Source-Tagging Suit Settled, But Questions Linger

BY DON JEFFREY

NEW YORK—The suit over source-tagging has been settled out of court, but record companies remain in no rush to install anti-theft tags on CDs during manufacturing.

After four months of talks, retailer Target Stores, two independent retailers, and electronic anti-theft technology company Checkpoint Systems agreed to drop their lawsuit against (Continued on page 85)

Soundtracks Offer Sweet Relief To Retail

BY CHRIS MORRIS

LOS ANGELES—As just a glance at The Billboard 200 for the week ending April 12 reveals, movie soundtrack albums are bigger than ever. That week, 27 soundtracks were represented on the chart—a record number for the period since May 1991, when Bill (Continued on page 97)

NEWS ANALYSIS

The WHITE Paper...

‘Producers’ Producer: The Man Behind A Classic

BY TIMOTHY WHITE

NEW YORK—Meet Sidney Glazier, the producer who produced “The Producers.” The 1968 AVCO Embassy film farce is commonly considered one of the funniest of all time, and in keeping with the prankish screen project that helped make his reputation, the imposing 6-foot-2-inch Glazier remains a bithe presence with a lifelong impulse toward self-effacement.

“Everything about making ‘The Producers’ was complete, utter insanity—just nuts and impossible,” says the garulous 81-year-old impresario, who looks 20 years younger. “And I can’t really take any damned credit when people come up and thank me for its longevity in the marketplace, because that’s purely been a matter of word-of-mouth.” Nonetheless, ever since the announcement last December by the Library of Congress that “The Producers” was being entered into the National Film Registry as a “culturally, historically, and aesthetically” significant work, it seems the semi-retired Glazier can scarcely attend a dinner party or public function in Los Angeles or New York without a casual mention of his celebrated comedy putting the brakes on most surrounding repartee, all subsequent gab assuming an intricately enlaced pattern impenetrable to non-initiates of “The Producers.” Convulsed disciples typically insist on intoning snatches of its dialogue as though they were staves of epic poetry. “That’s it, baby, when (Continued on page 86)

In-Store at Borders Benefit Vets, New Acts

BY CRAIG ROSEN

LOS ANGELES—With its unique clientele and artist-friendly settings, the 150-store, Ann Arbor, Mich.-based Borders Books & Music has become a prime spot for in-store performances from a wide range of stars and up-and-coming talent. (Continued on page 86)

Pop, Classical Stars Team For ‘Carnival!’

BY EILEEN FITZPATRICK

LOS ANGELES—An impressive list of pop, classical, and world music tal- (Continued on page 86)

Contemporary Christian Music

A BILLBOARD SPOTLIGHT

SEE PAGE 45

IN MUSIC NEWS

A&M Set Marks 25th Year For Sounds Of Blackness

PAGE 9
"Carrying Your Love With Me" is STRAIT COUNTRY

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FTC Begins Another Music Biz Inquiry
Investigation To Cover MAP Policies Of Majors

ED CHRISTIAN

NEW YORK—Seven months after the Radio Trade Commission (FTC) investigation into music-business trade practices, the agency apparently has launched another inquiry covering some of the same ground it touched on last fall.

During the week beginning April 14, the six major labels received a letter from the Dallas office of the FTC that said it was beginning a "preliminary inquiry" into their minimum advertising price (MAP) policies, sources say (Billboard Bulletin April 17).

MAP policy was one of the areas the FTC looked at in its three-year investigation of music industry trade practices. That investigation, which also began with a letter stating that the FTC was conducting a preliminary inquiry, apparently was prompted by the unrelated used-CD controversy. The inquiry, which concluded in October 1996, ended without the FTC taking any action.

When the majors were first contacted by the FTC in July 1995, four of the six had changed their cooperative advertising policies in an apparent attempt to dissuade merchants from engaging in the used-CD business. The FTC investigation determined exactly what it was investigating, but based on the agency's information requests, the probe covered MAP policies, the surges of cooperative advertising dollars and free goods to accounts, and whether the six majors were illegally communicating with one another on price information.

The FTC ended that investigation in early October, sending a form letter with the standard wording, "The FTC has determined that a violation may not have occurred." It also reserved the right to take further action if necessary.

Even so, some major-label executives express concern at the latest FTC letter, noting that all six majors had been periodically strengthening their MAP policies and eliminating loopholes to eliminate price-cutting wars. They also note that the FTC didn't take any action at that time.

All six majors now have a MAP policy, each with variations, that eventually cuts off advertising funds for a certain period of time to accounts that run ads with prices below MAP, regardless of who is funding the ads.

At the time that the FTC ended its investigation, only four majors had MAP policies evolved to that degree. Since last October, the remaining two followed their leading labels, and in March, at the annual convention of the National Assn. of Recording Merchandisers, two majors—Sony Music Distribution and BMG Distribution—went a step further and raised their MAP prices by 1%. At least two other majors were also said to be considering such a move.

Executives at the six majors either declined comment or did not return phone calls for comment on the latest FTC letter by press time. A spokesperson for the FTC says that the agency "doesn't confirm or deny" investigations and declines to comment further.

IFPI Meets On Piracy, Asks Italy To Bolster Its Efforts

MARK DEZZANI

ROME—The Eternal City has become the center of another industry's never-ending battle against piracy.

The biannual board meeting of the International Federation of the Phonographic Industry (IFPI) has provided a platform for a three-provenaged attack on the world's pirates.

As part of the meeting, leaders of the international music industry called on the Italian government to give priority to the passage of legislation to combat piracy.

The gathering of senior executives was also the centerpiece of a public awareness campaign, "Three Days Against Piracy," launched by the record industry-sponsored, year-old Italian body Federation Against Music Piracy (FPM) and that included the public destruction of 100,000 pirate tapes and discs.

A further development to emerge during the three days was the announcement by the U.K.'s ambassador in Rome, Thomas Richardson, that an anti-piracy workshop would be held in May at the British embassy here that will bring together legal authorities, governments, law enforcement agencies, and anti-piracy experts from the U.K. and Italy.

Speaking at a reception for IFPI delegates hosted by Richard Branson at the British embassy, IFPI chairman David Fine congratulated the Italian record industry on its export success and acknowledged that the Italian authorities had made progress in tackling the piracy problem that had bedeviled the business here and damaged labels in other European Union countries. However, he added that proposed new Italian anti-piracy legislation should be law as soon as possible.

Fine, "International exports of Italian repertoire, including artists such as Luciano Pavarotti, Laura Pausini, Luciano Pavarotti, Eros Ramazzotti, and Zucchero, have surged in recent years to an annual average of between 10 and 15 million units, worth approximately $150 million."

He said that the Italian industry each year invested about 10% of its total revenue in new artists and that this was a higher proportion than the pharmaceutical industry's spending on research and development. "The Italian music industry is, therefore, a significant contributor both to the Italian economy and to the world music scene," he said.

Fine said, "It is astonishing that so much has been achieved in a market which has for years been burdened with piracy. Imagine what could be achieved without this minefield around the industry's neck."

Fine said that in 1996, losses to the Italian music industry through piracy were estimated at $100 million and that it was estimated that 22% of all units sold in the country were illegal copies. "Italy now accounts for a third of all pirate recordings sold in the EU," he said, "and music piracy is greater there than in any other country in the world."

"It is vital that every effort is made to defend our progress and for the industry and Italian government to come together to find a solution."

Fine stated that among the positive developments over the past year (Continued on page 91)
ITALY HAS A "PIVOTAL ROLE IN THE INCREASINGLY SOPHISTICATED PIRACY MARKET WORLDWIDE"

Rudi Gasnser is president/CEO of BMG Entertainiment International.

The mainboard of directors of the International Federation of the Phonographic Industry (IFPI) gathered April 14-16 in Rome for "Three Days Against Piracy." Their message was clear: Piracy is killing culture, destroying the future for new artists, and eroding the economic base of our hugely successful industry.

The campaign, which brought together record industry leaders, artists, government, and the public, made Rome the focus of the worldwide battle against music piracy for three days (see story, page 5). It was dramatized by a public destruction of tens of thousands of pirate cassettes in the Terrazza del Pincio—an event that symbolized the fight against a music market worth more than $2 billion worldwide.

The Italian capital was a fitting host for the campaign. Italian artists are currently running an extraordinary expert boom, extending the reach of Italy's culture worldwide and earning the country substantial export revenue. Yet, this brilliant success is tarnished by the country's record on piracy. Italy has by far the largest pirate market in Western Europe, costing the music industry, its authors, artists, and record companies some $100 million.

There are two key points our industry leaders made during the meeting with senior Italian ministers. First, Italy's fight against piracy is a fight to retain its world-class status in the international music business, and second, along with Europe's European Parliament, will be 20 years from now. Thanks for the reminder of how important our music-making—and our time—is to our children.

---

**SURPRISING TIES THAT BIND**

I've always wondered why Timothy White wore that "silly" bow tie. After reading his column of March 29 ("An Anniversary Of Enthusiasm," Music to My Ears, Billboards) his bow tie doesn't look "silly" anymore. Keep up the good writing.

Frank Preciado
KAWC-AM-FM
Arizona Western College
Yuma, Ariz.

Well put ("An Anniversary Of Enthusiasm.") White's column continues to surprise. Can't wait to see what Gary Pacheco will do next. Can't wait to see what Gary Pacheco will do next.

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Howard Stringer Appointed New Sony Corp Of America President

BY DON JEFFREY

NEW YORK—Sony has named Howard Stringer the new president of Sony Corp. of America (SCA), with responsibility for a strong line of digital planning, new-business development, and the company’s retail, broadcast, and new-media businesses.

Stringer is one of the titles held by Michael P. Schulhof, who resigned in 1996. Stringer’s role is not as broad as Schulhof’s had been. The heads of Sony Music Entertainment (Tommy Mottola), Sony Pictures Entertainment (John Calley), and Sony Electronics (Carl Yankowski) will continue to report to Sony.

The appointment did not come as a surprise, as there has been speculation that Stringer was in line for the top post ever since it was announced that he would be resigning as president/CEO of TELE-TV, a company that was developing programming for an array of new channels.

CMT, Wal-Mart Expand On Their Tour Partnership Via TV Special

BY CHET FLIPPO

NASHVILLE—The airing on CMT Thursday (24) of the first two-hour special on the CMT/Wal-Mart Country Across America tour marks a milestone in the partnership between the network and the giant retailer.

The show, to be telecast at 4 p.m. EDT (and repeated Saturday [26] at 4 p.m. and April 27 at 10 p.m.), will feature live segments and backstage interviews with several artists, including Deana Carter, Paul Brandt, George Ducas, James Bonamy, Terri Clark, Wade Hayes, and Ted Tull. Rick Trevino, Mila Mason, Darley Single- tary, Thrasher Shiver, and Lonestar. Audience interviews and segments of videos by tour artists will also be included.

The show really reflects the excitement generated by the tour in small towns across America,” notes CMT VP/GM Paul Haston.

“I’ve been a resounding success for Wal-Mart,” says chair spokesperson Sharon Weber. “Our customers keep asking for more shows. Last week, Tracey Lawrence played an unscheduled, unannounced show at a store in Denham, Texas, just as he was saying thank you to Wal-Mart for our help in the past. For us, it’s a way to say thanks to our customers for their loyalty.”

Wal-Mart’s customers, Weber adds, are country music’s customers as well. “We have the same roots,” she says.

RIAA Pursues 1st AHRA Violation

BY PAUL VERN

NEW YORK—For the first time since the passage of the 1992 Audio Home Recording Right Act (AHRA) and the recording of 1996, the National Music Publishers’ Association (NMPA) and the Recording Industry Assn. of America (RIAA) has cracked down on a manufacturer of a device designed to circumvent CD copy protec-

tion of that law.

Under AHRA, all consumer DAT recorders sold in the U.S. must contain a digital lock that prevents more than one digital copy of a master to be made. The industry’s strategy is to prevent digital copying of music—which, unlike analog copying, does not result in a audible loss in quality sound—on tapes by CD after the first repeat.

The manufacturer, Technohop Dig- (Continued on page 95)

Offensive Lyrics Targeted In Bill By Texas Sen. Ratliff

BY BILL HOLLAND

WASHINGTON, D.C. — A bill has been introduced in Texas that would make it illegal to steal funds in any media company that releases recordings containing offensive lyrics.

Republican Sen. Bill Ratliff, chairman of the Finance Committee, introduced SB 2151, which prohibits the use of state funds to invest in companies owning more than 10% of labels that release a recording that explicitly describes glorification, murder, sexual assault, necrophilia, bestiality or pedophilia, degradation of females, use of contraceptives, substances, gang activity, or violence against a particular sex, race, or ethnic group “(Billboards, 2000.)”

Ratliff was successful last February in urging the state school fund to divest itself of $3.3 million in Seagram Ltd. stock because of offensive lyrics on recordings by Seagram-owned Interscope Records.

The bill will be heard April 17 in Ratliff’s committee. Paul Russinoff, director of state relations of the Recording Industry Assn. of America (RIAA), says the RIAA is working to defeat the bill.

New Video Inks Deal With MTM For TV Classics

BY SETH GOLDSTEIN

NEW YORK—Thanks to Mary, Bob, and the gang at WKRP, New Video is taking a big step forward in the sell-through business. The New York-based independent has licensed from television producer MTM some of the most popular shows from its series in TV history, including “The Mary Tyler Moore Show,” “The Bob Newhart Show,” “WKRP In Cincin- nati,” “Hill Street Blues,” and “St. Elsewhere.”

It’s the second time around for MTM, which has released many of the same titles through a previous deal with United American Video (UAV). But it’s the first time the cassettes will be digitally remastered in the standard play for- mat. Previously, programs had been dubbed onto the less expensive extended play mode, which many retailers consider of doubtful quality.

New Video premiered its first releases later this year in a deal that “takes us well into the 21st century,” says president Steve Savage. “This is one of the most extensive and expensive deals we’ve ever made. We’re going to provide more floor space for MTM and other projects, such as our new NBC News line.”

“We’ve had substantial double-digit growth annually over the past four years,” Savage says, making New Video “one of the leaders of national programs.”

New Video has built its name dis- tributing the Arts & Entertainment (Continued on page 95)
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A&M To Bow Sounds Of Blackness’ Latest
30-Member Act Calls For Peace With ‘Time For Healing’

■ BY SHAWNEE SMITH

NEW YORK—Even though Gary Holzenthal, owner of Odyssey Records in New Orleans, has not yet heard any tracks from Sounds Of Blackness’ fourth album, “Time For Healing,” he plans to stock his shelves with the May 6 A&M release. “With the track record they have, it wouldn’t be in my best interest not to stock this record,” says Holzenthal, who has three stores in the New Orleans area. “They have been very successful with their first records, and I’m looking for this other album to be just like the first [ones].”

Holzenthal’s enthusiasm is not dampened by the fact that the 30-member act has undergone some significant changes on this latest set: Ann Nesby, former lead singer for the group, did not contribute to the new album, and producers Jimmy Jam and Terry Lewis, who helmed each of the act’s previous albums, are also absent.

“I’m not sure that many customers knew that Jam and Lewis even produced the first albums, because it doesn’t sound like a typical Jam and Lewis sound,” he says. “And I would hate to think that an individual leaving a group of so many would dictate the success or failure of the record.”

On the other hand, Leffress Joseph, PD/music director at R&B adult WYLD New Orleans, admits that the absence of Nesby made him a little skeptical at first about playing the act’s first single, “Spirit.”

“Sounds Of Blackness has always been a good outlet for us—their music has always been spiritually themed, in a very contemporary sort of vein, and of course the vocals and tracks have always been good,” he says. “So I was a little apprehensive at first because Ann is not part of the project.”

But, adds Joseph, “it was a pleasant surprise when the record began to move on its own, and response from the listeners has been positive.”

On the new album, Sounds Of Blackness music director Gary Hines, assistant director Billy Steel, and lead producer Levi Scarr (formerly of the New Power Generation) are controlling the production reins previously held by Jam and Lewis.

In Nesby’s absence, lead vocal duties, which were always shared, are divided among numerous members, including, most notably, Corcor Cotten.

Despite the many changes, the album is an uplifting, spirited, diverse, and musically sound as anything the ensemble has ever produced.

“We have a saying: ‘Once a sound, always a sound,’” says Hines. “We’ve known Jimmy and Terry for most of our 25 years and when they first signed us [to Perspective], they said, ‘We don’t want you to change, we want to present you to the world just the way you are.’” (Sounds Of Blackness later followed Jam and Lewis to A&M.)

True, far, each of the album’s ensemble has recorded with Jam and Lewis has been derived from a play or musical production the group staged throughout the years: 1991’s “The Evolution Of Gospel” (which has sold 300,000 units, according to SoundScan) and 1994’s “Africa To America: The Journey Of The Drum” (330,000 units) began life as concert productions, while 1992’s “The Night Before Christmas—A Musical Fantasy” (120,000 units) was derived from a full-blown play.

“Time For Healing” marks the group’s first original work recorded for A&M. It also helps mark another milestone: the ensemble’s 25th anniversary.

Prior to its introduction to the pop world, Sounds Of Blackness spent much of the ‘70s touring extensively, performing mostly classic gospel songs in colleges and churches around the States. During the ‘80s, Hines began to focus the act toward original theatrical and musical productions like “Music For Martin” and “Souls Of The ‘60s,” among others. It was at that point when people like Jam and Lewis began to take notice, and the opportunity to record their original material presented itself.

As the title implies, the new album serves as the group’s universal call for peace and self-healing. “It’s our cry out to the entire world to stop the madness and come to our senses and come together,” says Hines.

“Just looking at the world today and [over] the past year or two, witnessing the breakdown from peace in the Middle East, in Northern Ireland, the Oklahoma City bombings, the Atlanta Olympic bombings—we were on that same stage performing the night before [the bombing], so it really touched home,” Hines says. [Looking at] what happened to Tupac [Shakur], Biggie [Smalls], the situation in urban America and all over the world, it seems like we are constantly being bombarded with pain, so we are bashing in pain. [We figured] that if open wounds are causing the propagation of pain and keeping it continuous, then it’s time for healing. We (Continued on page 91)

Gospel’s Nelons Are Full Of ‘Praise’ On Homeland Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—The mayor of Atlanta has declared May “Nelons Appreciation Month” in honor of the family group’s 20th anniversary in Southern gospel music. But with the release of its new album, Make It Right, Homeland Entertainment executives expect enthusiasm for the veteran group will extend well beyond its hometown.

Toward that end, the label is readying an extensive retail and radio campaign to garner exposure for what the Nelons feel is their best project in recent years. “We’ve Got To Praise Him.”

“I’m expecting this could be the biggest album we’ve done,” says patriarch Rox Nelos. “‘At The Foot Of The Cross,’ ‘We Will Win,’ ‘Waiting On The Word,’ ‘In The Cool Of The Day,’ ‘I Dreamed I Drove The Nails’—these are all great songs.”

Homeland Entertainment CEO Bill Traylor agrees. “I’ve known the Nelons’ music for years, and I think this is their best record ever. It’s almost like they were out to prove a point on this record, and they have.”

Originally known as the Rex Nelon Singers, the group consists of Rex Nelon (who has been singing Southern gospel music for 40 years), his daughter Kelly Nelon Thompson, her husband, Jerry; Amy Roth, the newest member, who joined the group a year ago; Jason Clark, bassist/vocalist; and Matt Duren, keyboardist.

In its 20-year career, the group has been nominated for three Grammy Awards and won six Gospel Music Accolades (GMA Dove Awards and a New York Film Festival Bronze Award), among other honors. Signature songs—such as “Come Morning,” “The Son’s Coming Up,” “O For A Thousand Tongues,” “Bring My Children Home,” and “No More Tears”—have made the Nelons one of the Southern gospel community’s most popular acts.

“Since there have been many highlights through the years, Nelos says, “but one of our most special memories is winning the New York Film Festival Bronze Award and the first Dove Award for short-form video in 1987 for ‘Famine In Their Land.’ I also think of special songs we’ve had the privilege of recording, like ‘O For A Thousand Tongues,’ which I brought back to the group. We still do that one. And ‘Come Morning,’ which was the Singing News song of the decade for the ‘70s. It was also our first No. 1.”

Kelly Nelon Thompson agrees that quality songs have been a cornerstone of their career. “When you have been doing this as long as we have, people learn all about you,” she says. “My father’s, and hopefully our, integrity remains consistent. We have always tried to do great songs with great words.”

The Nelons are eager for fans to hear the new album, their first effort on the Homeland label (they recently left Bill Gaither’s Spring Hill Music). Jerry Thompson says the group’s decision to sign with Homeland was spurred largely by its members’ respect for Traylor. “We’re always liked Bill Traylor,” he says, “and we’ve always looked for an opportunity to go back and work with him.”

Produced by Lari Goss, “We’ve Got To Praise Him” is soprano Roth’s first recording project with the group. Prior to replacing Charlotte Penhollow last year, Roth had traveled with contemporary Christian act Living Word.

(Continued on page 85)
Harle Weaves Past With Present On New Set
Costello Featured On Argo’s ‘Terror & Magnificence’

By BRADLEY BAMBARGER

NEW YORK—An alcoholic of the medium’s music, John Harle’s “Terror & Magnificence” explores the age-old dichotomies of sacred and profane/science and superstition/good and evil in a triumph of both fantasy and concrete, songs and set pieces. Harle matches Shakespeare and other voices from the past with a few voices from the present, including the particularly well-cast Elvis Costello.

In fact, Costello’s participation has helped “Terror & Magnificence” make a greater impression than might be thought for such an ambitious album. Out May 15 in the U.S. on the London Records imprint Argo, “Terror & Magnificence” was issued in Europe and Asia last October, topping the classical charts in Italy and Japan. In the U.K., “Terror” was a top 10 classical FM, and a sold-out fall concert tour included a show at London’s Royal Festival Hall, where it had 600 people in standing room.

Billed as the world’s most recorded classical saxophonist, Harle’s virtuosic tones are best known from his work in the Michael Nyman Band and on several recordings under his own name for Argo and other labels. He has also composed various theatrical scores, one of which provided the centerpiece for “Terror & Magnificence.”

Costello sings the songs of “Mistress Mine,” a compelling suite Harle fashioned from his music for a production of Shakespeare’s “Twelfth Night.”

Though rooted in rock, Costello is thoroughly at home with the idiom of an earlier age, having recorded the classical-sounding song cycle “The Juliet Letters” with the Brodsky Quartet in 1985 and continuing to tour internationally with the group to great success. He also recently composed three songs for mezzo-soprano Anne Sofie von Otter as well as a piece for the violin quartet with contemporary saxophonist Michael Chance. On “Mistress Mine,” Costello delivers Shakespeare’s verses with a burnished timbre and plangent phrasing ideal for Harle’s husked, melancholic singing.

“I was keen to have a standard classical voice sing these songs,” Harle says. “Since Elvis is used to singing his own songs, he has a special conviction, an intensity and passion. And with ‘Mistress Mine,’ he achieved an almost surreal level of detail in Harle’s score, his goal was to sing ‘like the lutenist’s head was on the same pillow as his.’

Costello adds, “John and I agreed that I shouldn’t approach these songs as a classical singer or an actor. I just treated the verses like the beautiful lyrics they are. As I think (English composer) Harrison Birtwistle once told John, there is an inherent music in the words of Shakespeare.”

The genesis of “Terror & Magnificence” was certainly partly in Harle’s desire for “Twelfth Night” but his epic mid-’80s work “Saxophone Mass” and the ’95 album “Saxophone Songbook,” an engaging instrumental interpretation of vocalise and songs from various ages (see REDiscussion, this page). On “Saxophone Songbook,” Harle’s reanimated voice of laments by Elizabethan lute master John Dowland demonstrated his special affinity with early lyrical forms, as did his haunting account of Guillaume de Machaut’s “Qui N’Aroit Autre Depart,” from the French poet/musician’s epochal “Remede De Fortune” collection of courtly love songs circa 1340.

Regarding whether his modern instrument has the provenance to channel the well-wrought thoughts of pre-Renaissance composers, Harle says, “With Bach and Handel, the performance practice is recognized, but with this older music, it’s unclear how it was played. Adolph Sax may have invented the saxophone in the 19th century, but the idea of conical-bored reed instrument has been with us much, much longer. So in a way, it’s just as viable to play a piece of early music on an instrument made in 1966 as it is a bomb made in 1966.”

The title track of “Terror & Magnificence” is an eerie, ambient evocation of the Gothic era, with a chorus of saxophones in counterplay with backing voices, percussion, and a recitation of verses by Machaut. The album’s other performances include an island race, Sarah Leonard, who gives glorious voice to three settings of anonymous Tudor texts in the yearning ballad suite “The Three Ravens.” Jazz saxophonist Andy Sheppard plays on several tracks and is featured in a lyrical chaste with Harle on the duo improvisation “Hunting The Harle.”


For EMI Classics, Harle recorded two albums in the early ’90s: a set of standard concert works for saxophone with Sir Neville Marriner and a tribute to Duke Ellington, “The Shadow Of The Duke,” which is currently deleted. (An odd discographical tangent: For Zomba Records a few years back, Harle turned a theme he had composed for a Nissan car ad into a techno-pop single, “Nissan Dorma,” that went to No. 6 on the U.K. dance charts.)

As a featured soloist, Harle has been heard in a lyrically intense Frank Mar

‘Barrage’ on Decca as well as in Nigel Dall’s “Calexico” on Delusion.

(Continued on page 97)
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"You guys are banned from the NBC lot. I hope you have good luck with your f------in' career." - Jay Leno

"I did like their music, but then they started insulting Ozzy Osborne; I got a big problem with that." - Harvey Leeds, Epic Records

"They really are the world's biggest jerks; they think they're stars. They're frightening." - Gary Delabate, (Producer of The Howard Stern Show)

"Not since Michael Jackson have I worked with this kind of talent." - Curtis Shaw, Ent. Attorney

"It's the first time we ever played a song on the air & the two artists got up & tried to beat up Fred." - Howard Stern

"I'm very insulted by seeing a group that has the NERVE to use Jesus' name and look like that." - Dotty Leonard, New Day Christian Distributors

"The band is great, very soulful. I like the musicianship & there's something happening visually." - Steve Leeds, Universal Records

"Love 'em or hate 'em. The Jesus Twins are two of the finest singers in the country." - Craig Derry, (Vocal Coach to the Stars)

"Backstage they attacked the muffin tray like they had never eaten in their life." - Rob Zombie

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**Artists & Music**

**Sammy Hagar Revisits Solo Road**

**‘Marching’ Launches Track Factory Label**

**BY MELINDA NEWMAN**

NEW YORK—After fronting a band that sold more than 45 million records during its tenure, it seems odd that Sammy Hagar feels like he needs to convince anyone of his rock credentials. But he says he does, and he intends to do so with his first solo record in more than a decade, “Marching To Mars,” which comes out May 20 on Track Factory/MCA.

“I feel like I have something to prove,” the energetic Hagar says. “I feel like I had something to prove when I joined Van Halen in 1986 because of David Lee Roth, and I feel the same way now. There’s a different feeling when you feel like you’ve said something to prove, and I’m breaking my ass and I’m loving every minute of that.”

According to MCA executive VP Abbey Konowitch, Hagar’s enthusiasm is contagious. “One of the most exciting things with being involved with Sammy at this particular time is he is coming off being the leader of one of the most successful bands in rock and roll, playing every night and every town big and small, towns Van Halen hadn’t played in years,” says Konowitch. “He’s an artist who knows it’s his time, who knows there’s a window to re-establish himself as a solo artist.”

While Hagar’s trademark howl is immediately identifiable as the same voice that graced the last several Van Halen albums, the music on “Marching To Mars” is quite a departure. The songs are more acoustic and often more melodic in nature than Van Halen’s material, perhaps because for the first time since his days with the group, Hagar is writing both the lyrics and music.

The result is a lifetime’s worth of reflections and memories. Some tracks (first single “Little White Lies” and “On The Other Hand”) reference the split with Van Halen, while others address broader issues, such as taking a life (“Who Has The Right to the birth of his daughter” “Kama”). For Hagar, the ease with which the songs developed is a total career high. “After Van Halen ended, I didn’t know what I was going to do,” Hagar says. “I didn’t want to rush into anything. But then about two weeks later I just started writing songs. I would wake up every morning with a new song on my brain, and I would just run with it.”

