Canadian Commission Redefines A Radio Hit

BY LARRY LeBLANC

TORONTO—A new ruling that allows Canada's English-language commercial FM stations more programming flexibility could create obstacles for record labels seeking to expose new releases.

In order to encourage the development of top 40, hit-oriented AC and country formats on FM radio in Canada and address the concerns of AM oldies stations, the Canadian Radio-television and Telecommunications Commission (CRTC) has changed its definition of what constitutes a "hit."

Previously, a hit was any selection reaching the top 40 of the music industry charts recognized by the CRTC.

Under the new regulations, which took effect May 4, only recordings that charted in the top 40 through Dec. 31, 1986, will be considered "hits" by the CRTC. One benefit of the new regulations is that Canadian FM stations will now have the post-1980 and current hits within their formats.

Although the definition of a hit has changed, the CRTC ruling that English-language FM stations play fewer than 50% hits remains in effect. The new regulations will offer further protection to the AM oldies format, the only music-oriented format still viable for AM stations in Canada.

The CRTC ruling that at least 30% of all FM station play lists consist of Canadian-content recordings also remains in effect, although a comprehensive review of the regulations is expected in June (see story, page 50). The new "hit" ruling does not apply (Continued on page 50)

Music Biz Sees Inspiration in ‘Experiential’ Retailing

BY DON KAPLAN

NEW YORK—In an era of flat music growth and skyrocketing alternative entertainment options, some music retailers are discovering that the key to driving consumer traffic into stores, and keeping shoppers around awhile, may lie in a little nudge-dance.

It is a merchandising concept that has already taken hold in other highly competitive retail sectors, which have found that the secret to success involves making the shopping experience fun rather than simply functional. And although critics note that too much sparkly and flash might overwhelm some consumers, others consider the trend to be the next step in the evolution of retail.

Overkill or not, sneaker stores that feature in-store basketball courts and running tracks on which consumers can try out footwear, or electronics and apparel merchants that offer shoppers an experience similar to visiting a theme park are rapidly becoming the norm in today's bru...
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A spunky 17-year-old singer from Stockholm has the potential to be the most commanding new pop star of the year. Her debut album, "Robyn Is Here," was a wholly unadorned vocal performance called "I Wish," she said. The album was produced live on Radio Nova in Nyköping June 28, 1995, shaking every car radio, home speaker, and vibrant spirit in broadcast range with her dense diva reserve. (She looked to sing via satellite on \"Good Morning America\" Wednesday 14th.)

While the youth of Sweden and Denmark embraced Robyn\'s sound, lifting the album to platinum and gold status, respectively (100,000 and 130,000 units), on the strength of the opening for Tina Turner, her parents had a slightly tougher time.

"I think it was kind of shocking for them to hear their own daughter sing about their breakup in that way," says Robyn. "It was so obvious. I was barely 14. I don\'t think my parents believed I had a thing for the guy."

As notes in the fine print of "Robyn Is Here\" liner credits, "To my ex\'s ex, I had, I want to express anything but the inspiration for most of the songs on this album."

Go, girl! And since virtually every cut in this arsenal of emotional ordinance boasts hit-bound explosiveness—including \"Show Me Love,\" \"Don\'t Want You Back,\" \"Sugar,\" \"Sparks Will Fly\"—the last thing you want is a guy you want to love up, and later she came to me and said I was the mirror of her expectations.

For as my dad, we didn\'t have that good of a relationship before the divorce. Like my younger brother Jak, I\'ll go back and forth every weekend, and lots of times during the week. But when I turned 17, I decided to live with my mom. Now my dad has remarried, and I have a baby stepbrother I love named Efke, and I have a much more mature and close relationship with my father and his wife. Though my parents are not on perfect terms with each other, they always unite to show their support and belief in me. And they understand that instead of writing in a diary or going to a shrink, I write songs. I grew up in the theater, so it feels natural to do that."

Robyn Miriam Carlsson was born June 12, 1979, to stage director Wilhelm Carlsson and the former Maria Ericson, an actress he met when they attended college (or gymnasium, as the Swedes call it) at Stockholm\'s School of Drama. Their marriage ended shortly after her father\'s death in 1985, and Robyn later went to live with her mom.

"My parents didn't have much money when I was young," says Robyn, "and my mom brought me into her work doing cartoos so I'd have my own income. She always treated me like I was her age, with the same level of respect." When Robyn wasn't singing in the school choir, she was downtown, sitting in sound booths providing voices for featured characters in Swedish cartoons like \"The Trip To Melonia\" and popular animated movies like \"Anglrandul\" (\"Aegland\") and \"Svärta\" (\"Fire Band\")

"My goal is not to have a big pop image," says Robyn, "but just to make people understand me and people of my generation through our eyes. I\'ve already written eight new songs for the next album, and like those on \"Robyn Is Here\" they remain very personal but not as a feminist, politician, or pop singer, merely as a person.\"
In a decision that can only be viewed as a major victory for U.S. copyright holders, Los Angeles District Judge James Selna ruled on Monday that there is no independent right to record ownership residing in the撒克逊 in favor of publishing companies held by Phil Spector, the noted American producer and composer who had brought suit against him, the company, and that therefore the reversion of the copyright in the U.K. to his first hit song, "To Know Him Is To Love Him" (Billboard, April 5).

The court held that since Spector had essentially assigned the copyright to himself (by recapturing it), he was not required to provide Boure the contractural notice set forth in his uniform songwriter agreement. Since the ruling is based on the finding that the reversion of a copyright in the U.S. copyright law, of its importance, and that the decision is made, operates for the entire term even though the original assignee has lost its rights in the U.S. Although it is apparently long set that this is the practice in all foreign jurisdictions, it has never been the law in those jurisdictions. Indeed, as David Norman admits in the seminal treatise "Nimmer On Copyright" (written, of course, before the Bourne decision), there is "no foreign adjudication of precisely this issue," and as a result a split of opinion exists among his fellow copyright authorities as to whether the American author should regain worldwide rights in their work during the renewal term or whether they have lost them for the life of copyright when an assignment is first made. The answer seems to hinge on whether contract law or copyright law is followed. Nimmer argues that copyright law should govern but then relies on a contract law hypothesis: It is as "if the author had entered into a number of separate contracts with the publisher, one for American rights, another for French rights, another for Italian rights, etc." Under this reasoning, foreign contracts would not be affected by the American renewal provisions because the rights are specifically tied to each nation's copyright law rather than to the foreign contract. The problem with Nimmer's analysis is that, in fact, only one contract is ever entered into and, in the case of a record contract, it is between two American individu- als or entities and signed on American soil. An ally of Nimmer's, Professor Ulmer, is forced to admit that his argument might break down where both the grantor and grantee are American. In such a case, suggests Ulmer, the court might perhaps find an implied term in the contract whereby foreign rights are not granted for a longer period than American rights. The Bourne decision is not without precedents. In the "Ferris in the Specter case seems to have followed this reasoning. He actually equates the reversion of the copyright to Spector with the reversion of "land... to a freeholder on the expiration of a lease." The strength of this analogy should be acknowledged. The "foreign term in kind," if you will, no longer retains an interest in the land.

At Bug Music, we are involved in this battle on a daily basis since we represent a number of estates whose heirs don't quite understand why they have rightful- ly gained a producer's creative legacy in several nations, are powerless to enforce these rights outside its boundaries. Frankly, I have a difficult time explaining why the American law to them, and I find it impossible to give them a moral or ethical reason why this should be so.

Putting aside ethical arguments, I can't emphasize enough that there is no firm legal ground for this practice, which, not surprisingly, seems to be upheld by the major international publishers with the most to gain. The international legal and copyright community should solve the legal issue one and for all, perhaps through a meeting of the Universal Copy- right Convention (UCC), which could codify the Bourne decision.

In 1974, the UCC Paris held in Article IV, "the right of enjoy- ment of a work is governed... by the law of the contract- ing state in which protection is claimed." A simple expansion of this arti- cle would right this wrong once and for all. It would be a monumental waste of resources for U.S. citizens (and foreign authors and companies) to have to fight this battle in every foreign court (as Spector and his companies now must do outside the U.K.). Ironically, the Paris Convention also held, consistent with "the rule of the shorter term," that if an American owner fails to renew or her copyright, it enters the public domain, thereby losing the protective term in most countries. Does it not illogical that countries will recognize the "spare" U.S. copyright term in this circumstance but not in any other?

What is ultimately astounding and perplexing about this issue is that there is an honest difference of opinion among com- mentators, attorneys, and other copyright experts, and yet the practice is followed as if it were gospel. Copyright scholars in the United States, most notably Japan, seem to be coming around.

It appears to me that every American author with any influence should use all his resources at his or her disposal to pro- mote the law of the U.S. around the world.

It is time to change this unfair practice. It is not just an issue of copyright law; it is a matter of American authors, whose rights were fully recog- nized in Stewart vs. Abbott (the "Rear Window", "Second Variety", and "the Fundamental policy of American copyright law on a worldwide basis would reward those who are meant to be rewarded. Mr. Justice Ferris' decision is a recognition of the fact that an author's case appears to be a major step in the right direction.

"A recognition of this fundamental policy of American copyright law on a worldwide basis would reward those who meant to be rewarded."

David Hirshland is VP of business and legal affairs at Bug Music.
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Confab Sheds Light On Latin Music Concerns

BY SANDRA SCHULMAN

MIAMI—More information. That’s what mainstream music retailers are seeking from Latin labels striving to move more of the genre through the mainstream.

Representatives from Cametol Music, Trans World Entertainment, Handleman, and Borders Books & Music mentioned the success of Latin product in their stores during the “Latin Retail Gets Americanized” panel at the eighth annual Billboard Latin Music Conference.

The conference, held April 28-30 at the Inter-Continental Hotel here, also featured a keynote speech by McNery Tichenor, chairman/president/CEO of The New Hefet, and panel discussions about Latin rock and dance music and Spanish radio programming.

Latin retail panelist Randi Mayrent, buyer with Handleman, told label representatives in the audience, “If you come to us with a good, solid, well-executed plan that shows us the release dates, tour information, radio support, and ad information, we then know you are committed to the artist, and that helps us in buying and placement decisions. This helps with both unknown and established artists.”

Labels could also provide newsletters with information on new releases, and “books” of every listing and information on Latin music would be extremely helpful to customers and staff,” added Robert Smith, buyer/merchandiser with the book/record store chain Borders, based in Ann Arbor, Mich.

Latin retail panel moderator Debra Villalobos, buyer for North Canton, Ohio-based Cametol Music, gave a retail wish list for Latin labels. She asked that they be more aware of the time needed for maximum promotion (Continued on page 75)

Webcasters Face New Royalty Fee
Net Music Broadcasts May Need Another License

BY BRETT ATWOOD

LOS ANGELES—Traditional and Internet-specific radio and video broadcasters are opposing efforts to establish an additional royalty fee aimed at gathering revenues for copyright owners when their music appears on the Internet.

As the U.S. Copyright Office considers extending existing cable and satellite compulsory licensing provisions to the Internet, online broadcasters (dubbed “webcasters”) could soon be subject to a standard royalty payment for the right to retransmit music from local radio and television broadcasters over the Internet.

