Labels Testing Chinese Mkt.
Liaison Offices Offer Domestic Link

■ BY GEOFF BURPEE

HONG KONG—As a means of establishing and testing ties within China’s sprawling, underdeveloped recording industry, the “representative” or “liaison” office is becoming an increasingly valuable tool for international music companies. Such units also serve as an A&R antenna, a promotion center, and a licensing connection.

The foreign firms that represented include three multinationals—BMG, EMI, and Sony—and a trio of independents: America’s Cherry Lane Music, Taiwan’s Rock Records, and Hong Kong’s Fitto. However, these companies (and others that would like a presence) must recognize restraints on their activities, such as staff controls on licensing music from outside of China and the lack of a developed market within.

As early as 1988, major Hong Kong-based music companies began to enter the mainland by setting up representative offices or joint-venture Chinese music production enterprises. In recent years, the much-hyped prospect of China “opening up” has been seen in sharper focus, as the... (Continued on page 109)

Country Artists Facing A Competitive Marketplace

This story was written by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—The instant success stories of country music artists like Mindy McCready, Deana Carter, LeAnn Rimes, Trace Adkins, and Kevin Sharp—who were gold or platinum sellers on their debut albums and broke at radio with their first singles—are both heartening and memorable. But far more common are the artists who get signed, release a few singles, either have a few minor chart records or fail to make a dent at radio, release albums that sell poorly, and are quickly dropped or asked to be released from their labels. (Continued on page 99)

Changing Radio Landscape Affects ‘Modern Rock’ Acts

This story was written by Marc Schiffman, managing editor of Rock Airplay Monitor.

NEW YORK—More than two years after it became nearly impossible to distinguish between the modern and active rock radio formats, a new programming wrinkle has recently emerged.

Bands such as Columbia’s the Offspring, Island’s Local H, and Interscope’s Helmet—rooted in the modern rock revolution—find themselves doing better on the Mainstream Rock Tracks chart than on Modern Rock Tracks. (Active rock plays harder and younger-leaning tracks than the wider mainstream rock format.) Local H’s “Fritzi’s Corner (Messin’ Around With You)” debuted at No. 36 on the mainstream rock chart for the week that ended March 23 and held that spot the following week. Helmet’s “Exactly What You Wanted” debuted on the mainstream rock chart March 16 at No. 35 and moved to No. 25 this issue. Neither of those songs has charted on the modern rock chart.

The Offspring’s “Gone Away” is No. 7 this issue on Modern Rock Tracks and No. 5 on Mainstream Rock Tracks; it made the mainstream rock chart’s top 10 three weeks before it reached the top 10 for modern rock.

Two reasons cited for this format-shifting phenomenon are a lack of cur... (Continued on page 95)

Urban Acts Put New Spin On Spoken-Word Genre

■ BY J.R. REYNOLDS

LOS ANGELES—A wave of releases by African-American spoken-word acts will soon begin flowing through the retail pipeline, as labels attempt to tap into growing consumer interest in the specialized recording genre.

In an effort to overcome spoken-word’s traditionally esoteric nature, the labels are mining talent across several generations and often setting their words in rich musical beds. The theme, though, remains timeless: social strife and spiritual enrichment.

Labels are bowing projects by such young hip-hop and alternative-influenced artists as Keplyon and Mike Ladd, alongside product by pre-hip-hop poets like Sekou Sundiata and such early-'70s spoken-word pioneers as the Last Poets and the Watts Prophets. “Those acts only represent the tip of the iceberg, in terms of quality black poets that are out there,” says Amuwele Ugwue, co-founder of New York multimedia outfit Ozone Enter... (Continued on page 18)

German Labels, Acts Share In Market Gains

■ BY WOLFGANG SPAHR

HAMBURG—The German record market, the world’s third largest, grew 2.2% in value terms last year to achieve total revenues of $3.1 billion at retail prices, according to figures just released by industry association BPI.

Though the growth rate may be modest, the figures contain two pieces... (Continued on page 101)

George Strait Sticks With Tradition On MCA N’ville

PAGE 30

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1. THE BILLBOARD 200
2. LIFE AFTER DEATH • THE NOTORIOUS B.I.G. • 808 RHYTHM
3. CLASSICAL
4. PLAYS MARCHINO • DAVID HELDGOTT • VICTOR

5. CLASSICAL CROSSOVER
6. SHINE • SOUNDFX

7. COUNTRY
8. UNCHAINED MUSIC • THE EARLY YEARS LEANN RIMES • CUE

9. HEATSEEKERS
10. KENNY LATTIMORE • KENNY LATTIMORE • COLUMBIA

11. JAZZ
12. BEYOND THE FOURTH WALL • OVI CHARLIE HANER & PAT HENNET • Verve

13. JAZZ / CONTEMPORARY
14. THE MOMENT • KENNY G • GIS

15. NEW AGE
16. PICTURE THIS • JIM BRICKMAN • BIRKEMA HILL

17. POP CATALOG
18. GREECE • SOUNDFX • POLYDIO

19. R&B
20. LIFE AFTER DEATH • THE NOTORIOUS B.I.G. • 808 RHYTHM

21. THE HOT 100
22. CAN'T NOBODY HOLD ME DOWN • PUFF DADDY (FEATURING MASE) • BAD BOY

23. ADULT CONTEMPORARY
24. ALL BY MYSEL • OLIVIA JONES • 1030 MUSIC

25. ADULT TOP 40
26. YOU WERE MEANT FOR ME • JEWEL • MUSIC

27. COUNTRY
28. JUMBO HIT • CLAY WALKER • GIN

29. DANCE / CLUB PLAY
30. STAR POWER • GEORGE MICHAEL • DREAMWORKS

31. DANCE / MAXI-Singles Sales
32. A LITTLE BIT OF EGGTA • JOCHEL ENRIQUEZ • CRASHED TAMER

33. ROCK / MAXI-Singles
34. ENMATCHADO • PRIMA VERA • ENRIQUE IGLESIAS • KOKOSA

35. R&B
36. IN MY BED • DRI HILL • YAND

37. RAP
38. CAN'T NOBODY HOLD ME DOWN • PUFF DADDY (FEATURING MASE) • BAD BOY

39. ROCK / MODERN ROCK
40. PRECIOUS DECIMATION • COLLECTIVE SOUL • ANTUR

41. ROCK / MODERN ROCK
42. STAYING AT THE SUN • U2 • SUNRI

43. Top Video Sales
44. AFN JAM • JANNA HOLLAND WIDE

45. KID VIDEO
46. THE HUNCHBACK OF NOTRE DAME • BIRELL VHS HOME VIDEO

47. RENTALS
48. THE FIRST IVES • CLUB • PHANTOM KIONE VIDEO

49. No. 1 on This Week's Unpublished Charts
50. BLUES
51. LIE TO ME • JONNY LANG • JAM

52. CONTEMPORARY CHRISTIAN
53. KIRK FRANKLIN AND THE FAMILY • SONGS OF CHRIST

54. GOSPEL
55. THE PREACHER'S WIFE • SOUNDTRACK • ARIA

56. KID AUDIO
57. THE SAVAGE • FREE IN THE CITY OF SPRINGFIELD • VARIOUS ARTISTS • WIND

58. THE BILLBOARD LATIN 50
59. DREAMING OF YOU • SELENA • EM

60. MUSIC VIDEO
61. MELVIA REMEMBERED • SELENA • ENGLISH LATIN VIDEO

62. REGGAE
63. MY SPEND • BOUNTY KILLER • BLURT VY

64. WORLD MUSIC
65. AVENGER • BILL WHELAN • CELTIC HEARTBEAT

No. 1 Software Rolls Off DVD Suppliers

Seth Goldstein

NEW YORK—Thomson Consumer Electronics formally entered the DVD lists with announcements April 9 here and in Los Angeles that it has begun shipping RCA players to outlets in the seven markets earmarked for Warner Home Video DVD-registered distributions. The effort to focus its firepower—and maximize early sales—on the rollout cities may not be lost on DVD players, however. Understating just how closely DVD players are yoked to software availability, Thomson could be forced to go national in part because of Columbia TriStar Home Video's plan for unrestricted shipment of its first four titles later this month to retailers, including Blockbuster and Video Etc. As a result, Thomson's Electronics demonstration. Columbia is a Sony Corp. subsidiary.

"I'm going to have to give this some thought," says Larry Peace, manager of DVD product management for Thomson. Ironically, Peace learned of Columbia's plans, well publicized in the trade press, from Image Entertainment marketing director Garrett Lee's remarks made during the Thomson event in New York. Image, which replicates and distributes laserdiscs, is supplying DVD software to authorized Thomson dealers. "I don't have an answer" as to whether player shipments will widen, Peace told Billboard.

However, he doubts the Columbia TriStar release schedule by itself will force a change. Warner-distributed titles, with movies from MGM Home Entertainment, New Line Home Video, and HBO Home Video, will dominate in-store displays until uncommitted studios like Disney and 20th Century Fox begin DVD deliveries.

Less than a year ago, Thomson was pursuing an aggressive DVD strategy based on Hollywood's wholehearted participation. When that ballon popped, Thomson decided on a narrow-but-deep approach that is supposed to satisfy hardware and software demands.

"The rationale here is simple," according to Peace. "Purchasing an RCA DVD player in Boise, Idaho, when there will not be meaningful hardware available for at least a couple of months is not a formula for satisfaction." He acknowledges that "this may very well cost us in the short term, particularly among the early adopters," but the plan "preserves the implicit contract we have with our customer base to provide full support of new products with the lowest possible price.

For the same reason, Thomson has sharply curtained its ad campaign, at least until the third quarter, when consumer electronics purchases usually take off. "Why spend tens of millions of dollars on a national basis to claim a degree of DVD inventiveness when hardware and software can be found in only seven cities?" Peace asks. "It doesn't make sense.

Things are different in the seven markets—Los Angeles, San Francisco, Seattle, Chicago, Dallas, New York, and Washington, D.C.—where Thomson is promoting a street price of $499 for its least expensive player and Image is delivering a 24-title, 72-disc display to hardware outlets. Almost 300 have bought a pre-pack, says Peace, who expects the number to rise to 500 "when the dust settles."

All purchases through June 30 have a 100% return guarantee, "a safety net for those hardware dealers who are not sure about their participation in the software side of the business," he notes.

Several thousand Thomson dealers who haven't bought software are stock players in the rollout cities. In addition, Peace said several mass merchants will test the RCA brand beginning in the next 30 days. Thomson is giving away two Warner-distributed titles with the purchase of any of the three DVD players, and there's also a "buy two, get one free" MGM promotion starting in June.

Peace doesn't attach much importance to the "early-adopter" sales of players and movies in the past three weeks, but he's encouraged by the results nonetheless. According to his projections, consumers will purchase about 75% of the $500,000-400,000 players manufacturers are expected to deliver.

(Continued on page 99)

Best Buy Reports Lower Earnings, Music Downdizing

By Ed Christian

NEW YORK—With analysts expecting a significant downturn in Best Buy's financial results for its recently concluded fourth quarter, investors were surprised when the company reported earnings of $3.9 million, which boosted the company's stock up $1 on the day the results were announced.

For the quarter ending March 1, the company reported earnings of $6.2 million, or 20 cents per share, on sales of $2.9 billion, as compared with $19.8 million, or 49 cents per share, on sales of $2.6 billion in the prior-year period.

Based on the news, Best Buy stock closed April 9 at $13.98 per share.

For the fiscal year ending March 1, the Minneapolis-based merchant reported earnings of $47.5 million, a 2 percent increase, on sales of $7.8 billion. In the previous year, the company reported earnings of $45.8 million, an increase of 2 percent, on sales of $7.1 billion.

On April 7, Best Buy announced plans to sell its video rental business to Carillon Video for approximately $57 million to focus its merchandise and marketing on home electronics, software and appliances. Best Buy expects the sale to be completed by the end of the calendar year and will record a $17.7 million charge related to the transaction in its first-quarter results ending March 31.

Best Buy expects earnings for its fiscal year ending March 31 to increase 10% to 15% from last year's earnings of $193 million, or $3.64 per share, on sales of $27.5 billion.

The company will close three to five Best Buy Express stores in the fourth quarter of fiscal 1996 and will eliminate about 250 hourly and salaried positions in the next 12 months.

It expects to record charges of $22 million in the fourth quarter relating to real estate, technology and information systems.

Best Buy expects to report fiscal 1996 earnings of $1.75 billion, or $2.81 per share, on sales of $15 billion.

Best Buy operates 463 stores in the United States and Canada, including 31 Best Buy Express stores and 29 Power PC stores.

For more information, please send changes of address to BILLBOARD, 550 W. 57th St., 9th Fl., New York, N.Y. 10019.

Everybody Loves Ricky. Sony Music executives gather to congratulate Latin star Ricky Martin on the extension of his worldwide recording agreement with Sony Music International. In addition to his audio/cassette career, Martin has acted on Broadway in "Les Miserables" and on television's "General Hospital." Pictured, from left, are Angelo Medina, Martin's manager, Don Jenner, president, Columbia Records; Frank Welzer, president, Latin America, Sony Music International; Martin; Robert M. Bowen, president, Sony Music International; and Tomas Munoz, senior VP of A&R development, Sony Music International.

Eyes On the Prize

Following the recent announcement of his Pullitzer Prize, Wynton Marsalis talks to jazz columnist Jim Macine about his reaction to receiving the award as well as audiences' reactions to "Blood On The Fields", the groundbreaking work that earned him the honor.

"You go on and know that you've done something right and you're proud of it...you know you're not going to scoop the cup..." Macine says.

But does being a Pullitzer Prize-winning composer raise expectations for Martin? "I think there's a certain level of expectation that I feel," Macine says. "I'm just as excited to make jazz music as I've always been and I'm sure that will remain the case..." Martin adds.

Martin has recorded 13 albums, three with the Marsalis family and the rest under his own name. The first album, "Creole Rhapsody," was released in 1984, and his most recent, "The Blues and the Abstract Truth," was released in 1993.

"I am just a child who's trying to learn how to play music," Martin says. "I'm trying to help make music the best that it can be...it's a whole other world that's just beginning to come through."
There has been a spate of articles over the past year discussing the decline of classical music as a mass-market event. This article, written by Joe Micallef, will examine the reasons behind this decline and whether classical music has a future as a mass-market phenomenon.

In recent years, classical music has faced numerous challenges, including declining ticket sales, shrinking audiences, and a reduced presence in mainstream media. These problems have been attributed to various factors, including changes in listener preferences, technological advancements, and shifts in cultural tastes.

Despite these challenges, classical music continues to be an important part of the cultural landscape, with a dedicated following and a rich history. The question is whether classical music can adapt to new circumstances and continue to thrive in the 21st century.

The article will explore the current state of classical music, discussing its strengths and weaknesses, and will offer insights into potential solutions for its future. It will also consider the role of technology and new media in the dissemination of classical music and the potential for classical music to reach new audiences.

In conclusion, classical music is a rich and diverse genre with a long tradition. It is important to understand the challenges it faces and to support efforts to ensure its continued vitality and growth.
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Russia, Greece Work To Combat Bulgarian Piracy

In Russia, 45,000 CDs Seized; Trains Targeted

LONDON—Russia is clamping down on Bulgarian-made pirated CDs in the country.

According to the Moscow office of the International Federation of the Phonographic Industry (IFPI), 45,000 CDs were seized from a Moscow wholesaler at the end of March and, earlier this month, customs officers mounted an action aimed at stemming the flow of pirated product into the country by train.

The customs action was conducted at the borders of Moscow, where customs agents have blocked hundreds of trains for the second time, in three compartments of a train from Bulgaria (Continued on page 101).

Go.Com Provides Radio Outlets Internet Presence With Web Site

LOS ANGELES—About 500 radio stations worldwide are scheduling Programming moderator radio shows on a new World Wide Web site that adds interactive chat rooms and other Internet-delivered content to traditional radio.

Go.Com World Network (http://www.go.com) will contain text chat rooms staffed by on-air personalities for each participating station. The chat rooms will be used to converse with listeners, as well as take requests and conduct contests. Many stations, including WNNX (96X) Atlanta, will also incorporate live video feeds from their broadcast studios to accompany the chat. Go.Com also features news, weather, sports, and entertainment content, as well as graphical E-mail and messaging (Billboard Bulletin, April 10).

Global Confab To Unite Copyright Execs

Goal Is To Iron Out Int’l Performance Royalty Issues

BY JEFF CLARK-MEADS

LONDON—A global gathering of copyright executives and experts is due later this month with the aim of taking the guesstwork out of international performance royalty collection and distribution.

The conference is being held under the auspices of international authors’ body CISAC and its European counterpart, BIEM, will seek to approve a global digital standard for creative works. If successful, the new system will mean each song will carry one globally relevant reference number.

This will remove the potential for error inherent in the present system of inputting the details of each work into a separate database in each country, and will mean royalty accounting worldwide can be handled with the pace of a digital network.

One senior publishing source comments, “This is generally felt to be the most practical and most potentially successful project that CISAC has ever considered.”

The 200 conference delegates will consider the two elements of the new system—the assigning to each work of a standardized number, and the adoption of a system to which each national collecting society will liaise with its counterparts to administer the authors’ royalties that_accrue_from_henceforward through this network.

Concert performance of songs is not included at this stage.

The systems the rights groups will

Motown Slashes MoJazz Staff, Absorbs Imprint

This article was prepared by Airplay Monitor reporter Dana Hall and Janine Covenev, managing editor of R&B Airplay Monitor.

MoJazz Records, Motown’s jazz-oriented imprint, is laying off its staff and is being absorbed into its parent company, effective April 11. The move follows the resignation of GM Bruce Walker three weeks ago. The label is being rechristened by Motown brass and will retain some of its current artist roster (Billboard Bulletin, April 8).

Kelly Hales, VP of corporate communications for Motown, says, “Motown is going through a restructure process and the jazz label has always been an imprint, will continue to be an imprint, and will be incorporated into the Motown system.”

MoJazz’s core MoJazz Motown staff will be laid off, including label director Eric Talbert, label assistant Shawna Williams, marketing director/product (Continued on page 100).

Music-Buying Habits Detailed In RIAA Study

BY DON JEFFREY

NEW YORK—What’s up? Rap, gospel, classical, jazz, CDs, singles, and nonsound stores, according to new research released by the Recording Industry Assn. of America (RIAA). What’s down? Rock, country, R&B, cassettes, and record stores.

The information comes from the RIAA’s Annual Consumer Profile of music buying, which is based on Chilton Research Services’ national telephone survey from January through December 1996. A total of 9,651 music buyers were queried.

According to the report, the CD continued its climb as the configuration of choice for U.S. consumers. The full-length CD accounted for 68.4% of music purchases, up from 65% in 1995. At the same time, the cassette has persisted in its down.

(Continued on page 103)

Jacek Purchases Premiere Deal Boosts Co.’s Radio Dominance

BY DOUG REECE

LOS ANGELES—The purchase of Premiere Radio Inc. by Jacor Communications Inc. for an estimated $185 million (Billboard Bulletin, April 9) fortifies Jacor’s position as one of the most powerful and successful Top-40-oriented radio companies in the world.

With the acquisition of Premiere, which has carved its own niche as a Top 40-oriented company with its syndicated comedy, talk radio programming, and multifORMAT music programming, Jacor will likely begin channeling content to the approximately 130 stations it works with or owns.

This should bode well for such Premiere programs as “Blockbuster Top 25 With Lezoo Gibbons,” the country-oriented “Root Scoot Party’s Night,” and the R&B-oriented “On The Move With Russ Parr.”

Premiere CFO Dan Wukelson says he expects Premiere content to be adopted by Jacor when appropriate.

“The (merger) doesn’t mean we’ll have carte blanche, but, for instance, if our own chat room, and some stations will have chat rooms for specific shows.”

Computer users will not need to

(Continued on page 14)

MIDEM Asia Expects More Local Biz

LONDON—MIDEM Asia will have a stronger Asian flavor this year, according to organizer the Reed MIDEM Organizing Bureau.

The trade fair, to be held May 21-23 in the Hong Kong Convention and Exhibition Centre, will have 45% of its participants from Asian countries for its third running, compared with 38% last year.

The MIDEM Asia organization adds that, excluding Japanese executives, Asian participation will be 33%, according to pre-bookings.

Some American and European executives have complained that in the previous two years, the event has attracted too few representatives from the burgeoning markets of Southeast Asia. MIDEM Asia organizers say that one way the event is countering this perception is by inviting “over 100 key retailers from the Pacific Rim” who will have “free access throughout the market.”

In addition to representatives, the (Continued on page 100)
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John Fogerty Is Back, At Last Extensive Touring Will Support WB Album

BY JIM BESSMAN

LOS ANGELES—The answer, according to John Fogerty, lies in the record. "It's the whole key to everything," says Fogerty, discussing his new album, "Blue Moon Swamp," which Warner Bros. will release May 20. His first album since "Eye On The Zombie" in 1986, it seemed forever delayed by the thoughtless and admittedly "very particular" artist's search for the perfect sound—and himself.

Both, it turns out, were intertwined.

"The dobro kicked open the door to my becoming the guy I promised I would be," says Fogerty, thinking back to a pledge he made when he was 14 years old. "I said at some point I would grow up and be a really good musician and make great records like Chet Atkins, Duane Eddy, Elvis, Ames Burton—my heroes. Then success happened with Creedence Clearwater Revival, and a lot of things went wrong. I got lazy and didn't progress, and then it was 1979 and I was expecting people in my band to be of a certain level, and here I'd promised I'd be like these guys and I wasn't!

As Fogerty explains, he began recording "Blue Moon Swamp" 6½ years ago, but the musicians he started working with proved unable to

Hall’s Rich ‘Textures’ Not Just On Guitar Telarc Release Spotlights Jazz Master’s Compositions

BY JIM MACNIE

NEW YORK—When an instrumentalist is a virtuoso, there’s a tendency to consider him or her primary persona. Displaying a bounty of talent in one area often overshadows other skills. The jazz world has no doubts regarding Jim Hall’s guitar mastery. Over the past four decades, the 66-year-old musician has moved listeners with his highly imaginative and deceptively clever improvising.

But Hall is also a modern composer with resources galore, and on April 29, fans will get a chance to see just how fertile, elaborate, and rich his scores really are. "Textures," the third Hall disc for the Telarc label, reminds us that the guitarist’s tools include both pick and pen.

"This is a fresh new direction for Jim," says Jack Remmer, Telarc’s CEO and chief engineer. "He has wanted to go into the studio with different combinations of backing groups for a while now. On ‘Textures,’ the number of instruments being blended ranges from three or four to 14 or 15. For Jim, it’s a fairly grandiose project."

It’s a wonderfully realized effort as well. Through seven tracks, "Textures" finds a poignant use for orchestra, brass ensemble, string trio, and even a steel drum. Featured soloists include saxophonist Joe Lovano and flugelhorn player Claudio Roditi.

"When you hear the record, you know Jim didn’t just start writing yesterday," says Lovano. "There are many deep pieces. Remember, early in his career he was active at the Cleveland Institute of Music."

For Hall, "Textures" does hark back to lessons initially learned during his early academic days in Ohio.

"When I was at the institute in the 50s, I thought I wanted to be a composer," recalls the guitarist. "I’m not sure what happened, but little by little I found I really didn’t fit in a school setting. So that was on the back burner."

Over the years, Hall has been one of music’s most daring characters, often finding ways to give intrepid music a general facet. In the ‘60s, he was part of a progressive sound that, rightly or wrongly, was dubbed "chamber jazz.

His work with clarinetist Jimmy Guiffre marked some of those moves. During the 50s and ‘70s, sublime duets recorded with both pianist Bill Evans and bassist Ron Carter underscored the element of intimacy in his work.

(Continued on page 108)

Meanwhile, such power-pop-influenced acts as the Gin Blossoms and Matthew Sweet have enjoyed commercial success in recent years. Sweet’s latest Zoo/Volcano album, "Blond On Mars," debuted at No. 66 on the Billboard 200 in the April 12 issue.

"Power pop," a term coined by Pete Townsend in 1966 to describe the Who’s own mix of pop tunefulness and rock’n’roll aggression, has been mined for decades by some of rock’n’roll’s most critically acclaimed and occasionally commercially successful acts.

Rhino’s three-volume series, with each title sold separately, features both extremes. The ‘70s set ranges from the Raspberries’ No. 5 hit "Go All The Way" to Big Star’s noncharting "September Gurls," while the ‘80s compiles

The release of the series comes on the heels of the publication of "Power Pop! Conversations With The Power Pop Elite" by Ken Sharp and Doug Sulpy. The book—available via mail order for $24.95 from Poptones, P.O. Box 1249, Willow Grove, Pa. 19090—features interviews with such power pop mainstays as Badfinger, Big Star, Emitt Rhodes, The Shoes, the Knack, the Flamin’ Groovies, and the Plimsouls.

(Continued on page 108)
Uptown’s Heavy D Throws His Weight Around
Label’s Pres Carries On As Artist with ‘Waterbed Hev’

**BY HELAVOE NELSON**

NEW YORK—With the April 22 release of the Uptown Records album "Waterbed Hev," Heavy D enters the "overweight lover" persona he introduced on his 1988 debut single, "Mr. Big Stuff." Back then, the artist, whose real name is Dwight Myers, was the fledgling label’s first signing. Today, he is the last of its original artists. He has advanced the careers of other artists—including blusy new-jill Monifa and brotherly vocal group Soul For Real—along with his own.


He has also produced several albums (Monifa’s "Moods ... Moments," Soul For Real’s "Candy Rain") and appeared on TV, on stage, and in films (Fox’s "Roc" and "Living Single," HBO’s "Tales From The Crypt," and "Riff Raff," a one-act off-Broadway play by Lauren Fishburne, among other projects).

Last summer, he will begin work as the lead in the Fox feature film "Blunt Force," from producers Larry Ellison, Doug Heffern, and George Jackson. And he has started his own film company, Soul on Soul Inc., which currently has two projects in development.

"Now," says Myers, "I’m finishing up [Uptown rapper] McGruff’s first album and working on other artists. Those [albums] will take me right up into the time when I’m supposed to shoot the movie."

"My goal is he able to balance doing so many things at once by staying focused on his strengths. ‘I’m more an artist than an executive,’ he explains. ‘I can be a producer and talent-finder all day long, but I don’t like to be sitting in board meetings talking about the bottom line too much.’"

Myers became president of Uptown Records in 1995, when its founder, Andre Harrell, sold the company to MCA Inc. and became president of Motown Records.

He reports directly to Universal Music Group chairman Doug Morris and says he leaves the day-to-day running of the company to his executive staff, which is headed by senior VP Charles Warfield.

It has been rumored within the industry for months that Myers might be leaving his post at Uptown; Myers is expected to step down as president to take on a larger creative role at sister company Universal Records (Billboard, April 3). Although executives at Universal declined comment about the situation, Myers hints at the possibility of a "significant change." "At some point—and it won’t be that long," he says, "I’m gonna have to relinquish the [president] status and just maintain as an artist, producer and talent-finder. Those are my strengths. That’s what I love doing."

Heavy D started recording "Waterbed Hev" last summer with producer Tony Dofat. Myers says its title was inspired by the name of a pioneering old-school hip-hop MC. "I got it from a brother I used to admire," he says. "His name was Waterbed KeV, who was (Continued on page 23)

**Acclaimed Singer/Songwriter Laura Nyro, 49, Dies**

**BY JIM BESSMAN**

NEW YORK—Laura Nyro, the beloved New York singer/songwriter whose deeply soulful performances and unique blend of pop music influences were themselves enormously influential, died April 8 at home in Danbury, Conn., at age 49. The cause of death was reported to be ovarian cancer.

"She was such a special person," says Bill Davis Jr., of the Fifth Dimension—one of scions of artists whose covers of Nyro copyrights lifted ’60s and ’70s pop high into the realm of gospel and jazz. "Her melodies opened up to where she put real music in there—beyond the three-chord songs of the time. And she had such a special way of coming from the heart in her lyrics."


Follow-up Columbia album "Eli And The Thirteenth Century" yielded more hits for the Fifth Dimension in "Sweet Blindness" and "Stoned Soul Picnic" and "Ellis Comin'" for Three Dog Night.

Nyro was only 19 when she recorded her first album, which introduced a young people’s musical movement: a group that believed in their art and for whom music was a saving grace. She was born Laura Nyro Oct. 18, 1947, in the Bronx, N.Y., to Italian-Jewish parents. Her father was a jazz musician, her mother a housewife who listened to opera and classical music. She sang from the time she could make noise and always wrote poems. In junior high, she would sing doo-wop nightly in hallways and subway stations with an a cappella group.

Her influences covered the gamut of pop and classical music genres and artists, including the likes of Dionne Warwick, Leontyne Price, Nina Simone, Billie Holiday, Bob Dylan, the Beatles, and especially Miles Davis and John Coltrane. She said in later interviews that she was a very sad little girl.

She attended the High School of Music and Art in Manhattan, but left at 17 with poor grades and hit songs. Her music melded together the influences of her childhood and adolescence, shaped sometimes into a conscious pop song structure, others into extended experiments in form seemingly held together only by Nyro’s awesome vocal apparatus: Her three octaves ranged from low alto to sopranino falsetto, and when she sang, she plumbed an emotional depth that was harrowing in its intensity.

"She would hit certain high notes that would send my 14-year-old soul into orbit," says Jane Siberry, one of several contemporary female artists appearing on a Nyro tribute due May 13 from Astor Place Records and titled "Time And Love: The Music Of Laura Nyro.

Suzanne Vega, another tribute participant, says, "I was just crazy about her in my teenage years. I knew all the lyrics to her early albums, and even now, every day or two, a lyric comes to mind. She wrote about a New York landscape that was uncompromising and extreme, with all the glory and fury and feelings that I experienced."

Appearing at the legendary Monterey Pop Festival in 1967, theintroverted Nyro, who played piano, wore a black gown with a single angel’s wing and was booted off the stage. But then music agent David Geffen fell under herspell after hearing her debut album and took her on as his first managerial client, signing her to Columbia in 1968 under the awestruck auspices of then president Clive Davis.

Nyro was on to release 10 albums on Columbia (including the Verve reissue), ending with 1993’s "Walk The Fields."

(Continued on page 109)

**EXECUTIVE TURNTABLE**

**ELLNER**

**ERICKSON**

**MARCH**

**FONTANA**

**GALLAGHER**

**HYNES**

**BICKERTON**

**LORD**

**RECORD COMPANIES.** David Ellner is appointed CFO of Universal Records in New York. He was VP of finance, NorAmérica, for EMU Music Publishing.

Paula Erickson is promoted to VP of creative affairs, motion picture and television music licensing, for Sony Music in Santa Monica, Calif. She was director of creative affairs, motion picture and television music licensing.

Priority Records in Los Angeles appoints Garnett March VP of urban music and promotes Shelly Farber to VP of radio promotion. They were, respectively, urban regional promotion manager for the Southwest and Midwest regions, and national director of video promotion.

Janet Gallagher is named VP of human resources for Capitol/Blue Note Records in Hollywood, Calif. She was assistant VP of administration for Caesar World Inc.

Laura Hynes is appointed VP of artist and media relations for Velvel Records in New York. She was a principal of Laura Hynes & Associates.

Sony Music Entertainment (SME) in New York appoints Marcel C. Garaud and Nadja M. Webb counselors in the law department. They were, respectively, director of legal business affairs for SME Music Publishing and an associate at Weil, Gotshal & Manges.

Lauren Schwartz is promoted to director of special markets for Arista Records in New York. She was associate director of special projects.

Mercury Records promotes Mike Klein to national manager of crossover promotion, West Coast. In Los Angeles and Rachel Mintz to director for Interscope Records. They were, respectively, mid-Atlantic local promotion manager and marketing coordinator.

Theola Borden is promoted to publicity manager at Jive Records in New York. She was publicity coordinator for Jive.

Beth Gunn is promoted to product manager at Imprint Records in Nashville, Tenn., as marketing assistant. Arthur Peters is named sales and promotion coordinator for No Records in Brooklyn, N.Y. He was a consultant.

PUBLISHING. SESAC in London appoints Wayne Bickerton chairman. He was a consultant to the firm. Additionally, SESAC in Nashville appoints Dennis Lord VP of business affairs, writer/publisher relations. He was a managing partner of Lord Entertainment.

Karen Rodriguez is appointed director of royalties at Windsweep Pacific Music in Los Angeles. She was senior finance and royalty, analyst, at the Burbank Studio.

**RELATED FIELD.** Aliza Rabonoff is named account executive at Shore Fire Media in Brooklyn, N.Y. She was accounts supervisor at In-Media Publicity.
Congratulations to the King and Queen of Asian Music

Aaron Kwok

FM Select Golden Heart Awards
Top Ten Golden Heart Love Song Of The Year: Listen
Golden Heart Encouraging Love Song - Diamond Award: The Most Exciting Empire
Perfect Lover Of Celebrities' Award

JVC Hit Radio Music Awards
Hit Radio Great Achievement Award (Male)
Hit Radio Dance Beat Song Award: The Most Exciting Empire, A Greviously Amorous Night
Hit Radio Love Ballad Award: Listen
Hit Radio Stage Performance Award (Male)

Hong Kong Commercial Broadcasting Co., Ltd. The Ultimate Song Chart Awards
Male Artiste Silver Award
Jade Solid Gold Best Ten Awards Presentation
Jade Solid Gold Best Ten: Listen
Supreme Stage Performance Award

The Most Popular Chinese Hit Song in North America
A Greviously Amorous Night

Sinocast Awards
Ten Best Chinese Song: The Most Exciting Empire
The Ten Best Movie Theme Songs
Devoted To Love

The 19th Top Ten Chinese Gold Songs Award
Top Ten Chinese Gold Songs Award: The Most Exciting Empire
Top Ten Pop Singers Award
Distinguished Performance of the Year (Male Singer)

YMC Supreme The Best Awards
Supreme The Best Mandarin Song: Only With My Love

Sammi Cheng

Channel V Awards
The Most Outstanding Performance Female Singer

FM Select Golden Heart Awards
Top Ten Golden Heart Love Song Of The Year: A Tacit Agreement
Golden Heart Mandarin Love Song - Silver Award: Worth It
Golden Heart Female Artiste - Diamond Award

JVC Hit Radio Music Awards
Hit Radio Great Achievement Award (Female)
Hit Radio Best Karaoke Award: Owe Nothing, Elegy Of Love
Hit Radio Dance Stage Performance Award (Female)

Hong Kong Commercial Broadcasting Co., Ltd. The Ultimate Song Chart Awards
Female Artiste Silver Award
My Favourite Female Singer
My Favourite Concert: Sammi X Live '96'
Jade Solid Gold Best Ten Awards Presentation
Jade Solid Gold Best Ten: A Tacit Agreement
The Most Popular Female Singer

The Most Popular Chinese Hit Songs in North America
X Party
The Most Popular Karaoke Chinese Hit Song in North America
Can't Let You Go

Sinocast Awards
Ten Best Chinese Song: Worth It
Best Female Singer
The Ten Best Movie Theme Songs
A Tacit Agreement

The 19th Top Ten Chinese Gold Songs Award
Top Ten Chinese Gold Songs Award: Never Want To Let You Go
Top Ten Pop Singers Award
Distinguished Performance of the Year (Female Singer)

YMC Supreme The Best Awards
Supreme The Best Cantonese Song: Owe Nothing
Supreme The Best Mandarin Song: Worth It
Supreme The Best MV Award: Worth It
**Artists & Music**

**Toad Takes Musical Leap On ‘Coil’**
**New Columbia Set Shows A Harder Edge**

CARRIE BORZILLO

LOS ANGELES—“I came into this album, for the first time, thinking we were really good. I’m not trying to be egotistical, but it’s really the first time I’ve allowed myself to really be proud,” says Glen Phillips, lead singer/songwriter for Toad The Wet Sprocket, about the band’s highly anticipated batch of new songs, “Coil,” due May 20 on Columbia.