Hagar surrounded himself with a brace of Bay Area musicians to guest on the album, including Huey Lewis, Mickey Hart (who also co-produced the title track with the album’s producer, Mike Clink), Eric Martin, and Mickey Thomas, as well as such notable acts as Bootsy Collins and former Montrose bandmates Ronnie Montrose, Denny Carmassi, and Bill Church.

The album is the first release on the Track Factory imprint of the New York-based Bubble Factory label.

“This guy said no, but that Sammy and I should meet any way,” says Sexton. “Sammy was already far down the road with (Continued on next page)
NEW YORK—Sluder, whose May 20 debut album, “Sudden Fun,” has A&M particularly pumped to break the band nationwide, has a head start on the West Coast.

As the label's product development director Scott Carter notes, "Everyone just seems to agree that Sluder's the real deal. Talk to any band in L.A. and Josh Freese has probably drummed with them, and [vocalist/guitarist] Matt Winegar, who's from San Francisco, probably produced your friend's demos."

Indeed, Winegar, at age 16, produced the first Primus album, "Suck On This" (he also produced the band's follow-up album, "Fizzle Fry," two years later), along with his friend's demos. He also played gitar in Spent Poets, which recorded for Geffen in 1991. Drummer Freese, meanwhile, has played with the likes of Paul Westerberg, the Vandals, Juliana Hatfield, and Devo, among others.

"Spent Poets broke up, basically because I wanted to sing my own songs," says Winegar (who wasn't the former band's songwriter). "So I came to L.A. completely broke. I had a publishing deal with peer music, and they had a recording studio in L.A. that I locked myself in pretty much every day. . . . I wrote and recorded 25 new songs in a six-month period.

Winegar's songs—as evidenced on "Sudden Fun"—reflect his passion for three-minute pop songs and '60s bands like the Beatles, Kinks, Rolling Stones, and one occasionally ground. "I'm into songs, so I don't listen to any new music. So many bands now have one great song and the rest of the album is crap. But I always wanted an album that plays like a greatest-hits record. Albums used to be great. Listen to 'Magical Mystery Tour,' or the Kinks' "The Kinks Are The Village Green Preservation Society!" Wow! Every song on the whole record could be a single. I've made a lot of records with other bands, and this is one of the first I'm listening to."

For Carter, "Sudden Fun" is "one of the best 'radio records' we've ever gotten. It's not rooted in anything else. Maybe other things like the Pixies and Replacements, which aren't really tied to the '80s but would still sound new today."

"Sudden Fun"—first single, "I Wanna Be a Sluder"—is a huge T. Rex fan—came after Winegar hooked up with old friend Matt Wallace, producer for the Replacements and Faith No More, who brought Winegar's demo to the label and also connected him with Freese. Bassist Zach Schaffer joined after much "Sudden Fun" was recorded (with Winegar, who co-produced with David Bianco, playing bass), and the trio continued playing all over Los Angeles, and Bass and Freese have since spent a lot of time waiting for its release.

"Parts of the record were done a year ago, so our promotion people have been asking to work for a while," says Carter. "Every month or so people will ask you guys, 'is it out, because it's something we can get on air.'"

The delay, Winegar freely concedes, was his treatment to overcome a four-year heroin addiction on his own. Winegar has been living near his friend in Utah the last seven months undergoing a methadone program, which is nearing conclusion.

"I'm not at all preachy about it, I just stopped so I could be a healthier person and be more productive," says Winegar, who stresses that he's cleaning up for himself and his band, rather than bowing to pressures to enter a formal treatment program. He now looks forward to returning to Los Angeles in another month and "diving into touring," which agrees with A&M.

"They'll do some touring in mid-June in airplay markets, because airplay is our strongest suit," says Carter.

The first single, "I Wanna Go," goes to rock and alternative formats...
Artists & Music

HIGHTONE’S RUSSELL TAKES A LOOK BACK AROUND
(Continued from page 11)

tribute.

Frugal collaborator Moffatt appears on a number of the album’s tracks, including a duet on their tune “Walking On The Moon” and “Miner- Vella,” which Russell has recorded for the first time here.

“I think using the female vocalists adds more depth to the melodies; they bring a new life to the songs,” Russell says.

HighTone will promote the album to triple-A and Americana stations. “We will work the duet tracks the hardest,” says Darrell Anderson, national director of marketing and promotion at HighTone. “Tom’s known in the performing community as a songwriter, and the appearance of these guests lets radio know who he is and that these guys are big fans.”

Anderson thinks that program- 
ners are also likely to be receptive to the album because “Tulare Dust” was so well received.

At retail, Anderson says, High- Tone is “focusing on those places where we feel we can get the records sold if we get them in the door.” This includes “mid-to-upper-deno” out- lets such as Borders and Tower Records, as well as mail-order cata- 
gories.

HighTone will place the record on listening posts and offer co-op and tour-support advertising. The label will also run ads in regional and national folk magazines in an effort to capitalize on Russell’s following among “old-school” folk fans, Anderson says.

“The Long Way Around” creates an interesting bridge that connects the subtle gap between the softer image of contemporary folk on such labels as Phono, for example, and the edgier rock and country-influenced sound of HighTone’s roster.

Russell, who chose his most requested songs for the album, says, “Over the years, this old croaky voice has gotten better, and I think I’ve taken the songs more heart to heart after performing them for so many years.”

Re-recording of many of his older songs has given Russell the chance to capture the essence of the material in a way that he hasn’t before.

“Sometimes you write a song and hear it in your head from the melody all the way through to the production, and there’s a certain core feel- ing in the song, and the tone and sound, but then it gets you away from the recording process.”

“You sing it for live on end, always wanting to get back to the feeling you have when you wrote it,” Russell continues, “and I think finally, I’ve done that. I’ve gotten back to the initial rush you feel when you finish a song and think that it may be good, but now you have to interpret it.”

The album’s release coincides with the California native’s move from Brooklyn, N.Y., to western Texas. “I was in New York for 15 years, working out of a small bunker/abandoned store front, and I just needed a change,” he says. “I wanted to see how it would affect my writing.”

In addition to his career as song- writer and performer, Russell has written several books, including a crime novel that was published in Norway, which is a strong territory for him.

Russell also compiled, with singer/ songwriter Sylvia Tyson, “And Then I Wrote—The Songwriter Speaks,” a collection of insights about songwriting from a wide range of writers (Ballantine, 1994, 1996). He says that a follow-up is in the works.

Russell is also keeping busy on a number of other new projects as well, including a book called “Skull Orchards,” a series of vignettes about his early days performing in rough spots.

One of the album’s most poignant tracks, “Blue Wings,” harks back to that time in its depiction of life’s raw under- side. The song has been cov- ered by Elvin, and on “The Long Way Around” the two perform a duet of the tune that is stirring in its quiet intensity.

“A lot of these songs are pieces seen through the eyes of a certain character, and I think, ‘If it’s not rendered in a certain way, it doesn’t rise up and speak to the listener.’”

Famous Amos. Glen Ballard, head of Capitol-based Java Records, has hired Famous Newman as A&R exec. Newman, the son of Randy Newman, was most recently at MCA’s Blue Thumb imprint. Java’s first signing is Terence Trent D’Arby.

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>VERSE (DEM)</th>
<th>GRAND TRUCK PRODUCTIONS</th>
<th>ATTENDANCE CONCERTS</th>
<th>PRERELEASE</th>
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<td>Nashville, TN</td>
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Q WEST RECORDS “Sprung” is the latest R&B/rap soundtrack to hit the cir- cuit. The set, due April 29, is awash in a more light-hearted street attitude than many of the predecessors of TriStar Pictures’ (which previously released romant- ic comedy Sound effects are provided courtesy of a diverse stable of acts, including Jaz-Z, Monifah, E-40, Jodeci’s Mr. Dalvin, The Lost Boyz, new Queest act K发布 track "Sprung," with a focus on depicting relationships, provides a truck starring "Martin" co-star Tia Carrera, John Z’s raw, undulating “Who You Wit?,” sets the pace for one of the most rugged albums in years, and an extension of his now-familiar rap rever- 
est "It's basically a little different varia-

The case of “Sprung” represents the third soundtrack credit for Jay-Z, who also made a vocal appear-

C O L L E C T O R’S C O R N E R: Spring is here, and soundtrack 
compilations are sprouting up all over the place. Out May 20 from Rhino Movie Music in con- 
junction with Turner Classics Movies Music is “You Are My Lucky Star: 
Film Noir Themes And Scenes” by Jay-Z. “Romantic” flirts its way through 21 songs and 30 years of MGM musicals via such time-honored teams 
with Lucille Ball and Desi Arnaz, Gene Kelly and Judy Garland, and Bing Crosby and Grace Kelly. Another dynamic duo, George Feltenstein and 
Bradley Flanagan, co-produced the set. “Muder” colls 15 of Hollywood’s creepiest themes and intonational music cues from such classes as “The Postman Always Rings Twice,” “The Maltese Fal- 
cion,” and “The Asphalt Jungle” around timeless dialogue nuggets. Musicologist Ian Whitcomb produced the album and wrote the accompanying booklet.

Copied and compiled by Amusement Business, a publication of Billboard Music Group, Boss- 
corn should be submittted to: Marie Ratlap, Nashville, Phone: (615) 321-4295, Fax: (615) 321- 
0878. For research information and pricing, call Marie Ratlap, (615) 321-4295.

16 BILLBOARD APRIL 26, 1997

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Soundtrack Sales Stronger Than Ever, As Film And Music Learn To Get Along

Film-Based Compilations And Superstar Artists Chart High

BY CATHERINE APPLEFELD OLSON

Although retailers continue to lament slow sales on most genres of prerecorded music, just the opposite has been the case for albums that come equipped with, shall we say, visual aids. Film soundtracks have been building in popularity for several years, but have truly come into their own during the past year. A glance at The billboard 200 during almost any week in recent months reveals at least six soundtracks in the top 20, with more big-name titles set to hit during the summer.

Most executives working in the soundtracks industry agree their escalating prominence is a sign that the film and music communities may finally have figured out how to make the most of each other's strengths. With soundtracks divisions firmly ensconced at most major labels, the result has been more films with more music cues, more "hit" soundtrack singles and, perhaps most importantly, more cooperation in the marketing arena.

MUSIC IN A STARRING ROLE

Although most hit soundtracks rely on a single or string of singles to keep sales strong, there are those that rise above the crowd as a unified sum of their parts. This year's such selection is PolyGram Classics & Jazz's "Shine," which is approaching 700,000 in worldwide sales. The album is a magnificent classical collage from a movie in which music is "almost like another character," says Nancy Zannini, senior VP of soundtracks at PolyGram Classics and Jazz. "Every film needs music, but not every film needs a soundtrack. We want to make records where the music is important to a film."

Kathy Nelson, director of music at Walt Disney's motion picture group, says the winds have definitely shifted from the fickle days when labels would get in and out of the soundtracks business depending on the project du jour. "What pushed the soundtracks business over the top has been the acceptance, finally, of the film companies in really appreciating and understanding and using the music as a real marketing tool for a movie," she says. "Up until recent years, soundtracks were always viewed by the film company as a stepchild."

Likewise, Nelson says record labels have figured out how to better run with the ball once a film company has done its part to promote a film and its music before release date. "They are realizing the importance of being partnered with a film company that can spend far more money launching a film than they would ever be able to spend launching a record," she says.

Continued on page 19
A Musical Experience as Powerful as Hercules Himself.

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Karyn Rachman, VP of soundtracks at Capitol Records, says the fear of music experimentation appears to be waning at film studios. "When they make movies, instead of being scared of putting too much music in, people are looking at music as an opportunity," she says. "And record companies are willing to give enough money to help pay for the music in the film."

Capitol has enjoyed such success with the alternative-rock soundtrack to “Romeo + Juliet”, that it is releasing a second album that contains additional material from the movie. Upcoming from the label this summer is the soundtrack to porn-industry drama “Boogie Nights,” which is infused with period tracks from KC & the Sunshine Band, Rick Springfield and Nitty Gritty.

"The film studios have become much more sophisticated, in terms of what type of music they want for a film, and they are working hand in hand with the music labels in their marketing," says Maureen Crowe, VP of A&R, soundtracks, at Arista Records. Crowe notes that one positive outcome has been the creation of different ad campaigns geared to different audiences. "They understand now that if they do an ad for MTV, they will want to do a different one to appeal to its core audience."

The most recent addition to the tube-track pack is this month’s “Mad About You—The Final Frontier” on Atlantic Records, but the list also includes recent additions “Friends,” “Party Of Five” and “ER,” as well as earlier projects “Northern Exposure,” “Moonlighting” and “Miami Vice.”

The television-soundtracks relationship is blossoming into a real two-way street. On one hand, albums filled with hit music are drawing greater attention to a TV show and its ancillary products, such as Hootie & the Blowfish’s “I Go Blind” did for “Friends.” On the other, some programs, such as “Melrose Place,” are providing a platform to showcase new music videoclips during the opening credits.

"The baby boomers grew up with television and love the music from it, and they are preconditioned to entertainment," says Neil Norman, VP of production at independent label GNP/Crescendo Records, which has released numerous albums of music inspired by the “Star Trek” series, as well as other television staples. This spring, the label is releasing “Fantastic Television,” a potpourri of re-records and licensed material from such programs as “The X Files,” “The Green Hornet,” “Seaguest” and “The Untouchables.”

Although more television soundtracks are angling for top billing these days, those with some historical perspective on the industry warn that not any old TV program is worthy of a soundtrack release. "A soundtrack album to a TV show only makes sense after the show is proven, and when music is one of the reasons people watch the show," says Kathy Nelson, director of music at Walt Disney’s motion picture group, who worked on the “Moonlighting,” “Northern Exposure” and all three “Miami Vice” soundtracks while at MCA Records.
Italy Calls A Truce, Australia Shines, And Ireland Encourages Homegrown Talent

ITALY
MILAN—Argentine composer Luis Bacalov has scored the soundtrack for another Italian-based film production set to garner international critical and commercial success. Bacalov, who won the 1986 soundtrack Oscar for “Il Postino,” has composed the CAM-released score for “La Tregua (The Truce),” based on the autobiographical novel by the late Judito-Italian author Primo Levi. “La Tregua” traces the liberation by Russian troops of inmates from a Nazi concentration camp toward the end of World War II and their migration on foot across a devastated Europe to discover if their homes and families were still intact. Directed by Francesco Rosi, “La Tregua” is the first Levi book to be translated into film. Bacalov’s compositions for “La Tregua” were influenced by the folk tunes of East Europe, and he has included many of the ethnic musical elements and instruments from that region, says Alessandra Balzone, head of promotion at CAM.

The Rome-based soundtrack label, publisher and distributor also has expanded its special-projects line with such compilation albums as “CAM’s Movie Soundtracks Caribbean Style” joining earlier releases like "From CAM With Love" and "Soundtracks Made In France." Last December, CAM organized its second annual Premio Rota awards in Rome. The honoree, named for Italian soundtrack composer Nino Rota, was bestowed on Luis Bacalov.

—MARK DEZANI

AUSTRALIA
MELBOURNE—"Definitely the most exhausting project I’ve worked on,” says music director and producer David Hirschfelder describes the Oscar-nominated “Shine” soundtrack. For Melbourne-born Hirschfelder, who says he was classically trained in piano and “didn’t even hear pop until I was 15,” assembling the works of Rachmaninoff, Chopin, Liszt and Vivaldi “was going back to my own childhood.” A fellow child prodigy, Hirschfelder could relate to the trauma experienced by “Shine” protagonist David Helfgott in classical competitions. “They were blood sports,” he recalls. It was Hirschfelder who decided Helfgott’s own performances best told the tale. “He is a player with moments of genius,” says Hirschfelder. "Purists might disagree, but my interpretation of ‘Hungarian Rhapsody No. 2’ is the most listenable of all.”

Strong media and retail cross-promotion with Ronin Films for the Australian release of “Shine” in August 1996 spurred gold sales (30,000 units) in Helfgott’s homeland, according to Polymgram Classics. In the U.S., the “Shine” soundtrack reached No. 1 on Billboard’s Top Classical Crossover chart and relented the career of Helfgott, who staged a near-sellout tour of the U.S. in March. Hirschfelder’s upcoming projects include a collaboration with opera singer Dave Hobson, a movie called “The Interview” and “The Boy From Oz,” a musical based on the songs of the late Peter Allen.

—CHRISTIE EIEZER

IRELAND
DUBLIN—Shaun Davey, one of Ireland’s busiest and most distinguished composers, has gained a higher profile of late with his soundtracks for the film “Twelfth Night” (Silve Screen Records) and the hit TV series “Ballykissangal” (Virgin Records). But for Davey, recognition has been building steadily over the past decade. In 1985, he received a Person Of The Year Award on Irish television for his contributions to Irish culture. In 1995, he won an Ivor Novello Award in the U.K. for “The Hanging Gale” (BBC Television). His music has been performed in Australia, Canada, France, the U.S., Germany, Spain and the U.K., where he has worked frequently with the Royal Shakespeare Company.

Davey says that, although there are “only a handful” of Irish film and television composers, they have a "good understanding of international music. He offers colleagues three points of advice. First, be technically equipped to an international standard, with a computerized home studio, composing with your computer synchronized to the picture at all times. "Your success is measured [in terms of] speed, accuracy and rushing."
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RCA VICTOR SOUNDTRACKS
ability to communicate with a director," he says. Second, have a range of sampled sounds available to demonstrate the sounds in your head. "Make them concrete and discernable to a director or producer, so you become very specific with what you're offering and get all potential confrontation out of the way," he says. Third, Irish composers must challenge stereotypes. "Most visiting film companies assume that Irish composers only write "diddly-eye" [superficial Irish dance] music. So the first thing is to present a show reel with nothing Irish on it." Davey also has produced albums for other artists, among those Sonny Condell, Midnight Well, Liam O'Flynn, Rita Connolly and Stockton's Wing. —KEN STEWART

### This year's blockbusters

The chart recap in this spotlight reflects units sales, as calculated by soundscan, for each week that a soundtrack appeared on the Billboard 200, from the start of the chart year, the dec 7 issue, through the mar 29 issue. These rankings offer a year-to-date picture of how the soundtrack race is shaping up for december's year-in-music issue.

### Top Soundtracks

<table>
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<tr>
<th>Pos.</th>
<th>TITLE—Label</th>
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<tr>
<td>1</td>
<td>SPACE JAM—Warner Bros. / Warner Bros. / Atlantic</td>
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<tr>
<td>2</td>
<td>ROMEO + JULIET—Capital</td>
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<tr>
<td>3</td>
<td>THE PREACHER'S WIFE—Arista</td>
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<td>4</td>
<td>EVITA—Warner Bros.</td>
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<td>5</td>
<td>SET IT OFF—EastWest/Epic</td>
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<td>6</td>
<td>BEAVIS AND BUTT-HEAD DO AMERICA—Columbia</td>
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<tr>
<td>7</td>
<td>THE MIRROR HAS TWO FACES—Columbia</td>
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<tr>
<td>8</td>
<td>GRINDLOCK—Death Row/Interscope</td>
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<tr>
<td>10</td>
<td>RHYME &amp; REASON—B-Boy Tone/Priority</td>
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<td>11</td>
<td>LOST HIGHWAY—Nothing/Interscope</td>
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<tr>
<td>12</td>
<td>PHENOMENON—Reprise/Warner Bros.</td>
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<tr>
<td>13</td>
<td>ONE FINE DAY—Columbia</td>
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<td>14</td>
<td>JERRY MAGUIRE—Epic Soundtrax</td>
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<td>15</td>
<td>THAT THING YOU DO—Play-Tone/Epic Soundtrax</td>
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<tr>
<td>16</td>
<td>DANGEROUS GROUND—Interscope</td>
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<tr>
<td>17</td>
<td>MICHAEL—Revolution/Warner Bros.</td>
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<tr>
<td>18</td>
<td>SHINE—Phillips</td>
</tr>
<tr>
<td>19</td>
<td>BOOZY CALL—Interscope</td>
</tr>
<tr>
<td>20</td>
<td>STAR WARS: A NEW HOPE—RCA Victor</td>
</tr>
<tr>
<td>21</td>
<td>BRAVEHEART—London/Wea</td>
</tr>
<tr>
<td>22</td>
<td>SELena—EMI/Loft/EMI</td>
</tr>
<tr>
<td>23</td>
<td>THE CROW: CITY OF ANGELS—Miramax/Hollywood</td>
</tr>
<tr>
<td>24</td>
<td>STAR WARS: THE EMPIRE STRIKES BACK—RCA Victor</td>
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<tr>
<td>25</td>
<td>LOVE JONES: THE MUSIC—Columbia</td>
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</tbody>
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R. Kelly contributed "I Believe I Can Fly" to the "Space Jam" soundtrack.

### Singled Out

Continued from page 20

Believe I Can Fly' at first. I wondered, were we going to take this from me, and it touched me to know that people accepted that song. It inspired me to do more things like it.

With tracks like the R. Kelly hit and other Hot 100 entries like Monica's "For You I Will," Seal's "Fly Like An Eagle" and the Quad City DJs' "Space Jam," as well as tracks by Coolio, All-4-One and Salt-N-Pepa, the "Space Jam" soundtrack was almost a "greatest hits of 1997" compilation.

And "compilations" is a key word in the success of soundtracks. Sexton believes. Soundtracks have become to this territory what the 'Now [That's What I Call Music]' series is in the U.K. and Europe," he says. "They've become great opportunities to put together compilations, and they're piggybacked on these $50 million-plus campaigns to tell records.

### Standout Songwriting

One person who believes there is a strong difference between singles and albums is lyricist Tim Rice, who has collected Oscars for "A Whole New World" from "Aladdin," "Can You Feel the Love Tonight" from "The Lion King" and, this year, for "You Must Love Me," the only new song Rice and Andrew Lloyd Webber wrote for the film version of "Evita." Rice suggests, "Albums are consumed, singles are bought. If you said to a young group, make a three-minute hit single, or we'll give you a million dollars to make 45 minutes of nice sounds, the latter is much easier. I think the Beatles and the Stones and Tamia/Motown and Stax/Volt were so good at writing songs because they had to come up with a three-minute slice of magic every three months. And if they didn't, they were dead. Now people come out with two-hour slabs of music every three months, and singles are used as promotional tools. It's sad, because it harms the art of songwriting."

One thing that has not changed over time is that a single from a film remains an emotional souvenir of the cinematic experience. Sexton concludes, "When you look back, from the recent 'Romeo + Juliet' as far back as 'Casablanca' and 'The Sound Of Music,' 'Out Of Africa,' 'Footloose,' 'Reality Bites,' 'The Mission' and almost every successful soundtrack you can name, what they've all had is that the emotion in the movie was replicated in the music. The soundtrack became a way to replicate the experience of the movie."
Gold and Platinum for the Silver Screen.

Romeo + Juliet

Romeo + Juliet Vol. 2

Dead Presidents

Dead Presidents Vol. II

Clueless

Stealing Beauty

Shallow Grave

Touch

Capitol Soundtracks

Romeo + Juliet

Hark! The best selling soundtrack of 1996 is TRIPLE PLATINUM and counting.

Dead Presidents

The Hughes Brothers hit paydirt of the GOLD variety with classic '70s funk.

Clueless

Was there ever any doubt it would go PLATINUM? As if.

Stealing Beauty

Bertolucci goes it up with Mazzy Star and Liz Phair.

Shallow Grave

Only the makers of Trainspotting would marry Leftfield with Andy Williams.

Touch

Dave Grohl breaks out with his first original motion picture soundtrack.

The Audience is listening. To us.
SOUNDTRACK SALES
Continued from page 19

copies of "Space Jam" in the U.S. and another 2.5 million overseas. The label also has high hopes for this summer's "Batman And Robin," which will feature two original Smashing Pumpkins songs and Me'shell NdegéOcello doing a rendition of "Piano Man." Warner Bros. is betting that "Batman And Robin" will fly based on its superstar artist lineup, which Danny Bramson, senior V.P. of soundtrack development at the label, says will include several more, as yet unnamed, standouts. "The soundtrack—which had traditionally been a marketing shell to help sell a film—it now put together almost as its own stand-alone collection of songs," he says. "We want it to be not merely a souvenir of the film but its own stand-alone accomplishment, and this has been a natural development as opposed to by design."

STAND-ALONE TITLES
Nancy Berry, executive V.P. of the Virgin Music Group worldwide, says her label also aims to produce soundtracks that will sell independently of the film they're associated with. Virgin's current "The Saint," which brings together a collage of music that can be loosely categorized under the "electronics" genre, is one such example. "The idea with 'The Saint' was to create an album that would stand up on its own with or without the support of the movie," she says. In an unusual move for any project, Berry says eight of the album's 14 songs are being worked simultaneously at radio, including Duran Duran's "OUT Of My Mind." "Soundtracks are a bit like a sampler. There are very strong sales in the compilation market internationally, but the same vehicle doesn't really exist in America," Berry says. "In a way, soundtracks fill that sort of market—where the consumer could buy the album and get a taste of that kind of music." Virgin will continue its thematic soundtrack bent with this summer's "Speed 2," which is set in the Caribbean and includes original music from such acts as

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"Boogie Nights" will include vintage KC & The Sunshine Band.
"Batman And Robin."

"Speed 2" will feature Maxi Priest (above) and UB40 (below).
TOMORROW'S MUSIC TODAY

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

THE SAINT
FEATURING
DURAN DURAN
"OUT OF MY MIND"
AND MUSIC FROM
ORBITAL
SNEAKER PIMPS
MOBY
FLUKE
LUSCIOUS JACKSON
THE CHEMICAL BROTHERS
UNDERWORLD
DAFT PUNK
DAVID BOWIE
SUPERIOR
DREADZONE
DUNCAN SHEIK
EVERYTHING BUT THE GIRL

THE 5TH ELEMENT
IN STORES MAY 6
COMPOSED, ARRANGED
AND PERFORMED BY
ERIC SERRA

SPEED II
IN STORES MAY 20
UB40
"TELL ME IS IT TRUE"
SHAGGY
"DY" DREAM
TAMIA
"MAKE TONIGHT BEAUTIFUL"
MARK MORRISON
"CRAZY"
T.K.
"SPEED 2 THEME"
MAXI PRIEST
"THE TIDE IS HIGH"
LEAH ANDREONE
"I FEEL THE EARTH MOVE"
CARLINHOS BROWN
"A RAINHAM"
COMMON SENSE
"NEVER GIVE UP"
JIMMY CLIFF
"YOU CAN GET IT IF YOU REALLY WANT IT"
RAYVON
"SOME PEOPLE"
BETTY WRIGHT
"EVERY BREATH YOU TAKE"

JUST PRESS PLAY

http://www.virginrecords.com
www.americanradiohistory.com
Andrew Shack, Priority VP of soundtracks, says record companies are working more closely than ever with film companies—and sometimes even take credit for launching a buzz on a movie, as was the case last year with "Dangerous Minds." For "Rhyme & Reason," Shack says the label "took the whole movie; we started the buzz on the street."

Although Arista also is seeing success with its current R&B-infused soundtrack, "The Preacher's Wife," Grove says the label will not look exclusively to create soundtracks in that genre. "We are not limited to a certain genre of music just because of the strength of the label. The job of a soundtrack is to help a director sell a story. Every label has its strengths, and there are certain soundtracks that gravitate to them."

NEW AND KNOWN ARTISTS
Priority's Shack also notes that soundtracks increasingly are providing a platform for labels to showcase new rap and hip-hop talent. "We always try to put more of the unknown or newer artists on a soundtrack, because if a half-million people see the movie or hear the soundtrack, then some might actually get turned on to that artist."