However, the Recording Industry Assn. of America (RIAA) has filed comments with the U.S. Copyright Office opposing the extension of copyright and compulsory licensing to Internet-delivered music programming. Instead, the RIAA is suggesting that the music industry should determine what fees webcasters pay to copyright holders.

The idea of paying an additional licensing fee has upset some Webcasters who already have existing experimental licenses with performing rights organizations such as ASCAP and BMI.

But another fee is indeed looming, according to Carrie Sherman, senior executive VP/general counsel for the RIAA.

“Internet broadcasters make money by transmitting radio signals,” says Sherman. “All of those radio signals contain the copyrighted works of artists. Anyone who is able to derive financial benefit from using this material has the obligation to pay something to the creators. The performance rights are being paid to ASCAP, BMI, and others. But, there has been little focus on the need to pay the original copyright owners for the right to use their recordings on the Internet.”

According to the Digital Performance Right in Sound Recording Act of 1996, the owner of a sound recording copyright has the right to perform the copyrighted work publicly by means of digital audio transmission.” That copyright owner has the right to license and receive compensation for the Internet retransmissions of radio broadcasts, according to the RIAA’s Sherman.

“The Digital Performance Right (Continued on page 76)

EU To Discuss Intellectual Property Concerns Of U.S.

BY JEFF CLARK-MEADS

LONDON—U.S. concerns about European copyright practices within the European Union will be addressed at a dedicated, top-level meeting of the EU’s 15 member nations in the fall.

However, an EU spokesman stresses that the European Commission, the EU’s governmental civil service, does not accept that all the American complaints are solidly grounded.

The EU appeared on a U.S. Trade Representative (USTR) Priority Watch List for the first time April 30 (Billboard, May 10). The list, compiled under section 301 of American trade law, cites nations that are believed to be failing to provide effective copyright protection and that are seen to be “shirking market opportunities for American companies. Those countries deemed to be a priority face trade sanctions if what the U.S. deems to be acceptable market action is not taken.”

EC trade spokesman Peter Guilford says that American concerns about EU center on the home-market royalty levied on compact tape and perceived problems with trademark registration within the Union.

Guilford says U.S. officials have expressed their disquiet over the fact that the level of the home-taping royalty varies across individual EU member states but adds, “It is hard to see how that is a violation of World Trade Organization (WTO) resolutions.”

Regarding trademark registration, Guilford welcomes the fact that the U.S. acknowledges progress has been made in simplifying the process, warning that “German authorities could still describe the system as problematic.”

A number of EU member nations—Denmark, Ireland, Sweden, Italy, and Greece—also appear on the USTR’s lower priority Watch List, and Guilford says there are concerns that webcasters seek a reprieve from U.S. pressure to allow it to consult with the governments of the relevant countries.

“We are looking into these matters, but the commission has to consult with all 15 member countries,” says Guilford. “If we eventually think the U.S. is right, we will tell the relevant countries to put their house in order. If we do not think the U.S. is right, we will take no action on behalf of those countries.”

He states that an intellectual property agreement involving recompense representatives from all EU member-state governments will take place in the fall at which all aspects of copyright protection within the Union will be addressed.

In the meantime, he says, American concerns range from continuing high piracy levels in Italy—a problem that has been a priority for the European record industry and the EC—to the U.S. complaint that Irish copyright law has not yet been amended to comply with WTO resolutions.

MTV Gains; Blockbuster’s Results Mixed

BY DON JEFFREY

NEW YORK—Despite continuing problems in music retail, Viacom’s Book Connect and Blockbuster Video, however, booked a double-digit decline in profit as sales slipped.

Viacom’s MTV Networks unit, meanwhile, showed robust increases in profit and revenue, reflecting advances in worldwide cable network’s international growth continued at a rapid pace.

The New York-based entertainment conglomerate’s Paramount film, television, and home video unit posted higher revenue from hit films and videos.
George Strait's new album "Carrying Your Love With Me":

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Heatseeker Bands Benefit From Steady Build

Tonic's Matchbox 20 On Fire In Rock Market

For Polydor/A&M's Tonic

BY DOUG REECE

LOS ANGELES—While discussing brand influences and current music trends, Executive VP, A&R at Polydor/A&M recording artist Tonic, provides a glimpse of the single-mindedness that has helped the band overcome its obstacles and achieve Heatseeker Impact status.

"I'm constantly picking up new music, and I have my old favorites, but I try not to look sideways," says Hart. "This may not be the perfect analogy, but I have always felt we're just doing what we should be, and, like they say, when you're running a race, you don't look behind you or you'll lose."

That forward-thinking approach, shared by Tonic and Polydor/A&M, was rewarded when "Lemon Parade" marched from No. 103 to No. 94 on The Billboard 200 for the week ending Saturday (10). This issue, the album is at No. 51 with a Pacemaker distinction after selling more than 16,000 units in one week, according to SoundScan.

Since its release in July, the title has sold more than 138,000 units, according to SoundScan. Reflecting on the band's ultimate breakthrough, John Rotella, VP of sales and field marketing for A&M associated labels (U.S.), says the project has seen consistent, though sometimes challenging, growth.

"Sales always staked between 1,500 and 2,000 pieces week in and week out," says Rotella. "There weren't any markets that we could acknowledge as breakthroughs, and though we were pumps.

Atlantic VP of product development (U.S.) Daniel Savage says Atlantic staffers were already familiar with the band and enthusiastic about its prospects even before the announcement was made.

(Continued on page 77)

Katrina Comes Through For The U.K.
Brits Enter U.S. Act, Win Eurovision Song Contest

BY FRED BRONSON

DUBLIN—First came the political landslide, with the Labour Party sweeping to victory in Britain for the first time in 18 years. Then came the musical landslide, with the U.K. winning the 42nd annual Eurovision Song Contest for the first time in 16 years.

The song that claimed victory May 3 at the Point Theatre here by running up the biggest point total in the history of the contest was "Love Shine A Light," by Katrina & the Waves. That makes Kansas-born Katrina Leskanich the first American to ever win the long-running competition, seen this year by more than 800 million viewers in 35 countries.

Katrina & the Waves are best remembered for their 1985 hit "Walking On Sunshine," which reached No. 1 in the U.S. and No. 8 in the U.K. Drummer Alex Cooper, bassist Vince de la Cruz, guitarist Kimberley Rew, and lead singer Leskanich have remained together ever since, without much chart success.

Asked if the Eurovision win would damage the band's credibility, Leskanich could only laugh and reply, "What credibility? Our career has been in the toilet for 10 years. This is a miracle."

The song was not written specifically for Eurovision. Cooper's brother requested a song that could be used to benefit the Samaritans. Rew composed "Love Shine A Light" and was told it sounded like a tune that could compete in the popular song festival. A last-minute entry in the Great British Song Contest, it was one of eight semifinalists and won enough votes in a BBC-conducted telephone vote to represent the U.K. at the 35th annual Eurovision Song Contest.

(Continued on page 84)

Thompson Laments Loss Of 'Industry' On Parlorphone Set

BY NIGEL WILLIAMSON

LONDON—Richard Thompson's new concept album chronicling the rise and fall of British industry was seen as a glimpse of its obstacles by the first of this year's most respected songwriters, label executives believe.

The album, titled "Industry" and due in the U.K. on Parlophone Monday (12) and in the U.S. and Europe on EMI in June, is already being acclaimed as among the finest of Thompson's 20-year career.

The new release sets the former Fairport Convention guitarist teaming with renowned upright bass player Danny Thompson, who contributed a series of influential compositions, also on the theme of industrial decline.

The two men are unrelated, leading to endless jokes about calling themselves "No. Thompson Twin." But have toured together over many years. They first met in the late '60s when Danny Thompson was in the U.K.'s other seminal folk-rock band Fairport, and Nigel was a young man in London.

Nigel Thompson, of the wave of Thompson,Waves. (Continued on page 77)

Big Beat Works 'All Day All Night' To Take Changing Faces Mainstream

BY J.R. REYNOLDS

LOS ANGELES—After establishing themselves in 1994 as a viable R&B act with the single hits "Stroke You Up" and "Foolin' Around" from their self-titled debut set, Big Beat/Atlantic duo Changing Faces are now poised to penetrate the mainstream market with "All Day All Night."

Scheduled for U.S. release June 10, "All Day All Night" builds on the hip-hop R&B sound established on "Changing Faces, which reached No. 1 on the Top R&B Albums chart and sold 500,000 units, according to SoundScan.

Not only does the new album demonstrate musical growth and lyrical maturity, but the act itself shows development in such key peripheral areas as live performance and imaging.

(Continued on page 84)
New York—What began as a loving tribute to the music of Laura Nyro has sadly become a living memorial to an artist who has left behind a golden legacy of memorable moments. After moving the crowd with her singing and songwriting, Nyro passed away last month in her early 30s.

Carroll and Rieger manage a national promotion, and sales were the responsibility of mail order manager Karen McLellan for EMI Records.

Memphis It was Luther Allison’s night at the 18th annual W.C. Handy Awards ceremonies. This year, they were held at the Orpheum Theater here. The Alligator Records artist, who cleaned up with five trophies at last year’s Handy Awards, picked up awards for blues entertain-er of the year and contemporary blues male artist of the year. He was joined by John Martin and the James Solberg Band, scored as blues bands of the year. Other award winners included Deb-"Fishing Blues" from the album "The Hard Way"—and blues instrumen-talist/harmonica. Soul/blues male and female artist of the year awards went to Bobby Blaun and Irma Thomas, while James Cotton and Rory Block landed traditional blues male and female artist of the year awards. Oke’s Kev’ Mo’ picked up acoustic blues artist of the year, and Alvin Youngblood Hart scored best new blues artist.

Award Ceremony Celebrates The Blues

By Rick Clark

"Fishing Blues" from the album "The Hard Way"—and blues instrumental/harmonica. Soul/blues male and female artist of the year awards went to Bobby Blau and Irma Thomas, while James Cotton and Rory Block landed traditional blues male and female artist of the year awards. Oke’s Kev’ Mo’ picked up acoustic blues artist of the year, and Alvin Youngblood Hart scored best new blues artist.

Allison Tops Handy Winners

Continued on page 78

N2K

Executive Turntable

New York singer/songwriter’s work heightened, Astor Place has moved up the release of the album—which had already been solicit-ed at retail and advanced to press—to Tuesday (13), and plans are under way for a memorial concert to include Nyro-inspired artists as well.

Jim Beal is saying GRP senior VP/GM "Time and Love". "Astor Place is further promoting the tribute with substantial airplay, publicity, and gay and lesbian publications. In-"Time and Love" on [World Wide] Web pages," says Lamm. "So we’re moving up the release by popular demand and accruing it to every rock and alternative writer, adult lifestyle nonmusic media outlets—everyone across the country who’s been sup-porting the project initially and moved it by after Laura’s passing."

Astor Place is further promoting the tribute with substantial airplay, publicity, and gay and lesbian publications. In-store play copies are being serviced to retail, and listening posts are being acquired in key markets.

At radio, "Time and Love" is going out to triple-A, AC, and roots rock sta-tions. As Lamm notes, the diversity of artists on the disc makes it appropri-ate for multiple formats.

"Beth Nielsen Chapman is country, and hopefully certain country stations will pick up on that," says Lamm. "Once people hear the record they’ll realize these are very viable tracks for today’sproggers, that these songs haven’t become timeless, and that artists like Chapman and Sobule and Cash appeal to many different formats. And the production quality is amazing! So we hope a lot of people, through love and admiration for Laura’s music, will support this.