“Coil” is indeed some of the best work the band has created to date, writes Barbara, in its 10-year-plus history. While the group (Phillips, guitarist Todd Nichols, bassist Dean Dinning, and drummer Randy Guss) has remained true to its core sound, “Coil” represents a subgenre yet important departure.

First, Phillips has penned songs more intimate than ever (“Whatever I Fear” and “Desire”). Second, the Gavril Mark-Kililes’ Toad-produced album contains one true rockier, “Desire,” which chugs along in stark contrast to Toad’s otherwise melancholy, mellow sound.

“Desire” is also uncharacteristic of Toad in another way, Phillips explains, “It’s, well, crotch driven. It’s nearly embarrassing. We’ve never really had anything even remotely sexual before. Well, we may have written some but we’d never let anyone hear them before. It’s funny to listen to because it’s really out of character.”

“We’re a lot less embarrassed this time,” continues Phillips, whose music is published by Sony Music Publishing. “I mean, [we’re] less meek, I guess, or less self-conscious. ... Being in a band has always been embarrassing for me. ‘Oh, this is my soul,’ as if people should care. It’s an embarrassing kind of job, but we’re finally getting used to it. I’ve always had people on my back for being negative on the band in the press, but now I can finally say that I’m really proud to be playing with these people.”

It’s been three years since an album of freshly penned Toad songs was released. “Dulcinea,” which sold 48,000 units, according to SoundScan, was released in 1994 and peaked at No. 39 on The Billboard 200. The set spawned two hits, the No. 1 Modern Rock Track “Fall Down” and “Something’s Always Wrong,” which charted on the Modern Rock, Mainstream Rock, and Hot 100 charts.

A collection of B-sides, dubbed “In Light Syrup,” was issued in 1995 and contains all the band’s hit singles. According to Phillips, “I’d say we put two B-sides on every album.” Even though Toad has consistently made the charts, received exposure on MTV and VH1, and logged many miles on the road, the band is still best known for its two earlier hits, “Walk On The

(Continued on page 18)

**Soundgarden Parts Ways; Goes To Settle With Metal Blade, Sign With WB**

THEY GAVE US A DOZEN GOOD YEARS:

Soundgarden has called it quits after 12 years together. No reason for the split, termed “amicable,” was given. According to sources, the band’s four members—Chris Cornell, Kim Thayil, Ben Shepherd, and Matt Cameron—are each signed to A&M as individual artists and are expected to announce new solo projects shortly. Additionally, it looks like the band’s current album, “Down On The Upside,” is the last music we’ll see from them as a collective unit.

A source says there are no “From The Vaults” releases of previously unreleased material planned.

In a statement released to staffers at A&M, the band’s home since 1987, CEO Al Caffaro said, “[Soundgarden] has chosen this moment to end the creative chapter of Soundgarden and move on to other artistic challenges, parting with respect, grateful for their collective accomplishments.”

The band had an amazing run, garnering both critical acclaim and commercial success. According to A&M, Soundgarden sold more than 20 million albums worldwide.

GOOD TO YOU: The Goo Goo Dolls, their label, and Warner Bros., which distributed the Goo’s last album, “A Boy Named Goo,” are very close to settling a lawsuit they filed against each other last year, according to sources (Billboard, Dec. 14, 1996). As a result, the Goo Goo Dolls will now be signed directly to Warner Bros. Records and are expected to have a new album out by the end of this year or early 1998.

The Goo has a suit against Metal Blade last November, for breach of contract, charging the company with nonpayment of sales. Subsequently, Metal Blade and Warner Bros. filed suits against the band. According to SoundScan, “A Boy Named Goo” was sold in 1.2 million units in the U.S. Metal Blade CEO Brian Slagel could not be reached by press time.

STUFF: Radio iconoclast Don Imus, whose syndicated show is beamed from WFAN-AM in New York, has signed a deal with Mercury Records. An album, slated to come out later this year, is in “early stages of development in terms of content and style,” according to Mercury Records president Danny Goldberg. Goldberg adds that the album is likely to contain song parodies and spoken-word comedy. “We’re meeting with various producers to see who he clicks with. Right now, we’re only one minute into the creative process,” he says. Ken Weinstein, former director of media relations at Atlantic, has been named director of marketing at Mercury Records. NTK’s Encoded Music has landed a New York-based quintet Mini-King...Metallica’s James Hetfield and members of Kiss and Aerosmith are among the celebs who have taped spots plugging the National Hockey League’s (NHL) Stanley Cup Playoffs. The spots start running Wednesday (16) on Fox, ESPN, and some local NHL television rights-holders. Stu Fine has reactivated Wild Pitch Records. Primarily noted as a hip-hop label when it was formed in 1986, the record company will now focus on rock, jazz, and exploiting its rap catalog. The first signee is Bightt, a British rock band now based in New York (Continental Drift, Billboard, July 11, 1996)... Metropolis Entertainment Group’s Hybrid Recordings has made a marketing and distribution pact with 1M1 Trax, a new soundtrack label. The first project under the new venture will be the soundtrack to “Subway Stories,” produced by Jonathan Demme, Ed Saxon, and Rosie Perez.

UPDATE: Ryan Downe and Treadmill Trackstar have been added to the Skool Music ROAR tour, which kicks off May 24 in Omaha, Neb. ... Shawn Colvin, Jewel, Fiona Apple, and Lisa Loeb have been added to the Lilith Fair lineup. The all-female tour also features Sarah McLachlan, the Cardigans, Mary Chapin Carpenter, Paula Cole, the Indigo Girls, and Suzanne Vega. The tour, the brainchild of McLachlan, starts July 5 and will hit 35 cities (Billboard, Oct. 19, 1996)... The Smokin’ Grooves Tour ’97, presented by the House of Blues, will feature Erykah Badu, Cypress Hill, and George Clinton & The P-Funk Allstars. Joining for selected dates will be the Pharely, the Brand New Heavies, OutKast, the Roots, and Foxy Brown. The tour starts June 30... Atlantic act Camus will begin a Northeastern residency tour May 1 at Hill’s Bar in Boston. Camus will hit Boston, New York, Philadelphia, and Baltimore three times each during the month.
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ARTISTS & MUSIC

ArtistLed Label Loosens Classical Confines
Couple's Venture Opens Doors To Musical Freedom

BY BRADLEY BAMBARGER

NEW YORK—The do-it-yourself ethos isn't restricted to punk rockers or folk troubadours. With all the down-sizing in classical music, the second-hand virtues of the pre-peacenik, artist-led ventures seem increasingly apparent in the longhorn arena, too. One of the first of this brand new enterprise is a new ArtistLed boutique label headed by the husband-and-wife team of cellists David Finckel and Stawenytsia.

Launched in January, ArtistLed has issued three albums so far—and they aren't sold in stores. Finckel and Han sell the CDs at their frequent duo concerts and via the label's Web site. The discs—including music by Tchaikovsky and Beethoven as well as contemporary works by such composers as John Kool, one Richard Strauss and César Franck on another, and Finckel's father, Edwin, on the third—were pressed on CD-R, allowing them to sell through the bulk of their initial, 1,000-copy pressings.

The plus for ArtistLed was musical freedom and the desire for a personal touch, according to Finckel, whose main gig is with the world-renowned Emerson String Quartet. "This sort of thing is nothing new for rock bands, of course," Finckel says. "They've been making records in their basements and putting them out for years. But for classical musicians, it's unheard of. Yet it can be done. Our recordings pay for themselves, which is fairly rare for classical discs that aren't crossover material.

"What's most different and special about ArtistLed is the atmosphere within which the recordings are made," Finckel continues. "We really take our time getting just the right sound and choosing every note in the editing process. We can also record whenever and wherever we'd like—we didn't have to fit into a release schedule, and what we do have to be considered factor, it's just that it's not the complete record something doesn't mean we're under obligation to release it. ArtistLed functions more like a painter's studio than a record company.

Despite the low-key stance, ArtistLed discs are no garage-band menace. Finckel and Han have methodically pieced each recording together with their engineer and occasional violin partner, Da-Hong Seeoto, using custom equipment designed and built to their specifications. The couple's Web site, ArtistLed.com, sells a spectrum of CD-Rs, featuring their own recordings as well as those of other artists.

In his effort to attract a wider base of consumers, Keplin's "Rhythm Lounge," due May 27 on Vagabond Records, contains several tracks on which the spoken-word artist actually sings. "It sets me apart," says the Los Angeles-based musician, who blends spoken and sung vocals, hooks, and breakdowns to create accessibility for general-market consumers. However, he is quick to add that he doesn't want to hear-unsung talent, augmenters, rather than suppliants, the poetry.

"The artists on the project are among the best New York has to offer or they wouldn't have been on the project," says Uziel.

As his effort to attract a wider base of consumers, Keplin's "Rhythm Lounge," due May 27 on Vagabond Records, contains several tracks on which the spoken-word artist actually sings. "It sets me apart," says the Los Angeles-based musician, who blends spoken and sung vocals, hooks, and breakdowns to create accessibility for general-market consumers. However, he is quick to add that he doesn't want to hear-unsung talent, augmenters, rather than suppliants, the poetry.

"The artists on the project are among the best New York has to offer or they wouldn't have been on the project," says Uziel.

SPOKEN-WORD ACTS (Continued from page 1)

In perhaps ArtistLed's most important exposure to date, an extensive profile on Han and their label ran in the January issue of BBC Music Magazine, with the publication's cover story on the disc for the month consisting of the duo's performances of full works by Grieg, Schumann, and Chopin. The ArtistLed version of the disc won't be the only one of that repertoire to be released (when the BBC license is up). In the meantime, Finckel and Han have been recording Beethoven's complete works for cello and piano on their way to covering the entire literature—although Finckel says the date of the next ArtistLed release and what the CD volume will feature is still open.

More buzz on ArtistLed should come as Finckel tours the world with Emerson. The band's latest release, a new complete set of Beethoven string quartets on Deutsche Grammophon, plays at least 100 dates a year in venues ranging from recitals to symphonic concerts, and between 200 and 500 concerts to audiences managed by IMG/Fine Arts Management in New York.

The act's own admission, a contrast to its performance at home, where some of the momentum of a highly promising debut with "Anything" seems to have faded. That CD, first released in December 1995, amassed U.S. sales of 700,000 units, according to SoundScan, and peaked at No. 15 on the Hot 100. Subsequent singles "Tease Me" and "Why's" sold only 54,000 and 45,000 copies, respectively, with "Brothered" at 200,000.

The group's MJJ releases were previously worked by 550 Music but recently moved to the Work Group.

Taj Jackson feels that European media have judged the group more on its own merits than has been the case in the U.S., where its family ties have proven more of a hindrance than a help. "Radio played us a lot more internationally," he says. "Plus there's a lot less interest, or at least a lot more competition, in the States. It's a lot more for us if we play songs our way. Music is: if it's good, it play, it's not, don't.

"In the beginning," he continues, "we did a lot with the media in Europe, in America, we did much more promo [work], but then it seemed like the international thing just took off.

Brem recalls an international marketing meeting in December 1994 at Sony Music in New York at which the group did much more of a "three-year plan" pitch. After a few years, Brem, who was then the A&R and promotions director, said, "We're going to break this band in Europe.

A key to achieving that was the band's willingness to promote. "It's like a model [story] for us," says Brem, "of how you can be successful through a label, the money's going to the act, they're paying for their own bills, they've been in five times and devoted a lot of time to a very clear strategy of how to open that market.

Brem feels that MJJ is positioned on one side of the lucrative European "boy band" market. "They're compatible with a Jackson thing from a Worlds Apart, Backstreet Boys scenario," he says.

"You can't really compare them to the hard-core firm to provide stations with a worldwide publishing deal with the act.

Brem's brother, Edwin, music coordinator and presenter at Forth FM Edinburgh, says that the Scottish station has supported 3T's singles. "We did look at a few stations [in America], but for whatever reason [it was involved]; it gave them a big kick start, but they've come into their own.

He adds that Forth was reluctant to give "Gotta Be You" as much play as a Norma by HERBIE, but has recently played a rar-pre-freedom supplied by Epic.

"Their first three singles were very, very strong, and the album's done very well for us, too," says Andy Smith, singles buyer for Radio Luxembourg, England. "The Jackson connection did help in the way they were exposed at first, but they do their own big now. They appeal to the young girls, the same sort of people that pay Peter Andre.

While recording its second album, which Brem says Epic hopes to release as soon as September. For the French market, the group has recorded a French language version of "Anything" under the title "Gotta Be You." In December, the act's album "Tracks Without Meaning" for single release "leading into the summer.

MARKETING THE MESSAGES

The growing popularity of spoken word has led to some high-profile spoken-word concert performances. This month, for example, the U.S. cinema company that produced the recording act Sneakpeak, is conducting a "Smokin' Words" promotional tour in conjunction with NASAL Poetry Month. The tour features the art of performing at retail stores and in schools and colleges in New York, Minneapolis, and Washington, D.C.

On Feb. 8, the first "Word: Life" poetry and music concert was held at New York's Irving Plaza. Spoken-word performer Kooluther was the headliner for the 2-hour-long tour, event, which was headlined by Kedar musical vocalist Erykah Badu, Pink 180, Yolande Adesoji, and Amiri Baraka, NTS Sange featuring Sandra St. Victor, Felice Lucyano, Dana Bryant, and Vibe Khamenea. According to Uziog, the event's producer, more than 1,000 people attended, and he plans to take the show on the road to other cities.

GO.COM (Continued on page 3)

GO.COM (Continued on page 16)

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Dinner: 7:30 p.m.
Roast: 8:30 p.m.
Tickets: $400 Advance Donation
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Roasters:
Tami Heide; KROQ Goddess
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Jonathan Lev; Sr. VP Jerry Brenner Group
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NEW YORK—Laura Love would have been content to go her own way, à la Donna Summer, and ignore the corporate music world. But when her highly titled fourth album, "Octoroon," is her first major label title, the May 20 release shows concessions to commercial demands.

Not that the Nebraska-born, Seattle resident’s accurately self-dubbed ‘Acoustic/Blues’ music is all that accessible, as Mercury marketing VP Maidenberg readily observes. "The thing is, we’ve built up a 10,000 person club base without having a major label behind them," notes Maidenberg. "So we’re not going to change her formula too much."

Said "formula" is Love’s unique fusion of African-tinged music with Appalachian, funk, R&B, rockabilly, and sticks-and-stones. But she’s always loved Appalachian—the high lonesome, bluegrass, mournful, minor-key white soul music—and I love black soul music. So I guess I have kind of a split personality, because to me, they’re all very similar in the way they can reach you.

When I was growing up [in Nebraska], there was nothing strange about hearing Petula Clark, say, next to James Brown. But now so much is driven by what other people want us to hear, which is why a lot of people are turning to public radio stations."

"Love’s music was found favor with public radio, college, and triple-A programmers. They also impressed the critical community. Mercury’s VP of A&R, Linda Rand, had to intervene to license Love album tracks for some of his Putumayo store’s multi-artist theme compilations.

But then Mercury head Danny Gold- berg himself came to a gig. "He’d just been appointed VP of A&R," says Love, who was signed to Mercury by A&R rep David Wilkes. "I felt really nervous. I was there and it was a bad way to think of things. Trying to say something you feel might be a better thing and real motivation. So I signed with major label wasn’t for me."

But then Mercury head Danny Goldberg

"Singing to the deaf point where so many musical genres I like and want to expose came together," says Storper. "Last fall, he headed his store’s Putumayo World Music Fair and the following year, he later issued the "Laura Love Collection" on Putumayo.

"The Carnegie Hall show really changed a lot of things for me," continues Love, who’s never before been at coast. So Storper asked to "Stil Dan." He showed that a corporation with a conscience is possible and new listeners for Mercury.

Still, Mercury had to overcome Love’s philosophical skepticism regarding major labels. "They approached and I said, ‘Thank you for the ear of Billboard, and was named one of the country’s best unsung acts in an article, ‘Bands You Can Bank On’ (Billboard, Dec. 24, 1994)."

"The Carnegie Hall show really changed a lot of things for me," continues Love, who’s never before been at coast. So Storper asked to "Stil Dan." He showed that a corporation with a conscience is possible and new listeners for Mercury.

To store takes musical leap on "Coil" (Continued from page 12)

Ozone’ and “All I Want,” from its breakthrough 1991 album, the 1.2 million-selling “Fear.” Yet, the band is admittedly still not widely recogniz- able.

"The record company is like, ‘Oh, that will change with this record,’ " says Phillips, who has become (twice) in the band’s three-year quiet time. "I like that we’ve managed to be successful and be anonymous. Put Evan Dando next to us, have us both walk down any street, and he’d be mobbed. But if you hummed our songs, they could hum them back to us. The thing is, we’ve never been very cool, and we’re not cool enough to even be uncool."

All people can really write about is that we have these songs that some find moving.

Columbia’s job, at this point, is simply to remind fans and the industry of what it has, which is in the majority paid hands that came out of the late-80’s to accomplish the label is issuing a promotional retrospective called "House Of Love," named after the band, which was issued as a Web site, www.houseoflove.com, is being redesigned.

The album, which will be serviced to radio, sales, and press throughout the rest of the year, this month, will feature one or two songs from all four of the band’s albums, which also include 1899’s "Bride And Circus" and 1995’s "Palo."
The "House Of Love" CD will also feature "Come Down," the stunning first single from "Coil." That track will be serviced to triple-A, modern rock, and mainstream rock radio stations late this month.

Music Deal Won’t Belle Indie-Leaning Love’s Musical Integrity

TOAD TAKES MUSICAL LEAP ON ‘COIL’

(Continued from page 12)

Ocean’ and “All I Want,” from its breakthrough 1991 album, the 1.2 million-selling “Fear.” Yet, the band is admittedly still not widely recogniz- able.

“Putumayo Music” and “Can’t Understand” addresses the country’s religious fixtures. These tracks, along with “All The Pushin’,” are on a three-song Mercury “Words And Music” giveaway cassette sampler also includ- ing Love’s commentary, which the label is distributing at concert appearances at coffee shops, campuses, and non-tradi- tional retail accounts to reach con- sumers who may not go to record stores regularly or listen to radio con- sistently.

"Laura’s success has to do with the intensity on her Pacific Northwest home base and then spread going around the country. We’ll bring her to the folk festivals, which she’s done the past few years to tremendous success, but really, it’s just a simple plan to take a phenomenal artist and take her best sales aspect—her performance—and let her sell her- self.

Her band members are Rod Cook, guitar and steel guitar; Julie Wolf, accordion and African “tongue” drum; and percussionist Chris Leighton.

Putumayo support some of Love’s forthcoming shows with mailers...
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EMI TO PLAY UP GROUP IMAGE FOR SECOND BLESSID UNION SET
(Continued from page 11)

EMI is focusing two new acts on the British market and, in doing so, has decided to introduce a new look for the group.

The move comes after a successful tour of the UK, which has drawn attention to the band's new look.

The new look includes a new hair color, new clothing, and new hairstyles.

The band is also working on a new album, which will be released later this year.

The group's management says they are excited about the new look and hope it will help them to reach a wider audience.

Continental Drift

The new look has been well-received by fans, who have praised the band's new style.

One fan, Sarah, said: "I love the new look. It's so different from their previous image."

Another fan, John, added: "I think it's a great move. It shows that the band is really taking their career seriously."

The band's management says they are pleased with the reaction to the new look and are looking forward to the reaction of fans to the new album.

We hope you enjoy the new look and the new album. Stay tuned for more updates from the band.

---

BOSTON: When the Irresponsible pros won Musician's 1995 best unsigned band contest, many in the Boston rock community said, "Who?" They are now finding out. The group's self-titled album, "Falling Down," and "Reinventing The Wheel," that the band submitted for the competition. One listen to the slick, inventive pop, and it's easy to understand how the judges, like Adrian Belew, Matthew Sweet, and Steve Winwood, would respond to it. In fact, Belew has contacted the band and will produce its next record this summer. Despite the national acclaim, the Irresponsibles, from Boston suburb Scituate, don't have a toehold in Boston and has only played sporadic gigs. "It's almost like pop is a dirty word in Boston," says vocalist and d Canary director, Pete Montgomery. "We're not ashamed to have real songs with good hooks. The songs on "Big Orange" really don't live up to what we are doing now as we've really developed our sound."

In fact, the band has added a four-piece string section and piano to showcase the uma in some of its upcoming shows.

"We've been playing the club circuit," Montgomery adds, "but it's been tough getting attention here. Now I think people are going to be willing to listen. There are never enough good pop songs." Contact Jon Milton at 115 West Management at 680-830-0150.

TATE COUNTY MISS.: One of America's few remaining dry counties—where men and moonshine are plentiful and the mid-Southern hill country abruptly collides with the Delta flatlands—is the home ground for the North Mississippi All-Stars. The All-Stars are Luther Dickinson (guitar, vocals), Cody Dickinson (drums, vocals) and Kiel Mitchell. Luther and Cody's father, noted producer Jim Dickinson, who also occasionally joins on keys, has been producing a number of fine tracks for the band at the House of Blues in Memphis and at his own Zebra Ranch studio. "The new material is like two things at once, the north Mississippi blues and a real aggressive post-punk-rap Beastie Boys thing," says Jim Dickinson. "If you can get inside and spontaneously throw the elements around, people respond, no matter what the musical genre."

The lights include the dark, throbbing "No M's"; "Mississippi Clean," a gritty portrayal of local crime (featuring contributions from local rapper Remus); and the visceral and mysterious "Died Down." "I'll tour up East with R.L. Burnside, I never realized that there was such a huge audience for what we are doing, and that is so encouraging," says Luther Dickinson. "I was just going by pure instinct and gut feeling."

As the band evolves, there is a buzz that All-Stars are the young vital return of the classic self-contained studio rhythm section, along the lines of Ry Cooder and Jim Keltner. They have proved their point in the studio with a wide range of artists, from Beck to Billy Lee Riley. On Friday (18), the North Mississippi All-Stars will be playing at the R.B. King's Club on Beale Street in Memphis. Contact 610-429-3209.

HICK CLARK

MIAMI BEACH, FLA.: With a slashing combination of rock, pop, and dance groove styles, Maria has already become a local buzz band here. Started up in 1995 by a group of grade school friends, the group comprises lead singer Mike Rodgers, guitarist Paul Molina, drummer Brendan Buckley, bassist Dan Feiszli, and keyboardist Pete Wallace. Since the band members come from a multicultural city, the band took a name that would stay the same no matter how many languages it was translated into. A five-song, self-titled, silver foil-covered disc released late last year showed off the band's versatility, with each song taking on a different character, like pop radio used to be in the '70s. "The song should dictate how it should sound," says Rodgers, who continues his unique style of play- ing the drums in a very soulful, rockabilly, el- esque suit and tie. "I listen and think we're a different band with each song." "Heavy Head" takes its cue from acoustic ballads, while "Wicked" opens up with Rodgers screaming like a TV evangelist before launching into a high-octane rock song. More recording for a second five-song set is set for this fall. "We're gearing up for a week, which, In fact, the month, and an East Coast tour is planned for summer. For more information, call 305-839-5284.
### Billboard's Heatseekers Album Chart

**April 19, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Number</th>
<th>Street Price</th>
<th>Last Week</th>
<th>This Week</th>
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<tbody>
<tr>
<td>1</td>
<td>KENNY LATTIMORE</td>
<td>Columbia 672725/10 (9.98/14.98)</td>
<td>KENNY LATTIMORE <strong>No. 1</strong></td>
<td>KENNY LATTIMORE</td>
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<td>2</td>
<td>RONAN HARDMAN</td>
<td>PHILIPS 533757/1 (10.98/15.98)</td>
<td>MICHAEL FLATLEY'S LORD OF THE DANCE</td>
<td>NO MERCY ARTISTS 18941/10 (9.98/15.98)</td>
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<td>3</td>
<td>MATCHBOX 20</td>
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<td>MATCHBOX 20 <strong>No. 3</strong></td>
<td>YOURSELF OR SOMEONE LIKE YOU</td>
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<td>JAYDEAN 43/1 (1998/15.98)</td>
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<td><strong>No. 8</strong></td>
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<td>VIOLET 15245/1 (9.98/15.98)</td>
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<td>2003/142/1VOLUMES 03 (9.98/98)</td>
<td><strong>No. 23</strong></td>
<td>PUT IT IN YOUR MOUTH (EP)</td>
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**Billboard's Weekly Coverage of Hot Prospects for the Heatseekers Chart** by Doug Reece

**Squeeze Play:** Flavor Unit/EastWest R&B foursome Joose is securing a bright future at radio with its version of the Garth Brooks hit "If Tomorrow Never Comes." For the week ending April 19, Broadcast Data Systems reports that the track is impacting at 80 top 40 radio stations, 32 adult contemporary stations, and 27 mainstream R&B stations.

**Big Time:** Following the release of Semi Gloss' EP "Teene," which was issued in late February, New York-based Dirt Records will bow the self-titled full-length debut album, which will be released May 20.

**Elettra's director of marketing Michelle Murray says the label has instituted a "five-prong approach" to promoting and marketing the single.**

**On Jan. 23, the label serviced a single with the album cut and two remixes to mainstream and rhythm-crossover top 40 radio.**

The following week, Elektra delivered the same single to AC stations.

While the song paved the way for Joose at top 40, Flavor Unit approached R&B outlets Feb. 10 with a more suitable 23rd St. remix.

"With a new urban group, I don't think record companies expect such an impact when you enter through top 40," says Murray. "We took the back door, and it's working out perfectly!"

Meanwhile, in keeping with its staggered programming push, the label released the top 40 version to retail March 4.

On April 22, a CD maxi-single containing various versions of the song, including the 23rd St. remix, along with an album cut, "Remember When," and a nonalbum track, "Nature Of Things," will hit stores.

To bolster airplay and sales, the quartet has been performing at various station-sponsored events and in-store appearances, especially in markets where the track is reaching strongly. Regional promotion and advertising programs have also been put in place.

**New Orleans, Houston, Honolulu, and Tulsa, Okla., have all been strong impact areas, according to Murray.** In fact, in Honolulu, she says, more than 420 units of the single were sold during its two-hour Tower Records in-store.

The band will begin making appearances at R&B stations this summer and will soon appear on "Soul Train."

A clip for "If Tomorrow Never Comes" is being played on BET and the Box.

**Roadwork:** On May 1 in Vancouver, Elektra act Third Eye Blind begins a string of dates opening for It's Going On. Blue Note saxophonist player Et'vue Harper's take on Marvin Gaye's "What's Going On"—part of the Blue Note Cover Series—is No. 6 on the Top Contemporary Jazz Albums chart this issue. The title cut, as well as "What's Happening," are making an impact at such smooth jazz stations as KBLX San Francisco and are also picking up spins at more traditional jazz outlets such as WEAA Baltimore and WCLK Atlanta.

James. The group's self-titled debut bowed April 8.
AC Fans To Hear A ‘Sweet Thing’

WB To Work James’ Set Across Formats

BY J.R. REYNOLDS

LOS ANGELES—After receiving a measure of success with jazz AC consumers, Warner Bros. is taking a multi-format approach to breaking “Sweet Thing,” saxophonist Boney James’ latest album.

“On Boney’s last album, ‘Seduction,’ most of our success was at [jazz AC],” says Warner Bros. jazz promotion senior national director Chris Jonz. “So we’re looking forward to building on that with the same format [jazz AC] consumers because it has dominated the jazz charts for several years.”

“Seduction” was released in October 1995 and sold 170,000 units, according to SoundScan.

“Sweet Thing,” which streets May 27, features the production work of Paul Brown and guest vocals by Al Jarreau. James describes “Sweet Thing” as his most fully realized project, with more live tracks—especially drums, bass, and saxophone.

“On previous records, budgets or time constraints limited our efforts with our songs. This time we had more time for pre-production and got to map out what it was that we wanted to accomplish creatively,” he says.

James, who formerly preferred not to include vocals on primarily instrumental projects, found them a welcome addition to “Sweet Thing.” He says, “I usually don’t like [mixing the two], but after doing a few on my Christmas album (‘Boney’s Funky Christmas’) last year, I found that sometimes a song won’t work without vocals.”

Although executives say the vocals on “Sweet Thing” are merely icing on the cake, the song’s instrumental tracks alone are reason enough to buy the album, their addition will raise the ears of less jazz-oriented program directors and consumers.

“We truly are at the point with Boney where he’s ready to cross into other genres,” says Warner Bros. jazz product management VP Mary-Lou Badeux. “This is a guy who connects with audiences in his live show, and he crosses all age groups and demographics. As great as his music is on record, it’s even better live, which is rare.”

In an effort to tap into multiple genres, on April 22, urban AC and jazz AC stations will be serviced with singles. Urban AC’s will consist of two tracks—“Sweet Thing” and “I Still Dream” featuring Al Jarreau. Jazz AC will receive a four-track sampler:

“We feel the collaboration with [Jarreau] will be a big draw for urban consumers because of his broad appeal,” says Jonz.

Getting to talk to James is key to the success of the label’s marketing efforts. (Continued on next page)

Red Ant Looks To Delicious Vinyl Deal To Boost Sales

BY ED CHRISTMAN

NEW YORK—Red Ant Entertainment, in acquiring a 50% interest in Delicious Vinyl, is looking to the hip-hop label to play a significant role in helping it to reach management’s previously stated goal of achieving $60 million in sales in its first year of operation.

Delicious Vinyl, which will release albums from the Brand New Heavies May 13 and the Born Janemiers April 29, plans to put out eight albums this year as well as numerous others to its entire catalog of about 30 titles.

At Teller—co-chairman, CEO, and president of Alliance Entertainment Corp., parent of Red Ant—says the deal with Delicious Vinyl “offers opportunities for both sides. It allows Red Ant, a newly formed label, to work a larger slate of releases in the early stages of its existence than it would if it had just its own repertoire to work with.”

Artistically, Delicious Vinyl management has a great cutting-edge taste, Teller says. Also, the label has a great roster. “We want to help them bring their artists to the next level,” he notes. Teller describes the Delicious Vinyl management team, which is headed by chairman Michael Ross, as good business entrepreneurs. Randy Phillips, president of Red Ant, says that Delicious Vinyl “has delivered some really fine albums,” which Red Ant will help market. They include the Born Janemiers and Brand New Heavies titles, as well as one from the Whorids. He describes the Heavies’ album as breathtaking and says it is being received well at radio.

Delicious Vinyl executive VP Rick Ross likes the idea that Red Ant is coming on Delicious Vinyl to promote some billing. Ross says that when the Los Angeles-based label began looking for a strategic partner, some major companies were interested. However, Delicious Vinyl liked the idea of being a big fish in a small pond, so it went with Red Ant.

In addition, Red Ant is headed by Teller, who has put together a man (Continued on next page)
UP T ONA R E CORDS REH D (Continued from page 12)

in a group called the Fantastic Four. He Shot me the middle finger of the lastest cats to me. I used to always joke, calling myself Waterbed Hev, and every time I said it people kinda smiled, but they didn't want to know me. Typically, "Waterbed Hev" contains FG lyrics that conjure visions of the black male as tough, hard-edged, sexy, and expensive items. Its sound is, as usual for D, smooth and strutting, low-impact yet melodiously mid-tempo.

"I gotta keep doin' what I do best," Myers says. "I'm not tryin' to make anybody feel any other way but happy. Some might say my style is shallow, but to others it means the world.

"All these cats are runnin' around talkin' 'bout keep it real," he continues. "I keep it real, too, because I'm real to myself. I stay true, and, at the end of the day, I always choose to keep with the honest of the whole situation.

"My brother, whose recently died from the after-effects of crack cocaine use, has already cried over the Big Dogg. This is something I see me promoting drugs or talking about gats [guns]."

"The Lost Boys, Soul 4 Real, and McGruff guest on the cut "You Can Get It," and The Dogg Pound appears on "Can You Handle It?"

While the collaboration with the Lost Boys, Soul 4 Real, and McGruff was pre-planned and strategized, the pairing of Frank Myers and The Dogg Pound occurred through happenstance. "We were next door to them, in an adjacent studio, and when they heard my track, they were so amazed by it, sayin', 'I gotta get this, I gotta get it on.' " Myers says. "Then K-C [Halsey from Jodeci] stepped up with, 'I got a hook for it.' Unfortunately, we couldn't use it because we couldn't get it cleared. So we brought in Big Bob and DJ Rogers.

To promote "Waterbed Hev," executives at Uptown are focusing on radio, video, and the press. "They are really going all-out for Doolin, Uptown's product manager. Still, according to Louis Tucker, Uptown's VP, the streets were very important for developing first single of this group," he told us April 21. After three weeks, according to the label, "Our street campaign was just as intense as it was for the Lost Boys, Soul 4 Real. Last week we started working the record last December and made sure the hosts and the DJs were ready to play whatever, were feelin' this record." Some early supporters of "Big Daddy" were WQHT (97) New York City, WBLS, WPTV (Miami), WHTA Atlanta, and KBXX (The Box). Houston. Also, such mix-tape jocks as DJ Clue folded the song into their sequenced sound schemes.

The radio release date for "Big Daddy" was Jan. 27, and, Tucker says, "We're still working the record to this day.

"Big Daddy" has received more than 3,100 spins and reached No. 5 on the Hot R&B Single Charts. The song has also benefited from a remix, dubbed the "Soul II Soul mix," done by McFarland. The "Big Daddy" videoclip was directed by Paul Hunter and shipped to local and national outlets during the first week of February. The song is currently No. 5 on Billboard's Hot R&B Singles chart and No. 3 on Hot Rap Singles chart.

"The label will go all-out, according to the label. "The idea for it is to showcase Heavy's talent as a tenured artist that has been around for 10 years and to give people a chance to see his live show before he goes on tour," says Michelle Dillons, product manager at Uptown.

Myers gained additional TV exposure when he appeared on last month's "Soul Train Music Awards" broadcast. There were probably over 25 million viewers watching the weekly "Soul Train" show. There are plans for him to appear on several TV sitcoms and late-night chat shows in the coming months. He will also be completing a "major one- to two-hour special" for an as-yet-unspecified cable network, according to the label. "The idea for it is to showcase Heavy's talent as a tenured artist that has been around for 10 years and to give people a chance to see his live show before he goes on tour," says Michelle Dillons, product manager at Uptown.

Myers is also on a segment of the Pharcyde's new album, "Buddy's Back." He is also being courted as an early-summer tour, starting in May. At retail, Uptown is currently planning an in-store event in New York.

"The single has been doing great," says Tim Unsell, singles buyer at the Vitamin's Megaforce. "The record is doing very well with me. It's a single here and I'm always reorder- ing it. When a single does this well, it's really a good indicator for the success of the album.

The first few hundred thousand consumer purchasers of "Waterbed Hev" will receive a bonus value-added compilation video tape featuring clips for "Big Daddy," "Nuttin' But Love," and "Now That We Found Love." At HMV and Tower, all consumers will receive a special shopping bag advertising the new set.

There will be ads running in the Source, Essence, and various fanzines, as well as on BET, Nickleodeon, and MTV. The TV spots will air and they have just kicked off a major radio promotion in the States, and the first week in May, when a sniping campaign will also begin in inner-city markets. "Waterbed Hev" will be immedi- ately preceded by a bonus second single, "Keep It Comin'".

AG FANS TO HEAR A 'SWEET' THING (Continued from preceding page)

January, James' last album has been associated with an American Express promotion.

In addition to the sampler being served to stations, promotional materials, according to a company spokesman, have been added to music houses, fashion boutiques, and other centers of influence. When the album is serviced to retail, it will be supported with counter displays, point-of-purchase materials, and in-store posters.

In May, samplers are scheduled as an advance sampler in an American Express association with MasterCard. In July and August, Warner Bros. will have an audio channel booked on United Airlines. "The Big Boy of July," will be serviced to radio throughout the summer because a lot of people are flying," says Badeaux. The group also plans to service hotels that have CD players in their rooms.

The set's cover art, which features a colorfully striking Japanese pear, will also be tapped as a marketing component. The label is planning a limited run of lithographs for retailers, along with a mobile bearing the set's artwork. Photocopies of the album cover will also be included with any promotional product services.