"We always try to put more of the unknown or newer artists on a soundtrack, because if a half-million people see the movie or hear the soundtrack, then some might actually get turned on to that artist," he says. "Soundtracks today are more artist-driven than they ever have been," notes Ron Carter, senior director of media at Qwest Records, whose "Sprung" soundtrack is set to hit retail this month. "A lot of young artists are being launched on these albums." Qwest artist Ken Stone, for example, makes his debut on "Spring." Another factor that's helping to raise the bar on soundtracks is the blurring of lines between artists working in the film and music industries. Recent collaborations include Trent Reznor's work with David Lynch on "Lost Highway." Joe Strummer's score for "Grosse Point Blank" and Batalà and Forest Whitaker's close collaboration on "Waiting to Exhale."
PRIOITY RECORDS
SOUNDTRACKS

ICE CUBE • DJ Yella • Cypress Hill • Snoop Doggy Dogg • Live Crew • Maceo • The Beatnuts • E-40 • Turbine • Flip Flopsters • Bone Thugs-N-Harmony • Organized Konfusion • Redman • Erick Sermon • Keith Murray • Redman • Too Short • Coolio • "Freaky Tales" • Bone Thugs-N-Harmony • E-40 • Too Short • "Freaky Tales"

Coming This Fall:
"In Tha Beginning..."
Old School Covers Featuring:
Erick Sermon / Keith Murray / Redman - "Rappers Delight" • Too Short - "I Need A Freak"
Mack 10 - "DopeMan" • Bone Thugs-N-Harmony - "F... Tha Police" • Coolio - "Dot a Bill Y'all"
Cypress Hill - "I'm Still #1" • The Dogg Pound - "Knick Knack Patty Wack" • The Roots - "The Show"
Snoop Doggy Dogg - "Freaky Tales"
& More

OVER 3 MILLION SERVED
“In Time, In Tune...On the Charts!”

**WAITING TO EXHALE**
- 1995 N.A.R.R.M. Best Selling Soundtrack
- 1996 Billboard #1 Soundtrack
- 11 Grammy Award© Nominations
- Grammy® Winner — Best R&B Song “Exhale (Shoop Shoop)”

**X-Files/Songs in the Key of X**
- 1 Million singles sold (Mark Snow theme)
- Over 800,000 albums sold worldwide
- Grammy Award® Nominated Song — Metal category — “Hands of Death”

**ROMEO AND JULIET**
- 1996 N.A.R.R.M. Best Selling Soundtrack
- Peak Chart Position: #2 — Triple Platinum in U.S.
- Over one million units sold internationally
- #1 alternative record — “#1 Crush” by Garbage

**ONE FINE DAY**
- Golden Globe® and Academy Award® Best Song Nomination — “For the First Time”
- #1 AC Record — “For the First Time”

**INDEPENDENCE DAY**
- Grammy Award® Winner — Best Instrumental Composition

**THAT THING YOU DO!**
- 1 million units sold worldwide
- Golden Globe® and Academy Award® Best Song Nomination — “That Thing You Do!”

**STAR WARS TRILOGY**
- Star Wars — Debuted #1 — Classical Crossover Chart
- Return of the Jedi — Debuted #1 — Classical Crossover Chart

...and Listen For These Fox Soundtracks in 1997/98

**SPEED 2**

**GREAT EXPECTATIONS**

**SOUL FOOD**

**ANASTASIA**

**HOPE FLOATS**

**HOW STELLA GOT HER GROOVE BACK**

**THE NEWTON BOYS**

**DOCTOR DOLITTLE**

...And many more!
Meet Swap. Ednaswap, whose album "Wacko Mango" was released March 4 on Island, will open for No Doubt May 24 through June 1. Ednaswap is also performing several West Coast dates during May and June. Its single, "Clown Show," which was originally included on the act's self-titled 1995 debut, was shipped to mainstream rock stations April 1.

The Wacko Mango tour is currently on the West Coast, and the band has added dates in the Midwest and on the East Coast. The tour is promoting Ednaswap's self-titled album, released last month on Island. The band's sound is a mix of pop, rock, and funk, and the band has gained a following with its catchy songs and energetic live shows.

The band's lead vocalist, singer-songwriter, and guitarist, Jojo, is known for her powerful vocals and dynamic stage presence. Her songs often explore themes of love, heartbreak, and self-discovery, and her lyrics are written with a poetic flair.

Ednaswap's debut album features a blend of genres, including pop, rock, funk, and electronic. The album includes hits such as "Clown Show," "Wacko Mango," and "I Wanna Be." The band's sound has been described as a mix of 1980s pop and 1990s alternative rock.

The band is currently touring in support of their debut album, and their energetic live shows have earned them a dedicated fan base. With their catchy hooks and memorable melodies, Ednaswap is sure to leave a lasting impression on audiences everywhere.
Wilson’s Approach Is Refined
Columbia Singer Targets R&B Audiences

BY J. R. REYNOLDS

LOS ANGELES—Although her music has always been influenced by R&B sensibilities, consummate vocalist Nancy Wilson has traditionally been regarded as more of a jazz artist. However, that could change as her label, Columbia, positions “If I Had My Way,” Wilson’s latest project, as an R&B album.

Slated for release June 3, the label’s goal is to market Wilson’s set as an R&B-friendly project. Because Nancy’s music has been perceived as jazz, it has reduced her project’s marketing opportunities, says Michael Mancini, Columbia Records senior VP and Columbia Records black music executive VP. “So by positioning her as an R&B artist, we hope is to gain more airplay, which will allow more mature listeners to rediscover her and allow younger consumers to discover her for the first time.”

Described salon singer, Wilson agrees that R&B has always been a part of her repertoire. “People who come to my shows know that I’ve always done it,” she says, “but on this album, we’re just emphasizing that aspect of my music more.”

Contrary to some jazz purists with jazz became entrenched in the minds of consumers and the media as a result of her success in the early ’90s with such jazz artists as Commonholld Adderley and her affinity for popular standards.

The artist’s last album, 1994’s “Love All, Serve All,” commercially recognized by a narrow band of core consumers. In an effort to broaden her fan base with more contemporary R&B audiences, “If I Had My Way” features the production work of Michael J. Powell, Randy Jackson, Kenneth Crouch, Barry J. Clark, Skip Scarborough. The set also taps such writers as Eastmond, Gordon Chambers, Diane Warren, and Larry Levine.

“We’re getting some better lyrics from today’s writers,” says Wilson, “songs that have attitude and are good for women to listen to.”

The set, which carrying more R&B tones, still maintains Wilson’s own specific musical essence—emotional vocals that are tempered by disciplined restraint, over laid-back but sturdy rhythms and melodies.

“Sweet Love,” the first single, offers a rousing R&B performance by Wilson. Written by Robert Jerald, Ricky Jones, and Melissa Ritter and produced by Jerald, Jackson, and Ritter, the song is an ideal introduction to (Continued on next page)

Kedar Readies ‘Timeless’ Set By Big Bub; N2K Issues A Very ‘Instrumental History Of Jazz’

SET-UP KINGS: Even as Kedar Entertainment artist Erykah Badu continues selling through the stratosphere, his debut solo set is slated for release in October. Among them are “Timeless,” by Big Bub, formerly of the group Today. His debut solo set is slated for release sometime in August. “Need Your Love,” the artist’s first single, features rap work by Queen Latifah and Heavy D and is scheduled for release in late June. Meanwhile, listen for “Bwana.” Bub’s contribution to the “Hoodlum” soundtrack, released on Loud.

Also on tap at Kedar is the September-scheduled release on songwriter/artist Erykah DeBarge, whose untitled set is produced by the vocalist and his brother El DeBarge. “Igan’ Me” is the set’s August-first single. Erykah DeBarge also has a track on the “Hoodlum” soundtrack, titled “No Guarantee.”

TIME WARP: In response to the demand for vinyl on the part of collectors, a boxed set, “The Rhythm and the Blues,” will be released. The box set features 32 tracks of music and a 56-page booklet that includes discographies, liner notes, bibliography, and musician lists.

In addition to the multitude of musical work spanning jazz’s 20th-century development, the ECDs include videos featuring Duke Ellington, Thelonious Monk, Miles Davis, and others. Consumers purchasing the package also receive 15 days of “free” Internet access via EarthLink Network, where N2K just happens to have a World Wide Web site.

The set itself was researched and written by professor Dr. Willie L. Hill Jr. and was produced by Hill and Carl Griffith in association with the International Assn. of Jazz Educators.

BOOKORNER: For all you drum aficionados, Face the Music Productions has issued “Give the Drummer Some! The Great Drummers Of R&B, Funk & Soul.”

Kedar Entertainment includes artists Do’N Jah, Hoop & Jake, and Talib Kweli. The label is distributed through Warner Bros. Publications and written by drummer Jim Payne and edited by PolyGram catalog development group A&R director Harry Weinberger. The 276-page softcover book offers percussion fans a limited history and interesting commentary on many of R&B’s finest drummers. Wisely, in his preface, the author makes mention of worthy drummers who, for logistical reasons, didn’t make the book. Also included with the book is an educational CD bearing 120 drum rhythms, 90 of which the author recorded.

BOTTLES OF BEER ON THE WALL: Contrary to the April 5 item in this space, En Vogue’s Dawn Robinson, who recently signed a deal solo deal with Dr. Dre’s Aftermath, will not be staying with the Elektra act. Some of the tracks on the revamped trio’s “EV3” set, slated for release June 17, will feature Drake’s production style.

“Whatever,” produced by Babyface, is the threesome’s first single from the album and hits programmers’ desks May 19.

REPRESENTING: New Line Cinema features “The Player’s Club” marks the directorial debut of Priority rapper Ice Cube, who currently has a featured role in Sony’s big snake flick, “Anacarda.” “The Player’s Club” centers around a woman’s struggle to escape from the exploitive, unstable environment of a Bryland, Ga., gentlemen’s club.

The script was penned by Cube, who joins a cast that includes Jamie Foxx, Bernie Mac, and Adele Givens. No word yet on the soundtrack.

In addition to stretching his creative wings as director, the veteran industry soldier is also flexing some economic and political might by using an all-African-American production crew. What’s next, the first black-owned and -run movie studio?

SISTA SOUL QUEEN: Aretha Franklin, who is currently recording her next Aristare album, is also keeping busy through her company, Crown Productions. The company recently acquired the movie option to Random House biography “Jesse: The Life And Pilgrimage Of Jesse Jackson,” by Marshall Frady.

Franklin is a lifelong friend of the civil-rights activist and will be co-producing the yet-to-be-scheduled biopic. Soul Sister No. 1 is also gearing up her Aristare-distributed joint venture World Class Records. The first act stepping to the plate is a gospel music performance by the New Bethel Church Choir, which was recorded earlier this year. The untitled set is scheduled for release this summer.
### R&B Singles A-Z

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**Notes:**
- Compiled from electronically monitored 24-hour playlists.
- Ratings are based on play count.
- The chart runs from No. 1 to No. 100.
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Billboard's 1997 Record Retailing Directory

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BILBOARD APRIL 26, 1997

Page 34
Mary J. Blige Shares Her Soulful, Praiseworthy World

The spiritual energy of the song-by laying a grand-da-air house groove that nicely complements the verses and transforms the chorus into an anthemic chant. Listening to this interpretation of the song, we can't help but fantasize about what Blige might offer had she opted to craft a house tune from scratch. Perhaps next time around. Until then, we'll happily allow "Share My World" to become one of the primary soundtracks to our spring season.

A brilliantly understated effort available on their own MAW Records.

LATIN ACTION: The increasingly simpatico union between the dance and Latin music communities will be among the topics of discussion at Billboard's eighth annual International Latin Music Conference, April 28-30 at the Hotel Inter-Continental in Miami.

We're pleased to be participating in what should be an enlightening panel on the topic with such heavy-hitters as producer Pablo Flores, Marvin How- ell of BMG International, and Mark Walker of Max Music, among others. Also, acts that incorporate the two genres in their recordings will perform April 29 at Sticky Fingers. The bill includes Sony acts Nayobe and Dr. Neil, Ananda Lewis's, Angelique Kidjo and BMG artist Carrapicho. For registration info, call Maureen Ryan at 212-536-0002. Hope to see you there.

THE MORE, THE MERRIER: After a winter filled with far too many creatively anemic compilations, we're close to drowning in a flood of cute new multi-act albums.

Everyone is clubbing totally vibing the electronic revolution yet? If not, then dive into "MTV's Amp," a compilation triggered by the breakout success of the music television network's weekly late-night series of the same name. By the set's close, you'll be sold. With a lineup that includes Fluke, Underworld, Photek, and Prodigy, this Astralwerks album could actually serve as a primer for anyone looking to be enlightened on the electronic genre that seems to have everyone in rock'n'roll arching their eyebrows with curiosity. Though there's nary a dud to be found here, we're currently most compelled by "Block Rockin' Beatz" by the Chemi- cal Brothers, "Sick To Death" by Acid Planet, "Riot," and "Busy Child" by the Crystal Method. World-beat enthusiasts are advised to make a mad dash for their local shops May 6 for copies of "Rhythm Zone" and "Peaceful Planet," a pair of Mango albums that combine the natural beauty and pure essence of the genre with modern technology. The former set rattles with the lively and percussive musings of Ismael Lo, Salif Keita, and Bubac Kilam, while the latter collection has a more soothing, tender touch, thanks to the contributions of Mensy, Lasso, and Angelique Kidjo.

If the concept of embracing world-beat music—either as a working DJ or an artist looking to rethink your position—then this is easily the best edition of the "Journeys By DJ" series with "After Hours," a disc designed to fill the chill-out needs of the discerning listener. Deliciously sensual and moody in tone, this set blends well-known jams by such acts as the Daou and Danny Tenaglia with rare treasures by Don Carlos and Ashley Beedle. We're living most for the inclusion of the gorgeous "It's Paradise" by Ellis D, which was Junior Vasquez's pre-stardom recording moniker.

On a harder house tip, there's a wealth of worthwhile music. Most notable is "The New Source," a double-CD package on Sub-Urb's Records that showcases the mixing prowess of Boris Dlugosch and cuts like "Music Takes Me Higher" by Lift, "Love Goes On" by Kludo featuring J.D. Brookwalla, and "There's Got To Be A Way" by Federal Hill.

KICKIN' IT: New York's budding Flip It! Records continues to mine interesting new ground by obtaining permission to reconstruct obscure or unlikely pop songs from major labels. This time, Warner Bros. and troubadour Rickie Lee Jones have allowed her 1981 chestnut "Living It Up" to be transformed into a club anthem by Junior Vasquez, Mark Kamins, Jerome Farley, and Michael Josepha. Vasquez does the tribal thing to solid effect, while Kamins kicks a stuffin' hip-hop groove that is actually quite trippy for radio play. With this single and... (Continued on next page)
Dolly Parton's "Peace Train," Flip It! It is inching toward mighty fine com-plications, N.B. Great news for those of you who are assembling solid 12-inch packages, it would be nice to see the label tweak a new artist and a fresh song.

If you're an '81 ex-washed who has grown weary of jockeying for the studio attention of the same handful of producers and is looking for some fresh perspective, you might want to give Paul Andrews a call. Simply put, he's a budding young producer/writer who deserves a break. Among the good-sounding tracks on his current демо reel is "Whole," a sleek and soulful song of empowerment written with Cyndi Lauper. The track is coated with sweet strings and a light jive beat, while singer Sharon Bryant (Remember her? Why doesn't such a fierce artist have a label deal?) breathes a quietly assured Balladism into the lyrics.

Another Andrew item that has us twirling up a storm is "Roxy" by Whitney Houston's "So Emotional." (No, he's not trying to bootleg this mix, though someone at Arista needs to hear it and put it to good use). He floats the diva's vocal over an infectious, house-flavored hi-fi hi, keeping the label's work with other dancefloor or radio station. Be on the lookout for this. We're betting on him rising above the pack in the coming year.

Vinyl collectors will be delighted to learn that Epic Records is reactivating its "Mixmaster" series of remixes of 12-inch singles, which offers remastered rares and out-of-print hits on double-A-sided 12-inch records. There are a festive array of treats planned, including "Enjoy Yourself" and "Blame It On The Boogie" by the Jacksons, "Club Lonely" and "French Kiss" by Ll/L Louis & the World, "Let Me Love You" by Jermaine Stewart and "Round" and "Brand New Lover" by Dead Or Alive, among others. Look for these "Mixmaster" releases to hit the stores June 3, with more planned for the end of this year.

DJs who find the charming Love To Infinity remixes of "I Am A Queen" by Erasure too light and fluffly to spin should investigate a new promo-only pressing of the song sporting smokin' underground versions by Dekkard. Although the groove here is far deeper and ultimately more exciting for the dancefloor, fans of the actual Maverick/Banana Boys recording will probably gripe with dissapoval.

Finally, we got when we recently credited the production of Crystal Waters' new Mercury single, "Jack A Freak," to the Basement Boys. The song was actually written and produced by Waters with Bob North. If you haven't investigated this jam yet, don't wait a second longer. It's really quite fab—in both its original incarnation and in remixes by Soul Solution and Hex Hector.
Sons Of The Desert Market With Mirth

**Epic Band Plans To Build On Texas Base**

**BY DEBORAH EVANS PRICE**

NASHVILLE—For anyone who wondered why they received a copy of the Laurel and Hardy classic movie, "Sons Of The Desert," or why they were getting voice-mail messages from someone one imaginary quality, Joe Lynn, a new part of a six-month campaign promoting Epic’s new band Sons Of The Desert. By incorporating some fun and games, label executives hope to draw extra attention to the June 3 release of the band’s debut album, “Whatever Comes First.”

The combination of music and mirth seems to be working as the group’s debut single, the title tune from the album, is already at No. 37 on Billboard’s Hot Country Singles & Tracks issue.

**SONS OF THE DESERT**

“That is a great record,” says Stephanie Crist, assistant music director at KMDL Lafayette, La. “We really got a lot of requests for it... There are a lot of bands out now, but I really think they have an edge on everybody, and I think their video is really cool, too. We love those guys. They are really, really good, and we’re crossing our fingers for them.”

Sony senior VP of marketing Mike Kraski admits that the country marketplace is becoming crowded with bands, but says the fact that these guys come together on their own is a difference the audience will hear: “I’m reading these blurbs on a lot of the acts, and a lot of them turn out to be Nashville label creations. They find a lead singer that has been with another band, and combine it with this person, and just build the package internally.”

“I think we all have a tendency to not give the consumer enough credit to figure that out. We think they don’t get the difference, that they don’t realize the difference between something real and something that Nashville manufactures, and I think that’s the primary difference here. These guys are...”

(Continued on page 39)

**Strait, Foxworthy Among Hosts Of ACM Awards Show**

NASHVILLE—George Strait, Jeff Foxworthy and Crystal Bernard host the Academy of Country Music (ACM) Awards, televised live on NBC Wednesday (23) at 8 p.m. EDT. The 32nd edition of the ACM Awards show will be graced with special appearances by Gene Autry, Alabama, and the Oak Ridge Boys.

In addition to the hosts, performers include Clint Black, Brooks & Dunn, Garth Brooks, Danna Carter, Billy Dean, Bill Engvall, Vince Gill, Alan Jackson, Tracy Lawrence, Patti Loveless, the Mavericks, Reba McEntire, Tim McGraw, LeAnn Rimes and Bryan White, as well as newcomer nominees Trace Adkins, James Brown, BR5-49, Burns’ Daylight, Mindy McCready, Ricochet, and Kevin Sharp.


Previously announced Hat Award winners are WSIX Nashville as station of the year, WSIX’s Gerry House as DJ, Bob Romeo of the Don Ronzone Agency as talent buyer/producer, and Crazy Horse Steak House in Santa Ana, Calif., as country nightclub.

Winning musicians of the year are Glen Campbell (FTR), Rich Broz (nashville), Randy Owen (nashville), Jackson Browne, and Al Anderson.

United Stations Radio Networks and Dick Clark Productions present a live three-hour ACM Awards salute show the weekend of Saturday (19)-Sunday (20).

**CHET FLIPPO**


Cold Outside, C. FARREN (M. BERG, R. SCRUGGS)

EASY COME, EASY GO, K. McCLAIN (J. SHAPIRO, T. MERTZ, J. JONES)

NEVER AGAIN, AGAIN, MARK CHESNUTT (M. CSOARGE, D. DANIELS)

NEVER AGAIN, AGAIN, M. McCREARY (J. WALKER, J. CLAYTON)

TO BE THERE, T. BRANNON (R. HURD, A. WEST)

TOO MUCH SOMETIMES, A. WARNER (J. ALDRIDGE, N. JONES)

TWO LITTLE KIDS, J. CARPENTER (M. THOMAS)

UNDO THE DON'T, J. COLE (J. BROWN, T. HUTCHINGS)

SONS OF THE DESERT MARKET WITH MIRTH
(Continued from page 37)

real. We didn’t put those guys together—mainly, to save you money. They worked in Texas together as a band for years.”

SONS Of The Desert, who named themselves that way in honor of their home state, released Laurel and Hardy films, comprises lead singer/acoustic guitarist Drew Womack, bassist Joe McGraw, guitarist Marcus Rowland and drummer Brian Westrum.

McGraw, who cut his teeth in 1989, and I joined in 1990, when the lead singer left to sell cars,” says Drew Womack. “Soon after that, we brought Brian and Scott in. They were up in Dallas, so the band relocated to Dallas. We moved from the dance halls and honky-tonks in Waco (Texas) to the weeklong gigs across Dallas. Scott and Brian joined the band around ’91. My brother, Tim, was the last to join about 2½ years ago.”

He co-wrote the tune, about losing someone you want to waste Douglas. “It will definitely be a single,” Kraski says. “The question is, when strategically is the time right to release it? Because you never feel sure it’s solidified enough at radio that you can take full advantage of the tracks.”

The band members are the musicians heard on the album, and Womack admits that going from live performance to a recording transition. “It was really weird,” he says. “It was so sterile...It was hard. It was a lot different than playing live in front of people and seeing how good you are or how good you look. Good thing we’re comfortable making us feel comfortable, he added. At first, you’re really intimidated, but you make sure we knew there was no time restriction or reason to rush—just relax and have fun.”

He says the band is pleased with the record. “This is a good band live, and that’s what we want to portray on this record,” he says. “We’ve been performing around Texas helped the band forge its music. “When we moved to Dallas, we started honing our sound and then out in Waco and Tyler, the WEA distribution man—We started in Dallas and we were really excited about the way we were being received. We’ve already had a lot of radio dates planned in southern Texas, and we’re selling a lot of discs.”

Meanwhile, Kraski says that the developing-program artist has been successful not just for Nashville but for Sony as a whole. “Our batting average is very high,” he says. “Our rule of thumb is, if we don’t believe it’s an absolute smash-hit home-run album, we don’t put it in the developing-program area.”

Frequent road work has made the band's image synonymous with that of a hardworking, up-and-coming outfit who are putting the finishing touches on a recording that will put them on the charts.

...It was almost like a do a private showcase for Epic Records tomorrow at 1:30 p.m. We got it all set up, and they offered us the deal right then and there. So the third day in Nashville, we were offered a record deal. We were in the right place at the right time.

Sons Of The Desert's Mirth

SONS OF THE DESERT Album Art

Sons Of The Desert

Billboard April 25, 1997

39
## Top Country Albums

### This Week

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### Top 25

1. REBA MCENTIRE - THE VERY BEST OF ROY ORBISON
2. CLEDUS "T" JUDD - ROY ORBISON
3. JOHN ANDERSON - MARK WILLIS
4. JOE DEE MESSINA - MARK WILLIS

### SoundScan® Catalog

**Top Country Albums from Billboard, COMPILED FROM A NATIONAL SAMPLING OF Retail Store and Rack Sales REPORTS COLLECTED, COMPARED, AND PROVIDED BY SoundScan®, APRIL 26, 1997**

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### Additional Notes

- **Heatseeker Impact**: Shows albums exceeding 85% certification for growth. Heatseeker Impact shows albums that have sold at least 85% of their estimated sales potential.
- **Certification**: Indicates past or present Heatseeker Impact albums. For boxed sets, and individual albums, certification is calculated based on sales of the individual albums.
- **Rack Sales**: Represents the number of albums sold at retail stores and rack sales reports.
- **Weekly Sales**: Represents the number of albums sold in the previous week.
- **Comparative Data**: Compares this week’s sales to the previous week’s sales.

*Albums with the greatest sales gains this week: Recording Industry Association of America (RIAA) certification for sales of 500,000 units.*
*For boxed sets, and individual albums, certification is calculated based on sales of the individual albums.*

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*www.americanradiohistory.com*
**Hot Latin Tracks**

**Billboard®**

**AÑO NO. 1**

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**Artists & Music**

**Juan Gabriel**

by John Lonnert

**EXOTIC ALABINA:** During a trip to New York at the beginning of February, I popped over to Virgin's Times Square Mogulstore to check out the outlet's 40 best-selling albums, complete with listening stations. At station No. 37 was Alabina's "The Album," an electrifying release by the Paris-based group that sets its pumping, flamenco/pop/dance sound to Arabic and Spanish lyrics (Reviews & Preview, Billboard, Dec. 7, 1996).

By coincidence, "The Album," which was released as an import by U.S. distributor Musterama, was playing while I was in the store. Within 10 minutes, several copies of the CD were sold. I felt gratified that a record somewhat off the beaten musical path was selling.

In late March, I returned to the Virgin store and, much to my surprise, there was "The Album" still holding at No. 37. The power of listening stations for nonstreaming music remained convincing.

I was just about ready to write a piece about why a U.S. imprint should license this record when I received a copy of "Alabama" from New York label Astor Place Recordings. A subsidiary of Profile Entertainment that specializes in diverse, adult-oriented music, Astor Place puts out product by artists ranging from recently deceased songwriting great Laura Nyro to overlooked jazz titan Conrud Herwig. About a month ago, Astor Place acquired the U.S. licensing rights to Alabama's set as a result of Profile president Steve Plotnicki bearing tracks from "The Album" during a party.

The group's self-titled album, which Astor Place manages to allow the inclusion of a Spanish-language version of the title track, is due to drop May 13. Marshall Lamm, Profile's director of marketing and publicity, says the Spanish and bilingual versions of the title track already have been serviced to Latin pop stations in the U.S.

The disc will be featured on NPR program "Afropop Worldwide" the week before its release. Given the positive reaction to the record via in-store play, Lamm expects to launch a listening-station campaign at retail. A U.S. tour is being planned as well.

Alabina was named after the grandmother of Eti, a eunice-heterosexual singer born to an Egyptian mother and a Moroccan father. Her rapidly oscillating high voice in Arabbe serves as a celestial counterpart to the earthy Spanish wails of Tonio, lead singer for Eti's accompanying flamenco-rooted quartet Los Niños De Sara. Known as Ishtar on the first incarnation of "The Album," Eti also acquired nicely in Spanish on the Latin rendition of the title track. Eti and Los Niños De Sara are collectively known as Alabina, although their collaboration seems less the creation of a recording entity than the realization of a musical concept by producer Charles Iqui.

Latin pop radio is an appropriate home for Alabina with bilingual cuts such as "Linda" and "Yo Te Quiero, Te Me Quieres." But this album is a multihued musical gem that would be embraced by the college crowd and world music fans. An extended dance version of the title track, featured on the original album, or a reconstruction of "Esbebo (Chebba)," contained on both albums, surely would enter...
Artists & Music

Vocalist Kurt Elling brings Jazz to the Uninitiated

by Jim Macnie

The keyboards and reeds outing is titled “1+1.” The pair have been in the same sessions together, and this time, they were both Blue Note artists. Together they helped form the nucleus of Miles Davis’ visionary mid-60s ensemble. Each debuted titles on Verve over the last two years, Hancock with 1969’s Grammy-winning “The New Standard,” Shorter with 1980’s “Night Vision.” They’ve never recorded a duo set together, so “1+1” should be a real event.

The recording engineer is Tomoo Suzuki, who worked on previous Hancock projects. The pianist is spending the spring touring a string of 16 domestic tour dates with a band consisting of bassist Dave Holland, drummer Gene Jackson, and tenor saxophonist Craig Handy. The shows were to begin April 18 in Santa Cruz, Calif., and move to Minnesota’s Guthrie Theater on Monday (21). They conclude their 8-week tour in a series of events in New Orleans as the Jazz & Heritage Festival brings thousands of music fans to the Crescent City.

Burt Bacharach is sure getting around these days. Last year he collaborated with Elvis Costello. Now, McCoy Tyner spends a disc interpreting his tunes backed by an orchestra. Tyner’s latest Impulse! date, a nod to the pop composer called “The Music Of Burt Bacharach,” is a follow-up to his Grammy-winning ’96 title, “Infinity.” It streets June 17. Tyner has a pair of high-quality gigs in conjunction with the disc. Work is afoot to orchestrate the orchestra for the pianist’s June 26 date at the JVC Jazz Festival in New York and the July 25 Hollywood Bowl appearance as well. Another talented clique is addressing itself to Bacharach’s career. The various-artists set “The Definitive Music Of Burt Bacharach” is the kickoff of the Tidac label’s series celebrating composers.

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NOTAS
(Continued from preceding page)

A CONFERENCE UPDATE: Fonovisa menhouses act Demolition is slated to perform at the April 29 showcase to open Billboard’s eighth annual International Latin Music Conference. Demolition replaces Jordi. The confab runs Apr. 26-29 at the Hotel InterContinental in Miami.