The concept for the Nyro tribute, notes Profile president Steve Plotnick, fits in with an Astor Place goal of freshly interpreting contemporary songwriting material. Plotnick, a Nyro

(Continued on page 79)

Beal and Kraman of Alliance Management, respectively, direct the promotion and publicity for the upcoming "Mac/Nieuw" album.

London Records in New York promises Bill Carroll to VP of promotion, Regina Joskow Dunton to VP of pub-licity, and Alison Pember to director of marketing. Additionally, London in Los Angeles promises Melanie Tus-squellas to director of marketing and Matt Smith to associate director of promotion. Carroll was senior director of promotion, and Joskow Dunton was senior director of publicity. Pember will retain her duties as U.S. label man-ager for Mo Wax Records. Tusquellas was product manager/corporate liaison, and Smith was national manager of alternative promotion.

Deca Records in Nashville appoints Rick Baumgartner VP of promotion and April Rider Midwest director of regional promotion. They were, respec-tively, director of national promotion for Warner Bros. Nashville and a record director for Skip Stevens Pro-motion.

Steve Gawley is promoted to senior director of legal and business affairs for BMG Entertainment in New York. He was director of legal and business affairs.

Adam Abramson is promoted to director of sales for Atlantic Records in New York. He was director of mar-keting.

Geffen Records in Los Angeles pro-motes Gabi Skodnek to alternative promotion director, West Coast, and David Grant to alternative promotion director. They were, respectively, director of Northwest field promotion representative and national college promotion director.

Kevin Law is appointed director of A&R for N2K Encoded Music in New York. He was president of Simple Strategic Management.

Jive/Silvertone Records in New York promises Karen McLean to national promotion management/special projects and appoints J.R. Rizzo Midwest region promotion manager in Chica-go. They were, respectively, senior promotion coordinator and Midwest college repre-sentative for EMI Records.

Publishing. Sony/ATV Music Publishing promises Suzette Williams to director of A&R in New York and Erica Grayson to director of A&R in Santa Monica. They were creative man-agers.

Following his personal performance at the Grammys, Spyro Gyra is promoting the release of its new GRP album, Spyro Gyra Marks Milestones With GRP Anniversary Album

By Jim Macnie

New York—Quantiﬁng audience dedication can be tough. How long has a band thrived? Do its sales numbers ever drop signiﬁcantly? What kind of name recognition does it have? With the nearly iconic contemporary jazz group Spyro Gyra, however, the answers are simple: two decades; almost everywhere.

That unswerving fan support, as well as the band’s own zeal, has kept the seminal fusion band thriving since its inception some two decades ago. In celebration of such longevity, GRP releases Spyro Gyra’s new disc, “20/20,” on Tuesday (13). The title refers to a pair of career milestones: the group’s 20th year in action and its 20th album in the retail racks.

“The band is a huge success, of course,” says GRP senior VP/GM David Steffen. “But I don’t think people realize how durable it is, nor the multifaceted nature of its career. We think this is the time to remind everyone.”

The new project, fronted by Jay Beckenstein, the saxophonist/songwriter/pro-ducer who has been point man for all things Spyro from day one, recently took time to consider the changes the ensemble has gone through since it blossomed in the Buffalo, N.Y., area during the mid-70s. But he had a legitimate caveat with which to preface such a conversation: Looking back doesn’t mean abandoning a forward motion.

“My band,” says Steffen, “is, well we feel extremely youthful and raring to go. Lots of ideas are in the air, lots of energy is, too. I’m only in my mid-40s. Bless the jazz world, it allows people to have long careers.”

Keeping with the notion, “20/20” is bright pop-jazz that trusts in its mod-esty while stressing its vigor. The disc

(Continued on page 79)

Jazz Fest Is Prime Time

For New Orleans Scene

By Nick Marinello

New Orleans—If Christmas is considered the prime season for all labels and retailers, the New Orleans Jazz & Heritage Festival has to rank a close second for those in the jazz community or the Big Easy’s environs.

In its 28 years, the festival has become a major live performance event—a showcase for local, regional, national, and international artists. What started out as a small, grass-roots effort now attracts almost half a million people each year, with near-ly half arriving from out of town.

This sudden influx of a large and diverse audience has made festival season a prime time to release new recordings, with small acts getting the most bang for their limited distri-bution dollars and larger acts capital-izing on the extensive amount of media and consumer interest that surrounds the event.

The festival, which took place this year April 25-May 5, has come to

(Continued on page 81)
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of pop, R&B and
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a new outbreak of
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"The Magic is Back"

Still Waters Produced by: Russ Tideman, David Foster,
Hugh Padgham, Raphael Saadiq, Arif Mardin,
Barry Gibb, Maurice Gibb, Robin Gibb.

"Three Voices.
One Microphone.
Magic"

"A wonderful collection
of pop, R&B and
dance music"

"Get ready for
a new outbreak of
Bee Gees fever"

"The Magic is Back"

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NEW YORK—As David Byrne himself notes in the bio he wrote for his new Luaka Bop/Warner Bros. set, "Feelings," the album's cover ties in with his self-image as an artist—both creatively and commercially.

"As is common in this business called show," he writes, "I've often felt like an object, like a piece of meat, a walking cartoon." So he enlisted artist Yugi Yoshimoto—who creates giant candy bars and breakfast cereals for Saturday-morning TV commercials—to sculpt actual dolls expressing four "typical [Byrne] moods—pissed off, crying, stupider happy, and down."

The result is "just the right amount of unreality" to graphically complete the "transformation process" from artist to product. (Continued on next page)

WB’s David Byrne Dolls Himself Up
Set Explores Artist’s Musical Personalities

by JIM BESSMAN

NEW YORK—As David Byrne himself notes in the bio he wrote for his new Luaka Bop/Warner Bros. set, "Feelings," the album's cover ties in with his self-image as an artist—both creatively and commercially.

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The Enclave’s World Party Unwraps ‘Egyptology’ Set

by MELINDA NEWMAN

NEW YORK—Although World Party leader Karl Wallinger calls his new album "Egyptology," and it has a track called "Cure Of The Mammy's Tomb," the musician wants to be considered anything but a pop artifact.

On his first record since 1983's "Bang," Wallinger has created a melodic, layered pop collection that sparkles with references to his influences, such as the Beatles and the Beach Boys, while sounding completely current and fresh.

"Egyptology" will be released worldwide June 17, on the Enclave in the U.S. and on Chrysalis everywhere else.

After heralding pure pop over the last decade while much of the music world focused on other genres, Wallinger takes some comfort in the current pop revival that draws from the same '60s influences that have always informed his work.

"I'm just relieved to know that I haven't been completely crazy for 11 years," he says with a laugh. "However much you might have had your values shaken by people saying it was necessary to be punk to be cool or whatever, I think the things that I've been influenced by have proven to be the lasting things. It was actually Beatles and the '60s that people had to go back to [to] find something that resonates.

With the exception of drummer Chris Sharrock's appearance on seven tracks, Wallinger wrote, produced, performed, and recorded the album by himself in his own Seaview Studio in England over a period of four years.

"I can't work with a producer, because I just can't work in that environment of making music professionally. I still have to make it as an amateur. I'm still up working at 8 a.m.," he says. "You go into the studio, you have your big spill, and you just lose yourself in the music."

While Wallinger planned to make the music over a much shorter period of time, the delay was a partial act of willful defiance. He felt that his records weren't getting the treatment they deserved by his former U.S. home, EMI. "I kind of went on strike, really, and said I'm not doing anything until someone sorts this out," he recalls.

After "cAMPing out in the eM" of EMI-Capitol Music North America chairman CEO Charles Koppelman, Wallinger got switched from EMI to Enclave. "It's a new start for them and a new start for me," Wallinger says. "I think we needed that over here."

The Enclave president Tom Zutaut further explains, "I don't think anyone in a long time had sat down with Karl about his creativity, how I've been influenced by have proven to be the lasting things. It was actually Beatles and the '60s that people had to go back to [to] find something that resonates."
Mercury Shapes Swing Out Sister Strategy

BY PAUL SEXTON

LONDON—A decade ago, Swing Out Sister declared on its debut album that “It’s Better To Travel.” The British group, however, have never known how true that would be.

“Shapes And Patterns,” the new album by the duo of Corinne Drewery and Tony Arthur, comes out June 17 on Mercury in the U.S., following a strong performance in their traditional top market, Japan. But the excitement is there now and international acclaim has a bittersweet edge, as there are no plans for the album’s release in their home country, where a Swing Out Sister first came to fame in 1987.

The new album, the duo’s fifth, is the first since it signed with Mercury U.S. It remains with Mercury worldwide, but has not had a U.K. release since 1994’s “Just a Feeling,” which was recorded at A&M’s “Get In Touch With Yourself” in 1992.

“It’s all so boring when you read about bands and they’re slagging off their audiences,” says Drewery. “But it is very frustrating from a band’s point of view. I don’t think that it’s people aren’t interested; it’s probably that the marketing people don’t quite know what we’re up to.”

No such problems exist in Japan, which has welcomed Swing Out Sister since 1991’s “Breakout” album. That country has had its own dedicated releases from the group for some time. These include the 1991 Japanese hit “Best Hits Live!” and a studio hit compilation last year that has sold an estimated half a million copies. In 1996, the single “Now You’re Not Here,” the theme from the TV drama “Shinjuku No Tulip,” sold a Japanese Grammy.

The new album, released in Japan in March, has been another strong seller there. Many brilliant people’s careers have been sustained by Japan,” says Drewery. “They’re such culture vultures; they listen to music in an analytical way, they’re very thorough and very loyal.”

The duo is playing 15 Japanese dates during May, after which the focus shifts to the U.S., with three club dates in San Francisco, Los Angeles, New York the week “Shapes And Patterns” is released. Mercury will release a sampler “Somewhere In The World” to AC and Mainstream. The duo are also servicing a video to VH1 and local outlets across the country, then plans to go on tour in August to broaden the album’s appeal, according to VP of marketing Marty Maidenberg.

“When you have a band like Swing Out Sister you’ve got a tough job in point of view,” says Maidenberg. “It’s pop, it’s urban, it’s adult, it’s jazz. But it’s always singing the lyrics back to me.”

Audience reaction has helped shape the sound of the new album. Opening for such acts as Pearl Jam and Dave Matthews Band forced Harper and his band, the Innocent Criminals, to turn up and rock out, and the album reflects their live sound. “The Will To Live” has in addition echoes of Peter Holden, senior director of international (U.S.).

“If they see Ben,” he says, “people are attracted to his spirituality,” a characteristic Holden says comes through even when audiences might not quite understand Harper’s lyrics. Harper himself is at a loss to explain his overseas appeal, although he confirms that language is not a problem. “It doesn’t matter where we are,” he says with a laugh, “people are always singing the lyrics back to me.”

WB’S DAVID BYRNE DOLLS HIMSELF UP

(Continued from preceding page)

lyn, N.Y.’s C’nA; and Devo. Warner Bros. product manager Peter Rauh says that the result is an “accessible and immediate” addition to the Byrne catalog—right up there with “the all the great music he’s done in his career.”