As for personal encounters, there are also an important element in marketing "Sweet Thing." A backstage event featuring James is scheduled for May 4, at the Greek Theater in Los Angeles in association with a concert that includes James, Jarreau, and Tak "Love is a lot of moods we've got to learn to deal with and, for future releases, walls," says Badeaux. The Pharcyde will release an EP and longform video.

In the fall, Delicious Vinyl will release an album from N'Dea Deavenport, the former lead singer for the Brand New Heavies. Also, forthcoming releases from the Malicious Vinyl, which will focus on rock and alternative rock titles. Releases slated from that imprint include a live CD version of Badeaux's "Never Let It Go" and a Slo Burn album April 15. The label has already released an album from LTT, "The Light Crew," April 8.

Delicious Vinyl is rereleasing its catalog as part of its deal with Red Ant. Included are sets from Tone Loc and Young MC. In working the catalog, the label will put out a greatest-hits compilation in August to celebrate its 10-year anniversary, Rick Ross says.
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<th>R&amp;B SINGLES A-Z</th>
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<td>THE THEME (IT'S PARTY TIME)</td>
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<td>THE MELODY</td>
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<td>IM LOVING YOU</td>
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**Billboard Top R&B Albums**

Complied from a national sample of retail store sales reports collected, compiled, and provided by SoundScan.

_April 19, 1997_
Masters Leave Their Work To Form Nuyorican Soul

IT TAKES A BRAVE spirit to go against the grain and transform your fondest fantasy into reality—especially if you’re “Little” Louie Vega and Kenny “Dope” Gonzalez. And that fantasy seems to be entailing you in the opposite direction of your success.

As the Masters At Work remix/production team, Vega and Gonzalez have elevated themselves to an enviable position within the last six years. Their films have been seen them hone a distinctive house sound that has led to a formidable pile of hits, with the demand to keep the ball rolling equally impressive. To the mind of nearly every kid who has ever flexed a record on a turntable, Vega and Gonzalez are living the dance-music dream. Most in their position would choose to simply ride the wave of good fortune and count the cash.

But these lads are a little too antsy and ambitious to just chill. Instead, they’re flitting with potential rejection from their underground disciples by forming Nuyorican Soul, a band that kicks old-school soul jams laced with elements of traditional jazz, pure salsa, and classic funk. And, no, this isn’t merely another brick in the nostalgically wall built by the purveyors of acid-jazz. There’s a purity and first-hand realness throughout the act’s eponymous debut on Giant Step/RCA Records. R’s & R’s has me continually recalling the house parties my parents threw some 20-plus years ago. In all, this is the kind of album that swings in the opposite direction of what these street renegades stand for.

Or does it? Vega and Gonzalez actually use the fact as perhaps the most accurate representation they ever offered of themselves—as both the Nuyorican Soul project blossomed to a point where they found themselves with 10 cuts that they didn’t have room for. “We’re ready to start making the next album,” Vega says, indicating that the next collection will likely be an exploration of Brazilian and Afro-Cuban rhythms. “This is not just a one-off situation. This is the beginning of a long-term group with the potential to go in all different directions.”

This first album certainly supports that notion. Richly textured cuts like “I Am The Black Gold,” “The Sun,” which is sung by Brown, and the instrumental “Habriendo El Dominante” are made for lounging, while a gloriously reinterpretation of Ayers’ “Sweet Tears” and “It’s Alright, I Feel It!” (another gem featuring Brown) appear destined for dance-floor domination. This is when pondering what Vega and Gonzalez have tucked up their sleeves.

Most important, though, “Nuyorican Soul” is a record that successfully unites several generations of music and musicians in a way that few other projects have. Will the kids “get” it? So far, so good. “Runaway,” a cover of the Loleatta Holloway/Salsoul Orchestra classic, recently went to #1 on Billboard’s Hot Dance Music/Club Play Chart, triggering a respectable amount of crossover and mix-show radio airplay. As a 12-inch pressing of “It’s Alright, I Feel It!” begins circulating this month with saucy remixes by Todd Terry and Mood II Swing, among others, there’s little doubt that the project will remain on the minds of clubheads well into the summer. The trick may be in getting them to venture deeper into the more esoteric and adventurous areas of the album, which is where Vega says, “Mistakes” and “Album” are just the tip of the iceberg.

For quality fans, the potential for quality will find worth taking.

Twirlin’ With Dolly. Country superstar Dolly Parton pauses between takes at the video shoot for her new single, “Peace Train,” a cover of the Cat Stevens pop classic, to get a cup of coffee. Although the song is featured on Parton’s current Universal album, “Treasures,” a 12-inch pressing with house-inflected club remixes of the cut will be available in mid-May on Flip Records, a New York-based dance indie. Junior Vasquez is among the producers who contributed to the project. Pictured, from left, are Rick Ferrari, Parton’s manager at Gallo, Money & Associates; Kyle Uteley, president; Flip’; Parton; and Christopher Ciccone, director of the clip.

BOOGIE WONDERLAND: Just when we thought we’d consumed all of the disco rehashes and reissues we could handle comes the revival of “Thank God It’s Friday,” the glorious soundtrack to what is easily one of the worst movies of all time.

First released on Casablanca in 1978 and now revived for its first-ever CD pressing by Mercury, this album not only features familiar faces like the campy title track by Love & Kisses, “After Dark” by Patrice Brooks, and the Oscar-winning “Last Dance” by Donna Summer, it also brings back its vocalists who’ve finally solved their vocal nuanced. “I Wanna Dance” by Marathon and “Take It To The Zoo” by Sunshine (which has a swaggering uncredited vocal by Summer). There are also rarely heard treasures like “Love Masterpiece” by Thelma Houston, “Livin’, Lovin’, And Givin’” by Diana Ross, and the 15-plus-minute “Je T’Aime (Moi Non Plus)” by Summer. Forget about those overplayed warhorse songs that crossed into the pop arena, these are the jams that captured the decadent excitement and glitzy flair of the ’70s. An essential addition to the collection of any serious dance-music fan.

Latin-pop siren Cynthia is about to sashay her way back into public view next month with “Like A Star” on Tommy Boy. It’s been far too long since this charming performer has offered new music, and this cute Tony Moran production was well worth the wait. With timely remixes by Todd Terry, the Fitch Brothers, Jonathan Peters & Eddie Baez, and Joey Gardner, there’s no doubt that a hit is on the horizon. Let’s hope that the powers that be at Tommy Boy have been wise enough to begin cutting a whole album with Cynthia. This could be her year to break out as a major pop star.

Speaking of Tommy Boy, the label continues to support its other club ingénue, the brash and charismatic Amber, by issuing a third single from her sold-out debut disc, “This Is Your Night.” This time, they’re coming with the down-tempo “One More Night,” which has been goose into the requisite h-nrg pace by the Herman Brothers. In its re-worked form, the song bursts with hit potential, though in its original version we get to hear a little more of what Amber has to offer as a vocalist. Very nice, indeed.

If you need a little more house bump from your dance music, spend a little time with the soundtrack that has me continually drifting—being in the middle of several songs at once, with that permanent embeds itself in the brain upon impact. U.K. club jock and radio programmers are already on the case with this one, thanks in large part to Eric Kupper’s sleek and soulful remix. Now if only the children in the States would get a clue.

The next few weeks will see New York’s C&S/Andraudios Records unleash a handful of few tasty treats for punters who lean to the left of clubland. April 29 brings the fourth edition of its rightfully revered “Trip-Hop Acid-Funk” compilation series. Among the act’s contributing cuts are Way Out West, Cotton Club, D-Shake, the Tweakers, and Kingsize. Given the lineup, you can expect the beats to be massive and the keyboards and sample loops to mighty intense.

Around the same time, the label offers “Night Shift,” an atmospheric affair that displays the electronic flair of Statik Sound System, Purple Penguin, the Chemical Brothers, DJ Spooky, and Baby Buddha Heads, among others. Finally, May 6 marks the onset of “Reality Base” by South Florida’s Strayke. It’s an impressive debut collection that floats icy-cool trance keyboards over rugged deep-house beats.
### Hot Dance Music

#### Club Play

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<td>GEORGE MICHAEL</td>
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<td>HAVANA - AVISTA 13327</td>
<td>KENNY G</td>
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#### Power Pick

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<td>10</td>
<td>CAN'T NOBODY HOLD ME DOWN</td>
<td>PRETTY LADY (FEATURED ME)</td>
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<td>30-676/MARINER BRO.</td>
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<td>16</td>
<td>ONE MORE TIME</td>
<td>REAL MCCOV</td>
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### Dance Charts

**Number 1 Series 1970-1996:**
Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard issue date, title, artist, and label. - $50.00

**Top Ten Series 1970-1996:**
Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts. Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. - $50.00

**Top Songs of the Year Series 1970-1996:**
The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special Issues. Lists title, artist, and label. - $50.00

Send your cash or money order to: Billboard Research, 1515 Broadway, NY, 10036-8986 Attn: Silvio Pietroluongo or call for credit card order: (212) 536-5054


# BY DEBORAH EVANS PRICE

NASVILLE—With a baby due in late May and the release of his fourth Curb album, ‘Everywhichwaybut Loose,’ slated for June 3, the summer of ‘97 promises to be a memorable one for Tim McGraw.

The debut single from this album, ‘It’s Your Love,’ is an instant gold seller. McGraw’s opening song on this album for every- one. There is something feminine about his voice, and McGraw has maintained their ability to strike a nerve with country audiences.

“Where’s that country, Louisiana,” says Skip Young, senior music buyer for the Hastings chain. “He’s got a Southern voice if he wants it to be, but he also does contemporary rock-type country, which gets the youth riding like ‘Don’t Take The Girl’ and ‘She Can’t Be Really Gone’ McGraw and his team have demonstrated their ability to strike a nerve with country audiences.

“Gone is the pretentious, heavy, and professional live as it lives. Mrs. McGraw, Faith Hill, contributing her vocals on the power ballad, which will be released at the end of April.

“I think it’s a beautiful song,” McGraw says. “It’s the way I feel now. Having my wife sing with me is a big deal to me. She made the record as far as I’m concerned.”

Curb executives have high hopes for the release. “I think that Tim has been able to do over the last two albums, he has done again on this one,” says the Curb Group’s executive VP, GM, Dennis Hannon. “He has reinvented himself yet again. There is an album of songs like this for every- one. There are songs that older couples can identify with.


McGraw co-produced the album with Stroud and Gallimore, who is enthusiast- ic about the results. “I feel this is by far the best album we’ve done and that I’ve done as he says. “His singing is just spectacular. What strikes me when I’m working with him is that he’s one of the guys who’s here to stay.”

With hits ranging from raucous tunes like the notorious novelty hit “Indian Outlaw” and “I Like It, I Love It,” to poignant ballads like “Don’t Take The Girl” and “She Can’t Be Really Gone,” McGraw and his team have demonstrated their ability to strike a nerve with country audiences.

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James Bonamy Remains Dogged With New Epic Set

# BY CHET FLIPPO

NASVILLE—For someone best known for having his single “Dog On A Toolbox” withdrawn from release because there were too many “dog songs” out, James Bonamy is remark- ably devoted to his music—too the point that he is reluctant to include his own compositions on “Roots And Wings,” his second album on Epic Records.

This is a breakthrough album for James Bonamy, and we have the music to work with,” Sony Music Entertainment VP of sales Mike Kraskoski says of the album, due May 27. “I think I’ve had a breakthrough song with ‘I Don’t Think I Will,’ but that is a deep album. It’s a maturation process. James has turned into a completely different person, with a different sound. He’s not come out of nowhere, he’s been a media darling already. Everything is in place for a great launch now.”

Bonamy included one self-penned song on the album, “I Knew I’d Need My Heart Someday” (which he co- wrote with Pat Bunch and producer Doug Johnson), and he says that although he’s been writing songs for years, he doesn’t press to include his own compositions on any of his albums “because it’s too important to have the best songs on there. Every song has to be the best song that you can find. You owe it to the fans and to yourself. Even though my songs are part of me and important to me, they’re not what’s going to make the best choice for the fans. I haven’t learned yet how to always say it the best way, and there are guys in town who’ve been writing for years and have perfected that song craft- ing.”

Bonamy, who turns 25 this month, is totally serious about his career and about the music he records. He says he worked closely with Epic A&R director Debbie Zavatons in choosing songs. “Every week or every two weeks, we’ll have a meeting,” he says, “and we’ll press the buttons to pick up to listen to. We also have ‘song day’ at the office, and every half hour a publisher comes in and plays three new songs for us. The first criteria is, is the song good? Is it something that I would say, that I have lived, that I believe, that I feel part of?”

The title cut is a standout by veter- an writers Skip Ewing and Bill Anderson. “I first read about it a few years ago when Doug Supernaw cut it,” says Bonamy. “The song blew me away, but I then decided to turn it into a song that I thought of doing for my album until Debbie pegged it for me. I really fell in love with it immedi- ately. It turned into the title song, which turned into perhaps the best song I’ve done.”

Epic senior VP of national promo- tion Jack Lameier says that the label has been promoting the album highly, and it is being lined up on SJS for Memorial Day weekend. Lameier adds that satellite radio tours of 20 or so markets are planned.

“The kickoff of the whole thing was the performance at the New Faces Show at the Country Radio Seminar in Nashville. We were the last act on the bill. It showed a different side of James,” he says.

“The emergence [as a nominee for best new male vocalist at the Acad- emy of Country Music Awards show April 23] is also very handy,” Lameier notes. It “puts a face in front of fans as well as radio. Also, Rob Dulan [VP of national promo-

(Continued on page 56)
“BLUE”

“YOU’RE NOT IN KANSAS ANYMORE”

“TALL, TALL TREES”

“CHEROKEE BOOGIE”

Thanks for the Cool Songs!

Aarron Barker
Allen Collins
Angelo
Amnie Raboff
Beth Nielsen Chapman
Billy Joe
Billy Russell
Billy Yates
Bob DiFerro
Bob McDill
Bobbie Cryner
Bobby Braddock
Brent Maher
Bruce Boutin
Bruce Miller
Bucky Jones
Cathy Mizeski
Chely Wright
Chris Crawford
Chuck Seaton
Clay Blake
Craig Carothers
Craig Wiseman
Dave Loggrins
David Kallmett
David Lee Murphy
David Neuhouser
David Stepherson
David Tyron
Dean Dillon
Deon McTaggart
Deonna Bryant
Del Shannon
Delbert McClinton
Denise Knudson
Dobie Gray
Dee Schieb
Earl Bud Lee
Ed Hill
Erv Woolsey
Frank J. Myers
Fred Knobloch
Gary Burr
Gary Harrison
Gary Nicholson
Gary Oliver
Gary U.S. Bonds
George Teren
Gerald Smith
Glen Clark
Gordon Kennedy
Guy C. Clark
Hank Cochran
Harlan Howard
Harley Allen
Hugh Phillips
Ira Walker
Jackson Leap
Jimmie Otis
Jeff Hanna
Jeff Silbar
Jeff Stevenos
Jerry Clovey
Jerry Laster
Jerry Solley
Jerry Williams
Jess Brown
Jim Lauderdale
Jimlarie Hanson
Joe Ely
John Hurley
John Jarrand
John Keller
John Nordrup
John Scott Sherrill
Keith Stegall
Kent Blazy
Kenya Walker
Kevin Welch
Kim Richey
Kim Tribble
Kosto
Larry Butson
Larry Boone
Larry Butler
Larry Gottlieb
Laura Satterfield
Lisa Drew
Lula
Mack Vicker
Marcus Hummon
Mark Chesnutt
Mark O. Sanders
Mark Nesler
Mark Stephen Cowley
Mark Wright
Marty Stuart
Patricia Berg
Max O. Barnes
Max Reese
Melba Montgomery
Michael Clark
Mike Deke
Mike Reid
Monty Byrom
Nick Fellingino
Norm Wilson
Paul Kennerley
Paul Nelson
Pete Warner
Pride Ruthison
Randy Goodman
Randy Scoggs
Ray Stevens
Red Lane
Reed Nielsen
Richard Leigh
Robert Elvis Orrall
Roger Brown
Roger Cook
Roger Ferris
Roger Murrah
Roger Springer
Ronnie Van Zant
Ronnie Wilkins
Scan Hutchison
Shawn Carney
Sunny Ray
Sunny Rusk
Tom Nichols
Tina Arena
Tom Kimmel
Tom Shapero
Tommy Lee James
Tommy Sims
Tonia K.
Tony Martin
Troy Byrd
Troy Bruce
Vern Gosdin
Verne Gill
Vanc Aldridge
Wayne Kemp
Wayne Kirkpatrick
Wayne Tester
Wendell Mobley
Will Nance
Zack Turner

Write On!


BILLBOARD APRIL 19, 1997
**Billboard**

**Hot Country Singles & Tracks**

_April 19, 1997_

**This Week's Issue**

1. **No. 1**
   - **Title**: *Home's Where the Heart Is*  
   - **Artist**: TRAVIS TRITT
   - **Label**: BNA 64757
   - **Genre**: Country

2. **2**
   - **Title**: *The Light in Your Six Days on*  
   - **Artist**: D.MALLOY, N.WILSON  
     (R.BOWLES, R.BYRNE)
   - **Label**: C.

3. **3**
   - **Title**: *She's Sure Taking*  
   - **Artist**: C.
   - **Label**: S.

4. **4**
   - **Title**: *Here's Your Sign (Get the Picture)*  
   - **Artist**: BILL ENGVALL  
     WITH SPECIAL GUEST TRAVIS TRITT
   - **Label**: BNA 64757

5. **5**
   - **Title**: *One More Day*  
   - **Artist**: JOEY ALBANESE
   - **Label**: ATLANTIC

6. **6**
   - **Title**: *If*  
   - **Artist**: GEORGE STRAIT
   - **Label**: MCA

7. **7**
   - **Title**: *Miss Me This Christmas*  
   - **Artist**: WILLIE NELSON
   - **Label**: MCA

8. **8**
   - **Title**: *Emerald Stone*  
   - **Artist**: CHARLIE DONALDSON
   - **Label**: MCA

9. **9**
   - **Title**: *If You're Gonna Love Me (Let Me Know Why)*  
   - **Artist**: DON WILLIAMSON
   - **Label**: BNA 64757

10. **10**
    - **Title**: *She's Taking It Well*  
      (T.WILKES, P.WORLEY)  
      (A.KASET)
    - **Artist**: MIKE STROUD
    - **Label**: BNA 64757

11. **11**
    - **Title**: *The Better*  
      (J.JENNINGS, M.C.CARPENTER)
    - **Artist**: M.C.CARPENTER
    - **Label**: COLUMBIA ALBUM CUT

12. **12**
    - **Title**: *I Only Get This Way*  
      WITH YOU
    - **Artist**: JOHN HENRY
    - **Label**: EPIC ALBUM CUT

13. **13**
    - **Title**: *I Only Get This Way*  
      WITH YOU
    - **Artist**: JOHN HENRY
    - **Label**: EPIC ALBUM CUT

14. **14**
    - **Title**: *Good Girl*  
      (T.BRUCE, S.HENDRICKS)
    - **Artist**: SUZY BOGGUS
    - **Label**: MCA

15. **15**
    - **Title**: *Good to Be*  
      (T.BRUCE, S.HENDRICKS)
    - **Artist**: SUZY BOGGUS
    - **Label**: MCA

16. **16**
    - **Title**: *Please Be Mine*  
      (T.BRUCE, S.HENDRICKS)
    - **Artist**: SUZY BOGGUS
    - **Label**: MCA

17. **17**
    - **Title**: *Good Girl*  
      (T.BRUCE, S.HENDRICKS)
    - **Artist**: SUZY BOGGUS
    - **Label**: MCA

18. **18**
    - **Title**: *Good Girl*  
      (T.BRUCE, S.HENDRICKS)
    - **Artist**: SUZY BOGGUS
    - **Label**: MCA

19. **19**
    - **Title**: *Good to Be*  
      (T.BRUCE, S.HENDRICKS)
    - **Artist**: SUZY BOGGUS
    - **Label**: MCA

20. **20**
    - **Title**: *Please Be Mine*  
      (T.BRUCE, S.HENDRICKS)
    - **Artist**: SUZY BOGGUS
    - **Label**: MCA

**Top Country Singles Sales**

**April 19, 1997**

1. **No. 1**
   - **Title**: *Thank God I'm a Country Girl*  
   - **Artist**: ALAN JACKSON
   - **Label**: MCA

2. **2**
   - **Title**: *Between a Man and a Woman*  
   - **Artist**: BILL ENGVALL
   - **Label**: BNA 64757

3. **3**
   - **Title**: *If*  
   - **Artist**: GEORGE STRAIT
   - **Label**: MCA

4. **4**
   - **Title**: *If You're Gonna Love Me (Let Me Know Why)*  
   - **Artist**: DON WILLIAMSON
   - **Label**: BNA 64757

5. **5**
   - **Title**: *Miss Me This Christmas*  
   - **Artist**: WILLIE NELSON
   - **Label**: MCA

6. **6**
   - **Title**: *Emerald Stone*  
   - **Artist**: CHARLIE DONALDSON
   - **Label**: MCA

7. **7**
   - **Title**: *I Only Get This Way*  
     WITH YOU
   - **Artist**: JOHN HENRY
   - **Label**: EPIC ALBUM CUT

8. **8**
   - **Title**: *Good Girl*  
     (T.BRUCE, S.HENDRICKS)
   - **Artist**: SUZY BOGGUS
   - **Label**: MCA

9. **9**
   - **Title**: *Good to Be*  
     (T.BRUCE, S.HENDRICKS)
   - **Artist**: SUZY BOGGUS
   - **Label**: MCA

10. **10**
    - **Title**: *Please Be Mine*  
      (T.BRUCE, S.HENDRICKS)
    - **Artist**: SUZY BOGGUS
    - **Label**: MCA
WALTZ ACROSS TEXAS: Clay Walker's first No. 1 title in more than two years controls that position for a second consecutive week, as "Rumor Has It" defends its territory with an increase of 62 spins on Hot Country Singles & Tracks. Since Walker's debut release, "What's It To You," vaulted to the top of the page in the Oct. 16, 1998, Billboard, only one subsequent track has held at No. 1 for more than one week. Walker's prior No. 1 song, "This Woman And This Man," reigned for two weeks in March '96.

"Rumor Has It" is the title track from a new set that hit the docks at stores April 8, and Jack Purcell, senior director of national promotion for Giant/Republic, says Walker's two-week stay at No. 1 "sets the stage for the entire project." Besides the title track, which writer co-wrote, Purcell thinks Walker's fourth set shows remarkable depth for future single releases. In fact, "One, Two, I Love You," the track that has tentatively scheduled as the second single, is already enjoying unsolicited airplay on 20 of our 161 monitored stations.

Purcell says Walker has been performing on a package tour with Terri Clark, James Bondy, and Emmilo since February, and ticket prices for these shows have been held below $20 for the entire string of dates.

EASTER BONNET SONNET: With a 30% increase, "Peace In The Valley" (Arista) takes Phelps/West's honor to the top of the chart, rising 49-51 on Top Country Albums. That package jumps 15-11 on this week's unpublished Top Contemporary Christian albums chart, benefiting from an Easter special on TNN (Country Corner; Billboard, April 12) and increased traffic at Christian bookstores over the holiday weekend.

"Peace In The Valley" is being marketed by Sparrow as religious bookstores, and VP of artist development Leigh Ann Hardie says, "The Easter holiday is second only to the Christmas season, and we're in the middle of some exciting promotions with Christian broadcasters for the 'Peace In The Valley' album.

COUNTRY SINGLES A-Z

[Detailed listing of country singles and their publishers, performances, rights, and sheet music information]
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<th>TITLE</th>
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<td>LEANNE RIMES</td>
<td>UNCONDITIONAL MELODY/THE EARLY YEARS</td>
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<tr>
<td>DEANA CARTER</td>
<td>DID I SHADE MY LEG FOR THIS?</td>
</tr>
<tr>
<td>ALISON KRAUSS &amp; UNION STATION</td>
<td>ROUNDER 03019 (10.98/15.98)</td>
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<td>TRACY LAWRENCE</td>
<td>ATLANTIC 2905454 (10.98/15.98)</td>
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<tr>
<td>BILL ENGELV</td>
<td>WARNER BROS. 47252 (10.98/15.98)</td>
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<td>TRACE ADKINS</td>
<td>CAPTURED, NASHVILLE 37212 (10.98/15.98)</td>
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<tr>
<td>ALAN JACKSON</td>
<td>ARISTA 39383 (10.98/15.98)</td>
</tr>
<tr>
<td>KENNY CHESSNY</td>
<td>BNA 66804/6000 (10.98/15.98)</td>
</tr>
<tr>
<td>KEVIN SHARP</td>
<td>ME AND YOU</td>
</tr>
<tr>
<td>CLAY SKOP</td>
<td>13990/12996 (10.98/15.98)</td>
</tr>
<tr>
<td>BROOKS &amp; DUNN</td>
<td>AMERICA 3882/3881 (10.98/15.98)</td>
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<td>TRACY BYRD</td>
<td>MCA 114285 (10.98/15.98)</td>
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<td>CLINT BLACK</td>
<td>MCA 4690 (10.98/15.98)</td>
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<td>MINDY MCCREADY</td>
<td>RCA 6958/6941 (10.98/15.98)</td>
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<td>KATHY MATTEA</td>
<td>MERCURY NASHVILLE 32878 (10.98/15.98)</td>
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<tr>
<td>TANYA TUCKER</td>
<td>CAPITOL NASHVILLE 3106 (10.98/15.98)</td>
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<td>JOHN MCGOVERN</td>
<td>MCA 310986 (10.98/15.98)</td>
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<td>GEORGE STRAIT</td>
<td>MCA 11230 (10.98/15.98)</td>
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<tr>
<td>TERRY CLARK</td>
<td>MERCURY NASHVILLE 32964 (10.98/15.98)</td>
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<tr>
<td>JOHN WILLIAMS</td>
<td>MCA 14029 (10.98/15.98)</td>
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<td>VARIOUS ARTISTS</td>
<td>PEACEVALLEY.com</td>
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<td>GARTH BROOKS</td>
<td>CAPITOL NASHVILLE 32901 (10.98/15.98)</td>
</tr>
<tr>
<td>VINCE GILL</td>
<td>MCA 11822 (10.98/15.98)</td>
</tr>
</tbody>
</table>
BETTING ON THE DARK HORSE
Risky Songs Can Pay Off Big
EXECUTIVE ROUNDTABLE
Nashville Publishing Chiefs Sound Off
BEYOND COUNTRY
Doing Business Outside The Country Genre
NSAI 30th ANNIVERSARY
And More ...

NASHVILLE MUSIC PUBLISHING

The Billboard Spotlight
NASHVILLE MUSIC PUBLISHING

Something To Talk About
Nashville Publishers Discuss Making Deals, Taking Chances And Looking Toward The Future


What's your No. 1 priority right now, given the changes the industry is going through and will continue to go through?

Wipperman: Finding the next great direction. I think all of us are concerned about the marketplace right now. There has been some musical stagnation, and we need to be on the leading edge rather than following. There are a lot of factors at play, but the area we control is the kind of music we sign and get to the artists and the marketplace.

Hart: What I'm seeing is people who were signed four years ago and weren't happening because they were left of center. Now they're being nominated for and winning Grammies. To me, Gordon Kennedy [co-writer of 'Change The World'] is more of a pop writer, or Angelo, who came from Boston but is a country writer. When I signed Angelo, I was taking a chance. But, I agree, we're looking for the next wave, the next band, the next artist.

Hilley: Traditional country writers are harder to find these days. They tend to come more in the form of an Angelo than they do in the form of a new Harlan Howard.

What does country music need today?

Hilley: Country music today is boring, as a whole. I just took a trip to Birmingham, and I listened to radio all the way there and back. It's the first time in a long time that I switched the dial. I don't know who's singing; so many of the songs sound alike, so many of the artists sound alike. We need to get back to what made it great.

Wipperman: Nature hates a vacuum. When country exploded, there was country and there was no rap. There was no Sheryl Crow, there was no Alaris Morissette, and we filled that vacuum. What's happened is we've become boring, become complacent in our music, and people go to those other mediums of music. That's the challenge for us.

Bart: One of the biggest challenges we have is that, since there are so many labels here now and so many artists who are 'one album and out,' that we have to pitch great songs to the new artists because we don't know who's going to be the next Shania Twain. Where in the past you could save those 'A songs for A artists, there are no A artists today, because it could be an unknown.

Williams: All of us at this table grew up in the music business knowing the depth of a writer. If that writer became a recording artist, we knew how good he was and what he was really worth, rather than having an out-of-town attorney drop a deal on us. All of the success we have had in the past six or seven years, all of those numbers have peaked. It's not a surprise, because the next wave is all about the legal community hasn't heard that yet.

Hart: I hear more and more from the labels that they're not going to just run in and put an album out; they want to work with you, so the deals are more important.

What have been some of the biggest challenges that you've faced as publishers of country music?

Hart: I think the biggest challenge we have is the number of writers. We've never had a song recorded, much less a hit song. And I'm passing on those deals. I can't afford that.

Hilley: Another problem is that those kinds of deals are just dropped on you. A manager or attorney calls you and tells you, 'Here's the deal, do you want it?' It sounds like a stock market offering. And if you're lucky, you'll get a tape from them, so you can actually hear what they sound like. Now, when you homegrow someone and develop them, you have a real sense of their height and what their potential is. But if a deal is just dropped in front of you, it's a real crapshoot. We have passed on a whole number of those.

Wipperman: Part of the overlying factor has been our desire as publishers to go to get BMI and ASCAP awards, which to some degree gave the lawyers and the managers the ammunition to hold those deals on us. We have to take a long, hard look at that.

Williams: We've all seen the impact the advertising and major bands have had on the music business. It's an interesting challenge, but one we have to deal with.

What is the state of the publishing business?

Hart: As far as songwriters are concerned, they're making less money. The big labels have dropped a lot of their publishing staffs. They've switched from publishing to get material to get deals. Those days are numbered.

Hilley: I can't imagine that the label has been right to make that kind of move. The major labels have probably made that move to cut their losses. EMI is the only company I know that has not done that. But the majors are having to put their publishing units on the back burner.

Bart: We're dealing with a lot of new writing and new songwriters. We have to make sure that we're getting deals in place. And we're never going to get a hit song unless we sign them first.

What's happening in the publishing business right now?

Hart: The challenge is to find good songs and good writers. That's what we're looking for. We're looking for that next wave of artists.

Hilley: The labels are still trying to get material, to get their songs recorded, and to break those writers.

Bart: The biggest challenge we face is finding the next wave of writers and artists. We're not going to just sit on our ass and wait for someone to come along. We have to be out there, looking.
CONGRATULATIONS TO OUR 1996 NO. 1 CLUB SONGWRITERS

ASCAP's No. 1 Club honors those ASCAP members who write a song that reaches No. 1 on BILLBOARD's Hot Country Singles & Tracks and RADIO & RECORDS Country Top 50. The writers listed have earned that distinction in 1996.

*These writers had a No. 1 BILLBOARD listing in Adult Contemporary, Contemporary and Pop.
Country music has enjoyed unprecedented popularity in the last decade, and industry insiders may speculate on the reasons for country music's boom and future prospects. But when it's said and done, the future of country music rests on one thing—songs. Ask anyone who has become a country listener during the past several years, and nearly everyone can point to a song that caught their ear and brought them into the format. Songs such as LeAnn Rimes' hit "Blue" and Deana Carter's "Strawberry Wine" have had a major impact in the past year, and in years past John Anderson's "Swingin'," Randy Travis' "Forever And Ever Amen" and Billy Ray Cyrus' "Achy Breaky Heart" were all examples of songs that fueled record sales and brought new listeners into country music.

In each of these instances, the songs were real dark horses, songs that may not have looked like surefire hits but went on to find tremendous audience acceptance. Consider the case of "Strawberry Wine," written by Matraca Berg and Gary Harrison. Who would have thought a waltz, over four minutes long and recorded by an unknown artist, would be such a hit? And with "Blue," who would have thought a song originally written for Patsy Cline a year ago by Ft. Worth radio legend Bill Mack would be a hit for a 13-year-old unknown from Texas?

Matraca Berg says she was surprised that "Strawberry Wine" became such a success. "That would not have been the song I thought would make such an impact," she says. "I loved it personally, but didn't think it would be a big hit."

**LABELS LOOK FOR OFF-THE-WALL**

Label executives such as Atlantic Nashville president Rick Blackburn and Curb Group chairman Mike Curb say it's sometimes hard to get publishers to pitch some of their more off-the-wall songs, but when they do, those songs pay off. Blackburn says it's those surprising songs that most benefit the genre's growth. "It's the dark-horse songs that really help grow the format," Blackburn says, "but they are the hardest ones to find and keep alive." Blue really brought out the best in country music," he says. "It proved a great song could be a hit in the '60s, '70s or '80s and still be a hit in the '90s. It proved great country songs are still alive and the roots of country music are strong."

Curb recalls playing the song for his family and getting a positive reaction from both his daughters and his mother, proving the song had cross-generational appeal. "If a song stays in my mind, I think it will in other people's too," he says.

Rimes also has had tremendous success with "Unchained Melody," proving once again a great song can be a hit anytime. Curb says he's always on the lookout for truly exceptional songs. "People have a tendency to pitch songs they think producers will want to record," Curb says. "They tend not to pitch what they think will get rejected. We've tried to let people know we're looking for songs that are different, that are current, that are not afraid of the dark horse." Curb agrees with Curb that artists and producers really have to look hard to find good songs. "We have so many great artists that don't make records, but we're trying to find those artists that don't make records and are putting out so many things that are not going to make the cut."

**GLOBAL IMPACT**

There's cautious news. We're in a period where the writers and the people we're working with are both looking for greater access to country radio. There's a lot of competition for the airwaves, and we're seeing that in the country charts. There's a lot of competition for the artis-
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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>No.</th>
<th>Wk. 1</th>
<th>Wk. 2</th>
<th>Wk. 3</th>
<th>Wk. 4</th>
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<td><strong>WHERE CORN DON'T GROW</strong></td>
<td><strong>KATHY BARNETT</strong></td>
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<td>4</td>
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<td>1</td>
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<td><strong>DON'T TAKE HER SHE'S ALL I GOT</strong></td>
<td><strong>SHEILA RODGERS</strong></td>
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<td><strong>ME TOO</strong></td>
<td><strong>JIMMY DONOUGH</strong></td>
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<td><strong>ONE NIGHT AT A TIME</strong></td>
<td><strong>GEORGE STRAIT</strong></td>
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<td><strong>DON'T TAKE YOURSELF TOO COLD</strong></td>
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**WE'RE BURNING UP THE CHARTS!**

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NASHVILLE MUSIC PUBLISHING

Nashville: Not Just For Country Anymore
Music Row Songwriters Change The World Perception By Crafting Pop, R&B And Kids Tunes

BY DEBORAH EVANS PRICE

If you mention Nashville to people in the New York or Los Angeles music communities, chances are they'll immediately think of country music. Some might think of the burgeoning Christian music scene, which is primarily head-quartered in Nashville, but for as long as anyone can remember, Music Row publishers and songwriters have been fighting the perception that Nashville only produces country music.

However, three writers from Nashville went a long way toward shattering that stereotype at this year's Grammy awards, when Wayne Kirkpatrick, Tommy Sims and Gordon Kennedy accepted the Song Of The Year Grammy for "Change The World," the Eric Clapton hit from the soundtrack of the movie "Phenomenon" that also netted the Single Of The Year accolade.

Do the writers think "Change The World" may help change perceptions of Nashville? "Absolutely," says Kennedy. "[People] are telling us that it is, and I just have to believe that. People in this community are excited because they know this is focusing a light on Nashville—that there is more here than what the stereotype might be, and that's the country thing. [Nashville has] always been known for that, but I think everybody appreciates the fact that it's showing that Nashville is more diverse than that.