Also, Kid Curry, PD of WOOF-FM Miami, is booked to host the confer-

ence’s Latin dance showcase April 29. Eddie Mixx, are mixing specialists for WOOF, which is better known as Pepe, are making jabs between sets. Mixx has produced sides for dance acts Samantha, Tease To Please, and Gina Latino. He provides remixes for the Miami Heat during its basketball games as well.

Lastly, Peruvian rocker Pepe Alva is slated to perform April 30 at Bill-

board’s post-award party at Rezurrection Hall at Club Na.

CHART NOTES: Los Temerarios make history this week as the Mexican pop/tejano act nails down its first No. 1 on Hot Latin Tracks with “Sea Con Dios.” Members of the act’s three-acti-

series of the classic “Ya Veo Para Siempre” (Fonovisa). The tear-jerking love song is taken from the hands live album, “Con Cuentos para el Vol. II,” which remains at No. 17 on this issue on the Billboard Latin 50.

At #1 is the Enrique Iglesias “Vivir” (Fonovisa) recrimination the top of The Billboard Latin 50 after a two-week hiatus. The final note: With this issue, Sony titles will be applied to pop (Sony Latin), tropical/salsa (Sony Tropical), and regional Mexican (Sony Discos).

LATIN TRACKS-A-z

TITRE: JUMBO TVA<br>ARTISTE: JUMBO TVA<br>COLL: "EXCELSIOR" (KID IT!)<br>NOUVEAU POEME: "LA TOTALE" (KID IT!)<br>RECORDÉ: "EL SINGLE" (KID IT!)

NEW W<br>27 59 LOS TIRANOS DEL NORTE "AMOR MIO" (ROSSI) 30 13<br>28 71 VALENCIA "CIUDAD DE JEAN" (SOMOS) 5 45<br>32 78 THE BARRIO BOYZ/JOEY "MIUSA" (KID IT!) 3 60<br>37 83 GRUPO JOSITO "DIVOS" (KID IT!) 6 41<br>41 85 MARIANA "TV ROLANDO" (KID IT!) 5 57<br>44 87 CHICAGO LATINO "BEBE" (KID IT!) 3 81

NEW F<br>11 55 JUNIO "AMOR SEA CON DIOS" (KID IT!) 6 55<br>12 57 HUMO "LA MAJANDERA" (KID IT!) 6 59<br>15 59 RITMO "AMOR TE SIEMPRE" (KID IT!) 6 65<br>19 61 MARIANA "AMOR TE SIEMPRE" (KID IT!) 6 71

NEW L<br>13 42 THE BARRIO BOYZ "OK AMOR" (KID IT!) 6 75<br>14 43 GRUPO JOSITO "DIVOS" (KID IT!) 6 77

NEW N<br>18 46 ALEXANDRO DEL RIO "EL AMOR... DE NOS" (KID IT!) 6 81

NEW R<br>39 56 VIVALDI "CABALLO" (KID IT!) 6 93

NEW W<br>7 30 THE BARRIO BOYZ "OK AMOR" (KID IT!) 6 93
Billboard - April 26, 1997

**TOP REGGAE ALBUMS.**

<table>
<thead>
<tr>
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<td>BOUNTY KILLER</td>
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<td>THE BEST OF-VOLUME TWO</td>
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**TOP WORLD MUSIC ALBUMS.**

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**TOP BLUES ALBUMS.**

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</tr>
<tr>
<td>14</td>
<td>SMOKEIN' IN BED</td>
<td>DENISE DESALAS</td>
</tr>
<tr>
<td>15</td>
<td>A PIECE OF YOUR SOUL</td>
<td>STORYVILLE</td>
</tr>
</tbody>
</table>

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**Artists & Music**

Helfgott Still Hot; Koch Discovers Budget Market

**MORE HELFGOTT: RCA and Philips have been making hay out of the "Shine"/David Helfgott bonanza, and now RCA is getting ready to fire its next salvo.**

Scheduled for release May 20: A Helfgott solo disc titled "Brahmsiana" (one of the pianist's favorite works), which includes such Helfgott staples as Liszt's Hungarian Rhapsody No. 2 and "La Campanella," Chopin's "Raindrop Prelude," and Rimsky-Korsakov's "Flight Of The Bumblebee," as well as the first and third movements of Mozart's Piano Concerto No. 24. Helfgott recorded the album in January in Australia. Two recent Helfgott discs, RCA's "Plays Rachmaninoff" and Philips' "Shine" soundtracks, have spent several months at the top of Billboard's Top Classical Albums and Top Classical Crossover charts, respectively, and RCA reports that the recording of Rachmaninoff's Piano Concerto No. 3 (Rach 3) has sold more than 200,000 copies in the U.S. Helfgott's recital tour continues in Europe this spring; he will take much of the summer and return to the U.S. to play a recital/Rach 3 program Aug. 25 at the Hollywood Bowl. In October, he will also play the Royal Albert Hall in London, where he played the killer concerto as a student.

**DEAL: The relaunch of Alexander Rahbari's Discover label has brought Koch International into the budget classical market. Several years ago, Rahbari, an Iranian conductor, launched Discover as a challenge to Naxos (for which he had recorded, among other things, an opera and a complete Brahms symphony cycle). Koch acquired a 50% share of the label in 1996, rechristened it Koch Discover International, began releasing back catalog and new issues in February, and is bringing out 20 titles a month. April's releases include a new recording of Verdi's Otello with label stalwart soprano Miriam Gauci, Rahbari, and the Orquestra Simfonica De Barcelona; the world premiere of André Laporte's opera "The Castle" (based on Kafka); and the complete piano music of Darius Milhaud, performed by Françoise Chevaux.**

And while we're on Koch: Titles of two Koch executives were incorrectly stated in this space recently. Liz Jones is executive VP of Koch International; Deb Mireffal is national sales manager for all Koch-distributed labels.

**Distribution:** Two very different labels have signed with Allegro for distribution: the venerable Omega Record Group, comprising Vanguard Classics, the Bach Guild, Omega, and Everest, and the eclectic 5-year-old Jago Music, which specializes in early music of Latin America. Once the contemporary reincarnation of Seymour Solomon's Vanguard label, whose 500-plus classical releases date back to 1950 and include recordings by Alfred Deller and the Deller Consort, Gustav Leonhardt, Misha Elman, and the Utah Symphony under Maurice Abravanel, plus the Everest classical catalog and new recordings. Omega has released more than 400 CDs, 250 of them remastered from the Vanguard catalog. Jago Music, based in San Antonio, Texas, has a narrower focus and an unhedonist approach. Its most successful release is "Native Angels," performed by the vocal ensemble Savage. The disc, which has sold 7,000 copies since its release six months ago, according to the label, is an intriguing re-creation of music that was sung in the 16th century cathedrals of Latin America.

(Continued on next page)
by Deborah Evans Price

SOULFUL SURRENDER: Carman has long been known for covering a variety of musical territory, and during his recent appearance on the classic hymn, "I Surrender," he continued to make no Apologies. Carman's Nashville-based radio show, the crowd responded enthusiastically to that versatility. Carman opened with a version of "If I Had a Heart," then went on to perform "He's Just Like Me," a song he wrote for his mother's 70th birthday. He closed out the show with a rendition of "He's Got the Whole World in His Hands," a song that has become a staple of his live shows.

"Surrender," the new album from the celebrated gospel artist, is a collection of songs that span a wide range of styles, from soulful ballads to driving rock anthems. The album is produced by Steve Porcaro of Journey and features guest appearances by such artists as Gladys Knight and Toby Keith.

"Surrender" was released in 2010 and quickly became a hit, reaching No. 1 on the Billboard Christian Albums chart. The album features a mix of traditional gospel favorites and contemporary songs, including "I Surrender," which quickly became one of Carman's most popular songs.

"Surrender" was a critical and commercial success, earning Carman several Grammy Awards and several Dove Awards. The album's success helped to solidify Carman's status as one of the most popular and influential gospel artists of his generation.
THE CONTEMPORARY CHRISTIAN music scene in recent years has been an ever-changing landscape. From the sales and acquisitions of every major Christian record label to the shuffling of the executives afterward to the gale-force winds of change blowing through the artistic community as singers and songwriters decided either to encourage believers or minister to non-believers—or to do both. It’s been a time when the line between the Christian and general marketplaces have at times softened. For example, a few years ago, who would have thought Virgin Records would have signed a band with an album title as blatant as “Jesus Freak”? That happened when dc Talk signed a worldwide deal with the pop powerhouse while still maintaining its connection to the Christian market via longtime label ForeFront Communications. The diversity of Christian music was recognized in a variety of places, as evidenced by Gotee Records act Christafari climbing as high as No. 7 on Billboard’s reggae chart and garnering a nomination at the reggae community’s ninth annual Tamika Reggae Awards in New York City.

Yet there were times when the line between the Christian and secular worlds were brought even more sharply into focus, as was the case when Jars Of Clay had to remove a mainstream band from the opening slot on its tour because the band continually exhibited behavior that wasn’t compatible with the members of Jars Of Clay’s Christian principles.

It’s been a rapidly changing world for those involved in the Christian industry, and the key element has been growth. According to the RIAA’s annual Consumer Profile, the genre’s market share increased by 38% in 1996. Gospel/Christian music’s share rose from 3.1% in 1995 to 4.35% in 1996. The report also stated sales were up from $381 million in 1995 to $538 million in 1996, a 30% increase. According to RIAA, the genre ranks sixth in popularity behind rock, country, urban contemporary, pop and rap, respectively. It is ranked ahead of classical, jazz, oldies, new age and other formats.

REASONS FOR GROWTH

Bruce Koblish, president of the Gospel Music Association, cites several reasons for the genre’s growth—including involvement by mainstream labels, creative marketing, increased media exposure, the introduction of SoundScan to the marketplace and the positive message in the music.

Word president Roland Lundy also has a few theories about Christian music’s growth. “One would be Jars Of Clay’s...”
Inspiration of Independents

In the shadows of the consolidation by major mainstream labels, a solid core of Christian indies are weighing the challenges and rewards of doing it their way. It’s about freedom of movement.

BY DEBORAH EVANS PRICE

Playing in the Southern Field

In the Southern gospel-music world, independents remain the key players. Spring Hill is owned by gospel patriarch Bill Gaither and partners and has a roster that includes the Gaither Vocal Band, Jeff & Sheri Easter and Janet Paschal. Homeland Entertainment is good best known for its release of Michael W. Smith’s Rocketown label is distributed by Word, which owns a partial interest. So Rocketown

There are numerous independent record imprints in the Christian community releasing product, but if an actual tally was done, they would probably be outnumbered by independent artists who record custom albums for sale in churches and concert halls they perform in as they crisscross the country.

ranging from artist-owned and operated entities like Michael W. Smith’s Rocketown and Charlie Peacock’s re:think to large-scale operations like Oregon-based Pamplin Music and Chicago’s Questar Mission Records to the ultimate in independence: artists who issue product on their own labels.

Nashville’s Cadence Communications has garnered attention with releases this year by Erin O’Donnell and Israel. Dez Dickerson’s Absolute Records label has launched Paul Q-Pek and Believable Picnic. California’s Rugged Records created a stir with its “everybodyduck” [sic] project. GoCee Records, owned by de

Energy and Attention

Like all labels, independents face both challenges and rewards. Among the latter are the opportunities to provide artists lots of grassroots energy and the attention of a small, focused staff. Peacock’s rethink label successfully launched

Executive manager Derek Jones say their team doesn’t want to change what Rice is already doing with his music; they just want to expand his audience and make more people aware of what his music has to offer.

But, for all the joys of signing and developing artists in a more

Continued on page 48
Signs of Life are everywhere...

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- 7 Dove Nominations
- 3 Number One Songs
- 80-City Tour – 400,000 Attendance
- "Heaven In the Real World" PLATINUM
Contemporary Christian Music

A FIELD IN FLUX

According to the RIAA’s annual Consumer Profile, Christian music’s market share increased by 38% in 1996.

er-al-market penetration. So those buyers who came in and bought the WOW project might have bought some other projects which helped.

“You can’t discount what has happened with Jars Of Clay and Kirk Franklin. They have sold a lot of product in the general market. You stack them on top of the success we’ve had with Anointed and Point Of Grace last year and what Chordant had with Steven Curtis Chapman. That’s where those numbers come from, and that expansion is a field afire.”

PAY-OFFS AND GROWING PAINS

Lundy says the past year has been a good one for the Christian music industry, and not all of the growth has been in the general market. “From last April through December was a great sales [perio] for us,” he says. “We had double-digit increases in revenues in the CBA [Christian Booksellers Association] market. What I see is an overall positive response to the music that we are producing, the marketing we are doing and the touring that our artists are doing, and the high quality of product our artists are putting out. I think it’s happening because we are all working hard to get our artists more exposure, all the major companies are working hard, and I think it’s paying off.”

There’s been growth in the Christian music industry, but there have also been growing pains. In the past year, Gaylord faced as the new president of Benson after the Zomba acquisition. Also, Platinum Entertainment’s purchase of Intersound caused re-organization at Intersound-owned Light Distribution and R.E.X. Music, with longtime R.E.X. chief Gavin Morkel departing.

Things remained stable at Word following its purchase by Gaylord. “I think we’ve found a great home,” Lundy says. “I feel really comfortable with the new Gaylord ownership, and I’m really looking forward to the future... As far as the industry is concerned, it seems that with the acquisition of Benson, there are now three good, solid, substantial players in our market, not to discount the independents, because I think they have a place too.”

BREATHLESS FANTASY

Brentwood Music president/CEO Jim Van Hook says Brentwood’s parent company, Zomba, has “a good attitude toward Christian music.” Zomba, which already owned Brentwood Music, bought Reunion last October from BMG, then purchased Benson Music Group in March from Music Entertainment Group. EMI added ForeFront to its collection of Christian labels—which already included Sparrow and Star Song. In the wake of the changes, several key executives in the Christian industry have left their posts. Reunion’s longtime president Terry Hemmings, along with the majority of the Reunion staff, exited after the Zomba purchase. Reunion recently announced that Bruce Kohlsh will leave the Gospel Music Association and take over as president on May 3. The office had been vacant since October. Star Song Communications president Jeff Moseley departed and later sur-

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music because of the success they’ve enjoyed with Brentwood since its purchase three years ago, particularly with Jars Of Clay. Though there’s been growth in the Christian industry, Van Hook acknowledges Christian music has never exploded the way country music did a few years ago, and that Zomba entered the market with realistic expectations. “I don’t think Zomba expected it to explode,” he says. “They saw it as a piece of a bigger puzzle that had solid, calculated growth. I don’t think they were caught up in the breathless fantasies of the last two or three years that some others were caught up in believing it was going to be the next big thing on the block. They thought it had potential, but they weren’t caught up in an overstated expectancy level.”

Van Hook says he also appreciates the way Zomba has supported Christian music without making changes that would affect the content of the music. “As long as you support it with your secular deep pockets and network around the globe and leave its leadership free to be committed to its vision, then I think it works,” he says. “But it’s a delicate thing.”

INVITING CLIMATES

While EMI and Zomba were busy acquiring labels, Warner Bros. continued murthering Warner Alliance and Warner Resound, which launched in January 1996. Unlike Warner Alliance, which focuses mostly on the CBA market, Resound focuses heavily on the mainstream market, with product that can find an audience in both the CBA and general markets. Resound releases include product for the Forester Sisters, Vigilantes Of Love and B.J. Thomas. Executive VP/OM Barry Landis is pleased with the progress of the label and says it’s a good time for Christian artists and entrepre-

radom’s acceptance of independent artists. “I have been so appreciative of the way radio has embraced Jeni Varadani,” he says. “Also, Church Of Rhythm is out there doing well, and Tracy Harris is getting airplay on Christian AC stations. We’ve been very fortunate, because radio is the gate-keeper of what we do.”

MORE PROMOTION NEEDED

The people at Pampin have been so pleased with their foray into the Christian record industry that they recently started a new Christian label, Organic Records, headed by industry veteran Marc Whitmore. Organic’s first act is the Nashville-based band Say-So.

Many of the prominent independent labels go through one of the major Christian distributors—such as Word, Chordant, Warner Christian Distribution or Brentwood, but in a market so flooded with product from both majors...
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Year-To-Date Charts

The recap in this Spotlight reflects accumulated sales, as calculated by SoundScan, for each week an album appeared on the Top Contemporary Christian chart (including those weeks that this bi-weekly chart does not appear in the magazine) from the start of the chart year, which began with the Dec. 7, 1996 issue, through the April 5 Billboard. The list offers a year-to-date glimpse of how this category is shaping up for December’s Year In Music issue.

Top CONTEMPORARY Christian Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Year-End Title—Artist—Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WOW-1997: THE YEAR’S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow</td>
</tr>
<tr>
<td>2</td>
<td>JARS OF CLAY—Jars Of Clay—Essential</td>
</tr>
<tr>
<td>3</td>
<td>WHATCHA LOOKIN’ 4—Kirk Franklin And The Family—Gospel Centric</td>
</tr>
<tr>
<td>4</td>
<td>SIGNS OF LIFE—Steven Curtis Chapman—Sparrow</td>
</tr>
<tr>
<td>5</td>
<td>JESUS FREAK—dc Talk—Forefront</td>
</tr>
<tr>
<td>6</td>
<td>LIFE LOVE &amp; OTHER MYSTERIES—Point Of Grace—Word</td>
</tr>
<tr>
<td>7</td>
<td>THE GIFT—Kenny Rogers—Magnetone</td>
</tr>
<tr>
<td>8</td>
<td>I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS—Andy Griffith—Sparrow</td>
</tr>
<tr>
<td>9</td>
<td>TAKE ME TO YOUR LEADER—Newboys—Star Song</td>
</tr>
<tr>
<td>10</td>
<td>EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST—Various Artists—Sparrow</td>
</tr>
<tr>
<td>11</td>
<td>CHRISTMAS EVE AND OTHER STORIES—Trans-Siberian Orchestra—Lava</td>
</tr>
<tr>
<td>12</td>
<td>HEAVENLY PLACE—Jaci Velasquez—Myth</td>
</tr>
<tr>
<td>13</td>
<td>0 HOLY NIGHTS—Sandi Patty—Word</td>
</tr>
<tr>
<td>14</td>
<td>A DISTANT CALL—Susan Ashton—Sparrow</td>
</tr>
<tr>
<td>15</td>
<td>UNDER THE INFLUENCE—Anointed—Myth</td>
</tr>
<tr>
<td>16</td>
<td>BEAUTY FOR ASHES—Crystal Lewis—Myth</td>
</tr>
<tr>
<td>17</td>
<td>GREATEST HITS—Belle &amp; CeCe Winans—Sparrow</td>
</tr>
<tr>
<td>18</td>
<td>THE MESSAGE—4HIM—Benson</td>
</tr>
<tr>
<td>19</td>
<td>BLOOM—Audio Adrenaline—Forefront</td>
</tr>
<tr>
<td>20</td>
<td>NO GREATER SACRIFICE—Ray Boltz—Word</td>
</tr>
<tr>
<td>21</td>
<td>MORE THAN YOU KNOW—Out Of Eden—Gotee</td>
</tr>
<tr>
<td>22</td>
<td>LIFE IN GENERAL—MXPx—Tooth &amp; Nail</td>
</tr>
<tr>
<td>23</td>
<td>THE CONCERT OF A LIFETIME—Ray Boltz—Word</td>
</tr>
<tr>
<td>24</td>
<td>GOD—Rebecca St. James—Forefront</td>
</tr>
<tr>
<td>25</td>
<td>I’LL LEAD YOU HOME—Michael W. Smith—Reunion</td>
</tr>
<tr>
<td>26</td>
<td>THIRD DAY—Third Day—Reunion</td>
</tr>
<tr>
<td>27</td>
<td>WELCOME HOME—Ron Kenoly—Integrity</td>
</tr>
<tr>
<td>28</td>
<td>R.I.O.T.—Carman—Sparrow</td>
</tr>
<tr>
<td>29</td>
<td>WHERE I STAND—Twila Paris—Sparrow</td>
</tr>
<tr>
<td>31</td>
<td>SHADY OF GRACE—Bob Carlisle—Diadem</td>
</tr>
<tr>
<td>32</td>
<td>REPEAT THE SOUNDOING JOY—Phillips, Craig &amp; Dean—Star Song</td>
</tr>
<tr>
<td>33</td>
<td>THE FIRST NOEL—Steve Green—Sparrow</td>
</tr>
<tr>
<td>34</td>
<td>THE WHOLE TRUTH—Point Of Grace—Word</td>
</tr>
<tr>
<td>35</td>
<td>FAVORITE SONG OF ALL—The Brooklyn Tabernacle Choir—Warner Alliance</td>
</tr>
<tr>
<td>36</td>
<td>AVALON—Avalon—Sparrow</td>
</tr>
<tr>
<td>37</td>
<td>TRIBUTE—THE SONGS OF ANDRAE CROUCH—Various Artists—Warner Alliance</td>
</tr>
<tr>
<td>38</td>
<td>THE REAL MEANING OF CHRISTMAS—Various Artists—Warner Alliance</td>
</tr>
<tr>
<td>39</td>
<td>BROTHERS—Take 6—Warner Alliance</td>
</tr>
<tr>
<td>40</td>
<td>DONNIE McCLURKIN—Donnie McClurkin—Warner Alliance</td>
</tr>
</tbody>
</table>

INDEPENDENTS

Continued from page 48

and independents, distribution and marketing are challenges. Gotee Records president Joey Elwood says Christian labels tend to be distribution-based and could stand to be a little more promotions-oriented.

“We supply the market and try to create demand to pull those units out of the store,” says Elwood. “In the general market, they create the demand and then supply the demand because they are promotions-based, and that’s how they grow.”

DO-IT-YOURSELF ETHIC

There are numerous independent record imprints in the Christian community releasing product, but if an actual tally was done, they would probably be outnumbered by independent artists who record custom albums for sale in churches and concert halls they perform in as they crisscross the country. Though there are independent acts in every genre, the Christian market probably has a higher percentage because of church audiences who support live music and purchase tapes from the artists’ autograph tables. For years, Southern gospel artists have made comfortable livings from road sales, and more contemporary acts are finding there are advantages to taking their careers into their own hands.

California-based singer/songwriter Steve Amerson is an example. “I don’t know how you define success, especially if you put it in the context of trying to be about ministry...but I think I have reached a level of success in the fact that my calendar is full, in fact, too full,” Amerson says. “I own six masters, all of them are paid for, and I’m paying myself a salary. The ministry is paying me a salary and some insurance, and I guess if that’s being successful, through a lot of people.”

On the downside, he cites “lack of capital and sometimes not being able to get into certain events that are pretty much industry-controlled.”

Even though there are disadvantages that compete with the rewards, ask anyone involved in the independent Christian music community, and they’ll likely say the challenges are worth the payoffs. And as the major Christian labels are controlled by a few corporate entities, radio, retail and consumers will likely continue to look to the independents for different musical perspectives.

Embraced by radio: Jeni Varnadore

Doing it himself: Steve Amerson

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ON PURPOSE: "I figure whatever amounting is on your life will speak for itself." And for Dr. Beverly "BAM" Crawford, that has been the case. In the 20 years spanning her ministry, Crawford has published nearly a half-dozen books, launched a congregation of 2,700 at Inglewood, Calif.-based Bible Enrichment Fellowship, and become one of the country's most requested African-American female pastors. Now, with the release of her new album, "The King Is Coming," on Harmony Records, Crawford and her 36-member church choir, dubbed Purpose, are breaking new ground in gospel.

The vision Crawford has for the choir is to do it all—gospel, inspiration, contemporary. In fact, the title track is an anthem co-written by Crawford. However, it's cut like "Perpetual Praise" and "Glory, Honor & Praise" (written for the choir by Ron Kenoly) that reflect what the project is really about. The release marks the debut of Harmony Records. The label, the brainchild of Raina Bundy, was actually launched in December of last year, as a division of New York-based Relativity Records, known for its success with acts like Bone Thugs-N-Harmony.

"They saw what was happening in gospel music and approached me last year about doing something," recounts Bundy, whose previous label ventures include Fix-It Records and Lection Records. What Bundy sincerely hopes to do is help raise the standard in gospel with acts like Crawford's Purpose as well as Oleta Adams, whose gospel project "Come Walk With Me," which ships to retail June 6—will mark the label's second release. Showcases for both artists are planned for the Gospel Music Workshop's annual meet in August. Bundy has also scheduled regional listening parties throughout the country aimed at getting the support of key industry players and gospel radio announcers.

"We're off to a great start," Bundy reports. "I have never had this kind of support. Relativity execs are 150% behind this label, and we are fully funded. There will be video and tour support for each artist."

Thus far, the three acts are signed to the label. Aside from Purpose and Adams, Bundy is signing Edwin Hawkins' Seminar Mass Choir project, recorded live last year in Dallas, for release this summer and has plans to sign three additional acts by the end of the year. Christian/gospel distribution is being handled through Chordant.

HEAVEN ON MY MIND: Atlanta International Records (AIR) execs are breaking this label. AIR reps have beefed up their store support to get there. "We're off to a great start," Bundy reports. "I have never had this kind of support. Relativity execs are 150% behind this label, and we are fully funded. There will be video and tour support for each artist."

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NEW YORK—One of David Renzer’s first-anniversary presents as president of MCA Music Worldwide is a corporate record-setting 11 entries on Billboard’s Hot 100 charts.

This success is but one of a number of reasons why Renzer is celebrating a happy first year at the company, having arrived there from a decade at Zomba Music in New York as its U.S. chief.

Now based in Los Angeles, Renzer projects that by June 30, the end of the fiscal year for all MCA/Universal units, MCA Music Publishing revenues will show a net publisher share gain of 35%, while profits will prove similarly impressive (Renzer declines to comment on the dollar amount).

Synergization dollars, by which MCA Music places songs in film, TV, and single projects, are running 40% ahead of the last fiscal period, Renzer adds.

While Renzer and his staff have moved in a number of acquisition areas, Renzer says he’s gotten a firsthand corporate birthday present with the long-expected finalization of the company’s acquisition of the hot Interscope music publishing arm of Interscope Records.

Interscope’s music deal brings to the MCA Music copyright fold such talents as No Doubt and writer Tommy Sims. (Sims, Wayne Kilpatrick, and Gordon Kennedy co-wrote this year’s Grammy song of the year, “Change The World”)

Other signings MCA Music has made include the Toadies, writer/producer Brian Morgan, and copyrights recorded by Amy Grant, Wynonna, and SWV. MCA Music’s association with award winners was dramatically enhanced with an Oscar for “You Must Love Me,” where the songs were written by Andrew Lloyd Webber and Tim Rice for the Madonna-starred film version of “Evita.”

Music, which no longer has its own president, will continue to use the services of its former president, Ronnie VanZant, who is now heading up soundtrack placements and will be a consultant to MCA Music for publishing matters.

As he opens up the Latin field for Zomba during his last few years there, Renzer’s first year at MCA Music saw the realization of the company’s first Latin section under VP of Latin Music Ivan Alvarez, who shifted operations from New York to new MCA Music offices in Miami.

In addition, Peter Rodriguez will run MCA Music’s new operation in the U.K. as, a location that Renzer says is a first for a multinational publisher.

Under Alvarez’s aegis, MCA Music has just closed on a deal to buy the San Antonio-based Tejano publishing catalog of Manny Records. Renzer notes that EM1 has acquired the Manny masters, which he says will greatly expand the label’s consumer base.

Alvarez further notes that since opening the Latin section, MCA Music has acquired more than 2,000 Spanish-language works and songs of individual artists and groups. They include Enrique Iglesias (in most territories outside the U.S.), Alejandro Lerner, Roberto Morale, Aterciopelados, King Chango, Rosana, Armando Larrinaga, Jose Manuel Figueroa, Los Visitantes, Ramoncito, and MC Sweeney.

This is shaping up to be a major year for MCA Music and should see the release of the follow-up album by Alanis Morissette, to be co-written and co-produced by MCA Music’s own Glen Ballard,” says Renzer. MCA controlled publishing of all tracks on Morissette’s first disc, which has sold more than 15 million units globally.

ALL IN THE FAMILY

Renzer adds that one of his first-year goals was to energize new opportunities in “his own family.” MCA Music’s sister labels, Sony and Sony/ATV, and concert companies include Universal Music Group labels MCA Records, MCA Records Nashville, GRP, Geffen, Atlantic, Universal, Rising Tide, and Hip-O.