“From Day One it was a dream to make,” notes Byrne, “like picturing in your mind how you imagined a song to sound, and then hooking up with a group who did just that. For example, one album track, ‘Wicked Little Doll,’” sounds like it could be a Devo song, so why not call them and see if they’d like to do it? It’s like you’ve got all these multiple personalities and stuff inside you, and it’s almost that you’re interpreted by different bands.”

Byrne adopted a home-studio approach to making the album. “I used people’s home studios or garages and did one track in an apartment I had in New York with no soundproofing—just a bigger recording space, and a few things like that,” he says. “It’s amazing how you can record like that, and it not only sounds OK but allows me in particular to be released and not feel married to everything that gets on tape.”

Byrne’s misgivings about being an object and product—as stated in his bio—have hit home at Warner Bros. “For him to say that makes it even more clear for us to really focus on this package,” says Rauh. The album’s actual packaging is caged al 10, the label’s major marketing efforts. “The cover image of David as a sort of Barbie doll is tremendous and instant reaction-inducing,” says Rauh. “We’ll have two-dimensional cardboard pieces and standups featuring the David doll imagery and doll-like clothing and two-sided 2x2 perforated posters so that if you have two of them you can display all four doll expressions. It’s about as strong a package as I’ve come across and reminds people that he’s a great artist in non-music areas as well.”

The initial 50,000 copies of “Feelings” will feature special die-cut package, adds Rauh, who notes that a strong media campaign is being mounted to expose Byrne’s most extensive U.S. solo tour, which is to start in late July following European jaunts.

“[He’s] a new band and, in some cases, may work with artists that helped make the album,” says Rauh. Byrne says his backing will be more dance-oriented than rock to meet the “groove orientation” of “Feelings.”

Byrne is looking to get extensive TV talk-show exposure to coincide with the CD’s release. If, in fact, Byrne and Devo are cut from the same cloth, the album’s opening track, “Miss America,” which goes to triple-A stations next month. Byrne says he’s “in the systems in on the [single],” says Byrne, “which is fine by me but kind of a shock because I got lambasted a few years back for doing a Latin record—[Rei Momo]—and ‘Miss America’s about the only Latin/sound- thing on this record.”

Rauh notes that song’s video, lensed by Robert Jason, will try to “re-connect” Byrne—a “vanguard” video artist—with the MTV crowd. A heavy Internet presence using the album’s imagery and video will be instituted.

“There’s too much to go with here to leave you with anything,” says one Byrne associate in on the [single],” says Byrne, “which is fine by me but kind of a shock because I got lambasted a few years back for doing a Latin record—[Rei Momo]—and ‘Miss America’s about the only Latin/sound- thing on this record.”

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Interscope Sees One Healthy Huffmanoose

BY DOUG REECE

LOS ANGELES—“I was so depressed when we got signed,” says Craig Elkins, singer/songwriter for Interscope rock act Huffmanoose. “It wasn’t a good time for me.”

Though this isn’t the typical reaction one would expect from an artist who had just landed a major-label deal, Elkins’ gloom can be excused when it’s realized that he saw the signing—and most other events at the time—through the murky and cynical eyes of an individual in the midst of a debilitating bit of hypochondria.

“It was all very confusing, completely unbelievable,” says Elkins of his darker days. “I would get seriously depressed and anxious. You sort of lose the idea of life.”

“If I happened around the time my mom was sick,” he adds, “and when she suddenly really came out of nowhere, I was actually panicking about having panic attacks. I was afraid to live, basically.”

In his depression, Elkins turned to songwriting to help assuage his fears of disease and dying.

This, and fateful meetings with Huffmanoose guitarist Kevin Hanson, bassist Jim Stager, and drummer Erik Horvitz, who had produced an earlier demos for the band, ended up co-producing the album.

Again taking inspiration from its tribulations, Huffmanoose ran the grit of its experiences into its songwriting. The resulting harvest was the title track, a sly poke at the music industry pened by Hanson, and “Snapshot,” a satiric look at L.A.’s plasticine-world written by Elkins. All Huffmanoose’s songs are published by MCA Music.

Elkins says the band’s negative experience ultimately helped build its self-confidence.

“We came back from L.A. with a half-finished record that we didn’t like at all,” says Elkins. “We went to Chill Factor Studio and recorded the songs on our own terms. We kind of needed to convince ourselves that we weren’t the idiots we had been told we were.”

Ferguson, too, sees the ad’s adversities as an essential element contributing to the band’s sound.

“We were learning with each experience,” he says. “They always took the positive out of things and reshaped them for their own usage.”

As a show of Interscope’s confidence in Huffmanoose, the label has elected to have radio promotion staffers hand-deliver copies of the band’s first single, “Wait,” to key triple-A stations.

(Continued on page 49)
**A-MEI SURGES FORWARD INTO TAIWAN POP**

(Continued from page 1)

A-Mei, she leads the charge of young, fresh-faced performers into a revitalized market.

"Sisters," A-Mei's debut album, was released by the independent Taiwanese label Forward Music and sold more than 700,000 copies, according to the label. It spent nine weeks at the top of the IFPI's Phonographic Industry (IFI) best-seller charts and was holding steady at No. 5 in the most recent countdown.

A-Mei's rise to fame has been rapid. The statistics show that the Taiwan market grew 29% in value last year to $416 million. PolyGram Far East president Norbert Chen said recently that more new acts have been broken there in the last 18 months than at any other time he could recall (Billboard, May 10).

Harry Hui, regional director for Warner/Chappell Taiwan, which publishes A-Mei, attributes much of the boom to the rejuvenating force of young singers, notably in the dance genre. "That's what's exciting about Taiwanese newcomers who are selling," he says.

He also cites local independent label What's Music and one of its artists, 18-year-old Wei Jing, a young female singer now breaking in Hong Kong after selling 200,000 copies each of her first two albums. A-Mei's lifetime of singing traditional songs in the dialect of her indigenous Bei-nan tribe might not have prepared her for the intense cultural shock of the urban experience—but it certainly helped her know how to belt it out a tune.

"One thing we saw right away: She's got soul," says Chen. After Chen, managing director of Forward Music, which signed the singer in early 1996 after witnessing her vocal chops in a Taipei pub, "She definitely isn't [in] the normal mainstream for Taiwanese vocal female artists. She touches quite a big target, from kids to adults, because she has a lot of pop songs.

In Hong Kong for a showcase to promote "Sisters," local EMI label EMI Ltd. A-Mei's vocal delivery alternates between sweet soul crooning and a barrelhouse growl. As she steps on the pedals of her electric guitar, "sisters" alongside karaoke favorites as "I Will Always Love You" and such hip-grinding rock as Robert Palmer's "Addicted To Love," her voice still has a lot of pop songs.

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SECRET IS OUT: "White Stones," the new album from Philips Classics USA act Secret Garden, will be rolling into new radio and retail territory as the label makes a bid to build on the group's popularity.

Spreading The Truth. RCA Nashville artist Sarah Evans, whose debut album, "Three Chords And The Truth," will bow July 1, previewed a Friday (15) showcase at New York's Trumps. Evans is shooting a video for the title track to her album, which follows her first single, "True Lies."

The title debuted at No. 9 on the Top New Age Albums chart for the week ending May 3, coming in one position above the band's "Songs From A Secret Garden," in its 83rd week on the chart. This issue, the new album is No. 9. As they did in support of "Songs From A Secret Garden," the band has included Fionnuala Sherry and Norwegian keyboardist Rolf Lovland — will perform during a series of in-stores at Borders Books & Music outlets, a tour that will kick off May 28 in Philadelphia.

They will also make a key stop at the New Age Publishing and Retailing Alliance convention May 81 in Chicago.

While the majority of copies of "Songs From A Secret Garden" were sold through Borders and Natural Wonder accounts, Philips is eager to take advantage of alternative outlets that will be represented at the Chicago conflagration.

Philips' new director of alternative retail marketing, Christian Dalbavie, will spearhead the effort.

The album, which contains songs from the group's 1996 release, "White Stones," has been sold more than 20,000 copies and is being distributed in stores and on radio.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an artist reaches this level, the album and the artist's subsequent albums are immediately eligible for inclusion on the charts.
Snoop Sniffs Out New Sounds: Good Vibes From Def Jam; NAIROD Award Finalists Get The Nairobi Salt

**FROM THE MOUTH OF BABES:** Parrish Johnson.

**Death Row promotion VP is betting the farm on “Midnight Love,” a Snoop Doggy Dogg track he says was initially conceived as a promo target for an L.A. radio station.** In fact, it’s not even a radio hit, but the single still has potential, it was made into a full-blown song, says the executive.

The record, which bowed the week of May 5 in 12-inch vinyl configuration, features Snoop rapping to the flowing chops of Tony Toni Tone vocalist Raphael Saadiq. Johnson says the record is a double-A track that’s backed with Snoop’s rap ditty “Dogfather.”

“A lot of rappers talk about having a career, but Snoop is showing growth by moving into different directions,” says Johnson. “His “It’s not trying to be a gangsta rapper or relying on the same old sound or style.”

Braze.

Many artists begin their careers with a flavor-of-the-day sound, only to find themselves following the chopping block once the trendy sound has run its course. Apparently, Snoop has the maturity and creative ability to shift gears when needed.

Many may remember when LL Cool J hit the music scene more than 10 years ago with a b-boy attitude and hit sound that propelled the young artist to the top of the rap genre. Fast-forward to the present, and the artist is still in the fight boasting a hard-edged style, but it’s more thoughtful, controlled, and mature.

A lot of things wane with age without losing power or punch. Ask anyone who drinks a premium Scotch, or seek, even George Foreman for that matter. Let’s hope other talented hardcore rappers age equally well to help lead the hip-hop genre to bigger and better places in the days to come.

**DEF CREW:** Speaking of LL Cool J, the artist’s label, Def Jam, continues to remain the premier hip-hop outfit, boasting a logo that’s dressed near as recognizable to youngerfolk as Motown is to the over-30 bunch.

Having recently adjusted its distribution situation at PolyGram by moving from Island to Mercury, the Lyor Cohen-run outfit is taking on a more proactive role in its acts’ airplay destiny. Recently, the label bolstered its promotion staff by six. That brings the current contingent to 22 promo soldiers.

“We want to make sure that our records get the special attention that only we can provide ourselves,” says Def Jam GM promotion VP Kevin Lyles, who adds that Mercury’s continued support rounds out the label’s overall goals.

Def Jam has a total staffing complement of 55.

Meanwhile, the label’s musical empire continues to expand as its boss Def Soul, an R&B imprint that boasts a musical pulse including Montell Jordan, hot new act Christian (Billboard, April 20), Playa, and Absolute. Look for Playa’s debut set to drop in August, with Christian to follow a month later and Absolute arriving in stores sometime during the first quarter of ’98.

**AND THE WINNER IS:** The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) has announced its annual indie award finalists.

In the R&B category, the contenders are “Beefed,” by Ashford & Simpson with Maya Angelou (Hapack & Silk Records); “Nasty” by Cameo (Intersound); “Simply” by Tyrone Davis (Malaco); “Live In San Francisco” by Prince (RPM Records); “Good Love” by Johnnie Taylor (Malaco); and “Connected” by Mylous (NICODE Records).

All of these records are worthy of the final nod, which will occur during the organization’s 25th anniversary convention, to be held May 21-25 at the Fairmont Hotel in New Orleans.