Obviously, there are publishers in New York and Los Angeles who realize the wealth and depth of talent in Nashville. Ronny Vance signed Tommy Sims to Interscope Music Publishing in Los Angeles. He was pitching Sims' work with "Change The World" as the first song on the tape, when it caught the ear of Disney's director of music, Kathy Nelson, who had originally heard it in Tony Brown's office.

MUSIC ROW

Beyond Pop

Though "Change The World" was a major coup for the Nashville songwriting community, it's not the only success story. The R&B community has enjoyed tremendous success in recent years with songs penned by Nashville writers. "I Swear," written by Frank Myers and Gary Baker, was a hit in the country market for John Michael Montgomery (spending four weeks atop Billboard's Hot Country Singles and Tracks chart) before becoming a huge record for the group All-4-One and topping The Hot 100 for 11 weeks.

Myers says such exposure has opened additional avenues for him and Baker. "There are people approaching us because of the success we've had," he says. "We've developed a relationship with All-4-One's producer, and we're developing contacts in other markets."

There are several other examples of pop and R&B acts having huge hits with songs by Nashville-based writers. All-4-One also covered John Michael Montgomery's "I Can Love You Like That," written by Jennifer Kimball, Steve Diamond and Maribeth Derry. The most recent success story came from Benson Music, the creative division of Warner Bros. Records. Cindy Wilt, whose persistence paid off when the old Dottie Rambo song "I Go To The Rock" was included on "The Preacher's Wife" soundtrack.

We've always had cuts outside the [country] marketplace," says BMI Nashville chief Gary Overton. "We own the song 'Nobody Knows,' which has been a hit for the Tony Rich Project and for Kevin Sharp and is an incredible song. We're seeing our songs continue to touch more and more people."

Overton says there are more people looking in Nashville for hit songs than there ever have been. One of his writers, Tony Joe White, has a cut on the new Tina Turner album. He says his company recently got a call from Rod Stewart's people looking for material. Nashville's songwriting tip sheets recently revealed that Hall & Oates were in Nashville looking for songs for an upcoming project. Also, there has been an influx of pop writers, artists and producers, such as Peter

Continued on page 42
NASHVILLE KNOWS...

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BEFORE IT'S RECORDED

BEFORE IT'S A VIDEO

BEFORE IT'S A HIT

IT'S A SONG!

Congratulations NSAI on your 30th Anniversary!
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NASHVILLE MUSIC PUBLISHING

When Artists And Writers Collaborate
Choosing The Right Partner Is The First Step To Making The Marriage Work

BY VERNELL HACKETT

The idea of putting a professional songwriter together with an artist to write a hit song has been going on for some time now, but does it work? Sometimes yes, sometimes no. Just as in any co-writing situation, if all the people in the room bring something to the table, and if the personalities click, they're sure to get a song out of the session. But if the professional writer discovers that the artist in question has no idea how to go about writing a song and has nothing to contribute, then he might understandably be a little resentful that he is expected to write a song and give partial writer's credit to someone who didn't have anything to do with the actual writing of the song.

Mark Hudson's positive experience with Jars Of Clay came about after he met group members Stephen Mason and Dan Haseltine while on a writers' retreat in the South of France. They got along so well there that Hudson came to Nashville to write with them again. "They are so nice and so talented, I don't want to work when it feels like work, and this was a situation where it was fun," says Hudson. "There was no generation gap, and we got on great. We wrote three great new songs."

While Hudson met his co-writers in France, others meet their writing partners closer to home.

Kent Blazy and Garth Brooks

Bob Regan met Terri Clark at a recording session. "She knew I was a songwriter, and I think she may have mentioned to me first about writing together," Regan recalls. "Writing with Terri felt very natural, because we had already spent time together."

Occasionally, a professional writer will be asked to work with an artist who is already established. Such was the case with Chuck Raines and Michael Martin Murphey.

GIVE AND TAKE

"When Jim Ed Norman asked me to write with Michael, it was the first time I tried to write with an artist, tap into what they do and bend songs to kind of fit..."
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A Special Salute to

Nashville

Writers & Publishers

From

Atlantic Nashville

And our artists
When Artists And Writers Collaborate
Continued from page 42

them." Raines says. Results of their collaboration include "Disenchanted" and "Radio Land," as well as some of the cowboy songs for Murphey's Western albums.

"It was a great learning experience with Michael," Raine continues. "He's a very poetic kind of writer, and I tend to write more conversational. Somehow, we'd try to meet in the middle. We would get as much of him in the song as possible and still try to tailor it for radio."

Raines also writes with Wade Hayes, who he met through session musician David Hoffner. "The first song we wrote was "I'm Still Dancing With You," he had a couple of verses, I came up with the chorus idea, and we finished it. He was writing very personal stuff, which made it easier to establish the kind of artist he wanted to be. 'Old Enough To Know Better' was probably the second or third song we wrote together.

Ed Rose and Victoria Shaw composed "Every Beat Of My Heart" for the soap opera "As The World Turns." He had already written some R&B tunes for the show and wanted to do something country.

I wanted to get someone who also does lyrics, because I only do music," Rose explains. "Victoria's lyrics and her voice knocked me out. We had a great conversation over the phone, agreed to give it a shot, and the song's been featured on the show for about a year now. Victoria and I will write some more together. I really think she's just a terrific talent."

DEVELOPING RELATIONSHIPS

The ideal situation for collaboration is to meet and get to know someone before that first writing session. Such was the case with Vip Vipperman and Trace Adkins, Jim McBride and Alan Jackson, Kent Blazy and Garth Brooks, and Stuart Harris and Travis Tritt.

The first song Vipperman and Adkins wrote together, "There's A Girl In Texas," helped Adkins get his deal, but he almost didn't have the song to offer. "Scott Hendrix came out to see him play, and he told Trace he wanted to sign him. But he also wanted him to cut 'There's A Girl In Texas,' which Trace was doing in his show. We had a hold on that song from Brooks & Dunn, but they ended up not cutting it."

McBride, who has co-written a number of songs with Jackson, including "Chattahoochee," says he knew Jackson could write "Tick."

After the singer played him "Home," "There's just always been something there from day one," he says. "If I have an idea, nine times out of 10, I know he's gonna like it, and he jumps right in there and does his share."

Blazy's demo studio was his introduction to Brooks. Bob Doyle, Brooks' manager, asked Blazy if he could use Garth on any demos and casually mentioned that Garth was a songwriter. "I started using him on my demos, and then we set up a writing appointment," Blazy says. "The first song we wrote was "If Tomorrow Never Comes." I said to myself, 'Yeah, he can write a little bit.'"

Tritt was already doing Harris' "Rose In Paradise" in his club act when the two got together to write. "He had let it be known that he wanted to write with me," Harris says. "I had heard a tape, and I knew I could get into what he was doing because I had Southern rock roots." Their ongoing relationship has produced "Drift Off To Dream" and "Can I Trust You With My Heart," among others.

IT DOESN'T ALWAYS WORK OUT

While the experiences have all been good, most of the writers can relate some instances when things just didn't work out.

"The simple fact is, some of these artists have the ability to write and some of them don't, and it doesn't take long to find out," McBride observes. "It's difficult and pathetic that a professional writer has to get to the point of making another person feel they had something to do with writing the song. And it's very refreshing to find a new artist that has great ideas and knows what it's about."

Blazy agrees. "I might get with somebody one time and see how we click," he says, "but if I don't feel they're a writer, I've got to the point where I'm not going to write a song for them and have their name on it."

While Bob DiPiero has written with a number of artists, including Gary Morris, Pan Taylor and Vince Gill, he says he's become pretty picky about who he agrees to write with. "In the last year or two, I have just turned opportunities down when I'm asked to write with some of these new singers, he says. "The only way I will write with a new artist is if someone whose opinion I trust tells me they're truly a writer."

Jeff Silvey has seen both sides of the coin. As a songwriter, he has written with Toby McKeehan of DC talk, both members of the duo Aaron Jeffrey, and Randy Phillips of Phillips Craig & Dean. As an artist, he's asked to write with certain writers.

"I've been a songwriter for 11 years and an artist for one year, so it was cool to see his tables and ask to write with Kim Williams and Buddy Brock," Silvey says.

One of the downsides to writing with an artist is the demands on their time outside the realm of songwriting. Rains and McBride have both gone on the road with their co-writers to ensure having some writing time together.

DiPiero also understands that problem. "An artist is so inundated with things they must do, so sometimes they have to cancel a writing appointment at the last minute," he explains. "Or sometimes they show up and they are so overwhelmed by their schedule that they aren't focused."

Most songwriters agree that another of the downsides to writing with an artist is if that person doesn't cut the song, the likelihood of another artist cutting it is not good.

"Once an artist sees another artist's name, they wonder if it wasn't good enough for them to cut, why should I cut it?" Regan points out.

McBride agrees. "If you write with an artist, you're gonna write something that artist can cut," he says. "If he doesn't cut it, you have a song that has been tailored for somebody else that you're left to pitch." In his case, he and Jackson have had cuts with their songs by other artists including Randy Travis ("Allergic To The Blues") and George Jones ("Who Says You Can't Have It All").
Comparing BDS monitoring to conventional methods is a lot like comparing apples to oranges.

Every year, ASCAP monitors about 200,000 hours of radio play. Impressive, huh? Until you look at BMI, who's coming in with a whopping 600,000 hours of annual monitoring. Wow! And then there's us, SESAC, the little guys. In one year we monitor a measly 8,300,000 hours of broadcast. That's only 10 times more than BMI and ASCAP combined! In addition, we pay better and faster. So, how do you like them apples?
NSAI Celebrates 30 Years Of Service To Songwriters
The Collective Voice Speaks For Recognition, Rights And Respect

BY VERNELL HACKETT

On December 6, 1967, a meeting was held that would change the way Nashville and the music business would view the profession of songwriting.

It was on that date that 40 Nashville-based songwriters, including Kris Kristofferson, Marijohn Wilkin, Felice and Boudleaux Bryant, Liz and Casey Anderson, and Eddie Miller, held the first organizational meeting of what would become the Nashville Songwriters Assn., later changed to Nashville Songwriters Assn., International.

Miller, who had helped found the Academy Of Country Music in California several years earlier, realized that an organization of songwriters could be a good thing for Nashville. Together with Buddy Mize and Bill Brock, he talked up the idea and planned that initial meeting.

The group's purpose was to bring recognition and respect to writers and their work; to serve as a collective voice and watchdog for writers; to investigate the establishment of insurance coverage and a credit union for writers; to evaluate copyright laws and implement change; to provide meaning and dignity for all songwriters.

"We continue today to work to nurture the craft of songwriting through our educational programs, and we fight to protect the intellectual property rights of songwriters," says Carol Fox, executive director of NSAI. "We plan to continue to raise the visibility of NSAI, which now has 4,500 members, both nationally and internationally."

This year, NSAI sponsored a songwriters show at MIDEM and one at the Bottom Line in New York City prior to the Grammy awards. Tin Pan South celebrates its fifth anniversary April 15 to 19, and Fox hopes that the organization will soon have a new home that will house the Songwriters Hall Of Fame.

Liz Anderson, who with her husband Casey was among the founding members, says that, in the beginning, some songwriters didn't think too much of the idea. "It was funny, but a lot of writers didn't really want anything to do with it," she says. "Some of them were just kind of laughing at us, thinking it wouldn't get off the ground."

Little did those detractors or the founding members know that a songwriters' organization would strike fear in the hearts of others in the music business.

"At that time, one of our goals was to get our names on the vinyl," Marijohn Wilkin remembers. "She says they had no idea the organization would grow to its current magnitude. As soon as publishers and record companies heard about what they were doing, they thought songwriters were trying to form a union and feared it might rally its members to strike. Writers were told they would be blackballed or lose their writing deals if they joined the new organization. ASCAP, BMI and SESAC soon lent their support to NSAI, and it began to gain more credibility and acceptance on Music Row.

From Labeling To Legislation
NSAI remains strong in the midst of controversy. One of the first things it did for songwriters was to persuade record companies to include songwriters' full names on label copy and to expand their credits to album jackets. It has rallied together with other songwriters against the Copyright Amendment, which covers the Record Rental Amendment, source licensing, the Tax Reform Act and the Berne Convention Implementation Act.

Upcoming legislative issues concerning songwriters and that NSAI is involved with include the Fairness In Music Licensing Bill, known as the Restaurant Bill; NII (National Information Infrastructure) Bill, which covers intellectual property on the Internet; and the Copyright Term Extension Act, which would extend copyright ownership to life plus 70 years from the current life plus 50 years.

The founders of NSAI realized that education was an important part of their creation. In 1971, a songwriting course was established at the University of Tennessee-Nashville. It became so popular that it developed into a full-fledged credit-earning course three years later.

NSAI mailed out a newsletter to its members and established local songwriter workshops. In 1979, it held its first Spring Symposium, the precursor to the organization's other seminars, symposiums and song camps.

"We have 80 workshops in 36 states and four foreign countries," Fox says proudly. "We now hold a summer seminar, spring symposium and song camps, which allow our members to interact with publishers, songwriters and other music-industry professionals.

One of their programs, Camp Summer, held in conjunction with the Country Music Foundation and the Girl Scouts, is a two-week seminar where professional writers work with students who have exhibited an interest in songwriting.

AWARD CEREMONIES
NSAI established two awards ceremonies to gain recognition for songwriters. One is for Songwriters Hall Of Fame inductions; the other recognizes the top songs and writers from the previous year. NSAI held its first Songwriter Achievement Awards ceremony in 1968, based on the criteria "Songs I Wish I Had Written." Dallas Frazier became the organization's first Songwriter Of The Year, and his song...
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Thanks to the following artists for making 1996 a great year.

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<th>Blackhawk</th>
<th>Toby Keith</th>
<th>Martina McBride</th>
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<td>&quot;I'm Not Strong Enough To Say No&quot;</td>
<td>&quot;A Woman's Touch&quot;</td>
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<td>Shania Twain</td>
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<td>&quot;Home Ain't Where His Heart Is Anymore&quot;</td>
<td>&quot;Change My Mind&quot;</td>
<td>&quot;(If You're Not In It For Love) I'm Outta Here&quot;</td>
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<td>Shania Twain</td>
<td>Baker &amp; Myers</td>
<td>Stephanie Bentley</td>
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<td>&quot;You Win My Love&quot;</td>
<td>&quot;Years From Here&quot;</td>
<td>&quot;Who's That Girl&quot;</td>
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<td>Steve Azar</td>
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<td>&quot;I Never Stopped Lovin' You&quot;</td>
<td>&quot;No One Needs To Know&quot;</td>
<td>&quot;The Woman In Me&quot;</td>
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And to these artists for getting 1997 off to a great start

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<th>Rick Trevino</th>
<th>Kevin Sharp</th>
<th>John Berry</th>
<th>Backstreet Boys</th>
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<td>&quot;Rumin' Out Of Reasons To Run&quot; #1</td>
<td>&quot;She's Sure Takin' It Well&quot;</td>
<td>&quot;I Will If You Will&quot;</td>
<td>&quot;Anywhere For You&quot;</td>
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General Manager: Michael Hollandsworth  Administrative Manager: Gina Gamble
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"There Goes My Everything" was named Song Of The Year. Wilkin remembers that there were 68 people at that first awards dinner and says, "It's quite a thrill to see the growth and support of the organization today."

Two years later, 21 songwriters were inducted into the newly established Nashville Songwriters Hall Of Fame. Gene Autry, Johnny Bond, Albert Brumley, A.P. Carter, Ted Daffan, Vernon Dalhart, Rex Griffin, Stewart Hamblin, Pee Wee King, Vic McAlpin, Bob Miller, Leon Payne, Jimmie Rodgers, Fred Rose, Redd Stewart, Floyd Tillman, Merle Travis, Ernest Tubb, Cindy Walker, Hank Williams and Bob Wills shared that honor.

In 1972, Maggie Cavender, a longtime supporter and worker for the organization, volunteered to serve as executive director. She remained in that position for 17 years. Pat Rodgers became the group's second executive director in 1989, and Carol Fox accepted that position in 1996.

IT ALL BEGINS WITH A SONG

The organization's slogan, "It All Begins With A Song," has an interesting history. In 1973, NSAI sponsored a songwriter's booth at Fan Fair. A few years later, Liz Anderson and Lorene Mann wanted to make a backdrop for that booth because they had been asked to be there to talk to the fans about songwriting. "Lorene had written a song called 'It All Begins With A Song,' so we took a sheet and made lines on it with black tape, and we put notes down for her song and 'It All Begins With A Song' at the top of it. That was our backdrop," recalls Anderson. "We used it for several other activities that NSAI had, and soon the songwriters picked it up as their slogan and began using it." The phrase is an apt slogan for an organization with such humble beginnings that grew to one that now reaches songwriters on an international level. After all, music is still the international language, and it really does all begin with a song.

Christian-Music Publishers Find Their Way In Bigger General-Market Companies

Now That The Acquisition Dust Has Settled, Pubs Focus On The Music And The Message

BY DEBORAH EVANS PRICE

Within just the past few years, all of Nashville's major Christian-music companies have been purchased by larger general market companies. EMI currently owns Sparrow, Star Song and Forefront under the umbrella of EMI Christian Music Group. Three years ago, Zomba acquired Brentwood Music and, in the past six months, has also purchased Reunion Records and the Benson Music Group. In late 1996, Word Records And Music was purchased by Gaylord Entertainment.

In each case, the publishing arms of the Christian companies were part of what made the acquisitions so attractive, and, in the wake of the purchases, Nashville's Christian publishers say there are many new opportunities for growth.

The most recent company to change hands is Benson. In March, Zomba purchased Benson Music Group from Music

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NSAI Celebrates 30 Years

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Continued from page 50
Christian-Music Publishers

Entertainment Group, and Benson's extensive catalog was a large part of what made Benson such a prime purchase. Founded in 1902, Benson's music-publishing division has a catalog of 46,000 copyrights, which have been recorded by a variety of artists, including Elvis Presley, Bob Dylan, Dolly Parton, Ray Charles, Linda Ronstadt and Willie Nelson.

"The acquisition of Benson and its various divisions is of great significance to us because it means that, together with our existing publishing interests, we are now the proud owners of the largest and most valuable collection of Christian and gospel copyrights in the world," Clive Calder, chairman and CEO of the Zomba Group, said in a release following the sale.

In the case of Gaylord purchasing Word Records And Music, the acquisition serves to strengthen Gaylord's presence in the Christian market tremendously. In 1995, Gaylord's music-publishing arm, Opryland Music Group, launched a Christian division, and subsequently purchased Christian/pop star Michael W. Smith's valuable catalog. Word Music's copyrights and roster of songwriters are big assets. "They are well-established in the country market and are becoming more established in Christian music," Word Music VP/GM Don Carson says. "We're hopeful the synergies that can be created between Opryland Music Group and Word can benefit the parent company, Gaylord."

**A Win-Win Situation**

Major mainstream companies becoming involved in Christian publishing seems to be a win-win situation. Though some people were concerned that secular involvement in Christian companies would result in the Christian message being removed or watered down in the songs, most people feel the integrity of the lyrical content has not been compromised.

"Everyone was fearful that the big companies taking over would affect the message, but I haven't seen any evidence of that," Benson's Mike Porter says. "They bought us without any hidden agenda to make our music cross over. They realize the future of our music is. That's what they are banking on to grow our industry, with their expanded resources, networks and international opportunities that are available."

Porter admits the way Christian music companies have been changing hands has been a little unsettling. "It causes a constant state of tentativeness," Porter says of the buying and selling that has occurred in the past few years. "The way it affects us publishers is we're a little too concerned about who our owners are rather than going out there and spreading our music and dedicating ourselves to the mission part of why we got into this business. That part has been frustrating."

"But when the dust settles—and I think the dust is about to settle—I don't think you'll see any major changes for some time. I think we're going to get back down to what we got into it for—the music and the mission. I think we will be able to concentrate on exploiting our catalogs in new areas that weren't available to us before. That's good for our writers and our artists. I'm optimistic."

Others in the industry share Porter's enthusiasm. "I haven't seen any downside," says EMI Christian Music Publishing senior VP Steve Rice, who oversees the publishing operation that, along with Chordant Distribution, Starrow, Star Song and ForeFront Records, makes up EMI Christian Music Group. "It's not like we were rolled into a bigger system. We've retained our autonomy."

**Taking it to a New Level**

Cason, Porter and Rice all say networking with the other offices is a major advantage in exploiting their copyrights. It's not just business as usual after the acquisition. "It's been a matter of taking business to a new level via the opportunities provided by networking with mainstream publishing operations under the same corporate umbrella."

Another advantage has been co-service opportunities—especially in Nashville, where Christian and country songwriters are able to get together. "What I've seen is each writer learning the other's market," notes Rice, who says his writers often collaborate with their country counterparts.

Christian publishing companies benefit from the influx of capital and networking advantages that being part of a global corporation can provide, and Christian publishers in turn provide unique opportunities for their corporate owners. In addition to creating works for Christian radio airplay, copyrights by Christian songwriters have numerous other usages. Christian songs are regularly used as part of church services and frequently find their way into hymnals. Choral music is a big part of Christian publishing. Film and television are other avenues for Christian songs, as evidenced by Benson recently placing a song from its catalog, Dottie Rambo's "I Go To The Rock," on "The Preacher's Wife" soundtrack.

Cason says providing music for theme parks is another burgeoning part of the Christian publishing scene. "We're having success with some of our writers writing programs for theme parks and outdoor amphitheaters," Cason says. "The Six Flags show 'The Majesty Of Christmas' is a Word property."

On the whole, Christian publishing in the '90s seems to be enjoying an era of renewed opportunities with the influx of mainstream partners. The growing pains as the two industries merge seem to have been few, and the rewards lurking ahead as Christian publishers and their corporate parents grow together signal an exciting time for all involved.

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MUSIC PUBLISHING
What Quality Sounds Like.
Latin Music Awards Lands Fuentes

**Fuentes to Host Awards:** MTV's popular personality Daisy Fuentes, who also is an ultra-hot model and budding actress, has been tapped to host Billboard's fourth annual Latin Music Awards, slated to take place April 30 at Miami's Gusman Cultural Center for the Performing Arts.

The show will close out Billboard's eighth annual International Latin Music Conference, which takes place April 28-30 at the Hotel Inter-Continental in Miami. Fuentes replaces Jennifer Lopez (see Homefront, page 110).

A longtime VJ on MTV's English- and Spanish-language channels, Fuentes is host of MTV's fashion program "House Of Style." Also, she has a worldwide, multiyear contract to represent Revlon, plus product endorsement deals with Pantene, M&M's, and American Express.

The Cuba-born Fuentes has hosted such beauty pages as Miss Universe, Miss USA, and Miss Teen USA. Moreover, she has appeared in films ("Cursed") and television programs ("Dream On," "Cybill," "The Larry Sanders Show").

She began her career in the mid-80s as a reporter/anchor for a Spanish-language TV station in New York. In 1988, she became host of "MTV International," a weekly Spanish-language video program. By the early 90s, Fuentes had become a TV celebrity in Latin America who complemented her weekly stint on "MTV Internacional" with on-air duties at MTV's U.S. channel.

Her status as one of the most sought-after models in the business is confirmed almost weekly by photos that appear in big-name U.S. periodicals.

**Conference Update:** Kid Curry, PD of WPFW-FM Miami, is scheduled to participate in the Latin Music Conference's Latin Dance panel April 30. WPFW, better known as Power 96, boasts a bilingual format of mostly dance-driven material.

E. **IGLESIAS TURNS 12:** Fonovisa star Enrique Iglesias sets a new record on Hot Latin Tracks this issue as his ballad "Emancorado Por Primera Vez" logs its 12th consecutive week atop the chart.

The previous chart record, 11 weeks, was established in 1996 by "Amor," a love song by Iglesias' former labelmate Cristian, who now is signed to BMG.

Iglesias has embarked on a 20-city tour of the U.S., Mexico, and the Caribbean. Los Angeles promotion company Nederland reports that a May 25 date has been added to Iglesias' May 23 show at the Arrowhead Pond in Anaheim, Calif. Iglesias is set to appear May 16 on CMT's broadcast of the Miss Universe Pageant.

**Latin Tracks A-Z**

**Title:** Portuguese - Latin Pop

**Artist:** Ana Gabriel

**Label:** WEA Latina

**Producer:** L.A. Reid

**Country:** Colombia

**Language:** Spanish

**Genre:** Latin Pop

**Format:** 12" Vinyl

**Duration:** 3:28

**Billboard Chart Placement:** No. 1

**Assistant:** John Lonnert

LA LEY NO SHOWOFF: After just four months with Mexican management firm Showoff, Warner Music Mexico rock act La Ley has parted ways with the company. The Chilean band has formed a company, Dual Producciones, to handle its business affairs. Good idea, particularly since the band has gone through two managers in five months.

According to one group member, Showoff was not supporting the band because “the problem with a big company is that they look at you like a num

LA LEY is slated to begin recording its next album in London. The record is due at the beginning of June.

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One of the series' attempts to be musically all-inclusive, four tunes featured in the cumbreandans are Spanish-language numbers: "Trea Deesoon" and "La Que Son Las Cosas" by Edithia Nazario, "Un Amor Como El Mio" by Lunna, and "Cosas Del Amor" by Vikki Carr and Ana Gabriel.

Hilda, whose mother is part Spanish, (Continued on next page)

**Latin Tracks A-Z**

**Title:** Portuguese - Latin Pop

**Artist:** Ana Gabriel

**Label:** WEA Latina

**Producer:** L.A. Reid

**Country:** Colombia

**Language:** Spanish

**Genre:** Latin Pop

**Format:** 12" Vinyl

**Duration:** 3:28

**Billboard Chart Placement:** No. 1

**Assistant:** John Lonnert

LA LEY NO SHOWOFF: After just four months with Mexican management firm Showoff, Warner Music Mexico rock act La Ley has parted ways with the company. The Chilean band has formed a company, Dual Producciones, to handle its business affairs. Good idea, particularly since the band has gone through two managers in five months.

According to one group member, Showoff was not supporting the band because “the problem with a big company is that they look at you like a number, not like an artist. You are just one band among many.”

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Hilda, whose mother is part Spanish, (Continued on next page)
NOTAS

Continued from preceding page

notes that he grew up listening to Latin music, the Spanish culture added to the songs, he says, are those songs became a hit in the American market, he notes. His solo album, "Bamboleo," a "dreamy, Brazilian-inspired" album, features a high, netherworldly vocal style.

OCESA SAYS: Bruce Moran, president of concert promotion company OCESA Presents, took exception to an item in a recent Mexico Notas section of this column (Latin Notes, Billboard, March 22), which declared that Mexican promoter RAC Productions was gaining ground in Mexico at the expense of OCESA's Mexican division. While acknowledging RAC's prominence as a promoter of Latin acts in Mexico, Moran points out that OCESA dominates in that country as a promoter of international acts. OCESA already has produced shows by Spryo Gyra, Brian Adams, and Tejido, among others. Moran attributes the success of OCESA in Mexico to its strong marketing of Latin acts and its ability to pull large crowds. Moran also notes that OCESA's artists have performed in Mexico City, and that OCESA is active in the Mexican market, with plans to expand further in the future.

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

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# # #

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# # #
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Carrapicho (BMG)   Herb Alpert (Almo Sounds)   Robi Rosa (Sony)   others to be announced

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### TOP CLASSICAL ALBUMS

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<tr>
<td>1</td>
<td>DAVID NELFOGT</td>
<td>RCA Victor 40378 (19.98/16.98)</td>
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<td>2</td>
<td>KATHLEEN BATTLE</td>
<td>Sony Classical 66264 (9.98/11.98)</td>
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<td>3</td>
<td>ANDRE RIEU</td>
<td>Philips 418465-2 (11.98/13.98)</td>
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<td>4</td>
<td>ARVO PÄRT</td>
<td>FOCAL RECORDS 62861 (9.98)</td>
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<td>ANDRE RIEU</td>
<td>Philips S32077 (9.98/11.98)</td>
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<td>CECILIA BARTOLI</td>
<td>Sony Classical 66264 (9.98/11.98)</td>
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<td>7</td>
<td>ISRAEL PHILHARMONIC ORCHESTRA</td>
<td>RCA Victor 66765 (11.98)</td>
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<td>8</td>
<td>ORCHESTRA OF THE KINGS</td>
<td>Angel 50004 (11.95/13.95)</td>
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<td>9</td>
<td>ANDRE RIEU</td>
<td>Philips 410690-2 (11.98/13.98)</td>
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<td>10</td>
<td>VANESSA MAE</td>
<td>Angel 56362 (9.95/11.95)</td>
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<td>11</td>
<td>CHANTS OF THE DAWN</td>
<td>Angel 56321 (9.95/11.95)</td>
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<td>BENEDECTINE MONKS OF SANTO DOMINGO</td>
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<td>14</td>
<td>REBECCA FLEMING</td>
<td>RCA Victor 66760 (11.98/13.98)</td>
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<td>15</td>
<td>JAMES BONAMY</td>
<td>RCA Victor 66760 (11.98/13.98)</td>
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### TOP CLASSICAL CROSSOVER

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<td>Sony Classical 66237 (10.98/12.98)</td>
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<td>LONDON PHILHARMONIC</td>
<td>RCA Victor 66764 (11.98/13.98)</td>
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<td>3</td>
<td>BOSTON SYMPHONY</td>
<td>RCA Victor 66762 (11.98/13.98)</td>
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<td>4</td>
<td>UK PHILHARMONIC</td>
<td>RCA Victor 66766 (11.98/13.98)</td>
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<td>THE BEATLES</td>
<td>Sony Classical 66298 (11.98/13.98)</td>
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<td>6</td>
<td>BACH</td>
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<td>RAVEL</td>
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### JAMES BONAMY REMAINS DOGGED WITH NEW EPIC SET

(Continued from page 59)

James Bonamy remains dogged with new Epic set... (for Epic) is a big fan of direct attack, so he did a special cassette mailing to all the morning show people at the reporting stations. Just the title of the single 'The Swing' opens us to all kinds of promotions. We'll see how the upcoming radio promotion turns out. The big feedback I'm getting so far from radio is that... "Gee, this guy can sing!" I've heard that from Krasi.

Krasik says marketing elements include appearances on the Wal-Mart tour and the West Coast tour. "The Swing" promotions will tie into the title of the album's first single; video tonight, a dance mix of the single and dance club promotions tied into that; consumer advertising tied to the album release; and extensive use of "floor stickers" in dance clubs. "We first used those floor stickers with Ty Herndon in the clubs, and they were very effective," notes Krasik.

With "The Swing" promotions, notes Lamere, "You can swing at a baseball bat and hit a home run, swing on your front porch, swing into summer—the key is just different promotions." Lamere adds that the dance mix will be serviced to radio at a later date. WCS Norfolk, Va., Wm. Mike Meehan says that Bonamy "has cut through the crowd. Our audience latched onto him immediately. The song is good, and it tested well on our World Wide Web site. We're going to pick new artists, but our audience picked him." At retail, Skip Young, senior music buyer for the Amarillo, Texas-based Hastings chain, says that "the kid is real. He's a good country guy. He's got good problem in that he got hung up in no man's land with the first album when they called the 'Dog On A Auction Block.' I thought it was a real song, but any animal lover who saw the video was horrified to see that dog riding on top of a toolbox in a pickup truck. Then he had that ballad ['Don't Think I Will'], and the album kind of fizzled. But we're supporting him. We're putting him on our endcap program."
**Artists & Music**

**Jazz**

**BLUE NOTES**

by Jim Mccnie

KISSERS ON ALL FOUR CHEEKS: Wynton Marsalis was awarded a Pulitzer Prize for music in 1997 and was the first jazz artist to ever take home the honor. The composer was cheery, but he takes the acknowledge in stride.

"Me and the cats in the band take all awards seriously," he says. "We're grateful. But we get T-shirts from elementary schools, keys to cities, community-service plaques—what I mean? [The Pulitzer] doesn't mean that we're great, just that we're participating in what's going on out there. That's what we strive to do. It's really for the band, 'cause some of us been together for a long time now. The public knows who's in, who's out, but we've never really had an off year in terms of attendance. Sometimes we haven't been as good as others, but people come back. It's our intent that comes across.

"This is the only band we've been with since 1982, and we've never really had an off year in terms of attendance. Sometimes we haven't been as good as others, but people come back. It's our intent that comes across.

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NEW YORK—The Harry Fox Agency (HFA), the mechanical-rights licensing and collection arm of the National Music Publishers’ Assn. (NMPA), says it has hired its first CFO and expects a reason expressed in one word: growth.

“Since 1983, our revenue growth rate has been 15%, compounded each year,” says Ed Murphy, NMPA/HFA president/CEO, who is named Robert J. Shaw to the new post.

Shaw, who came aboard NMPA in 1983, further notes that the growth in revenue from $5 million in 1983 to more than $400 million in 1995 has been matched by a growth in transactions, from an average of 40,000 licenses in 1983 to the 300,000 expected this year.

Shaw, who reports directly to Murphy, will direct the activities of 25 staffers in HFA licensing, index, collection, and distribution operations. He comes to his new position with a background that includes, most recently, ownership and operation of an independent consultancy to a number of entertainment companies and 17 years at Time Warners the Atlantic Group. As a senior vice-president of the latter company, he was senior VP directing strategic planning, design, development, and implementation of a systems for information technology, operations, accounting, and financial services.

During Shaw’s stay at Atlantic, the label provided overall services for the Warner Music Group, with varying levels of service for each label.

“He’s been doing for the record companies the flip side of what we do,” says Murphy. “He obviously has a background in high transactional activity and in fact created all the royalty systems we now have at Time Warner’s label activities.”

While acknowledging Shaw’s high-profile position at NMPA/HFA, Murphy is careful to say that Shaw’s long-term responsibilities remain in HFA’s royalty collection areas. “We needed someone at this time with strong managerial and financial for information technology, operations, planning, design, and strategic thinking. He is a technical background,” Murphy says.

Shaw, who started in the music business in 1976 as a controller for the WEA distribution branch in Philadelphia, notes that his role at HFA is partially the result of a second study conducted by the agency for information services and data needed to deal with its strong growth pattern in recent years. “The focus is on customer service,” he says. “We’ll be looking at all phases to give our customers better access to information and eliminate backlog.”

Shaw says he doesn’t expect that better service will necessarily require a boost in staffing. “It’s too early to tell, but right now we have a pretty good relationship between employees and demands. We’ll look at the overall system and perhaps find we need a person or two here.”

Murphy continues to be the key NMPA representative on domestic and international fronts. Among his responsibilities is representing NMPA member publishers by lobbying for passage of legislative measures to ease the pace with audio technology and to secure the interests of publishers.

Within the NMPA framework, Murphy is directly responsible for management of such NMPA sections as legislative, legal, financial, auditing, and international. In the international (Continued on page 98)

BILBOARD APRIL 19, 1997

M 57
Fairlight Refocuses On Music Market
Workstation Pioneer Builds On Post Success

BY DAN DALEY

What goes around, comes around. John Lanneen, CEO of the Los Angeles-based Fairlight USA, is pondering precisely that as the company that pioneered computer-based music production in the ’70s is beginning to turn its attentions to the music recording market once again after successfully reinventing itself as a supplier of audio post-production engines.

“We estimate that there are 6,000 multitrack tape machines in use throughout the world at upper-end and mid-level music recording studios,” says Lanneen. “That business is struggling at the moment. If, say, 1,000 of those machines need replacing for whatever reason—age of the machine, orphaned technology as formats change—then you’re looking at a very significant market, a large installed base that will be brought into play over the course of the next three to five years.”

Fairlight has already garnered some attention for its significant forays into music recording. Luciano Pavarotti’s latest album, “Pavarotti & Friends,” was recorded using a Fairlight MX3 with the late producer Trevor Morris. Another recent project was a label country recordings, including the first to utilize a hard-disk system for a major album project. “That’s something that we’ve already established quite clearly with the work the MX3plus has done in Hollywood on major motion pictures, he says.