“We’ve made more deals within the family,” says Renzer, adding that the scope of this endeavor is a “full-time job in itself.”

Signings have included Live, Jaiborn Jalhamal (co-writer with Erykah Badu), Goldfinger, Fei Fish, Nonchalant, the Nixons, Merrill Bainbridge, New Edition, etc.

On the other hand, Renzer says MCA Music has a strong image outside of its family ties. He adds that since taking over in late March, he’s met or talked with other multinational publishers “the signing worldwide of acts White Town, EM1, currently on the charts in Europe. The White Town’s ‘Your Woman’ is No. 25 on the Hot 100 Singles chart this issue.

Alroad, Paul Connolly, managing director of MCA Music’s U.K. unit, has made worldwide ties with the likes of Smashing Pumpkins, Nine Inch Nails, David Gray, and Whys National.

Chemical, Renzer further notes, has made a “six figure” deal in Europe for Pirelli Tires.

Renzer also says that John Brulets, senior VP of international, based in London, has added important arm’s- length deals, including worldwide ties with the publishing division of Eppich Records and the group No Exits.

MCA Music’s physical plant is also being changed under Renzer. “We’ve just completed a 24-track studio in Los Angeles that’s fully equipped with a master-type facility in which MCA plans to develop artists and bands as well. And recently, the company opened a master’s studio and control rooms that are now being renovated in New York and recently moved into its new building in Nashville, the former studio and offices of Ronnie Milsap.

Among major staff changes made by Renzer have been the appointments of Steven Fine as a lawyer and former manager and label executive, to run the New York office; Mike Summies as COO based in Los Angeles; and senior VP of film and TV music Scott James. Ed Arrow, head of copyright, is also located in Los Angeles, with a location now being brought in by Renzer is Ed Razzano, a former ad-agency executive, who is managing creative services and reports to James.

Overall, Renzer says he’s beefed up the staff so that its worldwide roster is well covered. Renzer’s offices are located in Los Angeles and 10 in New York.

Renzer says he now has a markedly different picture of the company than what he had at Zomba Music. “At Zomba, I was responsible for the U.S. market, but now I’ve got the challenge of dealing with all the world. It’s got to be more aware of international publishing issues and their impact on publishing, such as Mexico’s new copyright laws.”

The Peacemaker. For the most part, for Ira, that was where the real action was.

NEW TIES THAT BIND: Leiber & Stoller Music, the repository for the major-great majority of songs written by Jerry Leiber and Mike Stoller, along with works written by others, has realigned its international subpublishing ties, according to Randy Poe, president of the Los Angeles-based company.

The following are the new Leiber & Stoller ties: Tonder Music, U.K., Elektra, the Benelux, New Zealand; Melodie der Welt, Germany, Austria, Switzerland; La Blenda Music, Italy; Fujisac Music, Japan; Galaxia Music, Spain, Portugal; and Media Gen Musical.

For other territories, according to Poe, expect announcements in the next few weeks. “We spent over a year researching and visiting all subpublishers around the world,” he says, “and I’ve got more than 150,000 frequent-flyer miles to prove it.

GRAM/WILLIAMS DEAL: PolyGram Music has acquired co-owner ship in the catalog of writer/artist Jerry Lynn Williams, whose works have been covered by Eric Clapton, B.B. King, Ron Wood of The Rolling Stones, Dickey Betts & Great Southern, Raitt, Roy Orbison, and Clinton Black. PolyGram will co-own and co-administer Williams’ catalog through Bluebird Publishing Co. His latest album, featuring several leading rock artists, is “The Peacemaker.”

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

4. Dave Matthews Band, “Crash.”
5. The Schoolhouse Rock Songbook.”
In 1969, DJM Records hired Gus Dudgeon to produce the second album by a struggling pianist and songwriter who did sessions to make ends meet: Elton John.

“He saw himself as a songwriter,” Dudgeon recalls. “I was primarily commissioned to do the ‘Elton John’ album as sort of a glamorous demo. We cut the album in a week, and I never stopped grinning from beginning to end because it all fell into place so brilliantly.”

With such tracks as “Your Song,” “Make Me The Pilot,” and “Sixty Years On,” the “Elton John” album was the start of a fruitful partnership that resulted in a multitude of classic singles in the ‘70s: “Rocket Man,” “Daniel,” “Saturday Night’s Alright For Fighting,” “Goodbye Yellow Brick Road.” “Don’t Let The Sun Go Down On Me,” “Someone Saved My Life Tonight,” and “Sorry Seems To Be The Hardest Word,” among them.

“Once Elton had done what he had to do, which was play the piano and sing, he left,” Dudgeon explains, adding that John gave him complete freedom to craft the finished tracks. “Whatever you hear on the records that’s over and above the essential construction of the song is down to myself and whoever else was working in the studio.

“I also used to dub things onto the record that he actually didn’t hear until the record came out,” adds Dudgeon mischievously. “It became a bit of a game. ‘I think I’m Gonna Kill Myself’ wound up with a tap dancer on it.” He says with a laugh.

Born September 30, 1942, in Surrey, England, Dudgeon started his career in the early ‘60s as a “tea boy” at the original Olympic Studios in London before landing at Decca Records’ studios in West Hampstead, London. At Decca, Dudgeon engineered the Zombies’ classic single “She’s Not There,” a task given to him when the first engineer was unable to complete the session.

The producer [Ken Jones] just turned around and said, “Right, it’s time for you to take over.” I wound up continuing to do all their sessions after that. As an engineer, that was my first No. 1 hit.

Dudgeon also was responsible for engineering one of the ground-breaking albums of the ‘60s: “John Mayall! With Eric Clapton: Blues Breakers.” Dudgeon went on to engineer a number of other Mike Vernon-produced recordings for the band, including discs by Ten Years After and Savoy Brown.

“I never really classified myself as a great technician. I felt loved music,” Dudgeon adds, saying that he really wanted to become a producer. “I was interested in the construction of songs and the combination of sounds” of different instruments, he says.

Dudgeon’s first production job was an album for EMI Records by Zoot Money’s Big Roll Band, a group that included future members of the Animals and Police guitarist Andy Summers.

Dudgeon became an independent producer in 1966, working with such acts as Ralph McTell, the Strawbs, and the Bonzo Dog Doo Dah Band, the legendary musical comedy troupe that included Neil Innes and “Legs” Larry Smith. He also produced David Bowie’s epic 1968 single “Space Oddity.”

After the “Elton John” album in 1970, Dudgeon produced “Tumbleweed Connection” and “Madman Across The Water,” albums that demonstrated Dudgeon’s ability to reveal the drama in John’s music on such tracks as “Burn Down The Mission,” “Tiny Dancer,” and “Madman Across The Water.”

By 1972, John was making so much money that he began to work offshore for tax purposes, so Dudgeon moved recording to a studio in France, the Chateau, for “Honky Chateau.” “Don’t Shoot Me, I’m Only The Piano Player,” and “Goodbye Yellow Brick Road.”

Dudgeon says John was so prolific he needed only five days to write music for an album. “He would arrive five days before anyone else and write all the songs,” Dudgeon recalls. Moreover, Dudgeon points out that “Goodbye Yellow Brick Road” was started in Jamaica but was moved to France because the Jamaican studio was deemed inadequate. In the meantime, John had written a second album’s worth of material.

“The only reason ‘Yellow Brick Road’ became a double was simply because of the death of Elton in Jamaica, otherwise we’d have done a single album,” Dudgeon muses.

When Dudgeon and John parted company in the late ‘70s, Dudgeon intended to work on a variety of projects. However, he first had to convince potential clients that he was not one-dimensional.

“We all get pigeonholed,” Dudgeon says. “When I quit working with Elton, all I got offered to work with were piano players.”

Eventually, Dudgeon hit the charts with “Feel If You Think It’s Over” by Chris Rea and “Run For Home” by Lindsifarne. He also produced albums by Elkie Brooks, Audience, and XTC. In the ‘80s he built Sol Studios, now owned by Jimmy Page.

Dudgeon’s recent productions include a 1997 European release by veteran Danish pop/songwriter Henning Staerk for BMG Ariola, “Somewhere Someone’s Falling In Love,” a project that includes master guitarist Jerry Donahue. “It’s five great musicians doing 10 great songs,” Dudgeon says proudly.

Moreover, Dudgeon is working on a tribute album to the Bonzo Dog Do Dah Band that will include the George Harrison and Ringo Starr. “We’re doing a demo of ‘Jelly Farm’ with Ringo on vocals and George playing ukulele,” says Dudgeon.

Dudgeon’s success in finding good songs and fostering great performances has been his hallmark for 30 years, enabling him to move effortlessly from rock and pop to country and blues, “I love musicians and I love great songwriters,” Dudgeon explains. “To me they are the lifeblood of the whole thing.”
**International**

**Garnett Marks 5 Years At IFPI**

**Piracy, Technology Remain Priorities**

**BY JEFF CLARK-MEADS**

LONDON—Nic Garnett is a man with a mission.

As the corporate face of the international record industry, he says he feels as strongly today about the issues facing him as he did when he first took over as director general in the International Federation of the Phonographic Industry (IFPI) five years ago.

However, despite his inward passion, Garnett is not a man who has a reputation for showing his emotion to the world at large. Famous for his public restraint and overt equilibrium, he is, by his own admission, more likely to be thinking through a plan than first through the door on an anti-piracy raid; he is a man more Jean-Luc Picard than Lord Kitchener.

"I like to establish focus and establish priorities," says the executive from his central London office, five floors above Piccadilly Circus. "I like to analyze things so that we are not missing the point."

On the fifth anniversary of his tenure at the helm of the international record industry association, the industry's self-appointed, moustached saviour is breaking a lifetime habit in talking about himself. "I'm always more comfortable discussing an issue than discussing how I feel."

His love of the matter at hand is reflected in the way he has, though, earned him a respect for a clarity of view.

Garnett's analytical abilities were most highly praised in the wake of the World Intellectual Property Organisation conference at the end of last year (Billboard, Dec. 14, 1996). The meeting produced two documents central to the protection of labels' rights in the digital age, and Garnett's legal expertise and political acumen were seen as highly significant in ensuring their approval by the conference in the face of well-orchestrated and well-financed opposition from global telecommunications companies.

Garnett himself sees these treaties, the most significant of which is known as "The New Instruments"—one of the three most important developments of his years in office. The other two issues he defines as the growth in excess CD-manufacturing capacity, particularly in Southeast Asia (Billboard, April 12), and the slower-than-anticipated development of the Internet music agency of the same name, which argues that negative press coverage is jeopardizing its business, has its way (Billboard Bulletin, April 16).

The band is able to operate as Tic Tac Toe because of an agreement the agency signed with BMG Ariola Hamburg. However, German music monitors have been reporting that the three band members—Jazz, Ricky, and Lee—are in fact much older than they admitted and that Lee's past, the papers claim, contains a number of controversial elements.

But Eckart Gundel, managing director of BMG Ariola Hamburg, insists that the contract with the Tic Tac Toe agency is binding and says he is adamant that the group has no intention of relinquishing its name.

Tic Tac Toe, produced by Boerger, has become the most successful German act in years. A German precursor of Spice Girls, Tic Tac Toe has become a million-selling group with such cheeky songs as "Let's Mich Am A. B. Zeh" (You Can Kiss My Ass), "Ich Feng Dich Schießt" (I Hate Your Guts), and "Verpiss Dich" (Get The Hell Outta Here). The current single, "Warum" (Why), which tells the story of the death of a girl addicted to drugs, has been No. 1 on the singles chart for four weeks, with sales of more than 700,000 units, according to BMI.

Despite the recent negative publicity, Tic Tac Toe fever remains unabated and the group's first album has been in the top 10 for 50 weeks, with sales of more than 900,000 units, according to BMI. The second album, "Kloper Decka" (Second Take), which BMG Ariola Hamburg has slated for release Monday (21), has already attracted advance orders of more than 300,000 units, according to the label. "Schiesche" and "Verpiss Dich" sold 520,000 and 800,000 units, respectively. With sales of more than 40,000 tickets, the current Tic Tac Toe tour is sold out.

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Gundel says that the considerable marketing and promotion investments made by the company after signing Tic Tac Toe in August 1995 to break it as quickly as possible have paid off, giving the entire record retail industry new stimulus.

"Over the last few weeks, it has become evident that with their honest songs, Tic Tac Toe have captured young people’s imagination," he says. "Thanks to a long-term contract with the group, it will be possible to extend their success throughout the entire German-speaking region.”
MTV Regionalization To Enhance Italian Service

This story was prepared by Jeff Clark-Meads in London and Marc Dezzani in Rome.

MTV Europe is to be seen virtually around the clock in Italy from Sept. 1 as part of the channel’s regionalization policy. The next step in that initiative, says Brent Hansen, president and chief executive of MTV Networks Europe, is to give the channel a more independent, local flavor.

Italy is the only country in MTV Europe’s Southern region; the station’s programming there will, from September, be broadcast terrestrial- ly 23 hours a day by tele-shopping network Rete A. The move will enable the channel to distribute to cover the whole of Italy.

MTV is currently available in Italy via pay-TV network Teletip, which carries the station for four hours each afternoon and seven hours overnight. New legislation in Italy means Teletip will have to abandon its terrestrial frequency for purely satellite and cable distributions.

Hansen says MTV’s expanded presence in Italy will give the station a hugely increased capacity to “do more programming initiatives for Italy.”

He notes MTV began the process of regionalization because of the “toddler programming to better reflect the taste of viewers in any given region. One of the reasons I think this means for Italy, he comments, ‘We’ll be playing much more music and focusing on the core of what MTV is about.’

‘Being able to achieve that focus in Italy has not been straightforward, Hansen says. ‘Italy is a difficult market. It’s crucial that we have distribution that’s seen to be a palat e because there are so many channels there.’

MTV’s activities in Italy have already been seen by newly appointed Southern region managing director Antonio Campo Dell’Orto, who joined the company last year as terrestrial broadband canal 5.

Dell’Orto says that locally produced programming will remain at four to five hours a day when the distribution switch is made in September later this year, SGAE and AIE plan to set up Spain’s first Academy of Music, which will from next year organize the award of a single, independent body (Billboard, Feb. 8).

Observers suggest that, in this first edition of the show, some of the nominations were inappropriate to their category, that some winners were virtually inactive in 1996, and that rock was almost absent from the event.

Critics say that singer Carlos Cano, who won the traditional folk award, has never been perceived as a folk artist. They also note that the classical music award went to the Benedictine Choir of the Santo Domingo De Silos monastery, whose Gregorian chants gain listeners in the 1995-94, and that rock music was merely glimpsed with the video award won by Ignacio Centeno de Extemoduro’s single “So Paparo.”

Perhaps the greatest surprise was the failure of Los Del Rio’s worldwide smash hit single “Macarena” to make the international event. Ironically for an event that is looking toward the wide global market, the award went to a series of concerts that marked last year’s 50th anniversary of the death of classical music composer Manuel de Falla.

The world’s premiere flamenco gui tarist, Paco de Lucia, without a record in 1996, won the flamenco artist award at the expense of dynamic teenag e newcomer Niña Pastori, but Pastori’s main songwriter, Paco Ortega, won the flamenco plazuelo.

Jazz, the top-selling female singer for the past 15 years, won her first award, as musicians in the independent category, and the main man shaker, said immediately after the ceremony that “it went much better than I thought, and everybody now knows this is a permanent annual event.

For the first time ever, the Spanish music industry is saying, ‘Look, we exist.’

AIE president Laxis Cobos said the important thing was the nomination of many young artists.

Event organizer Carlos López, who on May 1 becomes director of BMG Ariola Spain, said before the event that the major role the feature of the nominations was the number of female artists included. “They have always been relegated to second position, but now they are triumphant,” he said, “because women have a special sensibility that they can transmit very well.”

This year, the most cited for the awarded success of Rosana, whose concert public is in the overwhelming majority, made up of teenage girls.

The awards ceremony was an important to make people see that “there are many musicians who define their lives and efforts to the world of cultural creativity.”

Rosana, who showcased her album in Italy just 48 hours before the ceremony, said, “These prizes mean that I’ll sleep a little easier at night. My life-long maestro is Serrat, and I was more nervous when I heard his award than when I won mine.”

Among the artists who performed at the ceremony were Miguel Bose with Rosario, Javier Álvares with Pedro Guerra, Rosana singing a Ketama song, Galician bagpipe player Carlos Nuñez with Basque acordi onist Kepa Junkera, and fiddle guitar for Juan Cañizares, Pastori, and rock veteran Rosendo.

The majors and many indie labels supporting the AFYE organization will have their first music awards ceremony in October or November, underlining the industry’s optimism. Poly- Gram Spain president Paco Bestard was at the SGAE/AIE ceremony, and he said, “This is great, and I welcome the SGAE/AIE and the Polygram team is that eventually we can combine and have one big Spanish music industry award ceremony.”

The winners were voted on by the 3,500 music-related members of SGAE and the 4,000 members of AIE.

GARNETT MARKS 5 YEARS AT IFPI
(Continued from preceding page)

The ‘teaming of the fields is a positive asset’

EMI Belgium managing director Dirk de Clippel-Wild said IFPI to become the premier sponsor for the industry, communicating with press and media and becoming the face of the record industry.

The IFPI Belgium figures for 1996 reveal that the country’s record industry has seen a slow growth last year but suffered a fall in revenue. The volume of the market grew by 4% in 1995 to total 1.8 mil lion sound carriers sold, but revenue declined by 1.4% to €188 million.

Says Christophe Turckcin, managing director of the Italian independent label Double T Music, “The current stagnation is due to the replacement market coming to an end, and because everything comes down to just one carrier: the CD. In 1997, I foresee further stagnation rather than revenues.”

Turckcin adds, “Sales are broadening, with new releases flooding the market every week, but there’s no sales product.”

According to IFPI Belgium, how ever, the domestic market still has significant growth potential through the targeting of the so-called unserved audience, which is a proven successful tactic.

Another important part of the 1996 figures, says the industry body, is the growing market share of local products, which grew by nearly 20% compared with ‘95.

There were strong performances from such acts as Acaste Red, Vaya Con Dios, Coma, and Helmet Lotti. Newcomers Get Ready!, dEUS, and K’s Choice also did well and accounted for 32% of the best-selling albums in Belgium.

BELGIAN MUSIC, VID INDUSTRIES
WORK TOGETHER

BRUSSELS—Belgium’s record and video industries reach an agreement on the presentation of their annual results for the first time.

In doing so, the local group of the International Federation of the Phonographic Industry (IFPI) and the Belgian Video Federation (BVF) stressed the emergence of the audio-visual market in which the difference between audio and video is increasingly blurred.

The two organizations are also announcing the launch of the Interactive Federation, which will deal with the legal protection of such entertainment media as CD-i, CD Plus, CD-ROM, and DVD-ROM. Marcel Heymans, regional director of the IFPI, BVF, and IFPI, will head the new federation.

The current teaming up of the audio-visual and interactive fields is a positive asset for the industry, says IFPI Belgium president and

SPANISH FIRST MUSIC AWARDS MET WITH MIXED REVIEWS
(Continued from preceding page)

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SWEDEN: The cosmopolitan city of Stockholm is a long way from the Mississippi Delta, but it is home to Eric Bibb, one of the most exciting artists leading the black acoustic-blues revival. His new album, “Good Stuff” (Opus 3), showcases his fine fingerpicking guitar technique and a smooth but impassioned vocal style with a gospel tinge that owes a lot to Taj Mahal just as it reaches back to Leadbelly and Big Bill Broonzy. Also from theould Swedish blues tradition, for example, are Gotarot, Colin Meloy and theOUTPUT VICTIM and Goran Wennerbrandt, who plays a 65-year-old steel-bodied National guitar. Despite his North European residence, Bibb’s roots lie deep in the American blues and folk traditions. His father was singer Leon Bibb, who was part of the New York coffeehouse scene in the early 1960s. “I met Rob Dylan when I was 11 years old when he came to a party at our place,” Bibb says, and other regular house guests in those days included Judy Collins, Odetta, and Peter Seeger, Bibb, who moved to Sweden “because the climate in the U.S. fuels divisiveness between people,” sees himself as part of a strong new movement in acoustic blues. “Young black men are reaching to a time in their history that was spiritually much stronger,” he says. “Their number includes Keb’ Mo’, Corey Harris, and Ben Harper, and I feel great to be a part of it.” Bibb will be playing across Europe this summer, including an appearance July 25-27 at the U.K.’s most prestigious celebration of acoustic music, the Cambridge Folk Festival.

UK: After many years of organizing his own reggae awards and festivals, Aris-agned singer and IBBC 3 Committee of Northern Ireland’s Bob Crumley teamed up with Choice FM radio presenter Dave Ernie to present the first People’s Reggae Awards April 5 at London’s Grooveroom. The awards, which are to honor the best of British reggae, were sponsored by The Voice newspaper and based on votes by the public. The winners included Syriah and Sancha Talia for vocals and Media Flux, of sound and Pete Shenson, of fashion (brass and saxophone), trout (label), Luciano (live show), Jah Shaka (life-time contribution), and Bouni Killa (international artist). Performing at the event were Nicki Hennig, (voted best male vocalist) and Glamour Band (best DJ and best newcomer).

DENMARK: “Doky Brothers 2” (EMI/Blue Note), the second album by talented jazz siblings the Doky Brothers, boasts a distinguished lineup of guest musicians. AlJarreau, Toots Thielemans, John Scofield, Gino Vannelli, David Sanborn, Randy Brecker, and Dianne Reeves are among a cast of international heavyweights helping Niels and Chris Mih Dooky to create a fusion of pop, rock, and reggae together with modern and traditional jazz. Guitarist Scofield puts a new spin on Michael Jackson's “Man in the Mirror,” Reeves offers a novel interpretation of Bob Marley’s “Waiting In Vain,” and Jarreau sings “How Can I Help You Say Goodbye.” All the cuts on this eclectic set are informed by the siblings’ background in melodic Nordic music and New York jazz. The brothers’ earliest influences came from their Vietnamese-born father, who is a classical guitarist, and their singing Danish mother, who recorded with various local acts in her teens. At the age of 17, having switched from classical guitar to piano, Niels went to the U.S., where he attended Boston’s Berklee College of Music. He began his career in New York, playing at such venues as the Village Vanguard, the Blue Note, Sweet Basil, and Fat Tuesday’s. Bassist/composer Chris, meanwhile, has played with various jazz contemporaries and has six albums under his belt as a bandleader. The Doky Brothers are currently on the road, with artists on the album featuring at selected venues.

Macedonia (Formerly Yugoslav): Having enjoyed success with the traditional-sounding Moko Kolarovski Band and acclaim for his work with the band “Before The Moon,” creative instrumentalist Dragin Daatovski has now formed an eight-piece band of his own, called DD Synthesis. Armed with a full range of traditional instruments that include the gusle, gaida, zurna, tampana, and tsampir, the group explores the treasures of Macedonian folk and related ethnic music, rooted in the traditions of the old Republic of Macedonia and in the Vambukh festival in Skopje Jazz Festival. The self-titled set includes two original compositions by Daatovski, “Sezika Igra” and “Ljubov I Smart,” alongside newly arranged versions of traditional songs, and it combines the complex rhythmic traditions of Macedonia with the emotional power that is part of this region’s musical heritage.
Downchild Still Rockin’ 28 Years On
Veteran Blues Band Comes Up With Lucky 13

by Larry LeBlanc

TORONTO—Along with Rush, veteran blues rockers the Downchild Blues Band, who issued a 15th album, “Lucky 13,” in April, are Canada’s patriarchs of this city’s rich musical tradition. And, indeed, the band’s four-decade career is well documented, as was the case with their previous album, “Reckless” from American blues giant Buddy Guy.

But the band’s managers, as has been the case for many years, have kept their customers in the know with their band’s new album, “Lucky 13,” which was released on April 26.

Downchild Blues Band

Home & Abroad

Ed Bouchette

Downchild Blues Band comes up with “Lucky 13,” a new album that has been well received by fans. The band has been around for more than 40 years and has released several albums, including “Reckless” in 1991.

The band’s latest album, “Lucky 13,” was released on April 26. It has been well received by fans and critics alike.

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Restructuring Plan Forces Co. To Take Loss

BY ED CHRISTMAN

NEW YORK—In reporting its year-end numbers, Alliance Entertainment Corp. notes serious erosion in sales and operating profits due to its efforts to consolidate its distribution entities and transform the company into a significant music manufacturer.

For the year ending Dec. 31, 1996, the company reported a net loss of $148.7 million on sales of $991.1 million. Sales dropped 4.1% from the $720.3 million the company had in 1996, when it showed a net profit of $85.3 million.

Of the $148.7 million in losses, $118.9 million was due to nonrecurring charges. In breaking down the charges, the company reported that $53.9 million was related to the disposition of Brazilian operations and the associated management business; $33.6 million to a consolidation plan; $29.4 million to current industry conditions, including returns and the creation of reserves for accounts payables not likely to be collected; and $2 million to the termination of the nonrecurring charges, according to the company's 10-K filing with the Securities and Exchange Commission.

In regard to operating results, the company's cost of sales was $690.7 million, including a $40.9 million charge, while selling, general, and administrative (SG&A) expenses were $144.4 million, including a $16.4 million charge. If the charges are subtracted, the company's gross profit was $128.3 million and its SG&A was $129 million, which means that the company had a loss in 1996 of $700,000 before interest, taxes, depreciation, and amortization. In 1995, the company had $851.1 million in earnings before interest, taxes, depreciation, and amortization.

The consolidation plan was announced in November 1996. As part of that plan, the company said it would close six of its 10 warehouses. So far, the CD One Stop facility in Bethel, Conn., has been closed. Also, on the proprietary music side, the

The plan will result in the elimination of 851 jobs and savings of $25 million

company was combining the administrative functions of Castle Records' U.S. operation and Concord Jazz under the Red Ant Entertainment banner.

The consolidation of the distribution and proprietary music operations will result in the elimination of 851 jobs and produce savings of $25 million, according to the company document.

In breaking out Alliance's 1996 sales, distribution revenue was $617.9 million, or 89% of total sales, while proprietary music was $72.9 million, or 11%. In 1995, distribution sales were 5.5% larger at $654 million, while proprietary music revenues totaled $63 million.

In explaining the 5.5% drop in distribution business in 1996, the company said sales were affected by a decrease in export sales and higher-than-expected returns.

In the distribution business, Alliance experienced a dramatic shift in sales of major-label product vs. independent-label product. In 1996, major-label product accounted for 58% of sales, while independent product generated 35%. The remainder of sales, split between accessories, video sales, and publication.

The previous year, major-label sales accounted for 42% of earnings, while independent took 42%. Independent product went from $303.2 million in sales in 1995 to $218.7 million in 1996, while major-label sales went from $345.6 million in 1995 to $361.4 million in 1996.

In breaking out distribution sales by geographic regions, the U.S. accounted for 71% of total sales; South America, the Caribbean, 10%; the Pacific Rim, 3%; and Europe and other territories, 6%.

The gross margin of the distribution business for the year was 15.1%, if 6% in charges are included. In 1995, the gross margin for that segment of the operation was 17.6%. Gross margin for proprietary music was 42.7%, compared with 44.5% the previous year.

The company filing says that Red Ant, which has purchased 50% of Delicious Vinyl, will release about 35 albums in 1997. It also notes that the Concord Jazz label, which has a library of about 700 albums, will release about 80 titles during the year. In 1995 the company spent $16.5 million for the acquisition of proprietary music rights, compared with $20.9 million in 1996.

Capital expenditures during the year were $16.2 million, down from the $18 million the company spent in 1995. During 1997, the consolidation plan requires another $20 million in cash, which has already been charged against 1996 earnings.

In the liquidity segment of the filings, the company had $87.5 million in cash at the end of 1996, compared with $92.9 million in 1995. Accounts receivable were $164.4 million, down from $192.6 million due to the company at the end of 1995.

(Continued on next page)

...
SONY UTILIZES WEB SITE FOR INDIE RETAIL PROMO
(Continued from preceding page)

store, listing a description of the outlet's specialties, its phone number, address, E-mail and Web site addresses, the store logo, and directions to the store.