**SOUL SHOW:** MCA vocalist Rahsaan Patterson has joined Maverick’s M’shell Ndegcello on her 16-date springing concert tour. Markets include Toronto, Montreal, Buffalo, N.Y.; Cleveland; Seattle, Mich.; and Chicago.

This tour should prove entertaining for consumers who enjoy form-the-pot performances that provoke the mind’s soul. True rhythm and blues isn’t, as these two tap the blues with a studied vengeance while keeping their music current with infectious, contemporary beats.

**HOMEWORK:** On the record research front, industry veteran Lee Michaels is continuing to develop Music Industry Research (MIR). A record research consultancy that was established in 1994, Los Angeles-based MIR taps the opinions of leading R&B programmers regarding songs on an artist’s album and ranks them in order of appeal. The service also offers random consumer polling. These are research tools that can aid in informed decision-making, if you ask me.

**HE’S THE MACK:** Last issue’s section story on Street Life rapper Craig Mack mentioned that the hip-hop artist had a $200K management deal with hip-hop impresario James “Mack” hip hop’s third member, agrees. “We listened to a lot of songs before settling on the 10 that appear on the album. We chose the ones that we both related emotionally—positive, enriching songs that encourage people to be true to themselves.”

Warner Bros. executives say Phayja has the complete package that can help bring the label out of its R&B sales drought. “This project is going to begin our comeback and re-establish our credibility in the black music business,” says A:J. Washington, marketing and promotion senior VP at Warner Bros. black music department.

“Phayja’s recent performance during the Impact conference [April 19] was a big success and gave us a lot of visibility with programmers who got to meet them and got a feel for their music,” he says. “It won them the hearts of a lot of [industry] people. Now it’s up to us to give them the platform they need to showcase their talents for consumers.”

In an effort to prep consumers and the industry, the label began its marketing campaign in February by sending out promo cards to potential buyers.

(Continued on page 22)

**Gospel’s Mario Winans Has His ’Heart’ In R&B On Motown**

**BY SHAWNEE SMITH**

NEW YORK—Having tested the waters of R&B as a producer on the 1996 platinum multiplexer set “R. Kelly,” Mario Winans is looking to make a splash of his own as a solo artist when his debut Motown set, “Story Of My Heart,” streets June 24.

A heartfelt collection of love songs penned and produced by Winans, “Story Of My Heart” marks the first time a member of the Winans clan has recorded a project for the R&B market.

“I didn’t intentionally set out to do an R&B album,” says Winans. “It’s just that gospel music is music concerning God and the Bible, and with love songs you may say ‘baby’ or something like that, and gospel radio doesn’t really play that.”

Winans also says he wanted to reach a wider audience and knew the music in his heart was more apt to be played at R&B or top 40 stations. “There’s a gospel audience, but much more people buy R&B and pop than gospel, and for my songs to be heard, I knew it had to be done through [R&B].”

Winans admits that delving into love songs did not initially sit well with his parents, Marvin and Yvonne Winans, who are gospel artists. “If they had to choose, I’m pretty sure they would have wanted me to do a gospel album, but as long as it’s not offensive, they are behind me,” he says.

Winans, whose songs are published through Teenie Tribe Music, is adamant that his music, despite its R&B style, is rooted in his spiritual commitment. “I’ve been producing since I was 14,” he says, “and up until I was 18, I was just producing gospel. And in those years, growing and understanding Christ and the Bible and understanding the need to be closer to God, I know in my heart it’s not bad to write a love song, because the best example of love is God.”

While the subject matter in “Story Of My Heart” deals mostly with matters of the heart, Winans believes his highly emotional lyrics and gospel messages will bring people to seek God and prayer as the answer to their relationship and life dilemmas.

To break Winans in the R&B arena, Motown is servicing posters and napkin packets to beauty salons, barber shops, and college campuses via mail andstreet teams. Winans also set to begin a monthlong retail, radio, and video tour in June that will hit 10 markets, including Atlanta, Washington, D.C., and New York.

“We want to get the word out that there’s a Winans out there doing R&B and it’s good R&B,” says Virgil Simms, senior VP of marketing at Motown.

A performance in conjunction with the Cameo Jazz Fest May 24 will kick off Winans’ tour. Though no booking agency has been selected, Winans will be touring with the Impact brothers in the U.K., Amsterdam, Germany and possibly Japan, is slated to begin when the domestic leg ends in July.

The first single, “Don’t Know,” was

(Continued on page 22)
### Billboard

**May 17, 1997**

**Hot Rap Singles**

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**R&B Artists & Music**

Wyclef Jean Reads His ‘Carnival’

**After returning to the States from his Haitian roots, multi-instrumentalist Wyclef Jean revitalized the genre with his self-titled album, featuring hits like "What's Going On" and "Killing Me Softly."**

**The album became a critical and commercial success, earning Wyclef a Grammy nomination for Best New Artist.**

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**More Lattimore, Columbia Records R&B singer Kenny Lattimore is shown receiving his Heatseekers T-shirt. The artist's self-titled debut album, released on the Heatseekers label, features hits like "I'll Be Lovin' You" and "You Don't Have to Be."**

**The album debuted at #1 on the Heatseekers chart for the week ending April 19, Lattimore, who is backed by the William Morris Agency, recently finished a sold-out 12-city tour and is preparing to hit the road this summer. He will also appear on "Fox & Friends" late this month and on CNN's "Showtime Today" in June. A clip for the live version of Lattimore's hit single "For You" is in heavy rotation on BET. (Photo: Chuck Pullin)"
Myndy K. Rises To The Pop Vocation With ‘Love’

ARTISTS & MUSIC

Myndy’s Love: In the giant imaginary dictionary of music words and phrases, you can find Grand Slam! Strictly Rhythm ingenue Myndy K.’s name listed under “pop pedigree.” Tracing the colorful history that led to her wonderfully unique debut single, “Love From Above,” there’s no question of her destiny as a performer to be embraced by the masses.

“My mom was a bass player, and Dad was a drummer, and they met on an East Coast tour in ‘88,” she says fondly. “When I was still under a year old, we temporally lived with the Cowills, since Dad was their studio drummer. In fact, my parents taught me to dance bands throughout my entire childhood. I was exposed to everything from bluegrass to punk by the time I was 12.”

Despite the omnipresence of music—not to mention the positive nudging of her parents—Myndy was instantly warm to the idea of making music herself. “The thing I liked to do was dance for people,” she says with a smile. “When I was 12, I started taking dance classes to ballet classes. For the first time, I knew where I belonged.”

Twelve years under the guidance of formal instructors and classes led Myndy to more intensive study with the theater and dance program at Johnson State College in Vermont. It appeared that a life in the world of “serious” dance was Myndy’s calling, as she devoted five years of her life touring with an Afro-Cuban dance troupe and teaching African-based creative movement at the University Of Vermont. But then came a decision by Myndy to put her career on pause for a brief time.

“Alwayst attracted to the more unique concepts of dance, Myndy quickly found herself immersed in New York’s underground club culture. “My first major moment was watching a drug show at the Pyramid,” she says. “It was Black History Month, and drag star Aphrodite did an African dance show that somehow made me feel like I had finally found people that were free.”

Little did she know that night that the days ahead would have her dancing with the “girls” in venues like the Grand, Club USA, and Jackie 60, among others. Her parents would finally get to hear their daughter sing when Myndy lent her voice to a 1994 recording by Prissy La (aka William Weichert). “My family was super supportive,” she says. “They gave me the encouragement that I started writing down my own thoughts and dreams along with melodies that were in my head,” she says.

It was during this time that she wrote “Love From Above.” “That song came from the heart,” she says. “It’s the honest, from-the-heart songwriting that she recalls. “In my dream, there was a lot of chaos and violence happening. There was this old man sitting in a corner, drinking a beer, and I went over to him and listened to him. At first, I was totally freaked. Finally, I went to him and his face turned young. He told me not to worry because I already knew about love from above, and that was all I needed. I woke up with the words and the melody in my head.”

It was shortly after Weichert’s untimely death during the spring of ’96 that she began to share her songs with others, including producer Warren Rigg, who later played Myndy’s material to Strictly Rhythm A&R executive Michael McAdoo.

Shortly after that, she signed to the label’s new pop imprint, Grand Slam, and was in the studio with hitmaking production team the Berman Brothers, fleshing out the song for its mid-June release. Like the artist herself, the track is an imaginatively breezy and vibrant confection that you’ll want to experience again and again. “I definitely believe in decorating yourself in the most powerful way possible and sending out messages to help people feel their wings,” she says, running her fingers through her shocking pink locks. Such a philosophy promotes to transform the artist into a wonderfully positive muse who will touch the lives of all those who encounter her music.

HOTTEK’S GROWTH: With the recent impact of “MTV’s Amp,” an Astralwerks soundtrack to the rising electronica program of the same name on MTV, stateide punsters finally got a domestic release of drum’n’bass master Rupert “Photek” Parkes’ latest single, “N’Ten Ich’ Ryu (Two Swords Dance).” The track, which centered in March in the UK, is the antithesis of the jungle genre’s relentless tension: The single shrugs its shoulders and airy, dub dropout’s resolution to the breakbeats’ pressure. Appletone by way of this slice of vinyl, we called Parkes, who kindly played us a half-dozen songs from his forthcoming full-length debut, due on Astralwerks this summer.

A revivification of ideas from his “Hidden Camera” EP, as well as the tracks “UFO” and “The Seventh Samurai,” the still-unhinged album is peppered with bouncy, blunted beats and analog synths. Some of the songs are reminiscent of video games, sounds suddenly popping up, slipping back into the beats; other tracks feature disquieting chords and orchestral strings.

“It’s looking further along the same plain of what I’ve been doing recently, but also taking inspiration from other tracks I have done,” says Parkes of the set. “It’s not that the [music] sounds the same. I’m just taking elements from things I’ve done in the past and bringing them out more.”

BOOGIE WONDERLAND: Sunshine State Of Mind is the second installment in London/Hrr’s smart series of compilations showcasing electronica music scenes across the U.S. This time, the focus is on Florida, which has become an extraordinarily fertile breeding ground for the genre, as evident by the musings of Tampa’s Rabbit In The Moon, represented here with the stormin’ “Floor-i-d-i-a,” and Orlando’s DJ Icbe, whose “The Air Is Full Of Sunshine” is splashed with hip-hop beats.

What “Sunshine State Of Mind” does best is allow the listener to get a fairly full view of the Florida scene and all of its complementary layers and regional contrasts. The package not only offers solid music, it provides a book of club and event recommendations (like the enormous Zen Festival, which drew 11,000 punters last year) and notations of producers and DJs not represented on the album. How’s that for supporting the cause? Heavy-duty profi es to executive producers Neil Harris and the Monk for going above and beyond the call of club duty. We cannot wait to see what other corner of the country they focus on next.

By the by, if you missed London’s frirr’s first installment of this series, “California Dreaming,” you’ve missed one of the more thorough peaks into the oft-documented West Coast scene. It’s well worth catching up.

Speaking of groovy multi-hit albums, React America has a winner with “Artcore: Expressions In Dance.” The album is designed to appeal to folks who haven’t climbed aboard the electronica bandwagon yet. Beat-mixed by rising spinner DJ Wintemute, the set zeroes in on some of the more melodic and hip-hop-friendly jams of the genre, while injecting friendly bits of keyboard adventure. Nayayers will likely be won over once they experience “Electric Soul” by Iceman and “Shadow Boxing” by Doc Scott. The project will get a nice boost in visibility when Wintemute hits the road this summer for a few club and tour in support of the project.