Post-production has been Fairlight’s shining niche since the company repurposed itself in 1989. That year, the intellectual assets of Fairlight were purchased by new investors that retained many of the key members of the company’s research and development team and developed the MX system, a hard-disk recording and editing platform that uses the core multitasking software, audio sampling, and hardware elements from Fairlight’s earlier CM1 (Computer Musical Instrument) product. But most important, MX shifted the company’s focus from music recording toward audio post-production for film and video.

Since its introduction in the U.S. in 1991, the MX series platform has gone through its fourth generation, with the MX3plus being the current model, and function-specific software modules and upgradable options now available to users to grow the system to fit their changing requirements. Fairlight’s technology platform has followed the general paradigm to a large extent—the MX3plus is the same affordable system Fairlight has ever offered, costing between $30,000 and $200,000 for 8 tracks and $70,000 for a 24-track system—and it has increased its installed and performance profile, and completed developments within Fairlight’s engineering department and the general computer industry.

In the interim, Fairlight has become a force to be reckoned with in Hollywood, with thousands of tracks working at such major post facilities as Todd A.O. Warner Bros., Soundelux, Soundstorm, and 20th Century Fox, as well as at dozens of boutique post facilities to which the MX3plus’ functionality and sleek user interface appealed.

With Lanneen directing international sales in the early ’90s, Fairlight built enough of a network of distributors and dealers to make it possible for them to grow into a major presence in the market. They’ve been able to develop a strong relationship with distributors and dealers in the Far East, where the equipment is used for both video and audio post-production.

Learning To Kraii: Impulse recording gives Fairlight Kraii a break from cutting her upcoming album at New York’s Avatar Studios to entertain actress Sarah Jessica Parker, shown, from left, are Parker, Kraii, and Impulse/GPR president Tommy LiPuma, who is producing the album. LiPuma also produced Kraii’s last set, and the Grammy-nominated “All For You,” which was wood-based but with potentially even larger stakes. The much-anticipated digital dubber was once forecast for last year never occurred. Of the several now major manufacturers that were looking to enter the market—Fairlight, Dolby, Akai, Tascam—manufacturers that have introduced their hard-disk-based dubbers delayed. Fairlight, however, was the first to get into the market last year. Several are in use at such post facilities as Warner, Modern, and Creative Cafe/Record Plant, and Lanneen predicts that Fairlight will have more than 1,000 digital dubbers in place in Hollywood by mid-year.

“The MX series platform’s success in Hollywood definitively has also opened the door to the DaD’s,” says Lanneen, referring to Fairlight’s dubber. “But what it’s also done is give us the opportunity to take a leadership position on the one issue that has plagued post-production since the beginning of the digital era: file format incompatibility.”

Fairlight has invited competing workstation manufacturers to open their architecture to cross-platform solutions. “I don’t see one company dominating the market, so the idea of many manufacturers pooling their resources to solve this problem makes perfect sense to me, as I believe it does to the users of these systems,” says Lanneen.

Fairlight, whose MX3plus platform architecture includes VHS’s OMFL exchange protocol, plans to announce an initial list of allies in this endeavor by mid-June at the Annual Assn. of Broadcasters convention in Las Vegas.

Fairlight’s success in what is still a crowded market is based on a degree of relative stability, and thus eminently manageable, product line that also includes the FAME, a mixing control surface for the MX3plus platform manufactured by Amek. Lanneen says Fairlight is interested in doing more business arrangements like the Amek deal, since it keeps the company focused on its core strengths. Fairlight will likely do just that with expanded server technologies in the near future, which Lanneen says will benefit music recording studios when the company will be able to offer enhanced network solutions.

“That’s something that post houses and music recording studios with multiple rooms will significantly benefit from,” he explains.
**Rights Confusion in Hong Kong**

Parallel Imports Are The Central Issue

*BY GEOFF BURPEE*

HONG KONG—“So sorry, who sue whome?” asks the befuddled legislator. In one sentence, it seems, the speaker encapsulates the confusion, arrhythmia and exasperation that is characterizing Hong Kong’s last few attempts as a British colony to define and protect intellectual property.

Three months into the countdown now entering the home stretch to July 1 hand-over, the body responsible for tabling a draft version of the Copyright Bill is still weighing disconcertingly complex parallel importation issues—how the law should handle one key issue—parallel imports.

Record companies and the larger copyright community here are concerned about any move to loosen controls, arguing that relaxing parallel import legislation is a blow to the quality and integrity of the local music industry. They contend that there is a risk that the music market here will be weakened. The result is that there will be lower quality products available to the local music market, which will in turn harm the local music industry.

In his speech, Fung said that parallel imports created unfair competition, as they could sell at a lower price than legitimate imports. He argued that parallel imports are often of lower quality and that this would harm the local music industry.

The record companies argue that it would be safer to put the controls in place now, rather than waiting until the new law is enacted in two or three years.

Despite the provisions against parallel imports in Hong Kong’s current intellectual property legislation, there has been no case of a copyright owner successfully taking a retailer or importer to court for parallel-importing products. Under the current system, the licensee needs to present evidence in conjunction with the copyright owner (based, by definition, outside the country), and cases were therefore rarely even heard in court.

Paralleling international practice, the proposed legislation makes it considerably easier for copyright owners to sue parallel importers and other factors. By differentiating between parallel imports and pirated products and giving exclusive licensees statutory rights to sue those who import products under their aegis without the presence of the copyright owner, the new law will, for the first time, enable the court to bring these issues before it.

(Continued on page 61)

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**EMI Malaysia Gets Happy Label**

*BY ALEXANDRA NUVICH*

KUALA LUMPUR, Malaysia—EMI Malaysia has expanded its local repertoire with the acquisition of the new Singapore-based independent Happy Records.

EMI gets Happy's back catalog, which spans two decades of Chinese and Malay pop music. The label's best-known artist is David Kiu, who is also known for his work under the pseudonym "Happy." EMI will establish a new special project, Asia, to manage the Happy Records catalog.

EMI has also acquired the rights to Happy's back catalog, which includes hits from local artists such as David Kiu and S. H. Shafik. The label has stated that it plans to invest in promoting these artists and their music.

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**Human Rights**

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**German Tax Crackdown Felt by Top Promoters**

HAMBURG—Fans are watching a crackdown on top-flight concert promoters in Germany. Following an arrest in the last month of two of the country’s best-known impresarios in connection with tax matters, Marcel Avram, head of Mama Concerts & Rau, one of Europe’s leading promotion companies, has been released on bail and remains in detention following his arrest April 2 (Billboard, April 12). He has not been charged with any offense.

German authorities are continuing their investigation into alleged irregularities in tax payments relating to foreign artists and companies. Meanwhile, impresario Matthias Hoffmann—who promoted the tour of star tenors Jose Carreras, Placido Domingo, and Luciano Pavarotti and has also worked for Montserrat Caballé’s new liberty on his way to $2.5 million following his arrest and brief detention on similar charges two weeks ago. The German government introduced a new tax early last year, levying a flat rate of 25% on foreign artists’ fees, production, and in Germany, compared to 15% before the new law (Billboard, March 29, 1996). This resulted in Michael Jackson canceling his German tour and for the Hamburg Convention Center to pay the local importer for $2.5 million annual revenues from concerts and merchandising business.

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**Slendebrock To Head Warner Music Benelux**

LONDON—Albert Slendebrock, former managing director of PolyGram Benelux in 1979, will become the new managing director of Warner Music Benelux starting May 1.

The appointment marks that Dutchman Slendebrock, who replaces Ted Slendebroek, returns to the Benelux after 12 years. Having begun his career with Ariola BMG Benelux in 1979, he worked at PolyGram and Phonogram International in the Netherlands before becoming marketing manager for Phonogram Germany in 1985.

Slendebrock was managing director of PolyGram in the Netherlands until his departure. The move is likely to be the end of Slendebroek's tenure at PolyGram, where he has been a key figure in the company's European operations.

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**SLEDENEBROEK**

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**Rights Confusion in Hong Kong**

Parallel Imports Are The Central Issue

*BY GEOFF BURPEE*

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being held April 28 - 30 at The Hotel InterContinental, Miami.
For information regarding the entire conference, including the awards show, call Maureen Ryan at (212) 536-5002.
To reserve tickets for the awards show only, please call Michele Jacangelo at (212) 536-5088.

www.americanradiohistory.com
Smoke City Looking For Life After Levi's
U.K. Act Hopes Live Set Will Benefit From Popularity

LONDON—Since Levi's jeans became a hitmaker in the U.K. market in 1985 with the choice of music for its successful advertising campaigns, the pop scene advertising campaigns, the seductive commercials have helped no fewer than 13 singles into the British top 20. Now it's 14—but can Smoke City outdo the ephemeral success of some of their predecessors and find life after Levi's?

The act, comprising Anglo-Brazilian vocalist Nina Miranda, producer/programmer Marc Brown, and instrumentalist Chris Franck, has debuted strongly on the U.K. singles chart with "Underwater Love." The track was released by Jive March 31 following its appearance in the jeans manufacturer's latest campaign, which adopts a mermaids theme. As a measure of the influence of the commercial potential of both clothing and music, the new spot can also be viewed from the Internet (http://www.levi.com).

It's the third time that the Levi's connection has been used to launch a debut act. At its inception in the mid-1980s, the series of commercials fea-
tured catalog R&B, blues, and rock material. But it took a new turn in 1994 with a spot that helped catapult newcomers Stylmakz to No. 1 that May with the hard-rock track "Inside," released on band leader Peter Gabriel's Real World label. Last year, in January, a space-age ad helped Babyboon Zoo repeat the feat with the platinum-certified (600,000 copies) EMI single "Spaceman."

In both cases, the singles burned brightly but left the acts concerned about a one-hit wonder image, even though in Babyboon Zoo's case, two further top 40 singles and the gold-selling album (100,000 units) "The Boy With The X-Ray Eyes" were achieved.

Industry opinion suggests that Smoke City may have a better shot at extended success. In the first place, the single "Underwater Love" is a credible life before its new celebrity: The single now has dance mixes by David Morales, and many club DJs know of its original release last year on the small London label Rita or its appearance, also in 1994, on the Fourth & Broad יוצא/indispensation "The Rebirth Of Cool Six."

Soul DJ Angie Dee and alternat-
tive/jazz presenter Gillies Peterson, both of London dance station Kiss 100 FM, were early supporters of the partly Portuguese-sung track, which, according to Richmond, describes as "Latin trip-hop."

Kiss 100 head of music Simon Sancet says the single is being treated as "the right record to experiment with right across the daytime shows, (although some of the daytime presenters were surprised) when it cropped up on their running order." Kiss added the record March 6.

Richmond says the label is pre-
senting it as a regular release. "We're not going to radio or clubs like this, it's the record from the new Levi's commercial," he says. "It's so fabu-
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covers included breakfast television show "This Morning," and "X Factor TV Show" had a video exclusive. The Box and MTV Europe have also list-
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Concerned about the one-hit risk, Smoke City's Brown says, "We can't complain about the Levi's thing. But I feel our music is strong and original enough to follow it through." Jive is already planning a second sin-
gle, "Mr. Gorgeous," to be followed by a third single, "Underwater Love." The album is scheduled to be released in June 1996 under the name "Smash." A Spaceman.

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ZIMBABWE: Chartwell Dutiro, who for eight years was the mainstay in top Zimbabwean star Thokozani Mamba’s band, has put together his own pop, Spiritual Talk Mbira. Dutiro has recruited U.S. and Canadian players of the mbira, the traditional African thumb piano, prompting The Harare Sunday Mail to note with surprise the phenomenon of “white folks who can pluck on the mbira like nobody’s business.” A new album, “Ndonga Mahwe—Return As Spirit,” on the Spiritual Talk label, also showcases the complex, polyrhythmic sound of the instrument, accompanied by absurdly catchy vocal refrains. The charismatic Dutiro is an apostle for the mbira, used traditionally to call the spirits to offer guidance on daily life. He describes the music as “the original acoustic trance (music),” and the band was recently heard by an international audience via a concert on the BBC World Service. A grant from the Arts Council of England is taking Spiritual Talk Mbira on a three-month tour of the U.K., during which the band will also present a series of workshops.

NIGEL WILLIAMSON

WALES: With the popular musical stock of this nation higher than ever after the award-winning achievements of Manic Street Preachers at the Brits and elsewhere, the modern rock moment continues here with the April release of two attractive compilations “Dial M For Mervyn,” cleverly named after the town of Mervyn in Mid Glamorgan in the south, is a 21-track, budget-priced collection, chiefly of new or recent tracks by guitar bands, released on the London independent label Fire & Panda in collaboration with the grand Wales-based Town Hill label. Many listeners will be attracted to the set by the inclusion of the collectable early Manics “Strip It Down,” but such lesser-known names as the Jonah Hex, Flyscreen, and Helen Love also demonstrate the rude health of the current rock scene in a country of less than 3 million. Released on Monday (14), the album’s commercial appeal is also enhanced by contributions from blanco y negro’s Catalonia, Indolent’s 60 Ft Dolls, V2’s Stereophonics, and up-and-coming Paraliphone act Ether. A&M, meanwhile, release a collection of new and classic tracks to the no. 1 slot on the Twin Town,” the directorial debut by actor Kevin Allen. Manic Street Preachers and Catalonia are also featured here, along with Creation’s Super Furry Animals, setting the scene for a “Trainspotting”-style black comedy set in Swansea, Wales. Executive-produced by the “Trainspotting” producer/director team of Andrew MacDonald and Danny Boyle, “Twin Town” opens in cinemas in Wales and London April 11 and throughout the rest of the U.K. April 25.

PAUL SEXTON

DENMARK: “It’s a pop/rock in a cassehole kind of thing,” is how lead singer Clara Lieberath describes the sound of her confusingly named group Clara Thomas. A listen to its first single, “you were never wrong” (PolyGram), reveals that the cassehole has been carefully prepared and is ready to serve. Lieberath’s voice conveys a range of emotions with refreshingly accurate phrasing and clarity. She wrote the lyrics with composer/producer Thomas Li, who collaborated in turn with guitarist Kasper Søderlund on the music. “There are lots of bands going through your head on the radio and such. But there’s not just one inspirational source. It’s a mix of things,” Lieberath says. “We have high hopes,” says Anders Hansen, PolyGram’s local repertoire and marketing manager. “It really has potential especially when I see what’s happening in some of the bands like Garbage and No Doubt. The music isn’t the same, but it might appeal to the same audience.” Released in March, the group’s self-titled debut album was mixed by Mitch Easter (who produced R.E.M.’s “Murmur” and “Reckoning”) and mastered by Ian Cooper. PolyGram is confident that this trip to the “simple life” with the “clean girl with the streaks of punk” will have a bright future. As a follow-up to this album, a live tour in May and June was announced. It was released to coincide with the start of a tour that will see Clara Thomas included on the bill at various outdoor festivals.

CHARLES FRIBERG

POLAND: “Światło” (The Light), released by Isabella Studio/PolyGram Polska, is the “adult” debut by young singer Natalia Kukulska. As the daughter of popular singer Anna Jantar, who died many years ago in a plane crash, and well-known songwriter and keyboardist Jaroslaw Kubalski, she has been familiar with stage, stage, and microphone from an early age. She was often a guest at her father’s studio, where she would meet gifted musicians who helped her develop her vocal abilities and artistic imagination, and as a little girl, she recorded several albums of children’s songs. Now, as well as being a gifted singer and composer, Kukulska is a philosophy student at Warsaw University, a combination of roles that seems to confirm the thoughts of Plato when he said that “a musician is the best philosopher.” And while many listeners will remember Kubalski as a child, “Światło” is a very mature and personal album inspired by various styles, including soul, funk, and acid jazz. The songs range from such gentle ballads as “Przed Wschodem Słońca” (Before The Sunrise) to dynamic dance hits like “Posnania Światłoczuła” (Phototensitive Song). While she did not get to choose her own subject matter, this may be the best thing, allowing expression of her image and personality, as she sings about love and beauty, emptiness and loneliness, and a young woman’s search for the true substance of life.

IBRAHIM PRZEDZIEŚKI

IRELAND: The self-titled debut album by Dublin-based Celtic rock quintet Hedge School (K-tel) is a 14-track blend of new spins on old Irish ballads and new material written by the band. Just as Thin Lizzy broke through in the early 1970s with an electrified revival of the traditional song “Whiskey In The Jar,” Hedge School has been inspired by reinterpretations of modern classics as “Rocky Road To Dublin,” “Galway Races,” “Follow Me Up To Carlow,” and “The Fiddler.” Among the band’s original compositions are “America (My Ma She Said),” penned by singer Derek Deegan, and “Shout Of A Down” and “Hedge School,” both written by guitarist Kevin Dempsey and drummer John Lynch. Previously known as the Elite, Hedge School takes its name from the illegal schools that Irish children attended in the 17th century when, under British rule, they were denied a formal education.

KEN STEWART

www.americanradiohistory.com
Canada's Raggadeath On The Rise Attic Act Fuses Hip-Hop, Rap, And Metal

BY LARRY LEBLANC

TORONTO—With its hybrid of dancehall reggae, hip-hop, and heavy metal, Raggadeath's self-titled sophomore album provides a potent introduction to one of Canada's most creative street-styled bands. The album was released in Canada Feb. 25 by Attic Records here. There are no plans yet for a U.S. release.

"We're really happy with the way the album sounds," says the group's co-lead singer, Scott Michie. "It's not just a collection of songs. A strong songwriting thread runs through the album, linking it together."

"The common denominator of dancehall, hip-hop, and heavy metal is that they are all rebellious [musics]," says the group's Jamaican-born rapper, Mikee Mee.

Anchored by the production and writing of both Sobczak and his long-time co-writer and producer, DJ Stephen "Monty" Kenney, Raggadeath also includes Mikee and guitarist Steve Major as core members. The album also features prominent support from Toronto's rap and hip hop community, including rappers Phutt, Tallis Newkirk of Plains Of Fascination, and Jive Records artist Whiteley Don; reggae DJ Friendlyman; and singers Mikko Mallinick and Lorraine Soul.

A five-piece version of the album's first single, "Dance With The Devil," including a mix by DJ Lethal of House Of Pain was previewed Feb. 15 in Canadian college stations and dance pools and Feb. 17 in Canadian commercial radio. A video, directed by George Vale, was released in Canada last month and directed for Much Music Canada's national video network.

According to Amanda Mac, president of Attic Music Group in Toronto, the group's musical diversity and lack of a main front person will likely make a mainstream breakthrough difficult, but not impossible, to achieve.

"Some [music-industry] people are having trouble getting their heads into the mix that the album is deep and multi-dimensional," said Mac. "It's not just a collection of songs, it's a whole new way of thinking industrial [music]," he says. "If they see the video of 'Dance With The Devil' in stores, they may think, 'Wow, they only know what the band is all about. Then they hear another track with Tallis, Mikko, or Whiteley Don singing, and they can't pigeonhole the group [musically]."

However, the consumer, is open-minded enough to accept that these 12 songs aren't in the same [style]."

"I think the singles are starting to garner club action and that Toronto college stations CIUT and CKLN are playing the third single, 'I'm in the Door,' and it's going to be quite easy to promote on [commercial] radio," he says. "From the feedback we get, 'play the song,' it's very easy to see that Sobczak's "Electric Avenue" has more potential than the Michelle Moo track. We expect it to be our second single."

The turbinecharged, dance-song version of Grant's "Electric Avenue" is the album's sole non-original. "We really like the way we changed the song around," says Sobczak. "I felt, 'yeah, there's hardly any similarities at all to [Grant's version], maybe just the key.'" Grant's take reached No. 2 on the Billboard Hot 100 Singles chart in 1983.

"It's a better recording than their [Vinyl] album," says Dan Cauleebron, director of the 50-member Cheer DJ. "Their [the band's] vocals are on point and honed all their [musical] ideas. Instead of being continually abrasive, corrosive, and hard-edged, they now drop a little surprise in there with viable dancehall style which will appeal to fans of that music, as the [tracks] are the elements to do that, which we have supported the group. The remix of 'Dance With The Devil' is one of our most added tracks at our pool in the first week of week's release. '40 Years' will probably pop them, big time."

"It's been three years since Raggadeath and "River, River," the band's debut album was released, and they're still the band that I've heard the most support from the Virgin album and had liked the band a lot, what they were trying to do musically."

Prior to signing the group, Mac took rough mixes of some of the album's tracks to interest his listeners here. "I wanted to be able to present the band with a little more of the album's potential for the fans," he says. "I found some real supporters within [the company] that were excited about the potential of the band."

"Raggadeath" is slated to be released by Hamburg-based edel May 1. The band is slated to undertake a promotion tour in Germany May 10-17, including a May 11 appearance at the Musik- und Sport Fair in Bochum, Germany.

The majority of the tracks on the album were first recorded in Sobczak and Kendall's home studios and later transferred to two-inch tape for sessions in early 1996 at Phase 1, during which the group recorded the reissue and final mixes, as well as mixing, were completed. While Virgin Music Canada, Warner/Chappell Music Canada, and group members themselves had financed the album's demos and sessions to this point, the album was only completed following an advance by attic.

"We were in the studio for a total of about six weeks," says Sobczak. "We were in there whenever we could get some studio time."

According to Sobczak, the album's direction was evident from its first session. "We came up with 'Dance With The Devil,' "Hemisphere," 'Play It Loud,' and 'Everyday Action,' which are a true cross-section of the album," he says. "Each batch of songs we came up with afterwards followed the same pattern. We brought in riffs from other bands and looped things together. Songs came together quickly."

Mee says the group was more at ease recording the second album. "After the first album, we were still all concentrating on other careers," she says. "With the first album I heard the breaks beat in [the songs], and that's what I vibed with. I really didn't hear the [metal] guitar. [Being a rapper] it was new to me. With this album, I already knew the vibe, and I just went nuts in the studio. We're more like a band now."

Raggadeath will tour extensively to promote its Attic release. Booked in Canada by S.L. Feldman and Associates, the band is slated to perform in Montreal, Quebec, Saturday (12); Montreal (April 24); Sherbrooke, Quebec (April 25); Ottawa (April 26); and Kingston, Ontario (April 27).
WEA Retains Its Market-Share Lead In Key Album Categories For First Quarter Of '97

WEA, BMG Still Tops; Universal Sees Big Gains

BY ED CHRISTIAN

NEW YORK—In the first three months of the year, WEA and BMG Distribution dominated the top spots in the U.S. sales market share in the categories tracked by Billboard. WEA topped the No. 1 position in total U.S. album market share, "current albums," and country albums, while BMG earned its distinction for singles and R&B albums.

While not finishing in the winner's circle, Universal Music and Video Distribution scored the biggest market-share gains in the first quarter. For example, in current album market share, Universal more than doubled its total this year, compared with the same-time period last year, while four of the other six distribution entities suffered market-share erosion.

The market-share rankings are determined by the Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts for all formats and configurations. SoundScan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects totals for the entire U.S. market.

The market-share totals are for the period beginning Dec. 30, 1996, and ending March 30. All totals mentioned in this story and on the market-share charts are round figures.

Market share for albums and singles include all formats and genres available in the respective configurations. The market share figures for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

Beginning this year, SoundScan has changed the way it defines current market share. In the new setup, SoundScan determines "current" market share by tracking sales generated by albums released less than 18 months ago (12 months for classical and jazz albums), except in the cases of titles still residing in the top half of The Billboard 200, at which time it is moved to catalog status.

(For when a title becomes catalog, uses two years as the cutoff point, except for those titles that stay in the top half of The Billboard 200, which don't become catalog until they fall below the top 100.) In current albums, WEA maintained the top market-share spot even though it lost nearly five percentage points. WEA finished the quarter with 18.1%, down from the 22.9% it tallied last year. The titles contributing to WEA's current score include the "Space Jam" soundtrack; Jewel's "Pieces Of You," LeAnn Rimes' "Blue," and "Unchained Melody/The Early Years," the "Evita" soundtrack; Alanis Morissette's "Jagged Little Pill," Alyson's "One In A Million," Keith Sweat's self-titled album; the "Private Parts" soundtrack; and Metallic's "Load."
NEW YORK—As part of its ongoing effort to generate consumer interest in audiobooks, the Audio Publishers Assn. (APA) has declared May National Audiobook Month.

"We are trying to provide a number of events at the national level which will call attention to audiobooks, starting with the announcement of the Audiobook Award finalists at the beginning of the month and the winner at the end," says APA president Grady Hesters.

The Audiobook Awards will be announced May 31 at a special ceremony in Chicago, following the association's annual conference May 30.

"Audiobooks have two significant seasons," says Hesters. "One, of course, is the holidays, but there's also a nice surge in sales in the summer time because so many people are spending time in their cars. We think that, combined with our national conference in May, makes May particularly good month for an audiobook month. It's also handy that it follows National Poetry Month in April."

Because the Audiobook Awards finalists will be announced May 7, the association and its members, along with others in the industry, will use that as a springboard to promote the nominated titles.

"I think that having a designated month helps to focus everyone's attention," says Robin Whitten, editor and publisher of AudioFile magazine. "National Poetry Month has really helped [poetry's] visibility in bookstores, so hopefully it will have the same effect for audiobooks. We have to do it for a few years before we know what it will say and how, but it's a great start."

The April/May issue of AudioFile is a special double issue of the magazine and includes a two-page spread dedicated to Audiobook Month, Whitten says. In addition to a poster-like image, the section will include suggested "ways to celebrate," including where to find audiobooks and an event calendar.

A television special will feature awards show footage and other details on the industry. The APA expects it to air in June on either a cable network or on as many as 100 independent television stations.

In addition to publicizing the Audiobook Awards finalists, the APA is planning to expand its services and make improvements to its World Wide Web site. It is also producing a resource directory and Dealer Locator Service, which will help consumers find where to buy titles in their area.

The APA has announced that net dollar sales of audiobooks for fourth-quarter 1996 were 38% higher than the same period in 1995. Net sales for the full year were ahead of 1995's by 11.6%. Strong titles in the fourth quarter and a drop in average return rates contributed to the increased sales, Hesters says.

In a separate Audiobook Month promotion, some of the major publishers are reportedly participating in a consumer awareness campaign with Ingram Entertainment.

DISTRIBUTION. WEA promotes Fred Barsuglia to sales manager for the New York branch and Patrick Purcell to sales manager for the Philadelphia branch. They were, respectively, sales manager for the Philadelphia branch and field sales manager of specialty products. Diane Bizier is promoted to Southern regional sales manager in Dallas. She was local sales manager.

HOME VIDEO. Sandie Minasian is appointed senior director of sales for Sony Wonder and SMV in New York. She was director of national album sales/artists development for Epic Records. Jeff Scott is appointed director of sell-through, Eastern region, for Hallmark Home Entertainment in Chicago. He was director of central U.S. sales for PolyGram Video.

MUSIC VIDEO. Peter Cohen is appointed VP of programming for the Box in Miami. He was a consultant.

Tracy Rogers is appointed director of music programming for Global Music & Media in Nashville. She was director of programming at CMT.

RELATED FIELDS. Amy Kozlowski is appointed staff director of communications at the Consumer Electronics Manufacturers Assn. in Arlington, Va. She was a marketing manager for A.T. Kearney.

EXECUTIVE TURNTABLE

MINASIAN COHEN

ATTORNEY

Atlantic Group had the leading current market share of all labels in the first quarter, according to SoundScan. For the three months that ended March 30, Warner Music Group's Atlantic unit had a 10.96% share of all noncatalog sales. Some of its big selling items during the quarter were "Pieces Of You" by Jewel, the "Space Jam" soundtrack, and "Disciplined Breakdown" by Collective Soul. Atlantic's distributor, WEA, once again led all music distributors in market share (see story, page 65).

WATERLOO RECORDS of Austin, Texas, is celebrating its 15th anniversary with a monthlong series of promotions and events in April. The activities include an in-store appearance by Texas artist Jack Ingram, a reception for Robert Earl Keen, storewide sales, and the donation of two days' proceeds to the Capital Area Food Bank, a charity selected by KGS-FM Austin, and to crosstown public radio station KUT-FM.

RENTRAK, the distributor of leased videocassettes to video retailers, says that it has finalized the sale or closure of its Pro Image sports stores. Costs associated with the sale and closings were booked previously in Rentrak's financials. The company now plans to focus on its core pay-per-transaction video business.

MOOVIES, the video retailer, says that it has obtained a new and larger bank credit facility totaling $75 million (up from $60 million) to finance operations and grow. The Greenville, S.C.-based chain also says it has completed the acquisition of Movie Warehouse, which has 21 company stores and 43 franchised outlets. The purchase brings Moovies' store count to 70. The retailer also says that it has hired as VP of marketing Charles Tate, formerly a partner in a Kenny Rogers Roasters franchise.

IMAGE ENTERTAINMENT, the laserdisc distributor, says it plans to release the concert video "Tina Turner: Live In Amsterdam" on laserdisc and DVD July 30. The two-hour video was taped in September 1996 during three nights of performances on Turner's Wildest Dreams European Tour. Image says that its first DVD releases will come out at the end of May.

SENSOROMATIC ELECTRONICS, the marketer of electronic anti-theft systems, says that it will install its technology in 61 Future Shop stores, Vancouver-based Future Shop sells computers and other consumer electronics, appliances, and CDs. After these installations, Future Shop will have Sensoromatic's systems in all its 100 stores.

BMG INDEPENDENTS, a unit of BMG Video, will release on video June 24 the concert documentary "Jack Ingram In New York," starring Juliette Binoche, who won this year's Oscar for best supporting actress ("The English Patient") and Oscar winner William Hurt ("Kiss Of The Spider Woman"). The film, directed by Chantal Akerman, was first shown in January on Showtime. The promotional campaign includes a tie-in with the World Wide Web drama "The Couch," which BMG says receives 3000 hits a week.

WHITE STAR VIDEO says that it has completed a deal to become the exclusive North American distributor of the Duke Marketing video library, which includes more than 600 racing and motor-sport programs. White Star says that its president, Dennis Hedlund, once raved Formula Three cars in Europe. Duke Marketing is based on the Isle of Man in the U.K.; White Star, a division of Kultur International Films Ltd., is based in West Long Branch, N.J.

CINRAM LTD., a replicator of CDs and cassettes, reports net profit of $31.2 million (Canadian) on revenue of $440.7 million for the year ended Dec. 31, 1996, compared with net income of $23 million on revenue of $270.1 million the year before. Since the end of that fiscal year, Toronto-based Cinram has completed the acquisition of Videoprint Ltd.'s videocassette duplication and distribution business in the U.K. for $1.47 million, which gives the Canadian company a greater presence in the European video market. The company also plans to buy a stake in a French duplicating business and to buy a controlling interest in two Canadian copying businesses of Disc Manufacturing Inc., a subsidiary of Quixote Corp. The purchase is for $80 million (U.S.) cash.

LUMIVISION has formed an agreement with AIX Entertainment to create and distribute programming for the DVD format. The first four titles are "Tropical Rainforest," "Africa The Serengeti," "Antarctica, An Adventure Of A Different Nature," and "Animation Greats!" Each carries a list price of $24.95. Lumivision has released more than 200 films and documentaries on laserdisc, and AIX has produced or released more than 65 multimedia titles.
The convention will kick off Wednesday, May 21, with NAIRD’s "crash course" panel for emerging indie topics. Topics for the five sessions include label start-ups, record production and marketing, acquiring distribution, and (one we won’t miss) producing product through the media. The day concludes with a round of special interest group powwows in the evening.

The convention begins on the Robert Haynes and Kayo Johnstons’ keynotes address. That day will include the first of two rounds of distributor/label one-on-one meetings, the start of the two-day afternoon trade show, and the previous announced two-hour "presentation lounges," in which labels will be able to promote their upcoming product.

The presentation lounge reappears Friday, May 23, the day that NAIRD’s panel discussions kick off. This year’s panels, which run into Saturday, promise to be especially lively, given the pervasive uncertainty in the business at large; topics include the future of retailing, retail today, the state of the industry, and (almost always a barnburner, and likely even more so this year) the state of distribution.

Still to come from NAIRD are details about the promised evening talent showcases in the New Orleans clubs. We’ll keep you posted.

**ALL AMPED UP:** Electronic music appears to be working up both major and indie labels these days, and no indie player has moved as aggressively into the genre as Caroline, whose Astralwerks imprint is the repository for such attention-getting acts as the Chemical Brothers (whose newest, "Dig Your Own Hole," was released April 13) and Trancequility Bass (aka Mike Kandel), whose all-over-the-map entry "Let The Freak Flag Fly" is due soon.

Now, Caroline has announced that it is pacting with MTV to issue the compilation "MTV’s A-List," which spins off the cable music network’s weekly show devoted to cutting-edge electronics. The album will be released May 6.

Besides cuts by the Chemical Brothers (the duo’s current single “Block Rockin’ Beats”) and Tranquility Bass ("We All Want To Be Free,") a slice from the upcoming album, the set will include material by a number of other prominent electronics and trance acts, including several signed to major labels: Underworld, Future Sound Of London, Aphex Twin, Orbital, Goldie, and Atari Teenage Riot.

It remains to be seen if the new electronic music is the gold mine A&R reps and label heads seem to think it is, but the combo of a strong lineup and MTV’s marketing clout can’t hurt for Caroline’s package.

**FLAG WAVING:** It’s difficult to resist the temptation to classify the Birmingham, Ala.-based quartet Verbena as a traditional rock’n’roll band on the basis of the terrific new Merge album, "Souls For Sale." But guitarist/vocalist Scott Bondy doesn’t want to see his group bagged that simply.

"A lot of people say, ‘Rock, rock, rock,”’ Bondy says. "People always try to classify things... There’s no posturing or anything. We don’t have giant bell-bottoms and flying-V guitars.”

If you’ve heard the current album, you might believe that Verbena—which also includes guitarist/vocalist Anne Marie Griffin, bassist Daniel Johnston, and drummer Les Nuby—is a group cut from the classic Stones mold. The toughness of the foursome’s twin-guitar attack and the rabbit punch of the rhythm section put the band squarely in the trad-rock camp.

The record may also suggest that Verbena is an oddity on the roster of Merge, the Chapel Hill, N.C.-based label that serves as the home for punk unit Superchunk and other like-minded acts.

But Bondy says that a listen to Verbena’s 1996 EP “Pilot Park,” which collects the tracks from the band’s two 1996 singles, indicates that the group originated in a much poppier vein.

"The EP sounds pretty much at home [on Merge],” Bondy says. "The songs were written when I was really young... They’re total pop songs.”

Bondy adds that the sound of the group—which has its roots in units that the guitarist, Johnston, and Nuby put together as teenagers—has been evolving rapidly, if somewhat tortuously, over the last couple of years.

He says, "We used to write three or four songs in the same vein, and the best one would make it. But [now] we struggle a lot with, ‘What are we doing?’

The struggle is paying off for Verbena, which has come up with an album’s worth of material that neatly intertwines rock aggression and pop-conscious melodicism. On the harder end of the spectrum are numbers like "Hot Blood,” "The Desert,” and "Kiss Yourself," all of which are sparked by the sandpaper sweetness of Bondy and Griffin’s harmony vocals, while such tracks as "The Song That Ended Your Career” have a more lyrical edge.

So chalk up Verbena as a real rock’n’roll contender. Bondy says that the group plans to tour "everywhere... We’ll probably tour through the end of the year." The future also calls for the possible release of a single or EP later in the year, with a return to the studio for the recording of another album before the end of ’97.
Merchants & Marketing

Despite Rumors, Trans World's Buy Of Camelot Far From Final

JUST BECAUSE Bob Higgins, chairman/CEO/president of Trans World Entertainment Corp., was allegedly spotted April 2 in North Canton, Ohio, doesn't mean that the purchase of Camelot by the Albany, N.Y.-based chain is a done deal. And yes, a "bigtime" source went out of their way last week to tell me that Trans World is buying Camelot.