Each month Sony Music Distribution features a different artist, offering a coupon that can be printed and redeemed at stores listed in the database. In setting up Ben Folds Five's "Whatever And Ever Amen" album (released March 18), Sony sent out a coupon good for one of two import CD-bys by the band, one featuring a cover of Oasis' "Champagne Supernova," the other a version of "Hava Nagila."

The marketing initiative is important because "it triggers a call for action, to get up to behind their computer and walk into the record store," Rosenthal states. "We are driving incremental foot traffic into stores, but the detailers are the ones who make the promotion successful, creating a win-win situation for themselves, the consumer, and our artists."

Dave Gottlieb, VP of marketing at 550 Music, applauds the initiative, saying that the Ben Folds Five campaign paid huge dividends. "We monitored that people were going into the store to get the CD-5," Gottlieb states. "It was like instant market research."

With the Internet still a few years away from becoming a force in selling music, Gottlieb suggests that "the best thing we can do now is to mine away and take all these people who are browsing, and help them to know about upcoming releases and turn them onto stores and make those stores a destination."

Phil Steng, co-owner of the Record Service chain, which has two outlets, one each in Champaign and Urbana, Ill., says, that the Ben Folds Five promotion got a quick response, with customers cleaning out the store's allotment of the CD-5. Similarly, Don Van Cleave, owner of the Magic Platter—which has two outlets in Birmingham, Ala.—says that the store's Ben Folds Five CD-3 allocation "blew out in seven or eight days."

He says that the promotion not only increased traffic to the store but brought in some new customers.

Rosenthal notes that in addition to obtaining a large amount of press for the campaigns require set up each month and a lot of maintenance, as well as a strong relationship with retail partners. He declines to be specific about how much product is given away each month.

Web travelers can access the site via the Sony Music home page or through appropriate individual artist sites that Sony promotes each month. Furthermore, the Sony Music Distribution collegiate representative team has launched a campaign to publicize the site by giving away stickers with the Web address at concerts and places where Sony's target audience hangs out, including cyber cafes, clubs, bars, malls, and computer labs on college campuses, according to Rosenthal.

This month, Sony is giving away a four-song import CD by Jamiroqui that includes the song "Bullet," which is not available in the U.S. on the group's "Cathedral and the Water." "They Want Me Withoht Moving."

In May, Sony will provide stores with a 12-inch mix of songs of a mixed called "2Wicky," which is on "A New Sound Spectacular," an album released April 15 by the band Hooverphonic.

ED CHRISTMAN

ALLIANCE
(Continued from preceding page)

Total current liabilities were $831.3 million, down from the $845.4 million reported at the end of 1996. Inventory was $164.4 million in 1996, down from $192.6 million at the end of 1995. Accounts payable were $222.3 million, down from the $251.0 million due at the end of 1995.

The company finished the year with 5,850 employees. Of that, 498 were in management and administrative functions. 402 were in sales and marketing, and 950 were in inventory control/warehouse and distribution.

After closing the targeted warehouses, Alliance will operate a 240,000-square-foot facility in Coral Springs, Fla.; a 130,000-square-foot facility in Santa Pa, Springs, Calif.; a 27,000-square-foot facility in Los Angeles; and a 120,000-square-foot warehouse in Albany, N.Y.

FOR THE RECORD
Due to an editing error, an article in the Merchants & Marketing section on the April 12 issue on the National Assn. of Recording Merehandisers' Best Seller Awards incorrectly statuted that the 1997 awards were based on an appropriate recording of the year category. The winner was "Jagged Little Pill" by Alanis Morissette (Maverick/Reprise/Warner Bros.).

ACCLAIM ENTERTAINMENT, a marketer and distributor of video games, reports that it narrowed its losses in the first fiscal quarter, which ended February 26, from $65.7 million a year earlier. Revenue increased nearly threefold to $82.3 million from $17.9 million. Despite the improvement, the company's stock fell 9.9% in Nasdaq trading to $4.25 because results were below expectations.

BILLBOARD APRIL 26, 1997 62

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HELPING HANDS: Retail Track hears that Alliance Entertainment Corp. is looking for “bridge financing” to keep things running smoothly at the company until it decides which is the best way to bring new equity into the company. According to sources, Alliance is asking the six majors for extra dating on payments due. For the next few months, the company is proposing, with certain variations, to make payments a month late. (For example, April payments would be made in May, May payments would be pushed back to June, and so on.)

The majors are said to be reacting cautiously to the request; some have granted some form of payment relief in exchange for other concessions from Alliance, while others are said not to have committed to the request yet.

Alliance is said to be tying the request into whatever vehicle it chooses to bring new equity into the company. Its options are a rights offering aimed at raising $35 million from existing investors, or a possible cash infusion of $100 million-$125 million into the company through negotiations with an unnamed third party—believed to be Apollo Advisers—which likely would get a significant amount of new shares of the company’s stock (Billboard, April 12). Supposedly, after the new capital is raised, Alliance payments would be brought current. Until this month, Alliance has been current with the six majors, although it has been on hold with many independent labels and distributors for up to six months.

In other Alliance news, sources say that two weeks ago, corporate notified employees at the Passport facility in Denver that it will be shutting down that operation. Toby Knobel, president of Passport, has been seeking a financial backer so that he can buy the company back from Alliance. He had until March 31 to come up with a backer, but he has been unofficially granted an extension by Alliance management, according to sources. The notification of Passport employees by Alliance is seen as a precaution should Knobel fail in his quest.

Retail Track
by Ed Christman

Alliance did not return calls for comment.

OVER THE PAST two years, music labels have been hit with a double whammy when it comes to catalog sales. One, the trend for consumers to make CD replacement purchases for their music libraries appears to have run its course. Two, the music industry’s main distribution channel (music retail) has been sick, and subsequently catalog sales have been impacted due to frequent shortages in open-to-buy dollars and the trend by music specialty chains to trim deep catalog from the model inventories of many stores. In 1995, PolyGram Group Distribution (PGD) was one of the first to react to the softening of catalog sales by naming John Esposito, formerly COO of the music and video division of Nobody Beats the Wiz, as, in essence, VP of catalog sales. While other majors suffered a downturn in catalog sales in 1996, PolyGram’s catalog sales increased 2% (Billboard, Jan. 11). Other majors soon followed in PGD’s footsteps as Dave Curtis, who succeeded Esposito at the Wiz, was brought in by Sony Music Distribution as VP of catalog development; and recently WEA named Robert Marick VP of catalog development. Also, some labels have added catalog sales positions. For instance, Jim Dobbe, formerly with Abbey Road Distributors, has been named director of catalog sales and marketing for MCA.

This year, reactions to catalog sales have been more encompassing. EMI-Capitol Music Group North America created EMI-Capitol Entertainment Properties (Billboard, March 18), and PGD launched the PolyGram Catalog Development Group (Billboard, Jan. 11).

In the latter case, the PolyGram Catalog Development Group was created by folding PolyGram Special Markets, the Chronicles division, and catalog sales development into one company, headed by Esposito, who was named senior VP.

In early April, the PolyGram Catalog Development Group finalized its structure, appointing key personnel. According to Esposito, the company will have three divisions: Bill Levenson, VP, who will head up A&R; Bob Bell, senior VP who is heading up the special markets sales group; and an as-yet-unnamed VP to head up business affairs (Billboard Bulletin, April 10).

As part of the restructuring, six people left the company: three who resigned and three who were let go. Esposito declines to comment on the departures.

Among the new appointments, Paul Foley, formerly sales manager for the Boston PGD branch, was named VP of catalog sales, replacing Esposito, and Mitch Imber, formerly sales manager for the New York PGD branch, has been named VP of sales for direct markets. Also, George Culpisio has been named manager of television compilations; and Pat Lawrence, formerly with Schwartz Bros. and Mitsubishi, has been named VP of sales for premium products.

Esposito says that the two PGD divisions and catalog sales have now “been flattened into a single organization. It is designed to cover the whole gamut of traditional distribution but also make a big connection to alternative channels.”

AROUND THE TRACK: Sources say that JFL Distributors, a one-stop/independent distributor in Miami, has closed. Calls to the company went unanswered.

MAKING TRACKS: Retail Track hears that Bob Kelley has been named CFO at Wherehouse Entertainment, replacing Henry Del Castillo, who left the chain. Also, Bob Anderson, formerly senior director of North-east sales for RCA, has started at Jve as VP of sales. Bob Prisaman, formerly director of marketing at Essex Entertainment, is seeking opportunities and can be reached at 914-478-7078. Joe Healin, director of credit at BMG Distribution, has parted ways with that company and is seeking opportunities. When he is not sailing on Long Island Sound, Healin can be reached at 718-631-4044.

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Cash Money Finds Odd Home In Touch And Go Publicist Skirts Conflict With His Band Signed To Ind.  

EVERYBODY'S IN SHOW BIZ: Out here in L.A., some friends of ours have a band that appears irregularly—that is, whenever they can con somebody into giving them a gig—in the local clubs. The fluctuating lineup includes a major-label VP of corporate publicity (lead guitar), a reporter for a national daily (guitarist), a local TV program host (keyboards), and the head of sales for one of Billboard's sister publications (rhythm guitar). We wouldn't tell you the names of Independents who has been known to step up to the mike as a guest vocalist (after not-so-gently prod-
ing the other guys in the group).

So, OK, everybody—even journalists and record company staffers—wants to be a rock star. But this kind of double duty can lead to some uncomfortable potential conflicts of interest, as Scott Giampino of Touch and Go Records in Chicago has discovered. Giampino handles publicity for the Windy City indie's estimable Chicago has discovered. Giampino says of Allin's service to his label.

"It was pretty fun," Giampino says of the latter experience. "It was pretty much what you think... His fans were way cooler than he was."

After starting up Cash Money—which plays in a blend of punk and country style, in the manner of such other roots-punk duds as Doo Rag, 20 Miles, and Bantam Rooster—Giampino never made a move to get signed to Touch and Go, but it turns out that label owner Corey Kelland liked the act.

Giampino recalls, "We'd do a show and Corey would be there, and he'd say, "Wow, I didn't know you were such a good drummer"... So, I'd have a tape when it's done, and we'll see if we can work something out."

So Cash Money ultimately became a Touch and Go signee. But the idea of promoting a group of which he was a member made Giampino squirm.

"I had to think twice," he says. "I was nervous about the perception of the band, or of me."

More power to Giampino for resisting the temptation to cash in. Writers earn off about the group. "I just send [the record] out," he says. "We all do all of the [promotional] steps, up to and including blobbing it. We'll work the tour more. It's a live band, as most blues stuff is.

Cash Money, which toured last year with labelmates Man Guts and maybe make some dates ("two weeks max," says Giampino, who has a day job to con-
der) later this year with the Grifters.

Since you won't hear anything from Touch and Go act) and the Waco Brothers, Langford, an accomplished visual artist, gracefully contributed the moosy-looking portrait of Giampino and Humphrey on the booklet.

LAG WAVING: Guitarist/vocalist George Bedard has got the sound. If it's nifty roots-rock guitar picking you're seeking, look no further than "Hip Deep," Bedard's second album with his band the Kingpins for Ann Arbor, Mich.-based Schoolkids' Rec-
cords.

As he did on his terrific 1992 Schoolkids' debut, "Upside," Bedard steps forward on the new disc with a crisply played menu of original tunes that deftly mine classic blues, rockabil-
y (Continued on next page)
CHILD'S PLAY
(Continued from preceding page)

Sanders. "We started networking," Kelland says. "We shared ideas—as well as booth space at subsequent trade shows—and gave each other moral support.

Not only did the quartet collectively have more eyes and ears, which helped in terms of business development, according to Kelland, but also a sense of togetherness, of working toward a common goal. "It was great to know that you weren't the only one doing this; it was less like competition and more like cooperation."

And each of these women has gone on to become a household name, and to Rounder Records and its flagship artist Bill Harley, easily one of the finest songwriters in any genre; Culoway with her label High Windy and its flagship artist, sublime storyteller David Holt, winner of this year's Grammy for spoken-word children's album (Child's Play, Billboard, April 12); and psychologist Sanders with her popular sphere of children's relaxation titles.

Kelland herself became director of children's marketing for A&M Records, working with Shari Lewis, Pink and Maxer, Tom Chapin, Harry, Bob McGrath, Linda Arnold, and the Re-Bop. At various times, Kelland says, "we sold far from a rosy picture, as anyone who's followed the business since this column debuted five years ago knows. Major labels have signed up unknown live artists and probably won't be for a long time, if ever.

"But instead of bemoaning the state of the industry," Kelland says, "I'll be showing people how to navigate in these rough waters." Some attendees, she notes, may reach the conclusion that the kids' business is not for them, thus saving themselves further time and expenditures. But Kelland wants to show those who decide to plunge in that the whole process can be extremely rewarding on a personal level.

"To come up with the idea of a kids' record, and then actually making it happen, can be so much fun," she says. "Not just the end result, but the entire exploration of the project.

Kelland notes that her seminar is not in competition with any other kid biz—those that feature panel discussion, or roundtable discussions with brand-name entertainment companies. "That's already been done," she says. "That's just not the point to this kids' Entertainment Seminars. Details of those seminars' 1997 editions will be outlined here in two weeks.

Merchants & Marketing

INDEPENDENTS
(Continued from preceding page)

- and R&B styles. He also essays a handful of classics from back in the day, including Little Richard's "Hessey-Jeezy," Elmo James "Hawaiian Boo- gee," and saxman Red Prysock's instrumental "Zip." The group also kicks in a rocked-up version of "The William Tell Overture."

Bedard, who was inspired to pick up the guitar as a teenager after witnessing Magic Sam at the Ann Arbor Blues Festival, continues to carry a torch for American roots styles.

"It still has vitality," Bedard says. "The collision of black and white traditions in the South, Red's Midway stuff. That's where this stuff comes from. Then blending that two streams can still generate fresh music. It just depends how you approach it."

In Bedard's case, the approach consisted of performing with some of the blues masters—Koko Taylor, Lightnin' Slim, Big Walter Horton—and then applying that knowledge to his own music. For several years, he was paired with guitarist Steve Nardona in the Silvertones, a Michigan unit that applied a similarly eclectic approach to roots forms.

"On Hip Deep," Bedard has enlisted a complement of guests to fatten the sound of the Kingspins (which also feature drummer/vocalist Richard Simpson and bassist/vocalist Randy Tessier), including a four-piece horn section of Detroit jazz players, swinging harmonica player Dave Morris (no relation), and Chuck Berry's comparable pianist Johnnie Johnson.

"He's been touring the last few years," Bedard says of Johnson, "and when he comes to Detroit, we usually back him up. He was here for the weekend, and I asked if he'd record with us."

Fans outside of Michigan may have to wait awhile to catch Bedard's act live, since he sticks close to home— mete.
GOOD FIT: Rank Video Services America has stepped well beyond duplication with the purchase of Video International & Associates (VI&A) in Wayne, N.J. VI&A provides more profitable direct-to-retail distribution, fulfillment, and logistical support, the "value-added" services that Rank has long talked about providing to key accounts. Not coincidentally, at the time it announced the VI&A deal, Rank and 20th Century Fox Home Entertainment unveiled a worldwide duplication and distribution agreement that Fox Home Entertainment president Bob DeLellis calls "unprecedented in the industry." VI&A remains autonomous and under the direction of president/CEO Salvatore Craparotta, who says the studio has told him the deal "adds another dimension to Rank." It also gives Rank a shot at revenue from Disney and Warner Home Video, both of which have their cassette setups dubbed by Technicolor Video Services but have not released titles to their own VI&A.


ON THE MOVE: Robert Pfannkuch is named president of Panasonic Disc Services in Tarentum, Calif., which will begin DVD replication this summer. The initial output of 600,000 discs a month is expected to rise to 2 million monthly. Panasonic recently named Harvey Mahy GM of DVD sales in Universal City. City, Calif. In another move, its CEO, Pfannkuch, is instrumental in making Rank Video Services America a cassette-duplication powerhouse. Since leaving Rank (but never dropping his rapid-fire delivery), Pfannkuch has been a consultant. John Ruscin, formerly with CBS/Fox Video in New York, has returned to Los Angeles to become president of Timelooker Direct.

They're Grateful. Monterey Home Video staffers celebrate a "Grateful Dead Day" to commemorate the VHA Award won by "Ticket To Rock Year's." The concert title aired Oct. 1, 1996, and continues to sell, along with two other band videos. The Deadheads, in the top row, are Christine Bayly, sales manager, and Patricia Berg, director of customer service. In the bottom row are Ian Green, operations director, and executive assistants Julie Santana and Kathy Sudolte.

Rank Goes Beyond Duplication With VI&A Buy; Wingspan Takes Flight

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Early Numbers On DVD Hardware, Software Sales

**DVD UPDATE:** Thus far, the Electronics Industries Assn., which tracks sales of TVs, VCRs, cellular phones, and the like, hasn't released any data on DVD players, but some early indicators are starting to surface from hardware and software suppliers.

At its marketing presentation held April 10 in Los Angeles, Thomson Consumer Electronics manager of DVD Larry Peese estimated that 50,000 DVD players had been sold to retailers in the seven test cities. Peese, who wouldn't estimate sales through numbers, says that Thomson expects to ship at least 100,000 players to stores by the end of the year. On the movie side, MGM Home Entertainment president David Bishop revealed that the supplier has shipped 8,000 copies each of nine titles. The sell-off rate is hovering between 30% and 50%, Bishop added.

"Clearly DVD has won over the early adapters," he maintained.

Based on rental feedback, Bishop said that early adopters, demographically similar to laserdisc buyers, have picked up the action/adventure titles that take the greatest advantage of DVD's surround-sound feature, "GoldenEye" is MGM's best seller on DVD and laserdisc.

Now the studio is ready to "motivate the next wave of buyers, who have different tastes than laser buyers," noted Bishop—meaning more dramas and musicals. Bishop said that MGM intends to release four to 10 titles a month in 1997. MGM, along with distributor and DVD partner Warner Home Video, is planning its second wave of releases, which will include "Casablanca," "Rainman," and "Singin' In The Rain."

**GROUND ZERO:** Universal Studios Home Video is devoting a portion of its World Wide Web site to promote its set-top catalog. (Continued on next page)

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**Billboard Top Video Sales**

**Compiled from a national sample of retail store sales reports.**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Retail Price</th>
<th>Rating</th>
<th>Overall Sales Pct.</th>
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<td>SPACE JAM</td>
<td>Wave House Video</td>
<td>16409</td>
<td>Michael Jordan</td>
<td>1996</td>
<td>PG</td>
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<td>2</td>
<td>THE HUNCHBACK OF NOTRE DAME</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video 7955</td>
<td>Animated</td>
<td>1996</td>
<td>G</td>
<td>25.98</td>
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<td>PolyGram Video 4400431983</td>
<td>Michael Flatley</td>
<td>1997</td>
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<td>24.65</td>
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<td>FOGO</td>
<td>PolyGram Video 8803686393</td>
<td>Francis McDonald, William H. Macy</td>
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<td>R</td>
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<td>VCI</td>
<td>Columbia TriStar Home Video 84060</td>
<td>Various Artists</td>
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<td>Warner Home Video MG05536</td>
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<td>1996</td>
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<td>9</td>
<td>HONEY, WE SHRUNK OURSELVES</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video 2736</td>
<td>Rich Morais</td>
<td>1997</td>
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<td>NI</td>
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SHELF TALK
(Continued from preceding page)

Accessed through http://www.universalstudios.com, the site will highlight various sci-fi titles, including “Battlestar Galactica,” “Dune,” “12 Monkeys,” and “Brazil.” Other features include a chat room with celebrity guests, giveaways, trivia games, and an “Intergalactic Video Gallery,” alerting visitors to reprinted titles.

The site will be up and running April 8-July 4. “The demographics of the Web were key in our decision to set up the site,” says Universal director of catalog marketing Wendy Winks.

Winks says that the Web’s appeal to an affluent young male audience fits the demographics of sci-fi. “We thought this was a fun way to reach them,” she says.

Although visitors can browse through a wide variety of information about Universal’s sci-fi offerings, they won’t be able to directly order any product from the site. An 800 number, however, is provided to order videos and other merchandise.

“This site was designed strictly as a way to promote the catalog, not sell merchandise,” says Winks. The site also features several contests challenging visitors’ trivia knowledge. Players who are able to answer the most challenging level of questions will be entered into a drawing to win a trip to the Kennedy Space Center to see a NASA space shuttle launch. A less challenging contest will award a trip to Universal Studios. New information will be added weekly.

Winks says that the open chat room has lined up “Battlestar Galactica” stars Richard Hatch and Dirk Benedict for a session. Universal is in the process of lining up old-time directors and special-effects designers for more online conversation.

However, Universal isn’t ready to operate the site on a permanent basis. “That’s really down the road, to set up a dedicated sci-fi area,” Wink adds. “But we wanted to get this up in the time frame of the reprimotions.”

Throughout the site’s limited time period, Universal is repricing more than 30 titles and will release new episodes of “Battlestar Galactica” May 29.

Other titles promoted on the site include “The Andromeda Strain,” the “Buck Rogers In The 25th Century” TV series; and camp classics “It Came From Outer Space,” “The Male People,” and “This Island Earth.” Retail prices for all 30 range from $9.98 to $14.98.

ROSIE’S CABBAGE PATCH: Regular viewers of “The Rosie O’Donnell Show” may have noticed that the talk-show hostess has been obsessed with the “Cabbage Patch” video series, distributed by BMG Video.

O’Donnell’s fixation started about two weeks ago after she had become fond of “Cabbage Patch” character Norma Jean, the new kid at school who’s having adjustment problems. For the past two weeks, she’s been showing snippets from the video and talking up the little girl. “The company has not been prepared for my enthusiasm about this product,” O’Donnell said during her April 7 broadcast. She followed by (Continued on page 71)
MORE VIDS
(Continued from page 67)

Paul Culberg, executive VP of Columbia TriStar Home Video, also cites collectibility and resellability, as well as how close to the theatrical release the video release will come, as key factors that his company considers. “The marketplace has evolved, with a broader acceptance of what constitutes collectible product,” he says. According to Culberg, as consumers continue to display increased interest in collecting even non-traditional theatrical releases, Columbia has had an “increased presence to sell-through.” That’s especially the case for “Fly Away Home,” “The Baptist’s Boy,” and “Matilda,” Columbia’s most recent direct-to-video efforts, all of which made less than $60 million during their theatrical releases. “Jerry Maguire” follows the traditional formula. The movie, starring Tom Cruise, has “felt a good movie and people want to own it.”

One release that was pivotal in Columbia’s decision to price “Jerry Maguire” for sell-through was “Sleepless in Seattle.” Culberg says that the target demographics for the two movies are similar. Although “Sleepless” was originally priced as a rental title, when it was re-promoted as sell-through, “we sold many millions and we learned from the experience.”

The response at retail to nontraditional direct-to-video releases appears promising, as well, according to Culberg. “We sold a lot of ‘Waiting To Exhale,’ a lot of ‘Speed,’ and we’re looking at this as a new marketing opportunity,” says John Day, president of Video Connection, a division of Movie Gallery. Day plans a three-tiered approach for “Jerry Maguire.”

“The person who purchases the title at MAPT (minimum advertised price) will get five free rentals as well as a ticket to a local trip of a baseball game,” he says. “People will be able to purchase previously viewed copies at $7.95, and for those who don’t want to own, we’ll be renting the title for 99 cents.”

To test the market, Culberg hopes to sell approximately 250,000 units of “Jerry Maguire” at $19.98, then re-promote it as sell-through at $7.95. “That is the way to get the maximum exposure for the title,” he says. The goal is to determine the trend of rental—one that would be followed by the other, according to Culberg. “We want to see how the market responds to direct-to-video efforts,” he says. 

For more information on the direct-to-video industry, see the feature story in this issue’s Home Video section beginning on page 36.
Paramount Pulls Out The Stops For 'Godfather' Rereleases

By Eileen Fitzpatrick

LOS ANGELES—While 20th Century Fox has "Star Wars," there's another trilogy getting special treatment this year.


Each tape includes cast interviews with Al Pacino and Talia Shire, director Francis Ford Coppola, and writer Mario Puzo. Trying to blanket the market, Paramount has also assembled several boxed sets featuring exclusive elements that appeal to "Godfather" fanatics as well as the casual movie buff. In addition to making the individual titles available in their wide-screen format, the studio will distribute "The Godfather Collection: 25th Anniversary Box-Set," which contains all three movies in either wide-screen or pan-and-scan. Retail price is $84.95.

But wait, there's more—a lot more. "The Godfather Collection: 25th Anniversary Wide-Screen Edition" includes all three features and the book "The Godfather Legacy," written by Harlan Lebo, for $79.95. A limited edition, for $149.95, includes the trio and an anniversary certificate signed by Coppola. Paramount will manufacture only 5,000 of these commemorative sets, each with a numbered gold plaque on the package.

Finally, for die-hard fans, Paramount will release "The Godfather Trilogy: 25th Anniversary Commemorative Edition." This set features all three, edited in chronological order by Coppola, into a single movie. The complete Corleone family saga, covering 80 years, has a running time of nearly 10 hours. Accompanying the "Trilogy" set is the bonus video, "The Godfather Family: A Look Inside," a behind-the-scenes look at the filming and each "Godfather" talent interviews, and screen tests. A companion booklet and photos taken during the filming will keep idle eyes busy during intermissions. Retail price: $149.95.

"The Godfather" appeals to a family audience that desires action and adventure without blood and guts. "The Godfather" appeals to a strictly adult audience. It's a big crowd nonetheless, says Paramount, which seeks different types of collectors.

"The Godfather" films lend themselves to many different configurations and there's always been an abundance of behind-the-scenes footage," says Paramount VP of marketing Michael Arkin. The series is also priced higher than most collector's editions because of the prestige factor. "The Godfather" and "The Godfather, Part II" remain the only original and sequel to win best picture Oscars. The pair won a total of nine Academy Awards.

And there is the running time. "These are long films that more than justify the price," says Arkin. Each movie averages 2 3/4 hours. Paramount will support the release of the "The Godfather" collector's edition with ads in People, Vanity Fair, Premiere, Time, and The New Yorker from mid-May to June. Dealers can choose between two different prepacks available in 16- and 32-unit configurations. A header card on the display store-use. Laserdisc versions will be available from Pioneer Entertainment day and date with the cassette editions.

Paramount Home Video has repackaged "The Godfather" trilogy with a header card dispensing advice on Marlon Brando, whose image will highlight in-store displays, listens to pleas and dispenses advice as Don Corleone in the original "Godfather".

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**A Billboard Reviews & Previews**

**SPOTLIGHT**

**SAVAGE GARDEN**

**PRODUCER:** Claudio Fisher

**RECORDING COMPANY:** RCA

**REVIEW:** Bum

**SUMMARY:** Savage Garden's track record could be compared to a 50-cut pop hit parade. With a single that has hit both the charts and radio playlists, the band has created a buzz that is hard to ignore. The album, which features a mix of pop, rock, and country influences, is a testament to the band's musical talent and ability to connect with fans.

**COUNTRY:** United States

---

**ALBUMS**

**SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of music merit and equivalent Billboard chart potential. **VITAL REISSUES** Releases of albums of special archival, artistic, and commercial interest, and outstanding commercial significance.

**SUPPORT:** Additional releases deemed by the review editors to be of special interest and potential chart impact.

---

**SPOTLIGHT:**

**SAVAGE GARDEN**

The band is known for their catchy melodies and upbeat, feel-good pop rock sound. Their debut album features a mix of pop, rock, and country influences, and it's clear that they've put a lot of thought into creating a sonic landscape that's both refreshing and familiar. The album's smooth production and well-crafted hooks make it a standout in the world of contemporary pop music.

**VITAL REISSUES:**

**THE ROLLING STONES**

The legendary British rock band released their self-titled debut album in 1964, which marked the beginning of their long and illustrious career. The album includes iconic tracks like "Satisfaction," "Time Is On My Side," and "I Can't Get No Satisfaction," and it's now considered a classic of the genre.

---

**NEW AGE**

**VAS**

**REVIEW:** Bum

**SUMMARY:** Vas, otherwise known as Vassula, is a Greek musician who has been producing beautiful, soothing music since the late 1970s. Her music is a perfect blend of ambient, New Age, and spiritual sounds, and it's perfect for relaxation and meditation.

**CLASSICAL**

**CHOPIN**

**REVIEW:** A

**SUMMARY:** The Piano Concertos of Chopin are some of the most beautiful and technically demanding works in the classical repertoire. This recording features the famous Polish composer's music performed by the world-renowned pianist and conductor. It's a must-listen for anyone interested in classical music.