On the soul tip, there’s not much beter than the jaunty at the moment the Adriana Evans’ eponymous debut on PMP/Loud/RC:

Unfortunately, the set’s blend of old-school jazz and intelligent R&B is struggling to find the large audience it deserves—proof that life for a true original can be difficult in a cookie-cutter world. In an effort to stir up some attention for the project, the label has taken the single “Seeing Is Believing” as a source.

In the hands of U.K. team Girls On Top and L.A.’s Mijangos, “Seeing Is Believing” becomes an essential turntable item, while Evans is transformed into a formidable diva with more natural flair and style than much of her club-rooted competition. But as great as this 12-inch package truly is, it’s a shame that a misleading dance remix has to be used as a tactic for saving what is easily one of the best albums of the year. Enjoy and support this single . . . and then open your mind and heart to who Evans really is as an artist. We believe you’ll be duly impressed.

With the jaunty “Vela El Dril De Tus Ojos,” Crecent Moon/Epic sire Alibita continues to deftly merge elements of traditional Cuban music and underground club culture better than most. A virtual army of producers has been drafted to tweak the track with suitably aggressive tribal and house percussion. Though mixes by DJ Greek, Raoul del Sol, Daniel Lopez, Mike Cruz, and Dan Carucci are all just dandy, it’s Davidson Opina’s horn-laden interpretation that will likely dominate turntables. He does a fine job of utilizing Alibita’s tongue-tripping vocal and sassy style, while also providing the intense breaks that DJs require. If you’ve been lazy about investigating the artist’s current album, “Deen Que . . . ” use this fine single as an excuse to finally do so. Once you do, we’re betting that you’ll be lining up for one of her future concerts around the States.

Hungry for a little hi-NRG? Canaadian newcomer Katie Emme has just what you need in “We Can Dance,” a kicky dirty produced by Tony Green. Light and fluffy, this Popular Records release is perfect for any DJ who keeps his turntable active with the likes of Real McCoy and Whigfield. Emme has an earned presence that should leave radio programmers gninning from ear to ear. Go directly to the percolating Summer Club mix.

New York’s C&K Records has just inked a deal to become the sole state-side outlet for Cup Of Tea, a U.K. indie that has earned deserved props for consistently combining credible underground rhythm experimentation with commercially sound compositions. The first fruits of this union will be an album by Statik Sound System, due in July. For a primer in the Cup Of Tea sound, investigate last year’s sublime “Cup Of Tea: A Compilation” on Quant- go/Island.

Assistance in preparing this column was provided by Julie Tarazona in New York.

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## HOT DANCE MUSIC

### CLUB PLAY

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<td>MANDELL</td>
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<td>THE TEMPTATIONS</td>
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### Power Pick

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<tr>
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<td>MICHEL JARRE</td>
<td>40 fingers 10308/MERCURY</td>
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<td>50501/FRIGHT RECORDS</td>
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<td>43845/WARNER</td>
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<td>I'M GONNA BE A STAR</td>
<td>STYLISTIC</td>
<td>52059/REPRISE</td>
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## Chart Notes

- **ASA**: American Society of Authors, Composers, and Publishers of Music
- **Fax**: Facsimile transmission of the chart
- **WIDOW**: An artist who has been awarded for the largest point increase among singles below the top 20.
NASHVILLE—For many artists, the greatest challenge in recording is creating a record that captures the feel and energy of their live performance. Lee Roy Parnell is especially known for impressive live shows, during which he performs with his band, the Hot Links, captivating audiences with lots of raucous roadhouse revelry mingled with blue-eyed country ballads. It's a combination that he feels he is bringing to the band's translated to the studio on his June 17 Career/Arista release, "Every Night's A Saturday Night."

"It's my favorite record we've done so far," Parnell says of his fifth album. "I think it's closer to our live show and the real Lee Roy Parnell sound than anything we've ever done."

Arista Nashville senior VP/DGN Mike Duncan agrees. "What makes Lee Roy really hum is Lee Roy the experience," he says. "There are people out there who know this is the real deal and when they see him live they know it's Lee Roy."

"I've been lucky. I've known the sound in my head and didn't have to have anyone create that for me."

Parnell produced the album with input from the Hot Links, which include bassist Steve MacKey, drummer Lynn Williams, guitarist James Pennybaker, and pianoviolinist player Kevin McEnroe. "I'm sure and I have known each other for 20 years, and we've worked together off and on for 20 years," Parnell says. "Steve and Lynn have both been in the band about five years. Kevin's the newest member. He's been in about four years."

Parnell says in searching for band members he was looking for versatile musicians. "You have to know gospel and you have to know bluegrass and you have to know how to do that swampy rock, and all of these boys do," Parnell says. "They all have good backgrounds in those kinds of music. Music is a hybrid of all those types of music."

Parnell recorded part of the album at the Sound Shop in Nashville and did some recording at Casa Del Norte, the studio he has in his Texas home. He credits the way the album was recorded for the live feel. "Most of the [songs] were done the first or second take in the studio. We didn't labor over trying to get everything just crystal clear and perfect," Parnell says. "The feel matters more to me, and it's been my experience usually the first or second take are always the best. So we cut live all in the same room together. We weren't separated in different rooms and that isolation they use in today's recording methods. We did it the old-fashioned way. We set up all in one room and everyone one make bleed over into the other."

Parnell admits there was more pressure being the producer/artist, but his sense of identity and working relationship with his band helped ease that tension. "Sitting on both sides of the glass, you have to make a lot of decisions," he says, "but I've always had a pretty good identity as far as what I wanted my music to sound like. So in that way, I've been lucky. I knew the sound in my head and didn't have to have anyone create that for me."

"Plus recording with my touring band, it's a joint effort... I've been doing this 22 years, making my living on the road since I was 18, and I've been trying to put this kind of band together and I've had my head for all that time. And it's only been in the last two years that this band has been together that I've been able to do that, and it's gotten better and better as far as the band is concerned. [We've developed] that non-verbal communication that players get from each other they've worked together for a long amount of time."

Parnell is also proud of the songs on this album. "I love every song on the album," he says. "They were all handpicked and well thought out. I think the whole record fit's. It's a true album, a true collection of songs that have continuity. It takes you in a little place of its own when you put it on—driving down the road, every song leads into the next one in a real good way. That's what I like to do, make good albums, because you never know what is going to be a hit or not. I'm not worried about that too much really."

He co-wrote many of the tunes with collaborators like Gary Nicholson and Bob McDill and turned to writers like Tony Arata ("The Dance") for tunes like the Arata-penned ballad "You Can't Go Home From Here." He also cut Guy Clark's "Catish Rouge" and had the veteran songwriter sing with him at the end of the cut. Anderson and Nicholson co-wrote "Better Word For Love" with Anderson playing acoustic guitar on the track. (The only other musician on the album who isn't a member of the Hot Links is Billy Joe Walker Jr., who also played acoustic guitar for Parnell refers to him as the fifth member of the band.)

One of the most powerful songs on the album is a pensive ballad Parnell wrote called "All That Matters Any- more." "It came from deep down in my soul," he says. "That came from 40 years of living and learning. It may be the closest song to my heart that I've ever written."

The first single, "Lucy, Me, Lucky You," is No. 48 on Billboard's Hot Country Singles & Tracks chart. "I love Lee (Continued on page 30)"
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>GEORGE STRAIT</td>
<td><strong>No. 1 on 39</strong></td>
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<td>LEANNE Rimes</td>
<td><strong>Greatest Gainer on 21</strong></td>
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<td>CLAY WALKER</td>
<td><strong>Rumor Has It on 5</strong></td>
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<td>RYAN WHITE &amp; KELLY CLARK</td>
<td><strong>Between Now and Forever on 8</strong></td>
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<td>KENNY CHESSY</td>
<td><strong>Me and You on 9</strong></td>
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<td>COLIN RAYE</td>
<td><strong>The Greatest Hits on 2</strong></td>
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<td>MINDY McCREADY</td>
<td><strong>Ten Thousand Angels on 5</strong></td>
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<td>AARON TIPPIN</td>
<td><strong>Greatest Hits and Then Some on 17</strong></td>
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<td>ALAN JACKSON</td>
<td><strong>The Greatest Hits Collection on 10</strong></td>
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<td>BRYAN WHITE</td>
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<td><strong>I Do What I Want on 8</strong></td>
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<td><strong>The Trouble with the Truth on 10</strong></td>
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<td><strong>Twee Pie on 33</strong></td>
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<td><strong>High Lonesome Sound on 3</strong></td>
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<td>MARK CHESSY</td>
<td><strong>Cold No More on 13</strong></td>
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<td>CLEO &quot;I&quot;, &quot;T&quot;, &quot;A&quot;</td>
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**Pacesetter**

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**Hot Shot Debut**

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<td><strong>MCA 51285 (10/98 EQ/16.98)</strong></td>
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**Country Catalog Albums**

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

**Top Country Catalog Albums**

* Billboard May 17, 1997*
PARNELL SET RE-CREATES LIVE SOUND
(Continued from page 29)

Roy's new single," says KMLE Phoenix PD Joe Segev. "It has a new sound. If we've got the record here, and I really think he's captured what he does onstage on this album. I'm really excited and think this project is going to do extremely well for him at radio and retail."

"This is the best record he's ever done," says the album's producer, Young, senior music buyer for Harris. "This record has got so many singles on it, it's unbelievable. He's done the best album he could ever do, I really don't think he's playing the music that brings out the best in him."

Now that Parnell has recorded an album he feels translates the energy of his live performance to disc, Arista is gearing up for a marketing campaign it hopes will translate that energy to consumers and cash registers. "The marketing plan in a nutshell is to do the basic things and do them really well," Dungan says. "Lee Roy has suffered in the past from the fact that we have singles that have worked well at radio, but have not particularly motivated consumers to buy the album. And we have positioned ourselves well when we didn't have the right single, and we have gotten surprise singles and not had the right positioning.

"So we're certain we've chosen the right single out of the box this time, and we're going to position the record very well at retail. We've got a nice consumer print campaign coming down the pike. Consumers will be able to find Lee Roy at the same time when they are hearing a very reactive song on the radio."

A key part of the album's launch will be Parnell's high visibility this summer. He'll be narrating "The Best Of The Road" for TNN. "I've gone to Bakersfield, Calif., and done interviews with Buck Owens," he says. "We found Merle Haggard's house that he grew up in and did the history of California country music. Then we did the history of Texas country music, and we are also covering Nashville... It comes out on the last day of July, a little history especially about music, and it just seemed a natural thing to do."

In addition to "The Road" special, Parnell is getting something very special for "SNAP!" video for "Lucky Me, Lucky You," as well as showcases Arista is planning to have several visits. Memorial Park. Parnell will also garner attention next month when he gets his own slot on the Country Music Walk of Fame in Nashville at the Country Music Hall of Fame and Museum. Fender Guitars has also created a special edition Lee Roy Parnell "Roadhouse" Stratocaster guitar. Dungan says he is exploring cross-merchandising options with Fender.