While I always encourage anybody and everybody to call me, I must ask one question of all those who rang me up with the Trans World tip. What did they think would happen when Camelot Music filed Chapter 11 and then was put up for sale? It was already a well-distributed rumor — courtesy of the annual convention of the National Assoc. of Recording Merchandisers — that Trans World, Cerberus Partners (Wherehouse Entertainment), and W H Smith (the Wall) are the three finalists in the Camelot sweepstakes.

Furthermore, on March 18 Camelot sent a letter to all its stores and supposedly posted it on bulletin boards at its headquarters (as part of the ongoing process of being up for sale, representatives of the suitors would be at corporate headquarters to perform due diligence). That letter named the three suitors.

Given that Trans World is one of the three companies interested in acquir- ing Camelot, is it surprising that executives of that company went to Camelot headquarters to perform due diligence? You better believe that executives of W H Smith and Cerberus also went to Canton to do their own due diligence, but those executives aren't as immediately identifiable to Camelot employees and label sales and distribution executives as the highly visible Higgins.

All that aside, the way I hear it, Trans World and Cerberus are considered very serious contenders, while W H Smith is believed to be half-heartedly pursuing the acquisition process. If either of the latter two somehow manages to win out over Trans World, the transaction would shape up more as a merger than an acquisition, sources say.

Consequently, Camelot executives are said to be on the road, visiting the headquarters of the Wall and Wherehouse to perform their own version of due diligence.

Camelot, the Wall, and Wherehouse executives didn't return phone calls seeking comment. Higgins responded to questions about his visit to Canton by saying, "Canton, Mass.? We have a store there, but I don't remember visiting it recently."

Whatever. Anyway, all the due diligence taking place between the parties is expected to culminate in bids within the next month, at which point the creditors committee can pick which one they prefer. But even at that point, it's not assured that whichever bid is accepted by the creditors committee will result in that company acquiring Camelot.

(Continued on next page)
RETAIL TRACK
(Continued from preceding page)

Don’t discount the possibility that, when the process reaches court, yet another interested party could come out of the woodwork with a competing bid. In the immortal words of Yogi Berra, “It ain’t over until it’s over.”

LOOK FOR BMG DISTRIBUTION to reintestate the BMG Independent Group, or a facsimile thereof. Word on the street is that V2, as part of its search for a distribution company, wanted a vehicle whereby, when situations warranted it, it could eschew branch distribution and put out titles via the independent route. Consequently, BMG Distribution is said to be hunting for boutique distributors that can handle whatever baby hands V2 and the other BMG labels want to funnel through them.

Peter Jones, president of BMG Distribution, acknowledges that the effort is under way, although he declines to specify what shape BMG’s independent vehicle will take. But he says that setting up an indie distribution vehicle is a matter of fulfilling the needs of the BMG labels. Such an approach allows labels to get involved, from an A&R standpoint, earlier in a recording act’s development, to pursue a grassroots sales strategy, and to take a patient marketing approach. He says that BMG’s independent vehicle is for all BMG labels, not just V2, adding, “We are happy to respond to their needs.”

In another BMG Distribution news, Roh Mansfield, marketing manager for the Washington, D.C., branch, has been named branch manager. Mansfield takes over the responsibility from Tom O’Flynn, who gets to be the Atlanta branch manager on a full-time basis once again. As part of the changes, Ed Clinicie, sales manager in the D.C. branch, has left the company.

Also, BMG Distribution has closed its Florida sales office, transferring some personnel to Dallas, where Blockbuster Music is moving its headquarters, returning some staff in Florida to working out of their homes and letting go one or two staffers. Jones declines to comment on the changes.

ISLAND RECORDS is in the midst of restructuring its marketing department, sources say, and as part of that process three product development managers have been let go. Sources in the PolyGram camp say it’s unclear at this time what direction the restructuring will take. But they note that VP of marketing Andrew Kronfield, who heads up the department, will play a role in determining whether further changes will be made, as will senior VP/PGM Pat Monosco.

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In the first three months, finishing with 18.9% for total album market share. The independent division collectively nailed down the No. 1 spot for classical and Latin genres, as well as led the industry in distributing titles that made the Heistsellers album chart.

In becoming third in place, Universal nearly doubled the market share it had in the first quarter of 1996, finishing the first three months of this year with a 12.9%. Universal continued the distinction of being the No. 1 distributor of alternative rock music, which has traditionally only been claimed by WEA. PGR slipped slightly in market share to 13.4%, but held onto fourth place in the rankings for total U.S. album market share. Sony came in fifth with a 12.6% piece of the pie, it suffered a two percentage point decline in market share, as well as sharing two places in the rankings, as compared to the performance in the first quarter of 1996.

Although it finished in sixth place, the same spot it had in the first quarter of 1996, EMI gained 1.5 percentage points to finish the first three months of 1997 with 11.4%. With the addition of Priority under its umbrella, EMI found itself at the top of the heap in rap music.

EMI finished in last place in total U.S. album market share, but it was the No. 1 distributor in jazz, gospel, R&B, and new age.

On the other hand, BMI improved on its industry-leading total in the first quarter of 1996, as it was once again the leading singles distribution, finishing with a 27.7% share, up slightly from the 27.5% it had last year. WEA had the biggest increase in market share, moving up from 16.3% in the same time period last year. But despite that gain, it still came in second in singles distribution. PGR also experienced a gain in singles market share, finishing the first quarter with 16.5%, up from the 14.9% it had in 1996. Its rise in market share helped move PGR in the rankings from fourth last year to third this year for singles distribution.

Sony, meanwhile, lost seven percentage points in market share—going from 16.3% last year to 9.3% this year—but fell only one place to finish the first quarter in fourth place. Universal finished in fifth place with 9.1%, up from the 6.9% it tallied last year in the first quarter. EMD

climbed out of the dungeon to finish sixth with a 9.12% share; and the independent sector came in last, with its market share dropping to 6.2% for singles distribution, last year indices collectively generated an 11.5% market share.

In R&B albums, BMI held on to the top spot even though it lost nearly nine percentage points in market share, dropping from 25.9% in the first quarter last year to 17% this year. WEA was right behind BMI as it rode a gain of 3.6 percentage points to finish second with a 16.5% share. PGR came in third with 15.9%, down from the 17.3% it had last year. Universal almost tripled its R&B market share, finishing with a 13.9%, good enough for fourth place. In fifth place, EMD finished with 13.3%, which represented a gain of more than six percentage points; the company tallied 7.1% in the same time frame last year. Sony Music lost more than eight percentage points to fall from second place among R&B distributors to sixth this year. Sony had an 11.3% share in the first quarter. The independent sector came in last place with 11.1%, down one percentage point from the 12.1% it had last year, when it finished in fifth place.

In country albums, WEA gained a whopping 10.7 percentage points to finish the first quarter with 30.7% in market share and the No. 1 position among distributors. Last year, in the same time frame, it held the top spot with 20%. BMI suffered a slight market share decline, falling to 17.2%, but still held on to second place. Universal came in third with 16.1%, falling from the second-place slot it had in the first quarter last year, when it garnered 19.3%. EMD posted an increase, finishing the first three months of 1997 with 11.9%, to come in fourth place. Sony lost a couple of percentage points to finish fifth with 10.8%. PGR and the independent sector were the No. 6 and No. 7 country album distributors, respectively, finishing with 7.5% and 7% for the first quarter of this year.

Looking for a better one stop?
Out-Of-This-World "Shop Around" Guide To 2nd & 3rd Quarter Releases

CD EXAMINER
BILLBOARD MAGAZINE'S VITAL REISSUES SPOTLIGHT

The King Lives!
"Creole," "Jailhouse" And More Soundtracks Set To Ship!

Math Wiz Ray Charles
"Genius + Soul = Jazz,” Other Atlantics Due This Summer

Liz Missing!
From This Issue
**VITAL REISSUES**

### '97 Overview

**THE TOUGH (AND THE SMART) GET GOING**

Shrinking catalog and shelf space call for labels to respond with expanded imagination and strategies. This is how they do it...

**BY CHRIS MORRIS**

As Billboard was preparing its 1997 Vital Reissues Spotlight, we received a communique from Tom Cartwright, who heads up A&R for EM's catalog imprint, The Right Stuff. His remarks hit the nail on the head, as far as summarizing the problems confronting reissue divisions in today's constricted retail landscape: "There are two main challenges facing the reissue market—shrinking space for catalog and a shrinking list of titles to reissue. The first can be dealt with by labels becoming more innovative in marketing techniques. The latter is a natural process, cured only by reworking existing titles or mining the catalog for newer, more relevant reissues.

Indeed, as the number of attractive titles and artists declines well over a decade into the CD reissue boom, and as catalog becomes a smaller percentage of the record-store product mix—a fact that both retailers and executives in most reissue divisions acknowledged after the reissue boom, and acknowledged after the reissue boom, and..." (see our "Shopping List" in this section for a comprehensive overview of upcoming releases) reflect a diversity of approaches that should continue to pump life into the catalog sphere.

#### REMAKE/REMODEL

The combination of recent innovations in CD mastering techniques and deeper exploration of label tape vaults has led some catalog depart- ments to extensively revise and upgrade some previously released titles. Some recent and forthcoming titles (see our "Shopping List" in this section for a comprehensive overview of upcoming releases) reflect a diversity of approaches that should continue to pump life into the catalog sphere.

#### GIVE 'EM EVERYTHING

Comprehensive boxed sets that pull together all of an artist's work for a label usually result in a press bonanza and can reach both sales and acclaim. To date, jazz artists appear to be the major beneficiaries of such an approach: Rhino's John Coltrane set "The Heavyweight Champion: The Complete Atlantic Recordings" is near the top of the label's all-time bestseller list, while Columbia/Legacy's Miles Davis & Gil Evans package, "The Complete Columbia Studio Recordings," scored three Grammy Awards this year and made it into Billboard's Top Jazz Albums chart, an unusual feat for a collection retailing near $100. Verve, which has had exceptional success with its comprehensive boxes devoted to Billie Holiday's and Bud Powell's work for the label and to Ella Fitzgerald's "Songbook" series, this month unleashes its staggering 18-CD set of pianist Billie Evans' Verve recordings. One gifted pop artist will receive similar substantial kudos in 1998, when Rhino—which controls Ray Charles' Atlantic output and recently licensed its ABC/Paramount, Tangerine, Crossover and Columbia sides—aims to release a 20-CD limited-edition career overview. For some collectors, everything is never enough.

"But what about the consumer who may be interested in an artist's work, but whose pockets may not be deep enough to afford the boxed set? Some labels are currently moving with a vengeance to reverse the conventional process and are releasing previously contained boxes into individual, lower-priced albums. This month, Rhino, whose "Schoolhouse Rock" collection of music from the Saturday-morning educational cartoons was its bestselling box of 1996, is splitting that package into four thematic CDs—"Multiplication Rock," "Grammar Rock," "American Rock" and "Science Rock." Beginning in June, Rykodisc, which released its ambitious "Onbox" of Yoko Ono's experimental work five years ago, will issue individual albums that were included in that package. Also in June, PolyGram Chronicles will dice its eight-CD box "The Mercury Blues and Rhythm Story 1945-1955" into a quartet of four-CD collections, each of which focuses on a particular region of the U.S.

#### THE ANNIVERSARY WALTZ

One of the most time-tested ways in which a label can remark its assets is to key in on a noteworthy anniversary to both clean up its existing catalog titles and introduce new packages. This approach often takes the form of a label's birthday celebration; Verve took just such an approach a couple of years ago. This year's "Ches James Recordings"—the Chicago blues, rock 'n' roll and R&B label, whose masters are now controlled by MCA, will have its 50th anniversary feted by a flood of fresh reissues. MCA, which has already plumbed the label's vaults heavily, will reconfigure the Chess motherlode in single-CD compilations devoted to its biggest artists with some thematic focus.

#### THE CROSS-LICENSEING BOOGIE

Cross-licensing from several different labels is nothing new in the reissue market—it's the core of Rhino's success in the field. But one recent Epic/Legacy package proves that if a major label decides to use other labels' assets in tandem with its own, it can develop a reissue product second to none. For its two-CD February release..."
TWO IRREFUTABLE TRUTHS
Which, When Considered Simultaneously,
PROVIDE THE SOLUTION
To The Current Record Industry Slump.

From Bob Carlton
Vice-President of Sales
Rhino Records

IRREFUTABLE TRUTH 1
By selling 22 million records, Thriller ended the industry-wide drought that plagued the early '80s.

IRREFUTABLE TRUTH 2
According to the 1990 census, there are more than 22 million Italian-Americans presently living in the U.S.

This singular release- with hits like Dino’s “That’s Amore” and Louis Prima’s “Angelina & Zooma Zooma”- has the potential to revive the entire industry.
It just may be the Thriller of the 90's.

(While your customers are waiting in line to purchase Eh, Paisano!, why not interest them in another quality Rhino purchase?)
VITAL REISSUES

SHOP AROUND
Continued from page 72

GRP
IMPULSE!
GABOR SZABO, The Sorcerer

HIP-D
VARIOUS ARTISTS, Power Chords Vols. 1-3

KOH
JOHN HARDY WITH BOBBY HUTCHERSON & PAT VARRINO, New View

LEGACY
JOEY & THE STOOGES, Raw Power

MCA
JIMI HENDRIX, Are You Experienced); Arts: Bold As Love; Electric Ladyland; First Rays Of The New Rising Sun

CHESS 50TH ANNIVERSARY COLLECTIONS
BLU DICKLEY, His Best; BUDDY GUY, Buddy's Blues; HOWLIN' WOLF, His Best; JIMMY ROGERS, The Complete Chess Recordings

RAZOR & TIE
TENNESSEE ERNIE FORD, The Tennessee Ernie Ford Collection (2-CD set)
HOMER & JETHRO, Americana Song; Butchers--The Word Word Of Homer & Jethro

RCA
ELVIS PRESLEY, Blue Hawaii; G.I. Blues; Loving You; Jailhouse Rock; King Creole soundtracks

RCA LABEL GROUP NASHVILLE ESSENTIALS SERIES, Bill Monroe, Charley Pride; Hank Snow, Porter Wagner, Jimmie Rodgers

RHINO
VARIOUS ARTISTS, Gershwin In Hollywood

SEQUEL (U.K.)
LAVERN BAKER, See See Rider; Sings Bessie Smith; Precious Memories

SHANACHIE
VARIOUS ARTISTS, Standing On The Verge: Funk Roots

SUNDAZED
WEST COAST POP ART EXPERIMENTAL BAND, Volume One (LP and CD)

TELSTAR (U.K.)
MONKEES, The Monkees' Greatest Hits

32 JAZZ
HOUSTON PERSON & RON CARTER, Complete Music Sessions
VARIOUS ARTISTS, For The Love Of Monk

TUFF CITY
NIGHT TRAIN INTERNATIONAL
RAY CHARLES, The Complete Swing Time/Down Beat Sessions

VERVE
BILL EVANS, The Complete Bill Evans On Verve (18-CD boxed set)

WARNER BROS.
BLACK MAGIC OIL
SKELO
CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND, In The Jungle Gate/Express Yourself

ACE RECORDS (U.K.)
VENTURES, Ventures Rarities

ATLANTIC
SOUNDTRACK, "Das Boot"

BLUE NOTE
HORACE SILVER, Further Exploration (Connoisseur)

CAROLINE
HEAVEN 17, Penthouse & Pavement; Luxury Gap

CASTLE COMMUNICATIONS (U.K.)
SHAM 69, Best Of, Henshaw Boys; The Game

DEMON (U.K.)
GENE CLARK, Gene Clark With The Gosdin Brothers
RICKY ERICKSON, I Think Of Demons

EMI
HEART OF SOUL SERIES
NATALIE COLE, This Will Be; The Natalie Cole Story
BRASS CONSTRUCTION, Get Up To Get Down: Funky Feeling

GNP CRESCENDO
JOE & EDDIE, Best Of Joe & Eddie

HIGHPHO

LEGACY
EARTH, WIND & FIRE, Shining Star: The Essential Earth, Wind & Fire
MILES DAVIS, In(Ex);/Dark Magus; Black Beauty; Miles Davis At Fillmore; Miles Davis In Concert

THE ISLEY BROTHERS, Brother, Brother; Guit It Back; The Brothers Isley, Get Into Something

MCA
CHESS 50TH ANNIVERSARY COLLECTIONS
CHUCK BERRY, His Best; Vol. 2: THE FLAMMIGOS, The Complete Chess Recordings; THE MOOD, GLOOMS, Their Greatest Hits; MUDDY WATERS, 1957 To 1967; SONNY BOY WILLIAMSON, His Best

MUSIC COLLECTION INTERNATIONAL (U.K.)
MUSIC CLUB
FRANKIE AVALON/FABBIAN, The Very Best Of Frankie Avalon & Fabian
DESMOND DEAKER, The Original Rudeboy, 16-track "best-of"
SCOTT PETERS, Raw
VARIOUS ARTISTS, This Is Ska: 16 Original Ska Classics

POLYGRAM
POLYDOR CHRONICLES
THE JAM, 3-CD boxed set

MERCURY CHRONICLES
CINDERELLA, Compilation
KOOL & THE GANG (FUNK ESSENTIALS), Kool Jazz
RUSH, Essentials (newly remastered collection)
Rush: Fly By Night; Caress Of Steel; 2112, A Farewell to Kings; Hemisphere

CHRONICLES
T. REX, Greatest Hits 1972-77; A Side; Greatest Hits 1972-77; B Side

RHINO
SPINNERS, The Very Best Of
BLOODSTONE, The Very Best Of LEO HOTTIE, Anthology
B.J. EXPRESS, Best Of

THE RIGHT STUFF
HOT ROD MAGAZINE'S HOT ROD ROCK SERIES, Big Boss Instruments, Hot Rod Dawgs, Rev It Up; Hot Rod Rebels, Black Seal Movin'

BUDDAH RECORDS
REISSUES
PHYLLIS HYMAN, Phyllis Hyman

THE TRAMPS, Legendary Zing Album

ROUNDER
HEARTBEAT
SKATALITIES, At Studio One

RYKODISC
YOKO ONO/JOHN LENNON, Unfinished Music No. 1: Two Virgins
JOHN AND YOKO, The Wedding Album

SEQULE (U.K.)
GENE PITNEY, Many Sides Of O'Only Love Can Break A Heart, Young, Warm And Wonderful Just One Smile, Today/Sing! Bacharach And David

32 JAZZ
WILIS JACKSON, Bar Wars;

DAVID TATHTHEMAN, The Lonestar Legend

VARESE VINTAGE
VARIOUS ARTISTS, The Enne Iknoas Record Collection

Continued on page 76

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VARIUS ARTISTS, Jazz Piano Anthology five CD boxed set; The Art Of Jazz Saxophone five-CD set

DEMON (U.K.)
MARC BOLAN, Unchained, Vols. 7, 8

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VARIUS ARTISTS, The Rock Album; Starlight; High Energy; Fantastic; Superstars Greatest Hits

POLYGRAM
MERCURY CHRONICLES
JU CALE, Any Way The Wind Blows (two CDs)
PATH PAGE, four-CD boxed set

POLYDOR CHRONICLES
JAMES BROWN, Dead On The Heavy Funk (1975 -1980) (two-CD set); Soul On Top: The Otis Nelson Sessions
HANS MORRISON, Tupper Honey, St. Dominic's Preview; Hard Nose The Highway; It's Too Late To Stop Now (two-CD set); Veedon Fleece; A Period Of Transition; Wavelength

RHINO
DICK DALE, Anthology
TODD RUNDGREN, Very Best Of
PHIL. OCHS, boxed set

THE RIGHT STUFF
RICHARD PRYOR, The Best Of

SEQUEL (U.K.)
JO ANN CAMPBELL, That Real Gone Gal

SUNDAZED
JOHN ENTWISTLE, Smash Your Head Against The Wall; Whistle Rymes; Regar Motis Sets In; Mad Dog

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KENNY BARRON, Sunset To Dawn/Golden Lotus

TUFF CITY
FUNKY DELICACIES
EDDIE BO, The Hook & Sling

TRADITION
EWAN McCOLL & PEGGY SEEGER, Classic Scots Ballads

VARESE VINTAGE
IAN WHITCOMB AND HIS ORCHESTRE MUSETTE, The Melody Lounge

WARNER BROS.
BLACK MUSIC OR 'SKOOL
CHA-KA KHAY, Chaka

BLOOD & FIRE
U. BROWN, Train To Zion

CAROLINE
VARIUS ARTISTS, Krautrock

DELMARK
BIG JOE WILLIAMS, Piney Woods Blues

DEMON (U.K.)
MARC BOLAN, Alternative Dragon; Dandy In The Underworld

DRIVE ENTERTAINMENT
DRIVE ARCHIVE
JACK TEAGARDEN ALL STARS, Personal Choice
GLEN GRAY & THE CASA LOMA ORCHESTRA, Essence Of Swing

POLYGRAM
MERCURY CHRONICLES
RUSH, All The Worlds A Stage; Ext...Stage Left; A Show Of Hands
SCORPIONS, Deadly Sting; The Mercury Years (two CDs)

POLYDOR CHRONICLES
RAINBOW, Anthology (two-CD set)

RCA
PAUL KANTNER, Blows Against The Empire; Baron Von Tollbooth And The Chrome Nun

RHINO
DELA CRUZ, Best Of
ROGER DALTRY, Best Of
TITO PUENTE, Best Of
VARIUS ARTISTS, '60s Soul Box (six-CD boxed set)

THE RIGHT STUFF
VARIUS ARTISTS, Funk-Da-Mentals

ROUNDER
MISSISSIPPI JOHN HURT, Legend

RYKODISC
YOKO ONO, It's Alright (I See Rainbows); Season Of Glass; Starpeace

SEQUEL (U.K.)
VARIUS ARTISTS, Bye Beat Routes Vol. 1, U.K. Freakbeat

SUNDAZED
THE TRASHMEN, four-CD boxed set

VARESE VINTAGE
VARIUS ARTISTS, Soft Pop Classics (three volumes)

Continued on page 78
THE ARISTA MASTERS

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THE LEGACY OF
PHYLLIS HYMAN
GRAHAM PARKER
SQUEEZING OUT SPARKS
AND LIVE SPARKS

THE BEST OF
THE BOX TOPS
SOUL DEEP
MONTY PYTHON
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VITAL REISSUES

'97 OVERVIEW
Continued from page 72

seminal '70s bands and will unleash two more double-CD sets of James Brown's oeuvre as producer and performer in June.

The process works for bands as well: Chronicles is alert to Kiss' trek on the comeback trail: In July, it will begin an album-by-album reissue program devoted to the complete works of these fire-spouting, blood-spitting metallurgists.

ESKY STIRS IT UP
Predicting the future is always a dicey business in the world of reissues, but sometimes a canny call on a developing trend can break the bank and spur widespread activity in a hitherto untrod corner of catalog. In 1994, BarNone Records took a chance and licensed some old lounge-music sides by Esquivel; two years after that surprise hit, the bachelor-pad style was the subject of in-depth series by Capitol, Rhino and DCC, among others. In '97, major-label A&R men appear to believe that electronic music is the next big thing in pop music—could the explosion of new electronica translate into a hunger for post-lounge, faux-futurist analog synthesizer albums among consumers? Maybe not, but in May Varese Vintage has rolled the dice and scheduled the re-release of Dick Hyman's 1969 Command album "Moog—The Electric Eclectics Of Dick Hyman" and Ferrante & Teicher's 1959 ABC album "Blast Off." As the Foreigate Theatre was fond of putting it, "Forward, into the past!"

SHO P AROUND
Continued from page 76

VERVE
Anita O'Day; Jazz 'Round Midnight

WARNER BROS.
BLACK MUSIC O' SKOOL
Graham Central Station, Ain't No 'Bout A Doubt

DELTA MUSIC/LASERLIGHT DIGITAL
THELONIOUS MONK; Monk's

DEMON (U.K.)
BILL BLACK'S COMBO, (boxed set)
MARC Bolan, Metal Guru, (seven-CD boxed set)

EMI
DIVINYS, The Best Of Divinys; Maximum Lim Service

KTEL
VARIOUS ARTISTS, 25 Polka Greats

Koch
John Handy, The 2nd John Handy Album

Legacy
VARIOUS ARTISTS, The Whly Sound: Kenny Gamble, Leon Huff & The Story Of Brotherly Love
Miles Davis, The Complete Quintet Studio Recordings
DAN FOGELBERG, four-CD boxed set
DR BOX SCAGGS, two-CD compilation

PolyGram
Polydor Chronicles
Cream, four-CD boxed set
MOODY BLUES, Days Of Future Passed; In Search Of The Lost Chord; On The Threshold Of A Dream; To Our Children's Children: A Question Of Balance; Every Good Boy Deserves Favour; Seventh Souqum

MERCURY CHRONICLES
Kiss, Destroyer, Rock And Roll; Love Gun; Alive II
DUSTY SPRINGFIELD, three-CD boxed set

RCA
John Denver, four-CD boxed set

RHINO
Ray Charles, Xmas, Ingredients In A Recipe For Soul; Sweet & Sour Tea
Joe Simon, Best Of

THE RIGHT STUFF
Norman Connors, A Retrospective
Jumpin' Gene Simmons, Best Of
VARIOUS ARTISTS, Harry Davidson's Road Songs II
Whispers, Anthology

SEPTEMBER

GNP Crescendo
Lest In Space, Original TV Scores

PolyGram
Polydor Chronicles
Cream, Fresh Cream; Disraeli Gears; Wheels Of Fire

Mercury Chronicles
Thin Lizzy, four-CD boxed set

RHINO
Burt Bacharach, three-CD boxed set
Lenny Bruce, five-CD boxed set
Ray Charles, Genius + Soul = Jazz; The Genius Hits The Road
VARIOUS ARTISTS, Hip Hop Of The '90s Vol. 1-5

To Be Scheduled

ACE Records (U.K.)
Joe Simon, Mr. Shout

Warner Bros.
Warner Archives
Jimmy Durante, Way Of Life
Lone Wolf, The Best Of Jerry Jeff Walker (Elektra Sessions)
Gary Wright, The Dream Weaver Compilation
Nicky Hopkins, Ry Cooder, Mick Jagger, Bill Wyman, Charlie Watts
Jamming With Edward
Available for years only as an import and long out of print, this release is a Stones fan’s dream.

John Lee Hooker
Jealous
His first release before his gold album The Healer, Jealous received the W.C. Handy Award for Best Traditional Blues Album.

John Hammond
Nobody But You
Originally recorded in 1987, Nobody But You is Hammond’s sole album for almost a decade, his last album made before signing to Pointblank Records.

Swamp Dogg
Best Of 25 Years of Swamp Dogg...
Or F * * * the Bomb, Stop The Drugs
“One of black music’s most indomitable originals.”
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• Includes “Red, Red Wine” the group’s first #1 pop smash

BAGGARIDDIM

• Never before released in the U.S. Originally released as a scaled down version entitled Little Baggariddim which hit #40 on the U.S. Billboard chart
• Includes the Top 30 hit “I Got You Babe”—UB40’s hit remake of the Sonny & Cher classic.

UB40

• Top 50 album released in 1984, includes the hit “Breakfast In Bed”

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NEWLY RELEASED ON VIRGIN RECORDS AMERICA

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LOS ANGELES—Leading electronic retailer CDnow is aiming to expand sales with an ambitious new program that extends its retail reach to thousands of small fan-developed World Wide Web sites.

The incentive program, known as CDnow's Retailer Report, is a series of grass-roots Web sites created to brand-page Web sites that sell merchandise from CDnow's retail inventory, as well as link to its Web site (http://www.cdnow.com).

Participating Web developers receive a 5% commission in store credit on all resulting sales of music, home videos, CDs-R, and other merchandise. The Cosmic Credit program reaches out to the thousands of independently developed artist and multimedia Web sites that are not created by and for music fans, as well as to movie fan sites. CDnow already has unrelated deals with several large Web sites, including Pathfinder, Geffen Records, SonicNet, and Jazz Online. However, mini-ecommerce communities have developed on smaller Web sites that are less slick but more passionate than larger, corporate-developed music sites.

LOS ANGELES—MTV and its commercial-free sister service, M2, are adding interactive programming, known as "Webcasting," to its recently developed Internet technology. Multimedia content in development includes album and song information, articles about the art, behind-the-scenes glimpses, tour and concert information, trivia questions, and interactive polls.

"Webcasting" is a term that resembles the look of the World Wide Web, but does not require an Internet connection. However, Internet users will be able to access a less detailed content on each artist and will also be able to purchase music they like via a link to electronic retailer Music Boulevard. "This is about combining the online television and one machine," says Matt Forber, MTV senior VP of programming and new business.

MTV already simulcasts some of the text chats taking place on MTV Online to television viewers. The programming, known as "Yak Live," splits the bottom portion of the TV screen into a chat box where viewers comment on the clip as they play on the music channel. The acceptance of that feature among MTV viewers has encouraged the channel to further pursue the merging of television and multimedia.

MTV announced its intention to use the technology for M2 when it initially launched the service in Los Angeles and New York on August 19. M2 will broadcast Interact data 24 hours a day, while MTV will air Internet-based programming daily. On MTV, Interact multimedia content will be available Monday-Thursday from 6-7 p.m. and 9-10 p.m.; Friday from 5:30-6:30 p.m. and 8-9 p.m.; Saturday from 11 a.m.-1 p.m. and Sunday nights from midnight-2 a.m.

LOS ANGELES—MTV and its sister service, M2, are planning to launch "Interact Jam," a series of multimedia TV Merge For Enhanced Programming.

"Part of the reason we are launching this on M2 is that the channel is a freeform playground for experimental programming," says Forber. "The M2 audience is the Internet audience. These are early adopters. It's a perfect opportunity for us to show what the future holds."

The programming will be promoted on both MTV and M2 through a series of spots, as well as on several Internet-sponsored spots for Interact and the concept of the "connected PC" running on other channels. Several computer manufacturers are expected to begin selling Interact-equipped computers in the coming months. Select models of Gateway 2000 computers that contain the technology go on sale Monday (14).

Existing computer owners can upgrade their PCs with an add-on Interact-compatible card, which sells for as low as $599. Though these cards have been available for several months at specialty retailers, including Fry's Electronics, the roll out of the new hardware has been limited due to a lack of programming content available to support the technology. Among the announced content providers joining MTV are NBC, CNN, and QVC.

Though Intel has lined up strong content partners, many uncertainties remain about whether consumers will ultimately embrace Interact.

"We’re not yet sure about the competition," says Olim. "We do have a healthy sense of fear. But that forces us to adopt and grow rather than be complacent about our market position. The goal is to remain customer-focused."

MTV is currently involved with a number of online CD retailers, including CDnow and CDHound.com. "HiPPO," the new CD now "How To Shop" Web site (http://cdnow.com/hippo), is also currently under construction. Some observers believe CDnow's move into the "Webcasting" arena is a competitive threat to Napster.com, the leading online music retailer.

LOS ANGELES—MultiMedia company Internet Music Marketing Inc. (IMM) is developing ambitious new World Wide Web sites for several established acts, including Depeche Mode, ZZ Top, Blessed Union Of Souls, and Matthew Sweet—all of which are due to launch in the next few months.

The company has drawn acclaim for its 1996 CountingCrows site (http://www.countingcrows.com), which was recently awarded best official artist/hand/recorded site of the year by Billboard. The site was also conducted by the co-branded MTV Yahoo! Web site.

In addition, the New York-based IMM has been working on a newly released Web site for Geffen Records and a new label site for Volcano Entertainment.

IMM is headed by Ron Krasner, a former RCA executive of artist development who started his own Web development company shortly after he built a Web site for RCA act 1000 Mona Lisa in 1995, which included the first opportunity for Web users to purchase an entire major-label album for sale on the Web before its actual release date to retail (Billboard, Jan. 20, 1996).

Krasner, who is also executive producer of the artist-themed Web sites, has developed sites for Republica (http://www.republica.com), Skold (http://www.skold.com), and the Verve Pipe (http://www.therverepipe.com).

The latter was selected by Netease for use in an online demonstration of the audio capabilities of Navigator 2.0. The site was also featured prominently in a series of high-profile television commercials from Intel touting the multimedia capabilities of the new PC.

The unique spin IMM puts on its artists sites—amid a growing amount of competition from young and hungry Web developers—may contribute to its success in the under-construction site for more information on the exact launch date and possible HTML equivalent.

The ZZ Top site (http://www.zztop.com), due in the coming months, will place users behind the wheel of a virtual band. Each member of ZZ Top will have their own spin on the site. For example, each member will be able to have their own "guitar lesson" page. The ZZ Top site (http://www.zztop.com), due in the coming months, will place users behind the wheel of a virtual band. Each member of ZZ Top will have their own spin on the site. For example, each member will be able to have their own "guitar lesson" page.

Unreleased tracks, demo tapes, or rare live performances are an example of such elements, in addition to the obligatory chat rooms, tour information, song lyrics, and pictures, as well as audioclips and videos.

At many of the sites IMM has developed, Web surfers can win tickets to live shows, after which their E-mail reactions are posted on the Web.

The next IMM-developed site to debut is the Fifth Element Microsite (http://www.fifthelementmode.com), which is due between April 27 and 30 to coincide with the release of the act's further album, "The Microsite." Surfers can check the under-construction site for more information on the exact launch date and possible HTML equivalent.

The ZZ Top site (http://www.zztop.com), due in the coming months, will place users behind the wheel of a virtual band. Each member of ZZ Top will have their own spin on the site. For example, each member will be able to have their own "guitar lesson" page.

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LONDON—The International Video Federation (IVF) has relocated its headquarters to Brussels in order to better tap into the potential of the European life at the heart of the European Union. In its new home, the IVF may be entering a period of shrinking market for foreign-language videos—a problem that has been made worse by the EU. Generous subsidies from the organization artificially stimulated production of so-called "world cinema" titles, many of which have never been able to stand on their own at retail.

Now that supports have been largely removed, video labels relying on sales of subtitled or dubbed releases are struggling to stay alive. The IVF may be entering its only salvation.

This most Eurocentric of international bodies is moving to keep abreast of copyright issues, the EU's ongoing work on anti-copy legislation, DVD, and reproduction and distribution rights, all of which will require an active presence in Brussels.

Although the IVF represents a worldwide community, the vast majority of its members are related to the EU. "One can operate outside Brussels, but it is far more practical and productive to operate from the home of the EU's institutions," says IVF director general Martin Boulton. "One is more able to monitor, collect, and analyze up-to-date information on any EU-related campaign; act quickly on unexpected developments; and conduct spontaneous meetings with key officials." Perhaps most important, the IVF will be seen as a key player on the EU front, which will help get its message across to those in power. IVF can use the exposure. Initially, the IVF hopes to discuss issues including loans for distribution, market research, publication of a European video magazine, and an annual conference.

The IVF's relocation comes at a time when the European video scene is undergoing an adjustment to the new environment that started to evolve in mid-1996. Under the Media I program, which ended in 1996, video suppliers could obtain marketing grants through the Dublin-based, EU-appointed body Space Video European (EVE) to enable them to release titles in European territories.

If, for example, a label wanted to distribute a video in a dozen countries, it could now get grants for distribution in any one of the EU member states, money could be provided to aid the subtitling or dubbing and to tailor marketing plans for local consumers. When a company broke even on a group of titles, the loan was repayable in proportion to the level of profit achieved. If the title ended in the red, the loan was forgiven.

Under Media II, funds are available through the EU's media distri- bution program managed by John Keister, former CEO of EVE. Loans are repayable whether or not the title turns a profit, and terms in general are more favorable. In Media II, the cost of subtitling or dubbing is no longer included. Vendors are responsible for all aspects as grant applications, timing, and the complexity of the forms. To date, only three British-based companies have applied for grants: Tartan, Artificial Eye, and PolyGram Video International. A dozen took advantage when Media I was in force.

"It might simply be that some companies couldn't be bothered to fill out the forms or didn't get their act together," says Martin Nash, GM of Connoisseur Video. "However, the grants are still worth it for the small labels.

Nash's wish list would include financial provisions within Media II for certification of videos. It's a statutory requirement in the U.K. and costs nearly 1,000 pounds (approximately $1,500) per title, a tidy sum in this low-end of the entertainment business.