---

**CONTemporary CHRISTIAN**

**EAumen's Call**

**REVIEW:** Bum

**SUMMARY:** Edmen's Call is a contemporary Christian band that has been making a name for itself in the industry. Their latest album features a mix of pop and rock sounds, and it's sure to appeal to fans of all ages. With its catchy hooks and inspiring lyrics, this album is a definite must-listen.

---

**ALBUMS**

**SPOTLIGHT:**

- **Real McCoy**
  - **Producer:** Various
  - **Anita**
  - **Lucas**
  - **Musician**
  - **MCA 11606**
  - **Review:** Bum
  - **Summary:** Real McCoy was a popular R&B group in the late '80s and early '90s, and their debut album, "I Want You," was a huge success. It features catchy, upbeat songs that are sure to get you moving on the dance floor.

---

**CLASSICAL**

- **Chopin**
  - **The Piano Concertos**
  - **Revisited by H. Kojima**
  - **Message: 31453**
  - **Review:** A
  - **Summary:** These concertos are some of the most beloved works in the classical repertoire, and H. Kojima's interpretation is a must-listen for any fan of Chopin's music.
Rich McReady That Just About Covers It
PRODUCERS: Jerry Jemm, Terry Lewis
WRITERS: J. Denver, T. Lewis
PUBLISHERS: MCA 3967

The record's equaling the Midnight Edition's comeback collection, "Home Again," is easily its most appealing offering so far. It is as entrepreneurially multiform-friendly single, too, with its subtle-sweet flotation and soothing, oh-so-sweet sneeze. By way of the Deliverance Bell's lead vocals are a revelation --- who knew that man's mouth had it takes to be such a seductive soul crooner? Now that he's revealed his gift, there doesn't do that a soloing will come along shortly. Until then, feast on this delightful effort, which should transcend its R&B radio roots into the pop and AC arenas.

ZAKIYA
My Love Won't Fade Away
PRODUCER: Rick Rude
WRITERS: J. D. Cummins, R. J. McManus, A. Johnson, S. Hudson
PUBLISHERS: MCA/Mercury/Interscope

Zakia excudes much star power on this sleek jeep-and-craun. She displays a solid phrasing style that helps her alluringly young. A sharp ear will detect subtle shadings of a young Gladys Knight. With time and experience, this intriguing talent should blossom into quite the diva --- and she is on the way with this top-tapper, which is enhanced by an airplay-friendly guest rap by Charisma and well-placed samples of "Playing For Keeps" and "You Better Move On." Once again, Flip it! It slips into the catalog of a major-label artist for its singles sold in the million-plus range. This time, singer-songwriter-producer Joni Markoff has offered a tune from her 1081 album, "Pirates," for reconstitution into a dance music anthem. Junior Vasquez works his magic to give the (do it) house-mix a house-boost to maximum effect, reviving the song into an epic at U.S. "dub" labels Merchandise, Mark Kamines flies in the opposite direction, fasting the song into a dub for the"big room" clubbings that could make the prade at crossover radio.

R & B
The big single from McReady's forthcoming Magazine superphonic Atlantic album boasts solid (but a thin routine-solving) production, and a well-written soulful vocal that is the best part of the record -- McReady's vocal. He sounds a little more mature and very much more than when his debut project, and, if this single is any indication, there could be some things to emerge from his new release.

NEW & NOTEWORTHY

Southpawz 2Wicky
PRODUCERS: Mose-Shirtz, C. Carter, R. Henry, W. Henry
PUBLISHERS: U.S. Radio/Southern Ground

This version of the band's classic rocker is a blend of new and old. The music was recorded this year, and the vocals were cut by the late Ronnie Van Zandt in 1970. It's a questionable move that will split the band's devoted fan base. Half will regard this as a heart-warming tribute, while others will dismiss it as a disrespectful money-making ploy. In a sense, both are absolutely right -- either way, the band has ignored this single. Pick your side.

LAUGHLIN SYNDICATE
Thai Restaurant (3:02)
PRODUCERS: R. White, S. Nelson, V. Winfield
PUBLISHERS: Afterthought, Spot Mix

The release of the band's forthcoming self-titled album, the gloriously medley. "Say Goodbye" is One of Their Best Ever. бюстов los Bandidos, and that's saying something considering the quartet's past achievements in that area. "Stay Cool," "Let's Get Loud" reveals lead sensuality, and its distillation of power-pop verifies its an obvious add for both today's pop charts. And raving "in Miami," (1) single features Mike Shelby's "Cheap Rock" mix, which compresses the album version (the album version (the "live" recording for facili- cate radio sing-alongs) and highlights the guitar solo. Boston's "Yeah," Boston's "Cherry" all hard rocking highlights from "Cheap Trick" and wouldn't have sounded of pace on the classic "Heavy-

MEDESKI, MARTIN & WOOD Bubblehouse (4:17)
PRODUCERS: M.M. & D.L. Wood
WRITERS: M.M. & D.L. Wood
PUBLISHERS: Publican/Trick, WB

"Bubblehouse" is a funky fantasia from groove-jazz artists Medeski, Martin & Wood. The group has announced three fall tours to start on November 1st, at the historic Winterland in San Francisco, and it's been well received and respectedly. All tours are "in the Bubblehouse." One funny and cleverly crafted extra of the group is the "Blacklight"...
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successor will be appointed by David Munns, 1MO senior VP of pop marketing.

“Mike knows better than anyone how a record gets worked around the world,” says Munns, “and he’s brokered the many arguments between repertoire owners and operating companies. He deserves this chance to run a label, develop his team, and be the one who will be tough, adds Munns. “I’ve just started to get to grips with that.”

Among Allen’s initial priorities at Mercury will be the upcoming solo project by Jon Bon Jovi, whose Down Under popularity is long established and latest album, In These Arms, was released in Scotland’s Texas, which exceeded platinum sales (75,000 units) in Australian charts. The album is currently available in the much-anticipated debut of America’s Hansel. He calls Allen “a very bright, young Polycoram executive who is coming through the ranks,” and notes approvingly that “the guy still buys CDs every weekend.”

Irish-born Delaney, meanwhile, stands to gain regional and European experience from his new job. He joined Polycoram’s sales department in Australia in 1988, advancing to label manager and marketing manager slots, then to commercial manager. As Mercury’s managing director, Delaney is credited by Dickson with significant sales achievements for such acts as the Cranberries, Bon Jovi, U2, and Elton John.

Currently, Mercury is represented on the Australian charts by U2, Cake fka Michael Ball, Who, the Black Keys, and G, among others. The company’s year-to-date market share is around the 7.5% level, according to industry sources, who place Polycoram Australia’s overall share just shy of 19% (market leader is Sony Music Entertainment, roughly 21%).

Mercury’s domestic artist roster is “very cool,” states Dickson, “although I wouldn’t say it has been incredible.” But he adds, “it’s more of an alterative label, moving towards the mainstream of the mainstream, without compromising their acts.” These acts include indie-synthetic rocker Dave Graney (an ARIA award winner with a new album due soon, plus jazz-funk的产品 DFG, and folk-world music-slammed trio Tiddas. DFG has gained international releases through Mercury’s worldwide records, while Graney and Tiddas are gold-level acts domestically.

Delaney relocates next month to Polycoram’s Continental Europe offices in London’s London headquarters, where he will report to division president Rick Dobbis. “I’ve felt for some time the need to add a person in the region to the management office who is responsible for overseeing and coordinating our marketing efforts in Europe for U.S. and U.K. product,” says Dobbis. “Someone on our staff not just to work those projects but also to add a professional, highly skilled marketing approach. Tim is that person in a technical sense, as well as in the respect of his experience.”

Delaney will work closely with Polycoram continental Europe marketing VP Monica Marin, his country manager in Europe, and Polycoram’s repertoire. “It’ll be a great combination,” says Dobbis, “and our individual talents will now benefit from the same quality of expertise and experience brought to international as well as European repertoire.”
Las Vegas—Despite the radio industry’s high hopes that digital audio broadcasting (DAB) would soon launch CD-quality music over the airwaves, progress in the initiation of satellite-delivered programming (DARS) and continuing Internet advances have left DAB strapped in the back seat of technological progress.

DAB, which has been an industry buzzword since the beginning of the decade, has long been targeted as the logical leap into the future for radio transmission, with its ability to offer CD-quality sound. However, at the 74th Annual National Assn. of Broadcasters (NAB) Convention here April 5-10—the largest annual worldwide gathering in the industry—it became clear that ongoing political infighting and the failure to develop a working system in the U.S. have now held the technology back to a point where alternative delivery systems seem more promising.

Such holdups in DAB are almost exclusive to the U.S. The technology is sound much of the world, from Europe and Canada to Australia, China, and South Africa, has already been standardized and is in advanced stages of testing. Those notions are primarily utilizing a European-developed system, Eureka-147; a less-robust American made system developed by Washington, D.C.-based WorldSpace (which is also involved in development of DARS) is used in much of the Southern Hemisphere. Both systems utilize the L-band for transmission.

But in America, it is the industry’s mandate to accept only a system that will allow stations to overlap DAB on the same FM frequencies they now use—in-band, on-channel (IBOC). The NAB’s L-band to the system the smoothest transition from analog to digital for broadcasters and consumers.

One of the leading U.S. proponents of such technology is USA Digital Radio (USADR). A partnership of media leader Gannett and the powerful Westinghouse—owner of CBS and Infinity radio stations—USADR continues to aim for a successful IBOC system. The company is backed wholeheartedly by the NAB. But while USARD exhibited its digital system had been the star of the NAB show in recent testing over the last two years revealed an alarming number of transmission flaws, forcing the company to return to the drawing board. A member of USARD teams that it will demo an improved version by 1999.

In addition, among the 10 or so companies showing DAB transmitter prototypes, none loaded U.S. versions on the truck for this year’s NAB show. Even Harris Corp., the one U.S. company traditionally tooting DAB transmitter technology, brought only a unit designed for the European market. In fact, in terms of industry buzz and prominence at the show, DAB fell short over each of the previous years since the early 1990s.

Taking the spotlight now is DARS, which will offer national subscriber-based, CD-quality radio programming with as many as 50 channels of music and variety over mini satellite dishes suited for home and car usage. Within the last month, the service achieved Federal Communications Commission (FCC) approval and successfully endured a costly system auction, which granted DARS licenses to two companies, American Mobile Radio Corp. and CD Radio Inc. (Billboard, April 19).

The two companies have agreed to pay $173 million jointly for the use of spectrum for DARS and have promised operational rollout in three to six years. The service will also likely be a suitable carrier for high-speed data and, at some point in the future, could serve as a tiny in between that the music industry and consumers.

But because of its potential to hinder the industry, the NAB has long held the belief that satellite-based radio would economically impact traditional "terrestrial" local radio stations. In fact, despite that prompted the NAB recently prompted, the NAB glaringly failed to schedule panels at the show dealing specifically with the technology’s surfacing issues or potential impact in the U.S.

In his annual opening address to broadcasters, NAB president Ed Fritts made his sentiments clear on DARS when his only mention of the topic was turned around as a state—(Continued on page 80)

—By Chuck Taylor

DARS Takes Technology Spotlight
Internet Shines, Too; DAB Falls Behind
**Billboard® April 26, 1997**

**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
<th>Album Title/Label</th>
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<tbody>
<tr>
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<td>NEW LIE</td>
<td>PRECIOUS DECEPTION</td>
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<tr>
<td>STIRRING AT THE SUN</td>
<td>THE OFFSPRING</td>
<td>IF YOU COULD SEE ME</td>
</tr>
<tr>
<td>GONE AWAY</td>
<td>QUEENSRYCHE</td>
<td>THE WALLFLOWERS BRINGING DOWN THE HORSE</td>
</tr>
<tr>
<td>SIGN OF THE TIMES</td>
<td>HEART</td>
<td>HEART * HEART</td>
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<tr>
<td>ONE HEADLIGHT</td>
<td>ALICE IN CHAINS</td>
<td>AAH</td>
</tr>
<tr>
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<td>NAKED</td>
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<tr>
<td>KING NOTHING</td>
<td>METALLICA</td>
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<td>NORTH OF THE STREET</td>
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<tr>
<td>LIE TO ME</td>
<td>JONNY D</td>
<td>NAKED</td>
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<tr>
<td>ABUSE ME</td>
<td>SILVAIR</td>
<td>SILVAIR</td>
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<td>TOURIST</td>
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<td>TUMBLE IN THE ROUGH</td>
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<td>FROM THE MEXICAN GATE GATE</td>
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<td>THE FRESHJEN</td>
<td>THE VERVE PIPE</td>
<td>THE VERVE PIPE</td>
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<td>SILVAIR</td>
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<td>BIG HEAD TODD &amp; THE MONSTERS</td>
<td>BEAUTIFUL WORLD revolution</td>
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<tr>
<td>RHINOCEROS</td>
<td>SOUNDGARDEN</td>
<td>DURAN DURAN</td>
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<tr>
<td>DRIVEN</td>
<td>RUSH</td>
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<tr>
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<td>STALE</td>
<td>MAN必然会</td>
<td>ANA</td>
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<td>EXACTLY WHAT YOU WANTED</td>
<td>ATTITUDE</td>
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<tr>
<td>WHERE YOU GET LOVE</td>
<td>MATTHEW B</td>
<td>MATT</td>
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<tr>
<td>NEW↑</td>
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<td>STREET LIGHTS</td>
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<tr>
<td>OUTTAITE (OUTTA MIND)</td>
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<td>CARAVAN</td>
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<tr>
<td>a LONG DECEMBER</td>
<td>COUNTING CROWS</td>
<td>MARRIAGE OF THE SONS</td>
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<td>DESPERATELY WANTING</td>
<td>BETTER THAN EZRA</td>
<td>BETTER THAN EZRA</td>
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**Modern Rock Tracks**

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<td>STARING AT THE SUN</td>
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<td>THE VERVE PIPE</td>
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<td>GYPSY DANCER</td>
<td>SHAME</td>
<td>SHAME</td>
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<td>ONE HEADLIGHT</td>
<td>WALT DISNEY</td>
<td>BRINGING DOWN THE HORSE</td>
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<tr>
<td>YOUR WOMAN</td>
<td>WHITE TOWN</td>
<td>WHITE TOWN</td>
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<tr>
<td>SEMI-CARDED LIFE</td>
<td>THIRD EYE BLIND</td>
<td>THE JOHNSON</td>
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<tr>
<td>GONE AWAY</td>
<td>THE OFFSPRING</td>
<td>THE OFFSPRING</td>
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<tr>
<td>VOLCANO GIRLS</td>
<td>SILVAIR</td>
<td>SILVAIR</td>
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<tr>
<td>THE NEW POLLUTION</td>
<td>BECKET</td>
<td>BECKET</td>
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<tr>
<td>LAKIN'S JUICE</td>
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<td>NAKED</td>
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<td>NO ONE</td>
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<tr>
<td>AIRPOWER</td>
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**No. 1**

**Billboard® April 26, 1997**

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<td>ELECTRIC UX</td>
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<td>BEAUTIFUL WORLD revolution</td>
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<td>SOUNDGARDEN</td>
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<tr>
<td>JUST ANOTHER DAY</td>
<td>JOHN MELLENCAMP</td>
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<td>LIVE TOMORROW</td>
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<tr>
<td>NEW↑</td>
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**HITS! IN TOKIO**

*Week of April 6, 1997*

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<tr>
<td>Don't Speak</td>
<td>No Doubt</td>
<td>Atlantic</td>
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<tr>
<td>That's Not You</td>
<td>Television</td>
<td>RCA</td>
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<tr>
<td>Love Is A Wonderful Thing</td>
<td>Fatima</td>
<td>Warner Bros.</td>
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<tr>
<td>U2</td>
<td>U2</td>
<td>Island</td>
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<tr>
<td>gg</td>
<td>gg</td>
<td>Island</td>
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<tr>
<td>The Shiny People</td>
<td>The Shiny People</td>
<td>Elektra</td>
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<td>The Beautiful Life</td>
<td>The Beautiful Life</td>
<td>Republic</td>
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<tr>
<td>The One</td>
<td>The One</td>
<td>BMG</td>
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<td>The Sun</td>
<td>The Sun</td>
<td>BMG</td>
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<tr>
<td>World's On Fire</td>
<td>World's On Fire</td>
<td>Geffen</td>
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**Billboard 81.3 F-WAVE**

*Station information available at: http://www.americanradiohistory.com/81.3F-WAVE*
Adult Contemporary

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<th>Title</th>
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<tr>
<td>1</td>
<td>ALL BY MYSELF</td>
<td>Celine Dion</td>
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<tr>
<td>2</td>
<td>FOR THE FIRST TIME</td>
<td>Kenny Loggins</td>
</tr>
<tr>
<td>3</td>
<td>UN-BREAK MY HEART</td>
<td>Tony Braxton</td>
</tr>
<tr>
<td>4</td>
<td>I BELIEVE I CAN FLY</td>
<td>R. Kelly</td>
</tr>
<tr>
<td>5</td>
<td>I'LL ALWAYS BE RIGHT THERE</td>
<td>Bryan Adams</td>
</tr>
<tr>
<td>6</td>
<td>YOU WERE MEANT FOR ME</td>
<td>Jewel</td>
</tr>
<tr>
<td>7</td>
<td>VALENTINE</td>
<td>Jim Brickman with Martina McBride</td>
</tr>
<tr>
<td>8</td>
<td>IT'S IN YOUR EYES</td>
<td>Phil Collins</td>
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<tr>
<td>9</td>
<td>WHEN LOVE IS A WOMAN COLUMBUS TALE</td>
<td>Journey</td>
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<tr>
<td>10</td>
<td>I BELIEVE IN YOU AND ME</td>
<td>Whitney Houston</td>
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<td>11</td>
<td>EVERY TIME I CLOSE MY EYES</td>
<td>Babyface</td>
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<td>12</td>
<td>IF HE SHOULD BREAK YOUR HEART</td>
<td>Journey</td>
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<tr>
<td>13</td>
<td>IF TOMORROW NEVER COMES</td>
<td>Joost</td>
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<td>14</td>
<td>HERE IN MY HEART</td>
<td>Chicago</td>
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<td>15</td>
<td>I DON'T WANT TO FACE BURNING BAG</td>
<td>Toni Braxton</td>
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Adult Top 40

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<td>Jewel</td>
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<td>No Doubt</td>
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<tr>
<td>3</td>
<td>BARELY BREATHING</td>
<td>Duncan Sheik</td>
</tr>
<tr>
<td>4</td>
<td>EVERYDAY IS A WINNING ROAD</td>
<td>Sheryl Crow</td>
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<td>5</td>
<td>ONE HEADLIGHT</td>
<td>The Wallflowers</td>
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<tr>
<td>6</td>
<td>WHERE HAVE ALL THE COWBOYS GONE?</td>
<td>Pau Cola</td>
</tr>
<tr>
<td>7</td>
<td>LOVEFOOL</td>
<td>The Cardigans</td>
</tr>
<tr>
<td>8</td>
<td>I WANT YOU</td>
<td>Savage Garden</td>
</tr>
<tr>
<td>9</td>
<td>WHEN YOU'RE HOME</td>
<td>Shawn Colvin</td>
</tr>
<tr>
<td>10</td>
<td>A LONG DECEMBER</td>
<td>Counting Crows</td>
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<td>11</td>
<td>I Go Blind</td>
<td>The Blowfish</td>
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<tr>
<td>12</td>
<td>UN-BREAK MY HEART</td>
<td>Tony Braxton</td>
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<tr>
<td>13</td>
<td>ELEGANTLY WASTED</td>
<td>Inxs</td>
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<tr>
<td>14</td>
<td>SECRET GARDEN</td>
<td>Bruce Springsteen</td>
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<td>STARING AT THE SUN</td>
<td>U2</td>
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<td>16</td>
<td>COUNTING BLUE CARS</td>
<td>Dishwall</td>
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<td>17</td>
<td>HEAD OVER FEET</td>
<td>Alain's Morissette</td>
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<td>ALL BY MYSELF</td>
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<td>19</td>
<td>JUNK THAT'S GOOD FOR FRIDAY DAY</td>
<td>John Mellencamp</td>
</tr>
<tr>
<td>20</td>
<td>IF IT MAKES YOU HAPPY</td>
<td>Sheryl Crow</td>
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DARS TAKES TECHNOLOGY SPOTLIGHT (Continued from page 79)

According to NAB senior VP Richard Ducey, the Internet will become particularly attractive because of its inability to offer not only worldwide broadcasting, but data broadcasting, multiple program feeds, broadcast data types, and software services, among others. "We will also take advantage of the technologies to create new services and revenue opportunities," he said.

Ducey, discussing its impact on both radio and television, predicted that the marriage of Internet and broadcasting will in no way hurt current radio listening or television watching habits. "Audiences organize much of their lives right now around real-time broadcasting. They love it and spend thousands of hours of their lives each year prov- ing it," he said. "With digital broadcasting, we can enrich and expand on this experience, and develop new businesses."

In a subsequent session on radio's utilization of the Net, Miles spelled out ways to complement a station's existing on-air signal with the Internet. E-mail direct promotions to alert listeners about programs/events the station is offering; place text and graphics that match the feel of the station's format

Radio Programming

CONVENTION CAPSULES (Continued from page 78)

IRRESISTIBLE INTERVENTION: In his annual address before show participants, NAB president Eddie Fritts stressed that the organization's primary goal for the year is keeping government out of the broadcasting industry's business. "One has to ask, why is it so irresistible for the governing elite to try to impose their will on the entire populace? Probably because most people ignore them. So now they want to commandeer broadcasting to solve all the problems on which they've dropped the ball."

PIECE OF THE ME: Both Westinghouse chairman/keynote speaker Michael Jordan and NAB president Gary Fries agreed that the time has come for radio to go to battle for newspaper revenue. Due to radio consolidation following passage of the 1996 Telecommunications Act, group owners are "finding opportunities to offer stronger advertising packages and to create and attract more sophisticated radio programming," Jordan said. "For the first time, radio has an opportunity to take significant market share from newspapers in local markets," noted Fries. "We cannot grow if we're competing against other radio stations. If we're going to take advantage of industry advancement, we must work against other competitive media."

That's Entertainment. At the Entertainment Radio Network's (ERN) fourth annual Country Radio Music Awards in Nashville last month, more than 2.5 million potential listeners tuned in. Above, from left, Neal McCoy, Gary Chapman, and James Sonamy hang out backstage, while below, Legend Award winner Tom T. Hall strikes a pose with Mike Flower of ERN, artist Bryan White, and Dana Miller, CEO of ERN.
While Change Is Certain, Local Radio Has Little To Fear From Satellite DARS

by Chuck Taylor

There is much talk of a death knell for traditional radio, the belief being that the advent of digital satellite radio and the Internet promises even the smallest radio companies will face a competitive struggle for survival.

First, I must say that digital radio, which is likely to become a reality in the near future, is not a death knell for the traditional radio. It is a new and exciting medium that will add to the existing ones. Second, the Internet is not a threat to traditional radio but an addition to it.

The implementation of digital radio around the rest of the globe.

In the meantime, the NAB has continually spent its money and held meetings to try to stop the DARS service. The NAB is now seeking to destroy the DARS because of its alleged potential to destroy the profits of the local radio stations.

The NAB, with a straight face, has staunchly insisted that the FCC block the progression of a new audio service in the U.S. to protect the status quo.

Are you still believing that digital radio will ruin the newspaper industry because of its instant-instant capabilities. Yet still see more newspapers than Walla- nans on the subway every morning. Television stations believe cable TV would lead to their demise and fought hard to prevent its widespread. Today, they are still mandating must-carry rules, local stations are currently benefiting from the cable industry. And in both cases, the newspaper, television, and radio industries are seemingly impacted and saw an increase in competition, they have continued to try to devise new competitive strategies.

Perhaps I have more confidence in the radio programming I hear than the NAB because I firmly believe that radio will continue to maintain its standing as a vital element of American life, from favored market personalitites, local weather, news, and traffic to concert calendars and local advertising. Plain and simple, today's radio is a daily part of the thousands of communities served by traditional radio.

What I find ironic is that the NAB's focal theme about radio's greatest strengths is one that Radio, Local is better. As a national service, DARS is not designed to replace traditional radio's role as an effective program network, but it augments the box extends further because while the NAB scores national programming, the audience is left with no choice but to curb the syndication of—or the revenues that accompany—such radio giants as Howard Stern and Rush Limbaugh, two uniparadigm national radio personalities.

In addition, DARS will be a sub-servicing service of the larger terrestrial radio company. AM and FM are currently relying free, giving radio an inherent advantage. There will also be the burden of having to buy new consumers to reach the DARS, which are estimated to cost about $150 million more than traditional radio, at least in cars. The accompanying costs of these satellite dish will probably cost less than $20.

While these costs are far from prohibitive, the situation is one that can actually benefit from the rural consumer's stance on the part of consumers. With this in mind, I think it's clear that satellite radio will require a significant roll-out period before it will be able to compete with, and a whisper beside traditional radio service.

The argument that DARS will hurt small markets because of already slim margin profits is a valid anti-argument. But radio in those regions is traditionally more locally oriented, offering tailored programming and viewpoints in line with local values and issues. In other words, rural listeners have a very rich and diverse programming. The stations of small in markets only today those formats promising the greatest audience are likely to be brought in and serve for the smaller advertisers. As usual, DARS, which could deliver up to 50 channels, those listeners, for the first time, will have a rich selection of choices.

Think heaven (and the satellite sig- nals up there) the FCC recognizes the promise and practicality of such.

While the NAB has bombarded the FCC with criticisms, it has maintained a hands-off stance over the Internet. The obvious: Radio station World Wide Web sites, that is, internet radio stations.

The unanswered: Once quality audio becomes a reality on the internet, the only thing you can do is listen to music. The Internet is, of course, important. However, the question of whether there is a niche market for Internet radio is still open. The Internet radio stations still need to find the right niche market.

In general, DARS is excited about the current crop of releases available to radio. "So many records are out on CD," says Vice President Tom Lipinski. "You can't take your pick as to which ones to play and go on."
Gaylord CEOTo Retire; VH1 Show Helps Save The Music

GAYLORD EXECUTIVES Gaylord Entertainment CEO/President E.W. Wendell has announced his intention to retire May 1. Gaylord COO Terry E. London, a company veteran who has been with Gaylord and its previous incarnations, including Opryland USA, for 47 years, will replace Wendell.

Gaylord recently sold TNN and CMT to Westinghouse/CBS, but still retains ownership in many music ventures, including CMT International, Christian clip program Z Music Television, and Grand Ole Opry.

VH1 HONORS VH1’s annual charity event “VH1 Honors” hosted by the Oprah Winfrey Foundation on Wednesday evening was the surprise appearance of George Michael, who joined Stevie Wonder for an impressive version of “Living For The City.”

Other memorable performances included the “Holy Roving," Diana Ross and Chaka Khan’s “Higher Love,” and James Taylor’s “Shower The People.” The show’s conclusion was marked with an anticlimactic and somewhat belated medley of “Take Me With U” and “Raspberry Beret.”

Other performers on the show included Celine Dion, Sheryl Crow, the Wallflowers, Lenny Kravitz, and Emmylou Harris.

“The Nancy” star Fran Drescher was surprisingly good as the event’s host, despite some industry skepticism about her ability to carry the entire evening. Drescher’s infamous nasal laugh was kept to a minimum, which helped to silence the concerns ofjaded attendees.

The channel and its president, John Sykes, should be commended for giving something back to the communities in which VH1 airs. The event raised $160,000 for VH1’s new Save the Music program. The money will be used to purchase musical instruments for public school systems.

Playstation Music Video: Sony Computer Entertainment America is bringing music videos from select Sony acts to some owners of its PlayStation game video system. The debut issue of Sony’s new CD- Disc, featuring 20 songs from various artists, undergirds two complete full-screen music videos by Sony label artists. However, the clips are cut so tight in the disc and can be obtained only when gamers discover the correct programming on the discs to press on their game controller. The quarterly electronic magazine detailed in late March and was mailed direct to PlayStation owners who filled out their registration cards.

Bandstand Days: The long-running television series “American Bandstand” is the subject of a recent documentary, “Bandstand Days,” which will begin airing June 30 on select PBS stations. The special marks the 45th anniversary of the series, which influenced music, fashion, and teen fads from the ’50s through the ’80s. “Bandstand Days” will feature classic clips from the program, as well as interviews with many of its original dancers.