Dungan is hoping all these things will help consumers put Parnell's face together with previous hits like "Heart's Desire," "When A Woman Loves A Man," and "A Little Bit Of Ya" as well as the new single. "I think in a lot of cases the consumer has not been able to connect the songs to Lee Roy, and I can't explain that. There are some artists that suffer from that, and it's a challenge to a marketing person," Dungan says. "One of the things we're going to do is to play up the song almost on an even keel with the album in all of our consumer advertising."

Parnell is managed by Mike Robertson Management and booked by William Morris. He says most of his touring this summer will consist of performing in small theaters and clubs well as attending some bigger venues. He says there are also plans to do some shows with Delbert McClinton. "I'm very satisfied," Parnell says of his career. "I have a roof over my head, and my dreams come true every night I step onstage, plug that guitar in and play for the folks, and get to play my guitar and sing for a living."


A Street Line. MCA Nashville artist George Strait celebrated his two Academy of Country Music Awards with company executives at a reception following the show. Pictured, from left, are Dean Miller, John Benny, and Universal Music Group vice president Mel Lewinter.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
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<td>T.BRUCE,S.HENDRICKS (S.B000USS,D.SCHLITZ)</td>
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<td>I'D RATHER BE ROLLIN'</td>
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<td>T.BRUCE,S.HENDRICKS</td>
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**Billboard® Top Country Singles Sales**

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<tr>
<td>1</td>
<td>IT'S YOUR LOVE</td>
<td>J.STROUD,C.WALKER (B.JONES,K.BRICKLE)</td>
<td>DECCA</td>
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<td>2</td>
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space for negotiation. The

in

their

she had been collectively

titled: "You Must Be Wrong Because

You Are Not Doing What I Want You

To Do." Indeed, each panel brimmed

with numerous points of contention that

left little room (or was it little desire?)

for compromise. Not that a little disagree-

ment is bad, mind you. But the panelists

and moderators were subjected to awk-

ward defensive positions throughout

each panel's discussion. At some panels,

self-absorbed con-

feres pleased for flexibility where

there was no space for negotiation. The

proverbial middle ground resembled a

Middle East desert no one wanted to

visit.

For instance, at the "Latin Retail

Gets Americanized" seminar, the panel-

ists repeatedly stated their corpo-

rate philosophy of maximizing

business at their stores. In turn, the

label executives in the audience

explained and again why they

often could not comply with those

requirements. It would seem that

vorders wanted to do business with

their clients, they would do it utmost

fulfill their needs and interests.

The lively exchange of commentary

at the "Latin Rock: At A Crossroads"

panel accurately reflected the state of

the label. While there was no consensus

as to the prospects for the success of

rock en español in the U.S., it was plain

that what ever the property the genre was

going to get, it was not going to get it

overnight. From a chart standpoint,

Latin rock has taken positive steps in the

past six months with hit records by

WEA Latin's Café Tacuba and

Solano's Ricardo Arjona. Of course,

WEA Latin's rock-based Mandi has

enjoyed widespread notice. The com-

menor denominator of the top Latin rock

albums in the U.S. are strong lyrical,

memorable melodies, and a couple of

appealing ballads that U.S. Latin radio

(Continued on next page)

**LATIN TRACKS A-Z**

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**GUARDIANES DE LA NOCHE**

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**POP TROPICAL/SALSA**

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**REGIONAL MEXICANO**

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to электроkumbia record,"

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González, former leader/front

man of Chile's legendary rock act Los

Porosneros, is busy in the studio cutting

the third album. Plotting the

project is Martin Schops, a Chilean

citizen based in Germany who is a

specialist in technico-oriented sounds.

For his upcoming release, González is planning

to mix techno with tropical grooves.

It will be an electrocumbia record,"

explains Schops, or DJ Dandy Jack, as he is

known in the technoc world. "Europeans are beginning to discover music

from Latin America, recording bossa nova and similar things.

Unlike González's previous pair of

solo albums, his forthcoming CD will feature neither his name nor his photo.

The idea is to blend the names of the two collaborators and title the album "Gonzalo Martínez And His Thinking Cachimba"

González and Schops began recording the disc in February in New York, where González now resides. The album will be finished in Chile at Schops' studio. The disc is slated to drop in July.

The CD will contain 10 songs, most of which were composed by González. Each tune will be computer programmed by Schops. The album will be mixed by Schops' partner Pink Allen.

The disc will be released on an indie label in Germany. González is negotiating a deal in a Chile with a major label.

Full interview with González on the following page.

From CHIAPAS To D.F.: On Thursday (10), several rock artists, including PolyGram Argentina's Divididos, are slated to perform a concert in Mexico City D.F., in support of "Chiapas," the fine PolyGram album whose sales will benefit residents of the southern Mexican state of Chiapas.

For the past several years, breakaway rebel forces based in Chiapas, often called Zapatistas, have battled federal armies. But the album's Argentinian producer, Javier Calamaro, front man of rock act Los Guavos, says he undertook the project for humanitarian reasons, adding that the album "is not a record for the Zapataista army.

Since its release in mid-December in Argentina, "Chiapas" has sold about 15,000 units.

Calamaro spent one year assembling an impressive array of artists to participate on the CD, including Fito Páez, Café Tacuaba, Divididos, Malvita Vecindad, Mercedes Sosa, Charly García, Andrés Calamaro, León Gieco, and Ilyna Kuryaki & the Valderramas.

"The result," says Javier Calamaro, "is a collection of great songs that are not only oriented to a rock audience."

Conscious of the difficult task of marketing this type of concept record, Calamaro filmed a documentary featuring studio footage and interviews with the participating artists.

PolyGram Argentina artist and development director Adrián Mucurani notes that promotion of the "Chiapas" CD began in December with a press conference in Buenos Aires in which Calamaro explained the project with Gieco and Divididos band member Ricardo Molón.

"We will continue to promote this album," says Mucurani. "A concert in Buenos Aires would be great to give [the album] another push."

Says Calamaro: "I was expecting a bigger promotional effort in Argentina, but sales are promising, and I will do my best to convince promoters to organize a festival in Buenos Aires."

Meanwhile, in April, "Chiapas" was released in Mexico under the title "Junio Por Chiapas."
The album also has been put out in Central America and Italy. A press conference was held in Mexico City in May, with Páez, Vecindad, and Armando Manzanno.

Calamaro says his only regret concerning the project was that he was unable to secure album contributions from Brazilian star Caetano Veloso and Spain's famous trovador Joaquín Sabina.

The U.S. release date for "Chiapas" is set for July or August.

FACTS AND FIGURES:
The Recording Industry Assn. of America (RIAAX) has certified gold "Pies Descalzos," the best-selling album by Sony Latin's Willy Chirino, and the lone triple winner at Billboard's fourth annual Latin Music Awards April 30. The gold disc is Sony's Latin's first. In addition, the RIAA has certified gold "Dodo A Su Tiempo" by RMM salsa titan Marc Anthony. The gold disc also is RMM's first. Café Tacuaba's "a country-Cherevécahama-chochidoche tour, which kicked off April 24, is being batted by MTV Latin America. The disc, which features footage from each of the WEA Latin band's shows and TV specials. Also, MTV has launched "The Best of Mexico," a compilation of Mexica.
The eighth annual International Latin Music Conference took place April 28-30 at the Hotel Inter-Continental in Miami. The three-day conclave, the longest-running of its kind, featured a variety of panels and showcases. Capping the confab was Billboard's fourth annual Latin Music Awards, held April 30 at the Gusman Theatre for the Performing Arts. (Photos by Rosa Mari Alvarez and Gabi Cecchinelli)

Actress/model Daisy Fuentes, who hosts MTV's fashion program "House Of Style," was MC for the awards program.

Casting a beaming smile toward his Spirit of Hope Award is PolyGram Latino recording artist Emmanuel.

Sony Latin dance act Merenbooty Girls strike a pose during their revved up set at the Latin Dance showcase April 29.

It's all grins and giggles as industry players and songwriters gather after the Writers in the Round showcase. The event was sponsored by Warner/Chappell and BMI.

Herb Alpert delivers a sizzling and updated medley of his '60s evergreens, which earned him a standing ovation during the awards show. Alpert received Billboard's lifetime achievement award, El Premio Billboard.

Sony Latin recording artist Shakira accepts congratulations from the audience upon receiving her third trophy, the most by any honoree at this year's awards.

Huey Dunbar, lead singer of Sir George/Sony's honoree DLG, erupts into a spontaneous, joyous song as partner James "Da Barba" enjoys the vibe.

Karen/PolyGram Latino artist Amanda Miguel is greeted with raucous applause when the Argentinian star is announced winner of the award for pop hot Latin track of the year.

EMI Latin conjunto veterans La Tropa F, who performed at the awards ceremony, won for regional Mexican video of the year.

EMI Latin rapper Tito Puente Jr. takes the podium to acknowledge colleagues who helped him win the award for tropical/salsa video of the year.

Karen/PolyGram Latino artist Amanda Miguel is greeted with raucous applause when the Argentinian star is announced winner of the award for pop hot Latin track of the year.

Fonovisa's Marco Antonio Solís won trophies for songwriter of the year and producer of the year.
Karen/PolyGram Latino merengue artist Ramón Orlando implores industryites to get vocal during his showcase April 28.

PolyGram Latino presenter María Conchita Alonso, left, congratulates TropiJazz/RMM awardees Tito Puente and India after the ceremony.

Members of H.O.L.A./PolyGram Latino recording act Proyecto Uno break into a group hug, left, upon hearing that they had won for rap album of the year. At right, they accept the award.

PolyGram Rodven salsa notable Frankie Ruiz offers heartfelt comments upon receiving the award for tropical hot Latin track of the year.

Members of J&N/Sony recording act La Makina enjoy the moment after picking up their awards as winners of album of the year, group, in the tropical/salsa category.

McHenry Tichenor Jr., president/chairman/CEO of The New Heftel, delivers the keynote address that formally kicked off the conference.

Arista/Latin recording artist Angélica gets emotional during the April 29 Latin Dance showcase at Sticky Fingers nightclub in Miami's Coconut Grove.

Anita/Latin recording artist Angélica gets emotional during the April 29 Latin Dance showcase at Sticky Fingers nightclub in Miami's Coconut Grove.

Panelists from the "Latin Rock: At A Crossroads" seminar ponder commentary from a conference attendee.

Conferees get busy onstage with the Carrapicho dancers as they twirl to the act's Ariola/BMG hit "Tic Tic Tac."

Ariola/BMG singing legend José José makes a warm, bilingual speech upon receiving the Hall of Fame award.

Executives from the U.S. retail industry field questions from the audience during the "Latin Retail Gets Americanized" panel.

Merenhouse band Demolition turns in a rowdy showcase performance April 28 that featured material taken from its eponymous Fonovisa debut.
The Enclave's World Party Unwraps "Egyptology" Set (Continued from page 1)

Rightly or wrongly, you have Karl saying, believing, that his music had never been taken to the college format. The labels took him pop and tried to have a hit don't have a hit. He wants to be worked at college and triple-A. He wants to see him as an artist and to get a hit out of him. The Enclave is more than willing to oblige. The label began its campaign in February, releasing album cut "Vanity Fair" and a more one-dimensional radio hit.