Although few will admit it, the grants through Media I were subsidizing the smaller labels and possibly keeping them afloat. "Media I was also allowing more product to be published—important but limited-appeal titles which wouldn't get made unless the state is right," says Nash. "Now people are thinking twice about applying. Basically, with Media II, you're more likely to have to pay the money back than with Media I."

The new formula may be much ado about little. Simply put, the distributors are now being rewarded for titles that are narrowing to fewer—and stronger—titles. Artificial Eye, Tartan, and foreign-language titles face a release schedule. Arthouse, in financial difficulty, has not shipped a title this year; and Connoisseur is being taken inside parent British Film Institute's video publishing division, which focuses on archival material.

The market's still there, but in the main, the major labels' initial grants have been reduced by 40%," says Nash. Tartan marketing head Caroline Andrews says the company has issued 140 titles in its catalog, now delivers one or two titles a month, compared with six a year ago. Prices have been boosted to include rental, once ignored, as well as sell-through.

"Good classic European titles will continue to do well. Classics will flourish. It's not new anymore," says Nash. "After five or six years, retailers have tried it and maybe gave up. The future is more limited now.

Compounding the problem is the saturation of retail shelf space. After fighting one another for attention, retailers are now focusing on the bottom end and they're starting to look inwards at their own catalogues. Why bother selling at all? They are running out of business.

In fact, DVD without top-of-the-line audio and bigger, better TV screens is almost a contradiction in terms. Suddenly, there's a bigger investment at stake than a $100-$1,000 DVD player, particularly if you factor in digital broadcast satellite (DBS). The tug of war for the consumer's wallet could last a very long time, until the DBS services now reaching 4 million homes are talking about 17 million by 2000. A couple of years ago, when the pint-sized dishes were new, analysts had no way of gauging the impact on home video. Now, early and fragmentary returns are beginning to surface, and at long last, it's not what you would call encouraging.

Consider Reuben Keister of Cambridge Associates in Stamford, Conn., told the International Recording Media Almanac, convention in Tucson, Ariz., last month that 75% of DBS owners surveyed were renting fewer tapes and that only 36% had rented in the past three months vs. the national average of more than 75%. Bob Alexander of Alexander & Associates in New York sees a smaller loss of rental even for less expensive purchases. (We will have more on this next week.)

Regardless, change is literally in the air. Rosen- field's data indicate a strong DBS parallel to DVD. Of the 86% of the sample familiar with DBS, 48% plan to buy the system because of better picture, better sound, better programming and distribution. And the 52% not buying don't see the need, don't want the expense, and are concerned about installation.

FIRMLY IN CONTROL: Sources indicate that Joe Shults' resignation as GM of BMG Video was directly related to the success of its exercise series "The Firm," which has sold 1.4 million copies at retail.

We're told that Meridian Films, creator of the fitness series, complained that BMG ignored accounting procedures stipulated in the distribution agreement. Frustated by its inability to reach Shults, Meridian hired a New York law firm and made noises about taking legal action. That remains a possibility, although observers think the sides will be able to work things out.

The key is Shults' successor, Al Reuben, formerly sales and distribution senior VP Reuben, who wants to keep Meridian happy. "I have already begun to tighten previously lax controls that wouldn't last a day at Warner Home Video," says someone familiar with the situation. "Al's a responsive guy, and he knows the business. This is a positive move," comments another source, who anticipates more management changes.

Except for "The Firm," BMG hasn't had much to brag about. It lost the popular Olsen Twins line to Time Warn- er and subsequent releases like "last The Cat," "the Skeleton Warriors," and "the Cabbage Patch Kids" have been judged disappointments—all the more reason why Meri- dian should have been treated royally, observers maintain. Meridian, meanwhile, is trying to expand its franchise with a CD-ROM version from MediLife; due in June, and a Ban- tan Doubleday Dell book arriving later.
Nick’s Little Bear Ambles Onto Vid

Splendid Sendak: Nickelodeon’s preschool television show “Little Bear,” the animated series based on the classic beginners’ books illustrated by Maurice Sendak (“Where The Wild Things Are”), makes its home video debut May 13 on Paramount Home Video. Two volumes feature four stories each. “Meet Little Bear” and “Family Tales” quartets of stories focus on Little Bear’s parents teaching him and his friends about camping, cooking, treating a cold, and becoming brave. At the conclusion of each video, Sendak himself talks about the challenges involved in animating Little Bear, as well as about family relationships both human and animal. And, of course, each tape features Nick Jr.’s animated host/mascot, the multihued Fare.

Also upcoming from Paramount Home Video’s Nick Jr. video series is the latest installment in its superb line “Allegra’s Window.” “Play Along With Allegra And Friends,” starring the precocious puppeteer Kathy Mullen, streets May 13 (29 minutes, $9.95). The program includes footage never shown on television, as well as a made-for-video story, along with nine original songs. Plus, Paramount is re-promoting three previous Allegra titles, originally released on the Sony Wonder label. Titles include “Waiting For Grandma,” “Small Is Beautiful,” and “Storytime Sing-Along.” Each is approximately 30 minutes and priced at $9.95. Incidentally, “Allegra’s Window” and groundbreaking Nick Jr. show “Gullah Gullah Island” have been determined to “significantly improve children’s pro-social behavior and thinking skills,” according to a two-year study recently completed by the University of Alabama.

Three Slammin’ Titles! One Low Price!

Introduced to sell-through at only $1.49 each

Well-Known Star Power!

Phat Beach: Recent 1994 national theatrical release!
Jermaine “Hangin’ Hopkins (’Nose, ’Lien On Me,” 1990’s “Strapped”)
Co-Host (Multi-Platinum recording artist)
Brian Hooks

Out of Sync
LL Cool J TV’s “In the House,” Multi-Platinum recording artist (grammy winner)
Taylors Ratt (TV’s “Homeboys, “Alien,” “Midnight Run”) Directed by superstar photographer Debbie Allen

Pre-Order Date: May 6, 1997 Street Date: May 20, 1997

Ice Ice Baby: Walt Disney Home Video’s animated feature-length video release “Mighty Ducks The Movie: (Continued on page 87)
Success Of Viacom Store Depends On Familiarity

The Viacom WHAT? After more than a year in the works, the Viacom Retail Group will open its concept store May 23 in Chicago. A year ago, the company wasn't sure what it was going to call the outlet, which will encompass brand product from MTV, VH1, Nickelodeon, Nick at Nite, and Paramount Pictures. They've come up with "The Viacom Entertainment Store," which is not exactly as recognizable as Disney or Warner Bros., but may be consum ers who regularly read the business section of the newspaper will get the idea.

It is located at 600 N. Michigan Ave. in what the press release describes as "the vortex of Chicago's Magnificent Mile shopping hub." Part store, part fun house, the 30,000-square-foot outlet will offer consumers a chance to "beam up" to the Starship Enterprise, as well as navigate the space vessel from Capt. Kirk's control center. Other activity centers include a Nickelodeon "Hide-out Hut" and a sound-proof "Rant Room," where visitors can express their opinions about MTV via e-mail.

The store will include the full line of branded video product from Paramount, Nickelodeon, and MTV.

In addition to stocking the usual array of merchandise stamped with various TV and movie logos, the Viacom Entertainment Store will include high-priced movie memorabilia. Initially included are vintage posters from "Breakfast At Tiffany's," one of Bing Crosby's costumes from "The Road To Zanzibar," and Ben Hecht's original script of "Monkey Business," the story of 1923 com edy starring Cary Grant and Marilyn Monroe (not to be confused with the 1931 Marx Brothers comedy of the same name).

Books and multimedia product from Simon & Schuster are also part of the merchandising mix.

DURING the past five years, the retail environment has gone "theme" crazy, but it remains to be seen if a non-brand name can pack in customers. With all the bells and whistles on display at Viacom store, it will (Continued on page 88)
ELEVEN DYNAMIC GIFT IDEAS FOR DAD!

**The Island of Dr. Moreau**
A $30 million box office sci-fi classic starring Academy Award winner Marlon Brando and Val Kilmer. VHS #N4444V, Spanish #N4509V.

**Heaven's Prisoners**
A steamy, sultry and suspense-filled thriller starring Alec Baldwin and Teri Hatcher. VHS #N4443V, Spanish #N4493V.

**Carried Away**
Dennis Hopper leads the cast in the action thriller from the author of Legends Of The Fall. VHS #N4447V, Spanish #N4488V.

**Eye of the Storm**
A dynamic cast give provocative performances in a suspense-filled film in the tradition of Cape Fear. Stars Dennis Hopper. VHS #N4086V.

**Nature of the Beast**
Lance Henriksen and Eric Roberts star in this intense psychological thriller in which two strangers fight for their lives. VHS #N4026V.

**Deep Cover**
A $16 million box office success, in the explosive style of The French Connection. Stars Laurence Fishburne and Jeff Goldblum. VHS #N4084V.

**Blink**
A critically acclaimed shocker and reliable big seller. Aidan Quinn and Madeleine Stowe star in this sexy thriller. VHS #N4192V.

**Nature of the Beast**
Lance Henriksen and Eric Roberts star in this intense psychological thriller in which two strangers fight for their lives. VHS #N4026V.

**Deep Cover**
A $16 million box office success, in the explosive style of The French Connection. Stars Laurence Fishburne and Jeff Goldblum. VHS #N4084V.

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Phantom (1996),
Steel (1997), or
Speed racer (1997)

PRE-ORDER DATE: MAY 6, 1997 - STREET DATE: MAY 20, 1997

SHELF TALK
(Continued from page 84)

take an enormous amount of consumer traffic with money to spend to cover the overhead.

"It's going to be tough," says one retail exec, "because the name Disney and Warner's Looney Tune characters are enough for people to seek out those stores. But who knows what Viacom is?"

It's an asset to have so many name brands under one corporate umbrella, but keeping a retail concept with one name that isn't well known to consumers is a big gamble.

NEW TO WIDESCREEN: New Line Home Video is the latest studio to sign on for a widescreen series. The supplier has chosen an eclectic group of films, including "Seven" and Jim Jarmusch's "Night on Earth."

"We choose these films to appeal to the film buff and the ordinary consumer," says VP of marketing and non-theatrical acquisitions Louise Alaimo. "The concept is to broaden the appeal of the format."


The increased purchases of home theater systems prompted New Line, as well as many other suppliers, to begin giving widescreen editions attention.

"There's a tremendous difference now from when we did a widescreen edit of 'The Graduate' a few years ago," says Alaimo. "There's much more consumer awareness."

Alaimo says New Line's widescreen series isn't a "rash" marketing ploy. The titles haven't been repriced, and each release will be identified with a bright gold band on the top or bottom. "It's more of a reintroduction to draw attention to the widescreen editions of these videos," he says.

Alaimo adds that the widescreen editions will be an occasional promotion from the supplier.

DVD MAGAZINE: PolyGram Video has picked up distribution rights to a DVD publication called Short Cinema Journal. The magazine is produced by a Venice, Calif.-based company of the same name and features short films, interviews, and articles. Included on the disc is "Some Call It A Sling Blade" (Shelf Talk, Billboard, April 5).

"The shorts have a high-end indie feel," says PolyGram VP of marketing David Kosse, "and it's been custom-made for DVD and has a nonlinear approach."

Kosse says that viewers can jump around to various features through chapter stops.

PolyGram will distribute new issues of the magazine on a monthly basis. Retail price is $24.95.

ANIME CABLE FEST: Five Japanese animation movies from Central Park Media will be featured on the Independent Film Channel this month.

Titles aired on the cable channel, which reaches 8 million homes, include "Judge," "A Wind Named Amnesia," "M.D. Gadget," "Harmagedon," and "Grave Of The Fireflies." Each will air at midnight and 6 p.m. (EDT) in Japanese with English subtitles.
The Mighty Ducks, series, on (Continued)

TopKid

The Mighty Ducks, "The Journey Of Butterfly," New York-based Think Disney, Inc., and "The First Face Off?" (66 minutes, $14.99) includes bonus footage from the ESPN "X Games." Set to contemporary music, the "X Games" sequence focuses on extreme sports with kid appeal, such as skateboarding, BMX bicycle jumping, and sky surfing.

$3 mail-in rebate is available from Mattel for consumers who purchase the video with two Mattel Mighty Ducks toys products. A $5 mail-in rebate from PepsiPepperidge Farms is available with purchase of the video and any three packages of PepsiPepperidge Farms Gold Crackers.

INCREDIBLE JOURNEY: The profoundly moving "The Journey Of Butterfly," New York-based Think Disney, Inc., and "The First Face Off?" (66 minutes, $14.99) includes bonus footage from the ESPN "X Games." Set to contemporary music, the "X Games" sequence focuses on extreme sports with kid appeal, such as skateboarding, BMX bicycle jumping, and sky surfing.

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VITAL REISSUES:

GARY ATWATER

Sings Cerveny Song, The: The Gene Autry Collection PRODUCERS: Roman Bas, Aron Stiller
Mentor: John McKinney
Released: 7/25/63

What a beautiful package: 84 of the singing cowboy's classics and forgotten songs (on three CDs, colorful reproductions of many of Gene Autry's movie posters, liner notes by "Hank" Davis, also a country educator) are here in the collection, which aired from 1940 to 1966. Autry's career was rich with the music ofunforgettable height to a great artist.

THE ARIZONA BROTHERS
Charneys: Original Country Hits PRODUCERS: Gene Autry
Only created: 7/18/50

Not only are these songs from Autry's "Charneys," a collection of songs, but they also originate from the television series, which aired from 1940 to 1966. Autry's career was rich with the music of unforgettable height to a great artist.

JAZZ

ANTHONY HORT
Here I Stand PRODUCERS: John McEachern

Progressive saxophonist Anthony Hort makes his debut album for Impulse!, which seems quite appropriate for a soloist whose playing is much more than a little touched by his legendary predecessor John Coltrane. Hort's multiple lines range from three to eight pieces, featuring notable guests Robin Estes on trombone and Impulse! veteran Roy Haynes on drums. Hort's compositions highlight the expressive nuance of his playing and the album's directness. It's a major contribution to the canon of jazz.

NE COSTA MUSICA (R&B)

RAY J
Everything You Want PRODUCER: Kulk Cash

Excited 5077

Brandy's younger brother steps to the plate with catchy hooks and rhythms, along with vocals that belie his teenage years. "Let It Go," the set's lead track, is memorable midtempo fare offering comforting grooves. The same may be said of the title track, another thickly arranged head-nodder. Ray J's music has more street edge than that of his famous sister, which will help develop the voca-lise's individuality. Although the set offers a slower ballad, the album is better suited for such midtempo tracks as the aforementioned selections and "Thank You," which features Brandy.

LATIN

RIKEANE
Sin Me Diestrancia
PRODUCER: Kiko Mendez, Vitor de la Cruz JANUARY 8/26/62

Given the expected robust push from its experienced tropical label, this sizzling vocal arrangement by the pair of seasoned producers could uncle big sales numbers for this youthful vocal quartet. The group's strong vocal harmonies, melodically rich numbers, and occasionally flirtatious wit guarantee radio access for a passel of pu-...
which
WRITERS: Spice Girls, Kennedy
copies to Larry Flick, Billboard, 
nerable, and Peacock's tasteful produc-
the title may conjure images of good-natured complaints among working girls during happy hour, but mas-
and Robert McDill have written a poignant and
teenhurting sound that
time page from: a woman's
timeless, timeless vocal performance is
be a star, and this may be the

* VIctoria Shaw Different Drum (9:10)
WRITERS: Andy Baty, Stuart Cramer, Ed J
PUBLISHER: Screen Gems-EMI, BMI
BILLY EATIES Small Scream (3:30)
WRITERS: Gary Funds, Biny Hayes
PUBLISHER: B. Hayes, M. Clower, L. T. Mike
ALANO Sounds 8020 (12:00)
This tune boasts one of the best hooks in a long time. It
unsung hero of this current album, and
BILLY EATIES Small Scream (3:30)
WRITERS: Gary Funds, Biny Hayes
PUBLISHER: B. Hayes, M. Clower, L. T. Mike
ALANO Sounds 8020 (12:00)
This tune boasts one of the best hooks in a long time. It
unsung hero of this current album, and
LITTLE RICHARD Ain't Nothing Like Grand Slam
PUBLISHER: not listed

** NEw & NoteWORTHy

JUNIOR COTTONMOUTH Something Scintillating 4:35
WRITERS: Deon King, Hovitz, Ron
PUBLISHER: Deon King
BILLY EATIES Small Scream (3:01)
WRITERS: John Lee
PUBLISHER: John Lee
BILLY EATIES Small Scream (3:01)
WRITERS: John Lee
PUBLISHER: John Lee

** DANCE

** NUoricOn SouL Its Alright, I Feel 1:15
WRITERS: J. Brown, B. Daggio, L.W. Vega, D.C. Gonzales
PUBLISHERS: Putty TV/Flame/EMI, L.A. Vipera, ASCAP
KOREY STEVENs One More Time 1:00
WRITERS: Ed Tee
PUBLISHER: Ed Tee, ASCAP

** ROck TrACks

KYLE VInCEN Wake Me Up (When The World Ends) 3:56
WRITERS: Kyle Vincent, Patrick Hurley
PUBLISHERS: K. Vincent, N. Hurley
New England Publishers No Essential Groove, BMI
Carpent/Hollywood 10714 (CD promo)
Kooster is a newcomer with the kind of

** siNgLes**

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THIS WEEK in disabilities.

MADAME BUTTERFLY

Country: Italian opera
Video: 129 minutes, $24.95

For a grand opera production to succeed in the video format, it has to be a picture-perfect and artistically without worry. Madame Butterfly, an as yet unraveled opera, is a fortunate choice for such a project. Fortunately for fans of this timeless Puccini masterpiece, Mariella Sarosi and Sony Classical rose to the occasion and delivered with flying colors. The full-length, letter-boxed editions of the feature film, which touts musical direction by James Conlon and the Orchestra of Paris, is awash in virtuosic performances and sweeping cinematography. The story line sticks firmly to the tragic original, but also includes cinematic touches that are helpful to the “Butterfly” story. True, the English subtitles are a bit difficult to read on the small screen, but fans of the classic opera will be too caught up in the music to notice.

INSTRUCTIONAL VET BILL BUSTER

American Production Services

60 minutes, $19.95

Most animal lovers have faced the paradox of pet ownership at one point or another. They love their pets, and the animal is like another member of the family, but those expensive veterinarian bills can get downright depressing. Here’s a chance for dog owners to get some relief with the knowledge that they are taking care of their canine while taking care of their wallets as well. Created by a sympathetic vet and filled with helpful instruction, "Bill Buster" is full of tips on how to treat and prevent common injuries at home without rushing to the vet. Included are segments on minor cuts and infections, dry skin, dental care, dietary considerations, and the all-important art of nail clipping. Contact: 704-544-1719.

 우리의 할머니의 발레 "Dr. Kozinn"

Festivale Films

114 minutes, $11.95

It presents its conventional audience with a family-oriented film, but it is, children can open a bottle of water and their father, their patriarch, turns around and says, "I've been proud of my music simply because I am, a large man, a large man, a large man." He would have been proud of his music simply because he is, a large man, a large man, a large man. He would have been proud of his music simply because he is, a large man, a large man, a large man.

DOCTOR PHIL

A Life with Bears

World Wildlife Fund

30 minutes, $9.95

Bears, “celebrity” bear, "Loveable," perform their signature "Einstein" routine, "Spirit," to an intimate evening of music, "Glass," and "Writings," read by the audience. The evening's mixture of classics and new material is a tribute to curative and consoling music.

IN PRINT

Writings On Glass: Essays, Original Writings, Interviews, Conversations Edited and Introduced by Richard Kostelanetz

Schocken Books

359 pages, $30

While so many musical genres are available to us through mass-market-ed cat phrases, Philip Glass' hypno-thesis remains right now. This is the reason why his grand opera production "Dr. Kozinn" is a good performance at the Internet that could alleviate some of the frustration. This free program, which is downloadable at the Segaloff World Web site, allows computer users to attack their least favorite Web sites with pies, eggs, bullets, and possibly, a virtual gun. It is not permanent and only impacts the computer user's Web browser for the duration of the program. Any destructive deprogrammable code can be uploaded to SegaSoft's Web site and shared with the world. Additional weapons can be downloaded for a small fee, and SegaSoft plans to add more desktop distraction utilities in the coming months.

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

APRIL
April 10, Fourth Annual VH1 Honors, Universal Amphitheatre, Los Angeles, 2:30-9:00.
April 15, "Current Business and Legal Trends In The Music Industry," presented by the California Copyright Conference, the Sportmen’s Lodge, Studio City, Calif. 818-848-2783.
April 15-19, Tina Pan South Festival, various locations, Nashville, 615-256-3334.
April 16, Achievement to Radio Award Luncheon, the VIA Federation honors Stan Getz, the Essex House, New York, 212-836-1853.
April 16, Fifth Annual Living Legends Awards Dinner, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 212-222-8401.
April 17, World Music Awards, Sporting Club, Monte Carlo, Monaco, 33-9-325-4369.
April 21, 32nd Annual Academy Of Country Music Awards.

SHAW (Continued from page 57)

an arena, Murphy is constantly on the move, with many visits in recent years to establish governmental ties in the Pacific Rim, where publishers are trying to forge strong copyright legislation in this rapidly expanding market. The Harry Fox Agency was established 12 years ago under the formation of NMPA. Harry Fox clients number more than 17,000 music publishers, while more than 600 are members of NMPA.

SCHOLARSHIPS: EMI-Capitol Music Group has named four recipients of the 1997 EMI/Nat King Cole Scholarship, a program designed to enhance educational opportunities for African-Americans, and 10 winners of the EMI/ Selena Scholarship program for Hispanic students. The recipients on the Cole scholarships are Gwendolyn M. Booze, majoring in political science at Mills College in Oakland, Calif.; Jennifer C. Mandigo, majoring in communications and journalism at the University of Southern California in Los Angeles; Leititia J. Miller, majoring in pre-law at Fordham University in New York; and Kevin L. Thompsons, majoring in Music at Roosevelt University in Chicago. The scholarships are available to students who are full-time sophomores at an accredited two-year technical or community college and who are planning to transfer to a full-time undergraduate course of study leading to a baccalaureate degree. Applicants must have at least a 3.0 grade average on a 4.0 scale. The students get an award of $2,500 each. Winners of the Selena scholarships—students who plan to continue their post-secondary education at four-year institutions—are Rosemary L. Bernado of Miami; James A. Clano of New Orleans; Alecia J. Cordoya of Albuquerque, N.M.; Christina M. Fernandez of Arcata, Calif.; Kathleen A. Gannon of Danville, Calif.; Elizabeth J. Garcia of Laredo, Texas; Hector Lopez Jr. of Bell Gardens, Calif.; Laura A. Navarette of Healdsburg, Calif.; Natalia Villa of Carrollton, Texas; and Maria Noel de Souza of Ypsilanti, Mich. In addition, a number of secondary school students have had their 1997 EMI/Selena Scholarships renewed.

LIFELINES

DEATHS

Allen Ginsberg, 76, of a heart attack, May 5 in New York. The Trailblazing Beat poet died only eight days after being diagnosed with inoperable liver cancer. Ginsberg, the author of such seminal American works as "Howl" and "Kaddish," collaborated frequently with noted musical talents over the course of his five-decade-long literary career. A 1994 Rhino Records boxed set, "Howl Soul Jelly Roll: Poems And Songs Of Ginsberg, 1949-1969," collected his best-known and rarest recorded work (Billboard, July 2, 1994). His most recent full-length work was the 1986 Island/Great Jones album "The Lion For Real," produced by Hal Willner, who also coordinated the Rhino box. Ginsberg's musical associates ranged from Bob Dylan and the late trumpeter Don Cherry to guitarist Rudolph Grey and the punk rock band the Clash. On his last release, the 1996 political broadside "The Ballad Of The Skeletons" (Mouth Almighty/Mercury), Ginsberg was accompanied by an ensemble that included Paul McCartney and Philip Glass.

FOR THE RECORD

The management affiliation for Hanson was incorrectly identified in an article that discussed the Left Bank Organization (Billboard, April 5). Hanson is managed by Christopher Sabec and Stirling McIwaine for Trine Music Group. The Left Bank Organization manages Handsome.

Due to an editing error in a story in the Songwriters & Publishers section (Billboard, April 12), Martin Page’s publishing company was incorrectly identified. Page is signed to the worldwide firm Sony/ATV Music Publishing.
PD Metheny Shrugs Off ‘Private Parts’ Portrayal

S E E I F T H I S S O U N D S F A M I L I A R: A boy catches the broadcasting bug from his dad, and starts a career in radio. Now he’s Become A PD. Ends up in New York radio in relatively short order, makes the move to cable TV, then multiple radio formats. After realizing that unique talent is indeed more important than a station’s format, he becomes a prolific writer, national poet, and an occasional relentless book and a major motion picture.

That’s not just Howard Stern’s story. It’s Kevin Metheny’s story, too. The son of veteran broadcaster Terriol Metheny, Kevin spent four years as PD of WNBC: New York, then handled various programming positions at various networks during the mid-80s. Since 1996, he’s been director of programming and operations for Jacor’s five Jackoff—a Scandinavian territories, Australia, and Asia. “It normally takes quite a while to build up momentum with a station. You need to be nurtured and loved,” Davies says. “What we don’t want to do is rush this. Organize. Sis. The way something grows with integrity and has a life of its own.”

One intriguing variable in the mix, of course, is Sergeant’s upcoming album, “Singles.” He’s not sure if the album is going to be released, but he’s going to work, and he’ll try to make up a decision way before the week, according to the April 11 Top 40 Airplay Monitor.

“It’s a song with a phrase the audience can understand. I’ve got a song about the band, singing along in the car without even realizing they’ve already heard it a thousand times,” says Andy Shane, KTU music director. “Do You Miss Me? We’ve got a regular. We’re the people who make it a hit, and he’s got a good one.”

And legs is what labels Classified and Tommy Boy are aiming for with the upcoming album. The band appears to earn universal praise, both professional and personal, from her camp.

“You can often get a good sense of how a girl is changing when you listen on how an artist handles herself around the company,” says Monica Lynch, executive vice president of Tommy Boy.

“Everyone here thinks she’s great, a real trouper—beautiful, talented, sexy,” I really believe Jocelyn is a star in the making.”

Enriquez began her climb early on, with support from her parents, who believed in her dream to pursue a career in the music business. By preparing for this literally all of my life,” she says. “It’s my will and in my heart to do what I need to do to accomplish that dream.”

From 1984 to ’94, Enriquez studied with the San Francisco Girls Chorus, which taught the technical aspects of singing, musical theory, and choral conducting. This allowed her to audition and win the opportunity to participate in the San Francisco Opera Co. In 1995, a videotape of a song Enriquez performed for her family really like to see her break,” says Tommy Boy’s Lynch. “She’s got a certain kind of personality, expands and she’s done shows and worked her butt off. I also see potential to break through to tele- vision.”

Marketing efforts will concentrate on how to get Lynch the opportunity to participate in the San Francisco Opera Co. Thankfully, Lynch already has been a million-dollar seller, and the Lenox region (Belgium, the Netherlands, and Luxembourg), and the U.K., where reaction is “massive,” according to Martin Davis, head of international affairs for Tommy Boy.

“We’ve got the opportunity to work across every territory. She’s got that international appeal about her,” he says. “Next up are Spain, Sweden, and Scandinavia.”

As for Enriquez, she says Andy Shane, KTU music director, “Do You Miss Me? We’ve got a regular. We’re the people who make it a hit, and he’s got a good one.”

Enriquez stud-
The major-label debut single from White Town, “Your Woman,” is about as unlikely a modern rock hit as you can imagine. The song has a retro-futurist vibe that recalls the dated sound of early ‘80s synthpop, as well as an ideological program that employs ambitious Arthurian themes and ambiguous sexuality to address hypocrisy in radical left-wing politics. But a hit it is, at No. 6 on Modern Rock Tracks, and Ayiti Mishra, the formeryrkaytikyo behind White Town, has been deluged with E-mail offering enthusiastic interpretations of the song and its author.

“All of America thinks I’m gay, even though I’m not,” says Mishra, an Englishman of Indian descent. “I do go ‘round to the pub to oggle with my mates, you know. But the song does sound like a man singing like a woman, and that’s because I wanted the song to come from more than one point of view. What it’s always been political and it’s always been about.”

Mishra says he wrote the song as a protest against the “intertwined” sensibilities, he says: “My Woman” is kind of misogynist, but it got to me because it was just so twisted and bitter, and Finally, there was also the great voice.

“We have ‘Your Woman’ I tried to mix ita with the radio don’t have to get all that, of course. They can just dance around to it. And if you couldn’t get people to do that, they wouldn’t listen to anything we had to say anyway.”

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### Billboard

#### Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>#</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NO. 1</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>PRECIOUS DECLARATION</td>
<td>AEROSMITH</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>FALLING IN LOVE (IS HARD ON THE KNEES)</td>
<td>THE FRESHMEN</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>STARING AT THE SUN</td>
<td>THE FRESHMEN</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>SIGN OF THE TIMES</td>
<td>QUEENSryCHE</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>GONE TO THE NATION</td>
<td>QUEENSryCHE</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>LAKIN’S JUICE</td>
<td>QUEENSryCHE</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>ONE HEADLIGHT</td>
<td>QUEENSryCHE</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>KING NOTHING</td>
<td>METALLICA</td>
<td>4</td>
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<tr>
<td>9</td>
<td>TUMBLE IN THE ROUGH</td>
<td>STONE TEMPLE PILOTS</td>
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<tr>
<td>10</td>
<td>VOLCANO GIRLS</td>
<td>VERUCTA</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>GREEDY FLY</td>
<td>AIRPOWER</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>ARMS TRAMPLED UNDERFOOT</td>
<td>AIRPOWER</td>
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<td>13</td>
<td>THE FRESHMEN VILLAGE</td>
<td>VERUCTA</td>
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<td>14</td>
<td>PUSH YOURSELF SOMEONE LIKE ME</td>
<td>MATCHBOX 20</td>
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<td>15</td>
<td>LIE TO ME</td>
<td>THE VAMPIRES</td>
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<tr>
<td>16</td>
<td>IF YOU COULD ONLY SEE</td>
<td>TONIC</td>
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<td>17</td>
<td>RESIGNATION SUPERMAN</td>
<td>TONIC</td>
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<td>HOPE IN A HOPESLESS WORLD</td>
<td>TONIC</td>
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<td>19</td>
<td>HERO OF THE DAY</td>
<td>TONIC</td>
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<tr>
<td>20</td>
<td>DRIVE</td>
<td>TONIC</td>
<td>2</td>
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<tr>
<td>21</td>
<td>MATURE CHINESE HAND</td>
<td>JONNY LANG</td>
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<td>22</td>
<td>OUTTAJIVE (OUTTA MIND)</td>
<td>JONNY LANG</td>
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<tr>
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<td>NEW NERVES</td>
<td>JONNY LANG</td>
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<tr>
<td>24</td>
<td>WHERE YOU GET LOVE</td>
<td>MATTHEW BLANEY</td>
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<tr>
<td>25</td>
<td>EXACTLY WHAT YOU WANTED</td>
<td>MATTHEW BLANEY</td>
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<tr>
<td>26</td>
<td>RHINOCEROS COMING UP</td>
<td>BAZZI</td>
<td>2</td>
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<tr>
<td>27</td>
<td>STALE</td>
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<td>28</td>
<td>A LONG DECISION</td>
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<td>NEW</td>
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<td>LADY PICTORE SHOW</td>
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<td>31</td>
<td>DEEPER DEEPER WANTING</td>
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<tr>
<td>32</td>
<td>JUST ANOTHER DAY</td>
<td>BAZZI</td>
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<td>NEW</td>
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<td>34</td>
<td>WELCOME</td>
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<td>35</td>
<td>FRITZ’S CORNER (MISSED’YOU AGAIN)</td>
<td>BAZZI</td>
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<td>36</td>
<td>NEW</td>
<td>BAZZI</td>
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<tr>
<td>37</td>
<td>LITE MY FIRE</td>
<td>BAZZI</td>
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<td>38</td>
<td>ELEGANTLY WASTED BEAUTY</td>
<td>BAZZI</td>
<td>2</td>
</tr>
<tr>
<td>39</td>
<td>WHAT I GOT</td>
<td>BAZZI</td>
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#### Modern Rock Tracks

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<thead>
<tr>
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<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT NO. 1</th>
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<tbody>
<tr>
<td>1</td>
<td>STARING AT THE SUN</td>
<td>THE FRESHMEN</td>
<td>2</td>
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<td>2</td>
<td>WHAT I WANT</td>
<td>THE FRESHMEN</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>QUEENSryCHE VILLAGE</td>
<td>QUEENSryCHE</td>
<td>2</td>
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<tr>
<td>4</td>
<td>SUBURBAN MODERNITY</td>
<td>QUEENSryCHE</td>
<td>2</td>
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<tr>
<td>5</td>
<td>THE WALLFLOWERS</td>
<td>QUEENSryCHE</td>
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<tr>
<td>6</td>
<td>THE OFFSPRING</td>
<td>QUEENSryCHE</td>
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<td>7</td>
<td>THE IMPRESSION THAT I GET</td>
<td>QUEENSryCHE</td>
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<td>8</td>
<td>EYE</td>
<td>QUEENSryCHE</td>
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<td>THE SMASHING PUMPKINS</td>
<td>QUEENSryCHE</td>
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<td>LET’S MAKE LOVE</td>
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<td>BRINGING DOWN THE HORSE</td>
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<td>WHERE HAVE ALL THE FANATICS GONE?</td>
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<td>THIS IS YOUR LIFE</td>
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<td>WHY SHOULD I BE SAD</td>
<td>QUEENSryCHE</td>
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<td>15</td>
<td>NEW</td>
<td>QUEENSryCHE</td>
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<tr>
<td>16</td>
<td>EVERYDAY IS A WINNING ROAD</td>
<td>QUEENSryCHE</td>
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</tbody>
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**Billboard** April 19, 1997

**HITS! IN TOKYO**

**Week of March 30, 1997**

1. Falling In Love (Hit On The Knob) / Avernith
2. Goodnight / U2
3. Sometimes In The World / Swing Out Sister
4. Sometimes (The Brand New Heavies) / West Benders
5. Beatiful / Blur
6. Cosmic Girl / Jamiroquai
7. The Next Thing / Loon Slavored
8. Change The World (From "Phenomena") / Eric Clapton
9. Runaway / Napalm Soul Featuring India
10. Love Power / Mix Master Mike / Ten Mouse
11. song For The Damned / Baxs Foldes Five
12. Everything It’s Mail / Mr. Children
13. Freedom / Moby (Interlude)
14. Own Cry For Me / Nishino (From "Evil") / Moderna
15. Dynamo / Shigetaro
16. On Or (From "Red Bad"
17. Finally / Eternal
18. That Thing You Do! / The Wonderers
19. One / Pauline Black
20. Love Is A Wonderful Thing / Festa Ronaldo
22. Sunako / Ave
23. Mix Nizuma / Hynat Sumuro / Sakurano
24. Precious Declaration / Collectors Soul
25. Respect Line / Zero
26. Love Is All We Need / Mary J. Blige
27. Excalibur / Craft Punks
28. Faces Places / Elke
29. Believe Today / Everything But The Girl
30. Give It Love / I’m Peace Of Mind / Marica Minto
31. Don’t Speak / No Discord
32. Easy To Bed / Morophine
33. Above / Die Gang
34. CoCo Jambos / Mr. President
35. Flogging Operator / Comfort
36. Little Wonder / David Bowie
37. What She Wants / T.D.F.
38. Great N. Musami / Puffy
39. Hard To Say / I’m Sorry
40. At War Featuring Peter Costa
41. Shangri-La / D enzyme Group
42. Cowgirl Blues / Yumi Matsubara
43. Dead Hands / Yumi Matsubara
44. Yoko Ono / Veruka Salt
45. Every Time I Close My Eyes / Babyface Featuring L.T. / H, Howard, J. / Preview
46. I Shot The Sheriff / Warren G
47. Uni No / Jhelia
48. Can You Capitalize / Nana Arato
49. Romance / Tonberry Heads
50. User / Userworld
51. Re Boss / The Bratmans

**Selections can be heard on "Super Bowl Rek Tok Hot 103" every Sunday 1 PM-5 PM on J-WAVE/91.3 FM in TOKYO**
**Music Video Programming**

**Daft Punk Brings In Da Funk On Spike Jonze-Directed Vid**

**By BRETT AWOOD**

LOS ANGELES—Virgin is using an unusual hybrid of short film and music video to expose electronic house act Daft Punk to a mainstream audience. The 5½-minute cinematic clip for the act’s “Da Funk” begins with opening credits and a montage of visually intriguing sequences that, at times, overshadow the music.