Quick Cuts: The Gospel Music Association is readying the second annual Christian Music Video Seminar to be held Sunday (28) through Thursday (24) in Nashville. The event includes several panels of interest to Christian music video programmers, producers, and promotion executives, including “The Business Of Ministry And Music Video” and “Music Video And Youth.” Contact Brentwood Broadstreet at 615-240-0800 for registration information...Arvada, Cola-based music production group “Blaze Alley TV” recently celebrated its fifth anniversary...VH1 is airing repeats of the music series “The Midnight Special,” which originally aired freeway from 1973-1981. The program airs Mondays and Thursdays at 9 p.m., with repeats at midnight, as well as Saturdays at midnight and Sundays at 8 p.m....Johns + Gorman Films/Music Video has signed directors Ralph Ziman, George Dougarter, and Todd Levin.

Los Angeles: Norwood Weeks was the eye behind “Battle of Who Could Care Less” by Ben Foldes Five. The clip was produced by Dolly Parton’s “Peace Train” video, with a work of director Claudio Cicone (Madonna’s brother) for Bedford Falis. Michelle Abbot produced; George Scali directed photography.

New York: Satellite Films director Chris Applebaum was the eye behind the clip “Sink To The Bottom” by Fountains Of Wayne. Adam Stern produced, while Angel Decca directed photography.

Beverly Hills: Reverber’s “Co-Coward” video was the work of director Scott Marshall; Tara Goss produced.

Nashville: The video for “I Need You” by Trisha Yearwood was the work of Gerry Wensinger directed production for Planet Pictures Inc.

”Joe Diffie’s “This Is Your Brain” clip was directed by Roger Pistole for Studio Productions.

Production notes

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DON'T MISS
The Most Star Studded Event in the Latin Music Industry

Billboard Latin Music Awards
April 30, 1997
hosted by DAISY FUENTES

THE GUSMAN CENTER FOR THE PERFORMING ARTS
174 E. FLAGLER STREET, MIAMI
APRIL 30TH - 7:00PM

SPECIAL AWARD PRESENTATIONS: HERB ALPERT, JOSÉ JOSÉ, EMMANUEL
LIVE PERFORMANCES BY HERB ALPERT, ROBI ROSA & LA TROPA F.

The awards show will be the finale of Billboard's 8th Annual International Latin Music Conference, 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.
BGCM, AOL DEAL PUTS SOFTWARE ON RELEASES

(Continued from page 6)

BGM, AOL DEAL PUTS SOFTWARE ON RELEASES

(Continued from page 6)

OFFENSIVE LYRICS

(Continued from page 6)
SOURCE-TAGGING SUIT SETTLED OUT OF COURT
(Continued from page 1)

retail trade group the National Assn. of Recording Merchandisers (NARM), which was sparked by NARM's recommendation of an acoustic-magnetic technology for tagging. Checkpoint's competing anti-theft system, used by Target and several other retailers, is based on radio frequency technology.

As part of the settlement, NARM sent a letter to the head of the six major music distribution companies requesting that they meet with Target to discuss its concerns (Billboard Bulletin, April 15).

NARM also urged the manufacturers to begin placing on CDs tags supplied by Sensormatic Electronicsonly the technology the trade association recommended in 1993—for shipments to retailers that use that system.

Pam Horowitz, president of NARM, says, "We really want both these things. We're hopeful the record companies will put some energy into both projects at the same time. They've done a lot of work already—field-testing acoustic-magnetic. We're hopeful they can go back to those efforts."

For the first time, NARM is backing away from its advocacy of a single technology standard and asking music vendors to consider the possibility of applying more than one kind of tag on CDs. In its letter to the music distributors, NARM says, "The purpose of the meeting will be to let Target executives discuss with you the concept of multiple tags or tagging of music products, specifically with the radio frequency technology."

Horowitz says, "Everybody's gone under the assumption that multiple inventories just weren't feasible. It was accepted as fact. What Target said to us was that is a lot of business first looked at this notion in 1985-86. In the last few years, a lot of companies in a lot of industries have faced the same situation differrent powerful retailers buying the same product from the same vendors but using different EAS radio frequency systems—and have found ways to deal with it."

Target executives declined comment. A spokeswoman says, "At this point they're really not comfortable discussing plans, how we're going to proceed."

Although the music distributors are amenable to meeting with Target, they are far from being committed to multiple tagging. This procedure, which is common in other industries, could mean applying more than one tag on a CD or installing one kind of tag on one batch of CDs and another type of tag on a different batch, depending on the form of EAS a retail account uses. Music executives have generally been unenthusiastic about either method because of the costs involved and possible inventory management problems.

Russ Bach, president of EMI Music Distribution, says, "We're available and willing to discuss it with Target. But I'm not moving machines in tomorrow to start this. It's only fair we really look into the whole situation before making a decision."

Jim Caparro, president of PolyGram Group Distribution (PGD), says, "NARM has put forth a number of alternative considerations, all of which have to be reviewed and analyzed from an operational and financial perspective. Finding a cute solution is not in anyone's best interest. We're not going to have a quick fix and then the wrong solution."

PGD was the only music company to start source-tagging. It was shipping CDs with Sensormatic tags last summer until it was slapped with the same lawsuit that Target and Checkpoint filed against NARM. PGD agreed to stop tagging product, and the suit against it was dropped.

Caparro says, "We believe [NARM's] criteria were right. The solution NARM arrived at is right. We're horrified disappointed that the threat of a lawsuit by one retailer brought the issue to where it is today."

The two major electronic security companies take different views of the outcome of the lawsuit and the prospects for source-tagging in the music business.

Your CD. Your baby. You're not going to trust just anyone to duplicate and deliver, are you? Except maybe someone who's spent 14 years managing projects and meeting deadlines.

Someone with competitive prices, one of the lowest error rates in the industry and an international award to prove it.

For details call 1-800-MEGASOFT (634-2763) and ask about our unique packaging solutions. Visit us on the Web at http://www.megasoft.com/cd/audio.html.
"The Producers: The Man Behind the Classic"

(Continued from page 1)

get you it, flaunt it!"; "It's only a flesh wound, lambchop!"; "Money is honey!"; "I'm wearing a cardboard belt!"; "You getting my drift?"; "He who hesitates is poor!"; "Don't be stupid, be a smartie, come and join the baaad times!"; and "You have exactly 10 seconds to change that look of disgusting pity into one of enormous respect!" The wail of oddball aphorisms usually culminates in the spontaneous cantillation of a couplet from the movie's signature song: "Springtime in Hitler and Germany! Winter for Poland and France!"

What's being declared, of course, is a much-undervalued movie classic that has long since outgrown its cult. Cited as a "Trashed Treasure" in the recent book "The Critics Were Wrong: Magnified Movie Reviews And Film Criticism Gone Awry" (Citadel Press, 1996), "The Producers" is now a family presence on most screen comedy "10 best" lists.

The basic plot of "The Producers" concerns Max Bialystock (portrayed by amiable actor Zero Mostel), an aging, amiable unscrupulous Broadway producer still coasting on the chance achievements of his salad days. Bialystock is stuffing dust in a dingy office-billet just a short stubble off Shubert Alley. Bialystock spends his time reading Shakespearean dialogues in order to bilk them out of financing for his nonexistent stage project. Bialystock's shady interludes are only occasionally interrupted by visits from a rent-collecting landlord, an hastily scheduled tryout, or the periodic arrival of pesky bookkeepers. On the fatal afternoon when all those forces converge, the physically, morally, and finally overtaxed Bialystock is forced to confront the imminent collapse of his effy enterprise.

Leopold Bloom, a neurotically repressed accountant (embodied by a wild-haired, bug-eyed, young Gene Wilder), quickly grasps the depths of Bialystock's professional rat hole, permitting himself the guilty mischievous observation that, for a man in Bialystock's straits, redemption from total ruin is "simply a matter of creative accounting."

How so? Bialystock imperturbs.

"We were certain that the show would fail," Bloom replies, "a man could make a fortune. Let's assume just for the moment that you are a dishonest man.

"Assume away," Bialystock encourages.

"You simply raise more money than you really need," says Bloom. "If you were a really bold criminal... you could have raised a million dollars, put on a $60,000 flop, and kept the rest."

"But what if the play's a hit?" Bialystock asks.

"Well, then you go to jail," Bloom assures. "See, once the play's a hit, you have to pay off all the backers, and with so much money there will never be enough profits to go around."

"In order for this scheme to work," Bialystock surmises, "we have to find a sure-fire flop!"

Thus is implanted the nefarious notion of degrading the world's worst musical in Broadway history, penned by the lousiest hack playwright in Columbia, guided by the most talentless director in the world. A casting call (i.e., Roger Debriss, played by Christopher Hewett—"He's the only director," Bialystock boasts, "who plays close on the first day of rehearsals!") and starring the deluded drogs of the theater world's rank unemployables (Dick Shawn portraying an inexplicably hippie-dippy Hitler with an effeminate redneck streak). The plot of the misadventure is to be absorbed via Bialystock and Bloom's subterfuge of selling some 250,000 tickets to the production for $1 each.

Riffling through Bialystock's private atheism, a hustler-shake soiled script in search of an inadequate dramatic structure, the two discover literary unkindnesses in the overmuch manuscript of a West Village farce, "Franz Leibniz" (portrayed by Kenneth Mars, whose homage to his beloved Führer is titled "Springtime For Hitler: A Gay Romp With Adolph and Eva at Berchtesgaden." How, Bialystock and Bloom exult, can they fail to fail with such a "disastrous" shower of an outrage for a "thespian fodder"?!

Yet they do, simply because "Springtime For Hitler" is too sublimely amusing an object to be ignored. Characterized by the jaw-droppingly tasteless goose-step choreography of its Busy Berkeley-esque dance routines, the show that dares celebrate "Hitler with a song in his heart" becomes an unqualified hit and is eventually turned into a swingin' producers in the slammmer.

No mere synopsis of "The Producers" does justice to the experience of the film itself, whose proceedings are so crammed with brush quips, boorish naughtiness, and other sheerly photographic exploitation that even a few cinema romps that proves far more hilarious on the 12th or 24th shot! It is one of a marooned film that offers so much that it seems to be a single motion picture. Without any doubt, Mel Brooks displays true genius in weaving together tragedy-comedy-comedy-tragedy-pity, fear, hysteria, schizophrenia, inspired madness, and a large dose of lunacy with sheer magic. The casting was perfect. Those of us who have seen this film and understand it have experienced a phenomenon which occurs only once in a lifetime.

For those who didn't understand it, The New York Times review on its release May 22, 1967, by Renata Adler mirrored the enormous critical perplexity toward the blunter aspects of the film's baroque style. "Some of its films, if the disaster is not combined in a single motion picture. Without any doubt, Mel Brooks displays true genius in weaving together tragedy-comedy-comedy-tragedy-pity, fear, hysteria, schizophrenia, inspired madness, and a large dose of lunacy with sheer magic. The casting was perfect. Those of us who have seen this film and understand it have experienced a phenomenon which occurs only once in a lifetime."

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"Delightful" is certainly the word to describe "The Producers," whose cinematic trick took the audience "into the heights of deranged laughter," according to the Village Voice.

For if there is a certain sense of deranged laughter, there is also a profound sense of human beings transfigured by the power of laughter and the darkness of despair. The film is a testament to the power of laughter to heal the broken heart and to restore the spirit to life.

Bloom surmises, "We have to find a sure-fire flop!"

Eleanor Roosevelt and Glazier present a $100,000 check for cancer research to Dr. William Gardner, top. Poster for "The Eleanor Roosevelt Story," 1965, below.

LOVE AND AMBIVALENCE

There are many others who owe inspirational debts to the movie's producer, Mel Brooks, whose cinematic trick took the audience "into the heights of deranged laughter," according to the Village Voice.

"The Producers," whose cinematic trick took the audience "into the heights of deranged laughter," according to the Village Voice.

Odyness and John Cassavetes for "Faces."

As we approach the 30th anniversary of the fateful day (May 22, 1967) that shooting started in New York on a film project that no participant really ever felt confident would be released, it seems only fair that the man most responsible for making that cockamamie dream a reality should be permitted to offer his own untold account of the production that became "The Producers."

"A lot of people had turned me down," recalls Brooks. "Sidney, I'd say, was the only one who did it and I really owe that guy a lot.

Glazer and Jacqueline Kennedy attending the premiere of "The Eleanor Roosevelt Story" in 1965 at New York's Cinema Rendezvous Theater.
GLAZIER: raising the money to produce the film. He worked hard, and he never gave up. He was a man of great determination and persistence.

As for the film itself, it was a masterpiece. Glazer's direction was superb, and the performances were outstanding. The film was a tribute to the memory of those who had lost their lives in the war.

The film was released in 1943, and it quickly became a hit. It won several awards, including an Academy Award for Best Documentary Feature. Glazer was thrilled with the response and felt that the film had helped to raise public awareness of the sacrifices made by the soldiers and their families.

In the years that followed, Glazer continued to work on films, but he never quite matched the success of "The War Brides." He remained a respected figure in the film industry, but he was never able to recapture the magic of that first film.

In 1949, Glazer was diagnosed with cancer, and he passed away the following year. He was only 52 years old. His family and friends were devastated by his loss, and they mourned his passing for many years.

Glazer's legacy lives on through his work, and his films continue to be cherished by those who appreciate the power of documentary filmmaking. His work is a testament to the importance of telling stories and preserving history for future generations.
Alfa from never had sis, finished create he Sidney near chair, went Hitler. Maybe it was copped ing collaborated Brooks was an Broke was an \"it\" says Brooks. \"I made a Killing by \"Springtime For Hitler\" premiere who were coming stunned during the \"Hitler\" they had 11 people on the sidewalk and my talent was making excuses, but Sidney ran around the theater district and \"The Lion\" said Brooks. 10 years never would happen after all. But Sidney didn\'t agree; he never quit.

When it came time to accept his screenwriting Oscar for \"The Producers,\" at April 69 ceremonies at the Dorothy Chandler Pavilion in Los Angeles, Brooks was as humble, grateful, and taciturn as an embattled comic idealist could manage. Talk- ing about his friendship with Mel Brooks, which was born in \"The Comedy of the Century,\" Rickles and Frank Sinatra, Brooks announced, \"I\'ll just say what in my heart. We like each other, and we like each other.\" Glazier, meanwhile, continued believing in Brooks. \"Incredibly,\" Brooks says, \"he went out during the early 80s and \"The Producers\" and raised another $500,000 for me to go to Yugoslavia to make my next script, \"The Twelve Chairs,\" an arthouse comedy about early Soviet history! No one else could have ever done that.\" Indeed, Glazier roared onward as if \"The Muppet\" was still a roaring success, and the \"Muppet\" was poised to star in \"The Great Muppet Caper\" movie a dependable hotel/bus diversion.

And sometimes unsolicited public reactions to \"The Producers\" combine the personal and the professional in ways only Glazier could have made possible. For instance, in March of this year, while having dinner at the fashionable Indochine restaurant in West Hollywood, Calif., Glazier was recognized by actor Harvey Keitel, who introduced himself.

Keitel explained that back in the summer of 1967, while a starving unknown actor in New York, he\'d been an extra for \"The Producers,\" and Glazier had made possible. For instance, in March of this year, while having dinner at the fashionable Indochine restaurant in West Hollywood, Calif., Glazier was recognized by actor Harvey Keitel, who introduced himself.

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SINGLES SALES, CONTINUED: As noted in the last two Hot 100 Spotlights, fewer retail singles have been getting airplay than past. I asked several national singles sales directors to shoot light on some of the reasons why. Speaking under the condition of anonymity, all the sales representatives contacted for this piece said that the practice of deep discounts is the No. 1 reason consumers are not buying singles in scaled back. Essentially, labels don't make a lot of money off singles, and when you take into account the extra expense of paying retail accounts program fees to put titles on sale, combined with issuing full credit for excess stock, the category becomes a bigger money drain.

Another reason fewer singles are being scheduled is the belief that they cannibalize album sales. This view is somewhat supported by a survey recently conducted by Strategic Record Research. Of the respondents that recently purchased a single, 84% said they would have bought the album if the single was not available. When you consider that the list price for an album on CD is $16.98 and the CD single is $3.49, clearly there is more profit to be earned from albums. If you believe that singles hurt album sales, please note that this issue Paula Cole's I'mago album "This Fire" (No. 39 on the Billboard 200) posted a 29% gain, while her single "Where Have All The Cowboys Gone?" (No. 20 for singles) moved 36% at retail.

One such director says timing is another reason that there appears to be fewer commercial singles. Many singles do not hit retail until one or two months after the song's release to radio and video outlets, a play to score better chart debuts. In an effort to enhance value for consumers, many configurations now include live edits, non-album cuts, and enhanced CD screen savers. For example, when the commercial single of Spice Girls' "Say You'll Be There" (Virgin) goes to retail May 6, it will include the non-album cut "Take Me Home."

THE SECOND TIME AROUND: Depending on your perspective, remakes can be perceived two ways: as a creative songout or as a testament to the enduring quality of a song. There are five straight-ahead remakes on the Hot 100 at Nos. 7, 9, 50, 88, and 84. If you use a liberal definition of remake, we could have to include seven rap singles that rely heavily upon the melody and lyric from another recording. These titles are at Nos. 11, 29, 40, 42, 82, and 85. How did the original songs perform on the Hot 100 when they were released? Celine Dion has introduced Eric Carmen's "All By Myself" to a new generation of music lovers. The original stalled at No. 2 on the Hot 100. Chicago's "Hard To Say I'm Sorry" enjoyed two weeks atop the Hot 100 in 1982. Garth Brook's never released "If Tomorrow Never Comes" as a retail single, so it never charted on the Hot 100; however, Joe's version at No. 59 is the first time the song has reached the chart. There have been several versions of "Don't Cry For Me Argentina" but only one charted before Madonna's remake, a disco version by Festival, which peaked at No. 72 in 1981.

With one exception, these remakes have been successful. The exception is Sea's cover of "Fly Like An Eagle" stalled at No. 10, while Steve Miller's version reached No. 2 in 1977. However, of all the remakes currently on the Hot 100, Madonna's version is the only one to perform better on the chart than the original.

BUBBLING UNDER THE HOT 100 SINGLES

A&M TO BOW SOUNDS OF BLACKNESS' LATEST

Commentary (Continued from page 4)

CDs April 9 for in-store play.

The Jones house format "walls" might prevent the message from crossing over to mainstream radio, the print campaign will include the single and mainstream magazines. A story on the act is scheduled to run in USA Today, and a performance on a major TV morning show is in the works. The act has also been invited to the June/July issue of Vibe magazine as part of the label's "Urban Radio Sampler," which plans for the Day of Universal Healing have not yet been developed internationally, but the single was made available to A&M's current radio panel and a major campaign, 24 Sounds Of Blackness is scheduled to tour Japan in July.

A&M is also making "Time For Healing" available through Christian mail-order catalogs.

100,000 Bulgarian CDs were seized in the Netherlands—just a small fraction of the country's almost totally illegal recording industry. In addition, over 20 million units. And best-selling Italian repertoire, pirated at virtually no cost but extremely high in quality, is paying the price. "Three Days Against Piracy," therefore, carried a vital international, as well as domestic, message. A&M offers to protect their own international interests by adopting aggressive trade practices against piracy abroad. The European Union, the U.S., has strong trade instruments and immense foreign influence. Its disposal to exert pressure on countries like Bulgaria to meet its international copyright obligations. Italy has a leading role to play in making sure they are used to maximum effect.
THE BILLBOARD 200

AUGUST 20, 1998

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PRODUCED BY THE BILLBOARD 200.

**THE NOTORIOUS B.I.G.**

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**SOUNDTRACK**

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**THE HOMBRE**

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**THE GARDIANS**

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**CARRY ON**

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**JOY RIDE**

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**THE CHIEF**

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**THE CHIEF**

92.
Every 60 Seconds, Someone In America Succumbs To Leukemia, Cancer, or AIDS.

Shocking.
Over half a million cancer or AIDS-related deaths are expected to occur this year...1,500 victims each and every day...with one out of every 4 deaths in America attributable to these dreaded diseases.
And we are all at risk.
In the U.S., 1 of every 2 men and 1 of every 3 women will face cancer during his or her lifetime. A truly sobering statistic.
Right now, The T.J. Martell Foundation needs your help more than ever.
Because every minute counts.
We're All Part Of The Cure.

Please join us:
Thursday, May 8, 1997
The T.J. Martell Foundation
For Leukemia, Cancer & AIDS Research
1997 Humanitarian Award Dinner

Guest Of Honor
David R. Gelew
Chairman, Epic Records Group

The New York Hilton
New York City
Reception 6:30 PM
Dinner 8:00 PM

Emcee
Gloria Estefan

Presenter
Mariah Carey

Entertainment
Celine Dion

For tickets or more information please contact Muriel Max 212-245-1818
http://www.tjmartellfoundation.org

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Link your station to the event. Contact Aaron Foreman at Epic Records 310-449-2057 or visit our website at:
http://streammedia.com/auctionline/
Hosten & Guynn Assume New Positions At Airplay Monitor

Hosten Hosten and Jon Guynn have been named to new senior positions on the Airplay Monitors by Howard Lander, president of the Billboard Music Group. Hosten, who left his post as director of radio and charts for Broadcast Data Systems (BDS) in 1997, has been named Airplay Moni-
tor editor in chief, responsible for editorial content in the four editions of Airplay Monitor. Hosten, a five-year veteran of BDS, worked his way up from administrative assistant to BDS administra-
tor before being named to his present post two years ago. Before joining BDS, he majored in public administration at John Jay College of the City University of New York.

Hosten has served as BDS chief liaison with the Airplay Monitor publications and was responsible for dramatically increasing the number of monitored stations in several formats. In his new capaci-
ty, he will be responsible, in part, for creating a greater synergy be-
tween the two organizations. Hosten will work with Airplay Monitor editor Sean Ross, the Airplay Monitor managing editors and chart man-
agers to create a greater focus on the BDS information that is at the heart of Airplay Monitor.

Guynn, currently national adver-
sing manager for the Air-
play Monitors, is promoted to general manager. He re-
tains his sales duties while assum-
ing the responsibility for Airplay Monitor business operations, including production, marketing, fi-
ance, and circulation.

A graduate of Bowling Green State University, Guynn interned at The Cleveland News-Herald before joining Billboard in May 1989 as advertising sales representative, based in New York. He relocated to Los Angeles in 1992, when he was named West Coast advertising sales man-
ing manager. He became Airplay Monitor's first full-time employee when he was named national adver-
sing manager in 1995.

Both positions take effect May 5 and report to Lander, who also serves as publisher of Billboard.

"This reorganization ensures the Monitor publications of enthusiastic and talented leadership that will enable us to continue growing this important operating division of the Music Group," Lander said.

Tongues Wag Over 'Kiss' Bio

"Kiss & Sell: The Making of a Su-
pergroup" is an eyewitness account of the rise and decline of the '70s most iconic rock band. Author C.K. Lendt spent 12 years on the road with the mysteri-
ous rock group. This tell-all offers a behind-the-scenes look at the lifestyles and indulgences of perhaps the wildest rock band ever. These pages de-
scribe in graphic detail the on-the-road antics of Gene Simmons and Paul Stan-
ley, who never met a groupie they didn't like, and Peter Criss and Ace Frehley, whose hard drinking and excessive lifestyles eventually ended their time with Kiss.

Lendt's first assignment out of grad school was to represent Kiss on the road. He had no idea that he would learn the ins and outs of the legendary underworld of sex, drugs and rock and roll. From New York to Los Angeles, Australia to

International Latin Music Conference & Awards

Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Awards

Chicago Marriott Downtown, Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997

1997 Annual Billboard Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

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Can't Hold The Notorious Down

THE BAD BOY LABEL has a lock on the top two posi-
tions on the Hot 100, as "Can't Nobody Hold Me Down" by Puff Daddy (Featuring Mase) remains No. 1 for a sixth time, and "Hypnotize" by the late Notorious B.I.G., enters the chart at No. 2. That gives Sean "Puffy" Combs writing and producing credits on the top two singles. While some writers and producers have held down the top two spots, it's rare when one person has written and produced the top two. Jim Steinman did it the week of Oct. 18, 1983, with double credits on Bonnie Tyler's "Total Eclipse Of The Heart" and Air-

Supply's "Making Love Out Of Nothing At All." Barry, Robin, and Maurice Gibb wrote and produced "Night Fever" and "Stayin' Alive," which were No. 1 and 2 the same week.

"Hypnotize" is only the second single in Hot 100 history to debut at No. 2. The first was "The Crossroads" by Bone Thugs-N-Harmony. When that single went to No. 1 in its second week, it tied the Beatles' "Can't Buy Me Love" as the fastest-rising chart-topper of the rock era, outside of singles that entered at No. 1. If Puff Daddy tops the Hot 100 next week, "Hypnotize" will join "Can't Buy Me Love" and "Tha Crossroads" as the singles that took the quickest leaps to pole position.

The Notorious B.I.G. has two singles debuting on the chart this week, as "Stop The Gunfight" (Def Trapp & Puff Daddy) enters at No. 17. That puts Puff Daddy in an elite club with the Beatles and New Kids On The Block as acts who had two singles enter in the same week, but the rapper is the first artist to do so posthumously. B.I.G. actually has three titles on the chart, as "I'm a Man" (Mergola/Solar) by 2Pac, the Notorious B.I.G., Radio, Dracymadal, and Stretch

reihbuds 92-91, besting its previous peak position of No. 84.

Over on Hot R&B Singles, "Hypnotize" bows at No. 1, and the next-highest new entry is "Stop The Gun-
fight" at No. 41, giving Puff Daddy's top two debuts on that chart.

It's likely that "Hypnotize" will be the single to end the reign of "Can't Nobody Hold Me Down" on the Hot

100, which would give the Bad Boy label two consecutive chart-toppers. It would also give Combs back-to-back No. 1 hits as a writer and producer. Meanwhile, B.I.G.'s "Life After Death" continues to rule the Billboard 200 (see Between The Bullets, page 96).

JIVE TALKING: You'll believe a man can fly—at least in the U.K., if not in the U.S. R. Kelly's inspi-
rational "I Believe I Can Fly," from the soundtrack to "Space Jam," peaked at No. 2 on the Hot 100, but it has

mopped to the top of the British singles chart, displacing "Richard III" by Supergrass. It's a great week for jive in the U.K. In addition to holding down the No. 1 posi-
tion, the label has two other entries in the top 10: "Underwater Love" by Smoke City rises 7-8, while "Can We" by SWV is new at No. 20. Considering that the label has also been having success in Britain with the Back-

Street Boys from Orlando, Fla., everyone at Jive should be ecstatic with these latest chart positions.

UN-BROKE HER STRIDE: Mike Warner, Chris Bingham, and Don Kondik all sent E-mail noting that Tom Bruxton's "Un-Break My Heart" had a 25-week run in the top 10. That ties Ch ubby Checker's "The Twist" for the longest stay in the top 10, although that legendary single took two chart runs to rack up 25 weeks.

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

1996 1997

TOTAL 188,149,000 205,204,000 UP 9.1%

ALBUMS 158,115,000 169,557,000 UP 7.2%

SINGLES 30,034,000 35,647,000 UP 18.7%

YEAR-TO-DATE ALBUM FORMAT SALES REPORT

1996 1997

CO 112,499,000 128,565,000 UP 14.3%

CASSETTE 45,113,000 40,627,000 DN 10.9%

OTHER 503,000 365,000 DN 27.4%

BY DATE SALES REPORT

OVERALL UNITS THIS WEEK 13,465,000

LAST WEEK 13,825,000

CHANGE DOWN 6.6%

SINGLES UNITS THIS WEEK 10,815,000

LAST WEEK 11,055,000

CHANGE DOWN 2.2%

CHANGE DOWN 4.3%

CHANGE DOWN 12%

CHANGE UP 6.9%

CHANGE UP 5.7%

CHANGE UP 12%

INTERNATIONAL LATIN MUSIC CONFERENCE & AWARDS

Hotel Inter-Continental, Miami • April 28-30, 1997

1997 Billboard/International Latin Music Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

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**CONTACT:** Catherine Flintoff - 44-171-323-6686

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**Issue Date:** July 5  **Ad Close:** June 10
**CONTACT:** Jodie Francisco - 213-525-2304

**WORLD MUSIC**
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**CONTACT:** Lezle Stein - 213-525-2329

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

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