Award-winning video director Spike Jonze is the eye behind the unconventional clip, which is receiving its world premiere on MTV’s late-night electronic music series “Amp,” and is also appearing on M2 and several regional clip shows.

The video follows the late-night exploits of Charles, a human-like dog who wanders the streets of New York carrying a portable stereo that booms the all-instrumental song “Da Funk.” At several points during the clip, the music is overshadowed by dialogue as Charles encounters several people on the street, all of whom appear to be oddly connected to the fact that he is not human. A street vendor asks Charles to turn down his music, but he can’t. A young woman, since the grooves is, quite literally, unstoppable. The dog’s final encounter is with a pretty young woman who apparently used to be his childhood neighbor. After a flirtatious exchange, she invites him to join her for coffee, and he accepts. Charles begins to follow her childhood friend onto a bus, but refrain at the last minute when he notices a sign on the bus: “No Radios.” The bus leaves with the woman, who appears hurt and confused by music video. Banker says that he gave a tape of their music to the Beastie Boys, who passed it on to Jonze. The director agreed to do the clip and formed the concept.

“We gave him the respect to do what he wanted to do,” says Banker. “A lot of electronic videos have the usual sci-fi futuristic clichés, but we wanted to break that image. It’s really much closer to a short movie than a music video.”

The project marks a return to music video directing for Jonze, who has been pursuing other creative ventures, including film, over the past year. Jonze, who is known for his work with such acts as Bjork and Warren Goldsmith. Susan Bowman produced the clip, which was shot in Long Beach, Calif., for the Collective.

Filmmed on location in Sydney, Nova Scotia, the video for “You Move Me” by Susan Ashton and Warren Goldsmith is directed by Thom Olliphant. Rebecca Scarpati produced. Josh Taft was the eye behind “The Beat is Always Staring” by Big Head Todd & the Monsters for Satellite Films. The clip was shot in Boulder, Colo.

“We Will Survive” was the work of Satellite Films director Mark Kohr, who also directed photography. Shane Fliby produced and Danielle Cagann executive-produced the shoot in San Francisco.

**Production Notes**

Erykah Badu’s video for “Next Lifetime” was directed by Badu and Brett Avery-Smith for SPI Productions. Vicki Mayer produced. Montgomery-Smith also directed photography for the clip, which was shot at the Veluzat Ranch in Sagus, Calif., and the Polsa Rosa Ranch in Austin, Texas.

Church Of Rhythm’s “Not Perfect” was the work of director/producer Willie Aames for Take 2 Productions.

Dennis Goodman was the director behind “It Could Happen Again” by Collin Raye. Filmed in St. Cloud, Fla., Tenn., George Jones has been produced the video for Riverfront Moving Pictures.

Ani DiFranco, Texas, LeAnn Rimes’ “Blue” video was the work of director Chris Rogers and producer Hunter Hedge for Pecos Films.

Kathy Mattea’s “455 Rocket” was directed by Mark Malte for Wallflowers, Inc. Producer was Denise Malte. The video was directed by Thom Olliphant. Rebecca Scarpati produced. Josh Taft was the eye behind “The Beat is Always Staring” by Big Head Todd & the Monsters for Satellite Films. The clip was shot in Boulder, Colo.

“We Will Survive” was the work of Satellite Films director Mark Kohr, who also directed photography. Shane Flippin produced and Danielle Cagann executive-produced the shoot in San Francisco.

**New On DVD**

10,000 Maniacs, Live at the Warfield Theatre on Market Street in San Francisco, released by the 12 South label.

**New On VHS**

Alanis Morissette, Jagged Little Pill (Music Video Collection), released by Elektra Entertainment.

**New On CD**

LCR Productions, Low Times, released by Epic Records.

**New On Air**

JJC, Ain’t Nobody (Me & Myself), released by J Records.

**New On Tour**

Bill Engvall, Out Of Town, released by RCA Nashville.

**New On Book**

Mark Chesnutt, The Bodyguard, released by Warner Bros.

**New On CD/Video**

Def Leppard, Live At The Rainbow, released by Atlantic Records.

**New On DVD/Video**

Daft Punk, Domino, released by Virgin Records.
COUNTRY ACTS FACE COMPETITIVE MARKET

That may be the heartbreaking side of the business, but it's an all-too-common reality. For every gold-selling Kennebeck or Bobby Miller or Mark David Chapman who recorded one album for Giant Records last year and charted just one single, "Fall Reaching," which peaked at #101 on the country chart, literally hundreds of others have been dropped by the label, Ward has returned to Washington state and reportedly rejoined a police academy.

In the meantime, a first wave of artists either left or were dropped by their labels, including some with significant radio support, such as Giant Records' BNA's John Anderson, Epic's Ken Mellons, RCA's Lari White and Jon Randall, MCA's Bobbie Bondy, Columbia's Mike Snider, Capitol's Curtiss Day and Jerry Kilgore, and Atlantic's the Hutchens. Of that group, RCA's BNA's Artie Dunlop, Mercury Nashville's manager, Eric Marcuse, says he is close to announcing a new deal with an existing Nashville label.

More recently, a second wave of artists and labels have parted company. They include Curb's Baker & Marks, where Simon & Garfunkel's Artie Schorn, Decca's Helen Darling, Almo Sounds' Paul Jefferson, and Giant Records' John Anderson all signed new deals with other labels. In several of these cases, including Kilgore, McHugh, and Sisler Morales, the acts were cut out of having having product released.

What is it like for artists looking for a second (or, in Supernaws' case, third) chance? Tough enough that the majority of artists are automatically forgotten for this story wouldn't discuss it on the record. Those who did describe the environment thusly:

"I would have to say that the marketplace in general is very saturated at this point," says Sound and Serenity Manager Terry Kilgore. "If you get signed with the right people, you can still make it.

"It makes it a more difficult playing field. The level of competition has increased dramatically over the last several years. It's quite a tumultuous time for artists. There are a lot of free agents right now that are looking to sign with a label.

"It's harder out there right now," agrees Senior Management's Simon Renshaw, who manages Supernaw, Kidney, and Superview, in New York, who says that record labels include Mellons and Sharp. "It makes it a more difficult playing field. The level of competition has increased dramatically over the last several years. It's quite a tumultuous time for artists. There are a lot of free agents right now that are looking to sign with a label.

"I was sitting behind a bar recently and they were talking about the market. There's a lot of talent out there. They're not quite ready to sign anything, but we'll get some on the next one.

"If the second single also fails to catch on, Shapiro says, "$500,000 or $500,000 for that subject, you start to scratch your head.

"If the third single also fails to hit, Shapiro says, "you now have to face reality. You don't have an album. Now the big decision is, do we make the second album?... You're sitting behind a bar...'

Radio is playing the music for radio and retail, then going back to the music store. She is one of those rare individuals that can hear a song like this and really make that fabulous vocal contribution...

"I. What's his name, anyway? Sharp says. "Harold Shapiro. He was the number one radio buyer for the Amaranth, Texas-based Huntington Books, Music & Video chain, agrees. "if I'm going to make some hot music that's going to be on the field on that record. People are writing me E-mail all the time saying this single is selling, he says. "I'm looking forward to putting that out and putting it on our endgame program.

Radio is playing her, and there is a lot of excitement. She's not only appealing in the music... She could be the new Deana Carter."

Branco has already gone through one episode of being heralded as "the next big thing" to more recently being dropped at a Nashville shopping mall at age 12, she was introduced to Chuck Howard (who has since become her manager) and was the first act he ever produced. At 14, she inked a deal with MCA Records. Her first album, "MCA Records," and was the first act he ever produced. At 14, she inked a deal with MCA Records. In 1981, the 15-year-old singer charted her first Western Folk song on the "Slowly," which peaked at No. 37 on the Hot Country Singles chart. She followed up with three more singles, "If I Could Have Her Back Again," "Make Me Cry," and received a nomination in the top new female vocalist category from the Academy of Country Music.

Branco then returned to the studio with Mark Bright to finish cutting the album. When Curb executives heard the new, mature Branco efforts, they were impressed and decided to make her one of the initial acts on the new Curb Universal label.

"I think that's a great sign," says Schroeder. "I think MCA, the label I was on at the time, sensed my lack of interest, and it was a mutual decision. I realized it wasn't going to work, so I ended up in Nashville, where I had promised to go, and I've been working ever since. I've just kept coming back to Nashville, and I'm really happy there. That's the way the business works. I've been with Curb for a long time, and I'm really happy there."

In 1991, he started to travel with the Heartland Revue, a group of country musicians that he had formed. The group was made up of some of the top names in country music, including Reba McEntire, George Strait, and Loretta Lynn. The group toured throughout the United States, performing in front of packed crowds every night. They played at venues such as the Grand Ole Opry, The Ryman Auditorium, and The Opryland Hotel.

The Heartland Revue was a huge success, and they continued to tour for several years. During this time, Schroeder continued to work on his own projects, releasing several albums and singles. He also continued to perform on a regular basis, playing at various venues throughout the country.

In 1994, he formed his own record label, Kipp Records, and released his first album, "The Beat Goes On." The album was a huge success, and it quickly became one of the most popular country albums of the year. Schroeder continued to release albums on Kipp Records, and he was able to maintain a successful career in the music industry.

In 1998, Schroeder decided to take a break from the music industry and focus on his family. He had been married for several years, and he and his wife had three children. He realized that he needed to spend more time with his family, and he took a break from his career.

During this time, Schroeder continued to perform occasionally, but he was not as active in the music industry as he had been in the past. He continued to write and record music, but he was not as focused on promoting his music as he had been in the past.

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HALL'S RICH 'TEXTURES' NOT JUST ON GUITAR

(Continued from page 11)

while creating classic records.
In 1981, indie label Evidence re- leased her debut album, "Perspective," but middling date that found House collaborating with the David Matthews Orchestra. It didn't feature many of his own songs, but it got attention.

But surely Hall's most famous arranged work is "Piece For Guitar And Orchestra," which received the 1991 Atlantic disc "John Lewis' Sens Contemporary Music: Textures." -

company generated earnings of $48 million on sales of $7.2 billion. Best Buy has experienced a difficult year due to increased weakness in PC sales and a softness in the consumer electronics and home media.

In reporting its fourth-quarter results, Best Buy said it would take a $10 million write-down on music inventory that it could not return and had to sell at a mark- down. The retailer also warned for the first time that it is cutting back music inventory in its larger stores (Billboard, March 8), down from 175,000 to 90,000, with those out-

Susan Hoff, a spokeswoman for the chain, said the cuts were due to the music department's in the chain's larger-format stores is part of the company's ongoing focus to improve inventory turns.
The titles being eliminated from stock represent 2% of music sales. During the year, gross margins increased to 13.6% from 13% the previous year, while selling, general, and administrative expenses increased to 29.3% from 25.5%.

IKOROMI

manager Karen Glover, and GM assis-
tant Denise Grundy.

Mojazz was established in 2008, with one of its first breakout artists being guitar-

--Chesky Brown, whose three albums have performed well on Bill-

board's Blue Note charts, including "Better Than Before," "Alexiou: A Life," and "Dimitris Yarmenitis," a work that is well-received in the jazz, blues, and soul worlds.

On Feb. 18, Greek customs author-
ties found 20,000 Belgian-made pirate CDs on a truck being driven across the country's northern border.

"This is another indication of the huge problem that the pirate CDs imports have been contributing to the Greek music industry," says Mitos Karadas, managing director of BMG Greece.

The shipment was the first large quantity of pirate CDs of exclusively Greek music to be identified and confiscated. Its haul at the border was Greece's largest haul ever.

"We are taking every possible preventive action to alert the authorities, the trace, and the customers about this new emerging threat," Karadas said.

"We are seeing a significant growth in the use of online and tape cases since October 2015.

In 1996, the Greek group of IFPI is currently involved in 27,000 pirate tapes and 15,000 CDs, bringing the total number of confiscated tapes and CDs to 41,000 and 40,000, respectively, in the last two years.

However, this is still only a small por-
tion of the number of pirated tapes and CDs that are sold annually; an estimat-
ed 1 million CDs and 1.5 million tapes. IFPI estimates this cost the Greek music industry $40 million every year.

listeners have come to expect on a Jim Hall disc are high relief. "But I'll tell you what, I'm sure Jordan," says Hall. "There were cases where I'd start to write some of the pieces and about halfway through would find that I hadn't done a spot of all the things.

Though "Textures" is not an overtly commercial title, Telman's prowess in the classical and jazz fields should help the unnotated title find a market place.

"Naturally we didn't go into it as our first album," Hall says. "But we didn't balk once we saw what we were able to do with him. He's a hell of a composer, and we're thrilled to do this for him. He's out to make a big push on this.

Kathy DeJohn, Telman's director of marketing, says the label is looking to cross over to mainstream publications with both its ad campaign and editorial solicitation.

Standard lobbying of jazz magazines is also scheduled. "RAMAG" is due to be part of a various-artists CD sampler that will accompany the June issue of Jet; Nash Is Back from Some Record, Telman helped to select the track, according to DeJohn.

She also confirmed that Hall will be taking an encore engagement with him for a performance at California's Monterey Jazz Festival in September. Featured soloist will be the first that Telman has "It's a great way to slot into the mainstream," DeJohn says. "You're not just a jazz legend," says DeJohn. "That's what we've heard so far. There are a couple of tracks that would make for a great album that we're planning.

A radio edit of "Sazamani" is also in the works. "That's not the norm for us," DeJohn explains. "But we want to play it on mainstream jazz radio.

WBGO isn't a smooth jazz station, but it plays all sorts of mainstream improvisation.24 hours a day, usually, Walker thinks it might be a bit of an 'uphill climb' for "Textures" at radio, but he also believes those with an open mind might find a new dimension.

"You may not hear 'Passa'capla' (a 12-minute string piece) during the day, but we know you might hear it at 10 or 11 at night. A lot of progressive listeners are taking that kind of strategy into consideration for music that doesn't necessarily fit into a format at first.
JACOR PURCHASES PREMIERE
(Continued from page 8)

wouldn’t make sense to put the Mike Reseg [talk show] on a rock station.

Under the terms of the agreement, Jacor is expected to pay approximately $18 a share for the company, which provides recording and programming for radio stations.

Along with other large station owners, the Covington, Ky.-based Jacor has been hungrily purchasing smaller groups in recent months. Those brought under Jacor’s helm include Rege Communications, Citicasters, and Double Blue Broadcast Group, as well as Rush Limbaugh syndicator EFM Media.

Jacor, however, did sell WRKQ (Q106) in Cleveland—acquired with its purchase of Citicasters—at the request of the U.S. Justice Department, which was concerned about Jacor’s ownership dominance in that market (Billboard, Dec. 28, 1996). Premieres president/CEO Steve Lehman says the company will continue to carry on with its own aggressive agenda. Premieres most recent acquisition was After Dark Entertainment (Billboard, Jan. 25).

In May, it will launch “The Big Bang,” a live performance/interview syndicated program headquarted at Walt Disney World (Billboard, April 12).

“With what we found at Jacor was an unleveraged partner that would allow us to continue to look for acquisitions and grow the company dramatically,” says Lehman. “We weren’t looking for an exit strategy.” As much as 80% of Premi- eres was not soliciting offers, the network had been approached by several groups at the beginning of the year. Its decision to merge with Jacor, he says, was largely the result of existing infrastructure and cultural compatibility.

Premiere also provides radio research services under its Mediabase Research division. The merger is expected to be finalized this summer, pending approval by Premi- eres’ shareholders.

According to Lehman, Premiere will maintain all staff and offices, including its headquarters in Sher- man Oaks, Calif., and offices in New York, Chicago, and St. Louis. Executives at Jacor were unavailable for comment.

GLOBAL CONFIDENCE TO UNITE COPYRIGHT EXECUTIVES
(Continued from page 8)

GLOBAL CONFIDENCE TO UNITE COPYRIGHT EXECUTIVES
(Continued from page 8)

need to use are already in development. The first International Standard Works Code number—dubbed “WPA”s—was issued last year by Swedish group STIM to Abba’s “Dancing Queen,” and the information STIM holds relating to the song was accessed through the new international data-exchange network, WorksNet, and CISAC’s 2-year-old Common Information System.

Gerd Gebhardt, president of the German Phonographic Academy, adds that record companies break more than $60 million a year on promoting new talent. Gebhardt reports Gerd Gebhardt, the Hamburg-based president of Warner Central Europe and chairman of the German Phonographic Academy. He states that record companies break more than 300 acts in 1996.

Gebhardt is unhappy, though, at what he perceives to be politicians’ ignorance of the significance of the music industry. He notes that the German music market, including instruments, music publishing, and the live industry, has an estimated total of 10 million people; a further 200,000 work in the German record industry, which includes roughly 700 active record companies, 21 pressing plants, and more than 200 recording studios, employing a total of nearly 15,000 people.

Gebhardt criticizes federal, state, and local government politicians and official cultural institutions for not giving music its due recognition. “While the British Queen knights artists, the U.S. President Bill Clinton invites his pop and rock idols to the White House, French President Jacques Chirac bestows awards on stars, and Czech President Vaclav Havel receives artists at his official residence, German rock and pop

Records 조직의 새로운 집합에 대한 기대. 전세계적으로 인기 있는 음악가들의 활동이 기대되며, 전세계적으로 널리 알려져 있는 음악가들은 그들의 활동을 통해 두각을 나타낼 것으로 기대된다.

사례 1: "Bravo Kuschelrock"
"Bravo Kuschelrock"는 독일의 방송사 Bravo와 함께 제작한 음악 프로그램으로, 독일의 대표적인 방송사의 음악 프로그램으로 알려져 있다. 이 프로그램은 전세계적으로 흥미를 끌고 있으며, 특히 가수의 활동을 통해 두각을 나타낼 것으로 기대된다.

사례 2: "Eurovision"
"Eurovision"은 유럽의 대표적인 음악 대회로, 전년도의 성공을 바탕으로 다음 해에도 큰 인기를 얻을 것으로 기대된다. 이 대회는 전 세계 음악가들이 참가하여 두각을 나타내는 기회를 제공한다.

사례 3: "MTV Unplugged"
"MTV Unplugged"은 MTV의 대표적인 음악 프로그램으로, 전세계적으로 인기 있는 음악가들의 리얼라이브 공연을 제공하며, 두각을 나타내는 기회를 제공한다.

결론

전세계적으로 인기 있는 음악가들의 활동이 기대되며, 두각을 나타낼 것으로 기대된다. 전세계적으로 널리 알려져 있는 음악가들은 그들의 활동을 통해 두각을 나타낼 것으로 기대된다.달구리 자신들의 활동을 통해 두각을 나타낼 것으로 기대된다.
### Hot 100 Airplay

**AUGUST 22, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>One More Time</em></td>
<td>Destiny’s Child</td>
<td>Jive/RCA</td>
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<td>MCA</td>
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<td>MCA</td>
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<tr>
<td>6</td>
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<td>Marc Anthony</td>
<td>Epic</td>
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<td>7</td>
<td><em>If I Can’t Love Her</em></td>
<td>Max</td>
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### Hot 100 Singles

**AUGUST 22, 1997**

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<td>7</td>
<td><em>I Still Believe</em></td>
<td>Keith Sweat feat. Jonathan Nelson</td>
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### Records

- **Hot 100 Airplay**: Features the top 40 songs as of AUGUST 22, 1997, based on airplay data.
- **Hot 100 Singles**: Features the top 40 songs as of AUGUST 22, 1997, based on sales data.

**Source**: Billboard, ARH/Scann Inc., 1997.
18 Non-Stop Remixed Dance/Pop/R&B Hits

- Massive Consumer Awareness Campaign
- Major National Network, Cable Television and radio advertising
- MTV, VH-1, ESPN, ESPN 2, BET, Rick Dees Top 40

The Year's Biggest Dance Compilation!

Get 'Toosed
At least temporarily.

1. D.J. Mix '97 Vol. 2 Theme
2. FREAK NASTY - Da' Dip
3. AMBER - This Is Your Night
4. CAMP LO - Luchini aka [This Is It]
5. MAXI PRIEST - Thai Girl
6. LA BOUCHE - Be My Lover
7. SWV - It's All About You
8. FUNKY GREEN DOGS - Fire! Up!
9. JOI CARDWELL - Soul To Bare
10. LINA SANTIAGO - Feels So Good (Show Me Your Love)
11. 2 LIVE CREW - Do The Damn Thing
12. THE ORIGINAL - I Luv U Baby
13. RUPAUL - Snapshot
14. ANGELINA - I Don't Need Your Love
15. BORIS D'LUGOSCH - Keep Pushin'
16. THE OUTHERE BROTHERS - La La La Hey Hey
17. PUMP HOUSE GANG - Bang Bump
18. ALTHEA MCQUEEN - Heartbroken

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<td>RCA</td>
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<tr>
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<td>154 172 22</td>
<td>MO THUGS FAMILY</td>
<td>MO THUG</td>
<td>13(0)/13(0)</td>
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Top albums a-listed by artists:

- 117 Jack Johnson
- 118 John Mayer
- 119 James Taylor
- 120 Elton John
- 121 Carole King
- 122 Stevie Wonder
- 123 Michael Jackson
- 124 Bruce Springsteen
- 125 Bob Dylan
- 126 Paul McCartney
- 127 John Denver
- 128 David Bowie
- 129 Fleetwood Mac
- 130 John Lennon
- 131 Ringo Starr
- 132 Paul Simon
- 133 The Beatles
- 134 Fleetwood Mac
- 135 Bob Dylan
- 136 James Taylor
- 137 Bruce Springsteen
- 138 The Beatles
- 139 Bob Dylan
- 140 The Beatles
- 141 John Lennon
- 142 Paul McCartney
- 143 The Beatles
- 144 Bob Dylan
- 145 Bruce Springsteen
- 146 The Beatles
- 147 John Lennon
- 148 Paul McCartney
- 149 The Beatles
- 150 John Lennon
- 151 Paul McCartney
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- 154 Paul McCartney
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- 159 John Lennon
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- 166 Paul McCartney
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- 171 John Lennon
- 172 Paul McCartney
- 173 The Beatles
- 174 John Lennon
- 175 Paul McCartney
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The Beatles, in particular, have a record of 189 weeks, and John Lennon had 129 weeks, indicating their significant presence and impact in the charts.
produce the real rock'n'roll feel that has been at the heart of Fogerty's work. "The arrangements just weren't kicking me in the rear-end like I knew they would. I remember recording that was only partly the other musicians. The other part was myself and the promise I'd made and not lived up to." But there's a difference. At the end of his third album, "Green River," Fogerty was already a household name, his songs blasting from road and country radio stations, and he had already started a career in music that some would say was only just beginning.

Fogerty went on to explain that he had been "completely unprepared for all the negative things that happened and lost the assuredness of knowing what I was doing. I was simply doing it by a process of trial and error." The result was a mix of songs that were simple and heart-felt, and others that were more complex and layered. "Sometimes, I've started recording the album, and it all started coming out of me," he said.

Fogerty's "Blue Moon Swamp" natural-tension involved plenty of the blues-and swamp-drenched roots-rock style so identified with the Creedence influence, the music is expansive enough to include "My Whole Feeling," which he calls "the first love song I've ever written." The album's first single, "Bad Moon Rising," was written by John and Jack. "The goal is to find John's core audience and expand it with an aggressive stance at retail, online marketing, and TV possibility," the record company said.

Stan Gorman, senior VP at Sacramento, Calif.-based Tower Records, is also a descendant of Fogerty's solo career. "It's a little different, but still a part of Fogerty's story," he said. "Fogerty, who hails from the Bay Area, remains a local hero. "I've done a lot of different projects, but it's just something that's been absent from the scene for a while, and we definitely like the fact that the album rocks. But we've always treated CCR as a local band—even though they're very swamp-like in sound. They're an integral part of KFOG's overall sound, as is Fogerty's solo material."
country continued to carefully regulate the pace and extent of trade with the outside world.

The holy grail for China's economy in recent years has been to gain a seat in the World Trade Organization (WTO). That was rejected in Geneva in 1995, when Western nations sought to impose strict conditions on market liberalization in 15 years of negotiations. If it is to happen, China is finding that realizing China can enjoy the benefits of Hong Kong's membership in the WTO after the completion of reunification.

Emboldened, China has recently come back to the bargaining table with a distinctive mix of demands. Some of the outside world is already experiencing the loss of some state underwriting. For the first time, they must survive on their own merits in a relatively open market. For the most dynamic, this is a daunting prospect and one that will further aid a shakeup of the record industry.

Cindy Tai is EMi's director of China business. She has been traveling between Hong Kong, Shanghai, and Beijing to direct operations there. The Chinese business is essentially a service department, not an operational center, set up to provide information, marketing know-how, and the kind of practical help record company "because with the present regulations," she says, "that would be impossible.

"We have always had the advantage of a sole licensee, EMi speaks out its distribution business in China among three companies: Shanghai, Beijing and Shenzhen. Shanghai and Yong Xiang. Its Shanghai office, presided over by manager Timothy Xu, was under great pressure.

"However, the British music company—which originally had its own business interests in the mainland as far back as the 1920s—is now a more modest prospect for EMi. We have a more serious idea (of what’s) going on, closer contact with the customers, and help them sell better. We believe that we can have big hopes for EMi in the future. We can be open to new developments, and we can work together to build a strong market." He says EMi is confident the music business will have a strong idea of what’s going on, closer contact with the customers, and help them sell better. We believe that we can have big hopes for EMi in the future. We can be open to new developments, and we can work together to build a strong market.

"We have always had a very strong interest in the marketplace in China," says Tai. "We feel that if we have some kind of presence in the country, we will have a further idea of what’s going on, closer contact with the customers, and help them sell better. We believe that we can have big hopes for EMi in the future. We can be open to new developments, and we can work together to build a strong market.

SLOW GROWTH

However, China can only grow so fast. Retail prices are too low for profitability, and distribution is too unstructured for all but the top sellers. "You literally cannot make money with local repertoire," admits EMi Music Asia president Lachlan Rutherford. "That’s because there’s still a lot of negotiation—" he adds, "there’s no way you can get out of the current system—" he says, "but this is really what we do. EMi always does things very well, they do things together for commercial purposes. We put our artful spin on things.

LAURA NYRO

(Continued from page 12)

Dog and Light the Light," which followed her sole Columbia album 1969's "Live At The Bottom Line" for Cypress Music. Legacy released a two-disc retrospective, "The Best Of Laura Nyro: Stoned Poet Icon." Nyro's 1971 album "Gonna Take A Miracle" contained covers of '60s soul classics and fea- tures the Animals with R&B and jazz support by R&B trio Labelle, which also toured with them in the future.

"When I heard the news, I just broke down and cried like a baby," says Patti LaBelle. "My son Zuri is here today because she took me and my husband to Japan—where we were on tour—and they drove all the way from New York to the West Coast to see such an incredibly talented and beautiful person. She was very mothering—an earthy, abundant, loving woman who was a source of comfort for me. When she was around, the world felt like a beautiful place, no matter how dark things were."

A notably personal person, Nyro recorded and toured only sporadically after 1971, devoting much of her energy to motherhood, feminism, ecology, and human and animal rights—issues that are at the center of much of the woman's music.

"No voice expressed such feminine passion, poetry, and power, or pulled the street, Motown, and the jazz stan- dards together," says jazz saxophonist Peter Gabriel, executive producer of the Nyro tribute. "She was a warm, generous, spiritual, moral, and creative energy force. I will remember her at the grand piano, bathed in light, surrounded by flowers, whispering and wailing and offering her joy, her music; it does seem to be growing.

To promote "Poptopia," Rhino will attack that power pop fan base. Before the albums' release, the label ran an ad trumpeting the series in the Poptopia festival program.

In addition, the label will target such popular pop fancies as Yellow Pills, Amplifier, Oddities, and Popsided and Wings and Things. "It’s a very good year for the genre. Rhino will also create its own fanzine around the series to distribute at independent retail outlets."

As Kapp explains, the series is tar- geted to hardcore music fans, rather than the casual music consumer. "There are big hits on it, but there are also unusual and interesting recordings," he says, not- ing the inclusion of Blue Ash’s 1973 regional hit "Arahcadabra (Have You Seen Her?)"

Rhino will also be teaming with Pop-_tives and will include the "Power Pop!" book in various giveaways. The book contains a full-page announcing the release of the series.

For the albums' covers, Rhino has concocted pop art-styled graphics. In addition, the CDs will feature lentic- lular trays.
**Fuentes To Host Latin Awards**

**Honorees Include Herb Alpert, Emmanuel And José José**

Actress, model and MTV VJ Daisy Fuentes has been confirmed as host of Billboard's fourth annual International Latin Music Awards, which will take place April 30 at the Guinan Center for the Performing Arts in Miami.

The first crossover VJ to appear on both the Spanish-language MTV Latin and the original MTV, Fuentes has co-hosted several programs on the cable music network, she recently became the host of MTV's "House of Style." In addition to her duties at MTV, Fuentes has a worldwide, multi-year contract to represent Revlon's classic, cosmetics, fragrance and beauty treatment lines. She also has endorsement deals with Pantene, M&M's and American Express. In the past, Fuentes has served as host for the Miss Universe, Miss USA and Miss Teen USA pageants.

This multi-talented performer was featured in the Miramax film "Curvicide," and has completed production on an exercise video with WarnerVision Entertainment.

Fuentes is hosting the awards ceremony that will include the presentation to Herb Alpert of Billboard's Lifetime Achievement Award. The award is presented to a recording artist or executive who has helped broaden the exposure of Latin music to the mainstream market. Alpert, who co-founded A&M Records with Jerry Moss in 1962, greatly expanded the presence of Latin sounds throughout the world with his Tijuana Brass ensemble.

The ceremony will salute two other prominent recording stars: Emmanuelle and José José. Emmanuelle, the Mexican star who records for PolyGram Latino, will receive the Spirit Of Hope award, which is given annually to a Latino recording artist who participates in civic or humanitarian causes. Emmanuelle is actively involved with benefit events for underprivileged children and environmental organizations.

José José will be the fifth inductee into Billboard's Latin Music Hall of Fame. The popular Mexican balladeer has sold more than 35 million records worldwide.

More than 25 additional awards will be presented. The ceremony will culminate with the presentation of the Billboard Latin Music Conference contact Maureen Ryan at 212-336-5002.

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**Attention Record Labels:**

**Expose Your Artists To An Audience That Listens!**

Track reservations are currently being accepted for Musician Magazine's "A Little On The CD Side" music sampler, volume #39. Now in its seventh year, this new music CD series continues to deliver Musician readers with an exciting mix of musical genres. The CDs are also a popular method for labels to expose new material from their rosters of breaking or established artists.

Reaching over 2,500 record retailers, 500 radio programmers and 10,000 Musician readers, "A Little On The CD Side" is the industry's only trade and consumer promotional CD package. If you're interested in getting your artists to an audience of music-hungry consumers, call Gary Krasner or Andy Myers at 212-336-5289 today for more information.

Space reservations are due April 23. The deadline for materials is April 30. Release date for the new CD is June 18.

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**B.I.G.'s Notorious Chart Position**

For the first time in 10 weeks, there is no change at the top of the Billboard 200. After setting a record for leading 17-1 last issue, "Life After Death" (Bad Boy) by the late Notorious B.I.G. remains in pole position for the second week. In fact, there's little movement within the top 10, and every album that was in the top 10 last issue is still there. For the last nine weeks in a row, there was a new entry at No. 1 every week. The highest new entry this week is Tony's "Lemon Pardal" (Polydor) at No. 16.

The Notorious B.I.G. is the fifth solo artist to have a posthumous No. 1 album in the rock era, according to an E-mail from William Simpson of Los Angeles. John Lennon's "Double Fantasy" reached the summit 19 days after his assassination. Jim Croce, Janis Joplin, and Selena are the other solo artists with posthumous No. 1 sets. Counting groups, Kurt Cobain also had a posthumous album with Nirvana, and Lennon had three as part of the Beatles.

They're Back: Three veteran artists expand their chart spans on The Billboard 200 and the Hot 100. On the album chart, Cyndi Lauper has a new entry at No. 188 with her sixth release, "Sisters Of Avalon" (Epic). She last appeared on the chart in the summer of 1996 with her "12 Deadly Cyns ... And Then Some" greatest-hits collection. Her last album of new material was "Hat Full Of Stars" in 1990. Lauper now has an album chart span of 18 years and four months, dating back to the aptly titled "She's So Unusual," which debuted the week of Dec. 24, 1983.

On the Hot 100, Richard Marx has an entry at No. 73 with "Until I Find You Again" (Capitol). It's his first charting single since "The Way She Loves Me" peaked at No. 20 in 1994. Marx now has a chart span of nine years and 10 months, dating back to the debut of "Don't Mean Nothing" the week of June 13, 1987.

After a nine-year absence, Teddy Pendergrass is back on the Hot 100 with "Don't Keep Wasting My Time" (Surefire), now at No. 97. The Philadelphia-born singer has been appearing as a solo act on the chart for almost 29 years, going back to "I Don't Love You Anymore" in May 1977.

But his chart span is just shy of a quarter-century, dating back to the debut of Harold Melvin & The Blue Notes' "I Miss You (Part 1)" the week of July 1, 1972.

Another quarter-century man is Kenny Loggins, who debuts 08-23 on The Billboard 200 with "Yesterday, Today, Tomorrow" (Columbia), his greatest-hits collection. He first appeared on the Billboard album chart the week of March 18, 1972, with "Sittin' In," the debut album by Loggins & Messina. That means Loggins has just begun his second quarter-century on the album chart. It's enough to make you feel older.

Older: George Michael is No. 1 on two Billboard charts. His latest DreamWorks single, "Star People," moves 2-1 on Hot Dance Music/Club Play. As chart department intern Keith Caulfield notes, it's Michael's first No. 1 on this list since "Monkey" had a two-week run in September '98. "Star People," taken from Michael's "Older" album, is also No. 1 on the Bubbling Under chart, which would technically make it No. 101, one place shy of earning a slot on the Hot 100.

Not Tired of Being Blond: Last week's item about the Blond singer being the highest-ranking song from the field of candidates for the 1997 Eurovision Song Contest probably should have mentioned that the group will be representing Sweden this year.
ELEGANTLY WASTED
THE NEW SINGLE AND VIDEO FROM THE FORTHCOMING ALBUM

EXCLUSIVE CLUB TOUR:
April 14 Chicago
April 17 New York City
April 20 Dallas (EdgeFest)
April 24 Los Angeles

APPEARING ON ROSIE O'DONNELL APRIL 16TH
APPEARING ON THE LATE SHOW WITH DAVID LETTERMAN APRIL 22ND

Management: Paul Craig & Martha Troup
Produced by Bruce Fairbairn with Andrew Farriss
Mixed by Tom Lord-Alge

LIVE PERFORMANCE FROM ASPEN AIRING ON 311 IN APRIL

IN STORES APRIL 15TH
News of the Jayhawks' breakup has been greatly exaggerated.

If you think we have the tendency to exaggerate, find out what lies sound like for yourself: fax us your name and address at 818.953.3583 and we'll send you a copy of this fine recording.

Management: Maggie Macpherson  Produced by Brian Paulson and The Jayhawks