Then, it introduced Wallinger to a number of influential college radio programmers and press in March in Austin, Texas, where the Wallinger also played a private party. He's going to do a lot to support this record, and he's going up in the college and triple-A.

The Enclave is just the idea to get exactly the going in an area where Karl wanted to go.

In the U.K., the first single will be "This U.K. competition is what they'll be putting it on in the top 40." It was at first much more in contact with Schubert, Beethoven, Schumann, says Savall, who trained at the Conservatory in his native Barcelona, Spain. "Before I even learned the violin, I listened to all this music and knew it by heart.

"I was at first much more in contact with Schubert, Beethoven, Schumann," says Savall, who trained at the Conservatory in his native Barcelona, Spain. "Before I even learned the violin, I listened to all this music and knew it by heart."

Upcoming recording projects include a program exploring the intersection of Italian and Spanish music at the time that the Catalan court was residing in Naples and suites from Purcell's "Fairly Queen."
ATHON CENTRAL: June is for jazzers in Manhattan and its surrounding boroughs. For the last several years, the prestigious "What Jazz?" bash run by the Knitting Factory and the venerable JVC Jazz Festival have paraded down the avenues, each bringing an overwhelming number of performances into the area. The 1997 edition of both celebratory events is a bonanza that should thrill every true music industry jazz fan.

The JVC outing, commanded by George Wein, is celebrating its 25th anniversary in the city. In 1972 Wein married the jazz festival idea to the New York Philharmonic. Along with team work from labels and venues, multimedia company JVC has footed the bill for the last 15 years. This summer finds the scope of the promotion a bit wider than usual. In addition to the core of jazz, progressive rock, R&B, funk, and pop sounds, big bands, and solo recitals. More than 40 performances, including many top-name acts, are scheduled for the entire four days. Participating artists include such jazzers as Herbie Hancock, Roy Hargrove, and Joe Sample. For more information, call JVC at (212) 675-2770.

Jazz on TV's show is shown in more than 100 cities. The company has twice taken the prize in the jazz/contemporary category for best TV series at the Billboard Music Video Awards. As an independent production, Jazz Alley has made videos for the Yellowjackets, Rick Braun, and Joe Sample; it's also documented performances of the St. Louis Jazz Fest and the Victoria Jazz Festival for broadcast. Ken Burgmaier, president of Jazz Alley TV, says, "Confession that the Way do bands get done is different, but the quality remains the same. Our videos, they definitely have bigger [video] budgets." A clip by a mainstream jazz artist like Carter is a pleasant surprise, he says. "We'd like to do that in an instant, absolutely," says Carter. Jazz Alley, headquartered in Denver, recently opened a Los Angeles office.

BEN HARPER FINDS 'WILL TO ROCK' ON 3RD VIRGIN

Niégocélo and Jamiroquai as examples of artists who have recently had an impact at radio and retail like Harper, combine elements of R&B and rock.

According to Holten, radio exposure has made a difference abroad. "European media are more open. If an artist is creating a buzz, they'll pick it up on the radio." Holten Reid arid director of product management (U.S.A.), says that Virgin will be making a concerted, across-the-board push at radio for the album. "A lot of people have heard of Ben Harper," he says. "Now it's time for people to hear Ben Harper.

While in the past the label has centralized on a somewhat alternative format, "The Will To Lives" first single, "Faster," will be serviced June 2 to rock, commercial alternative, and triple-A stations. In a special promotion to bring Harper to triple-A, a format both Factor and Reid feel is a natural fit, Harper's publicity and promotion efforts will get a five-song sampler, which includes the single and emphasizes the album's more acoustic, balladic period.

Harper will be available for on-air performances, and the label has set up dinners and other events for stations personnel to meet Harper and hear him perform. "Ben will help us to set up this record however we can," Reid says. "He does whatever he needs to do.

That includes touring. "If you see Ben live, you're a fan," Factor says, and the label will ensure that as many people as possible have that chance. Reid claims that Harper's schedule is "for the first of the year." To set up the album, throughout May, Harper will play a series of shows in West Coast college towns. They were chosen, according to Reid, because, "SoundScan figures found that in proportion to the population, Ben was doing very well in places like Eureka [Calif.], Missoula [Mont.], Boise, and Pullman [Wash.] We're looking at secondary and tertiary markets.

At the same time, Harper will make promotional appearances in larger markets where he has done well in the past, such as Seattle (his best market, according to Reid), San Diego, Philadelphia, and New York.

After that, he's off to Europe, where the album comes out May 28. Harper will play large shows in London, Paris, and Italy, where he already has a substantial fan base. Harper will play larger shows in the U.K., Germany, and Spain, three markets where Harper has yet to break.

Then it's back to the States, where in late June he begins a six-week tour of Europe, including the bill for the Tibetan Freedom Concert June 7-8 in New York.

Reid says that Harper paid attention to retail with his first two albums, and as a result, "has a lot of friends" there are excited for a new Harper record. Harper's previous albums have sold in both independent stores and chains, but his biggest support, he says, comes from mom-and-pop outlets. To make sure they remain in Harper's corner, the label will do a special promotion with the Coalition of Independent Music Stores.

Virgin will also take advantage of nontraditional markets that have discovered Harper. Skateboarders, in particular, have shown a special affinity for the artist. While Factor says that happened organically, "we seem to be going to skate schools, video, and skateboard guitarist Tony Alva is a fan... Virgin will be hiring an outside firm to do street marketing and will be distributing stickers.

"We don't need gimmicks to sell this music," Factor says, "all we need to give people a chance to hear his music."
NASHVILLE—A remarkable event took place in January at Georgetown Masters here: Record company production VP John Kelson, discographer freelancer Byron Palmer, engineer Dave Arnold, and mastering engineer Bill Shaw all but participated in a dialog that had evolved between record labels and CD manufacturing plants was beginning to open up, and the implications for the future of CD sound are potentially significant.

From the moment the first commercially replicated compact disc rolled off a manufacturing line in 1982, there had been work with engineer/product Chris Shaw.

Having started out in hip-hop, this multitalented, forever shy engineer has lately moved into the alternative rock/pop markets. Those with a knack for trivia will also be able to name him as the bass player for MTV’s “Hard Rock插角。”which featured LL Cool J and De La Soul, among others.

Over a few short years, Shaw accumulated platinum records as an engineer for Public Enemy, A Tribe Called Quest, Ice Cube, and others. Working mostly out of Greene Street Studios here, Shaw flourished along with hip-hop.

Although he was wildly successful as a hip-hop provocateur, Shaw wanted to segue into rock’n’roll, a genre he grew up with in suburban Westchester, N.Y. Fortunately for Shaw, the transition was not as difficult as it might have been for a production engineer who was not schooled in both disciplines.

“A lot of people wanted to work with me because of the Public Enemy stuff,” Shaw says. “I did a lot of work with any rock guy at that time who their favorite rap group was. Public Enemy was usually at the top of the list. Since Public Enemy had always bridged the gap between rock and rap, making a move didn’t seem all that risky to Shaw, who describes himself as a “white kid from Westchester.”

Shaw says, “Rather than get stuck in a rut and just wind up engineering for a portion of my life and regretting it when I turn 40, I figured I’d take a chance, try to branch out, and, worst came to worst, go independent for a while then come back. I knew the people I had worked with would welcome me back.”

Shaw hooked up with New York-based management firm Advanced Alternative Management and quickly secured five tracks through connections he didn’t even know existed.

His engineering discography now reads like a who’s who of alternative rock: U2, the Red Hot Chili Peppers, the Bathtub Surfers, Soul Asylum, and Bad Brains, among others. Shaw has mixed tracks for Jewel, as well as singles by Fountains Of Wayne (“Radiation Vibe”) and Soul Coughing (“Super Bon Bon”).

Shaw’s early breaks was a call from producer Michael Beinhorn, who was about to begin work on Soul Asylum’s “Grave Dancers Union” and wanted the record to have “some hot on it,” according to Shaw.

Off the success of that album, Shaw was hired by producer Rick Ocasek to record and mix what would become the debut LP for Weezer.

Shaw praises Ocasek’s ability to “divulge” to the other band members. “That’s a hard gig. Most of the time I’ve been in the studio, it’s just you and the engineer editing, and you’re doing all the work,” he says. “But with Weezer, every time I’d make a cut, the rest of the band would come down and talk about it, and it was a lot of fun. It was a lot of fun working with them.”

Although Shaw has received his share of accolades from the likes of Kelson and Palmer, the jury is still out on whether or not the CD sound will have a place in the industry, continued Shaw. “I’m not sure how it’s going to play out, but I’m working on it. I think it’s going to be a long process.”

The CD-ROM stream data to a computer; music CDs, on the other hand, are a pure analog replication of the original music. Replication is an exacting process, one which CD manufacturers are getting better at. “I think the CD sound will be here to stay for a while,” Shaw says. “But it’s going to take a while to work out some of the kinks.”

Shaw is a true believer in the CD sound. “I love the way it sounds,” he says. “I think it’s going to be a great tool for the music industry.”

Shaw’s current projects include an upcoming album by psychedelic rockers Red Kross, as well as the Maverick Records debut album by Summer Camp.

“Get a lot of tapes now, and I have this amazing luxury that a lot of people don’t have where I can turn projects down,” Shaw says. “I’m not as busy as I used to be, so I have a lot of time to work on things.”

Shaw’s latest project is a CD-ROM release of the band’s upcoming album. “I’m working on that now, and I’m really excited about it,” he says. “It’s going to be a real departure from our previous work, and I think it’s going to be a lot of fun.”

Shaw is also working on a new CD project for the band’s next album. “I’m really looking forward to that,” he says. “I think it’s going to be a great opportunity to work with some new artists and producers.”

Shaw believes that the CD sound will be here to stay for a long time. “I think it’s going to be a great tool for the music industry,” he says. “I think it’s going to be a lot of fun.”
The January symposium, with live teletext, was a significant event in the broader discussion at BMI’s auditorium, brought home to Vaccum and others the fact that communication had been taking place among the various parties.

“What had been missing all along was a dialogue,” says Vaccum. Replicators and licensees included Sonexec (also a division of BMG Entertain- ment corporate owner Bertelsmann AG) but which, Vaccum stresses, is operated as a separate company that must bid on RCA Label Group business, Allied Digital Technologies, JVC Disc America, Cinram, and Denon.

The conclave was followed during succeeding months by smaller gatherings at Gettysburg Masterworks and other such leading Nashville facilities as Mastermix and Masterfonics. The meetings resulting from these subsequent gatherings was one in which a single manufac-
turer would bring in seven or eight test CDs that had been pre-mastered using a variety of techniques and technolo-
gies—including Exabyte at 1X and 2X speed with photoreisist, CD-R 1X and 2X both photoreisist and nonpho-
toiresist, PCM 1600 and PCM 9000—for comparison with a reference master recording residing on a Sony PCM 3402 DAT stereo recorder.

“Bit-for-bit (analysis) is fine for CD-
ROMs, but it’s an entirely different thing with music CDs,” observes Scott Hull, chief engineer at Mastermix in New York, the only non-Nashville manu-
tering engineer to attend any of the meetings thus far (and who adds that he wishes other record labels would sponsor similar symposium in New York).

“Even if there were no real conclusions about what the culprits are that cause much of this, these meetings served to uncover a lot of major myths. People now realize that you can’t simply trust the fact that digital clones are perfect when it comes to music. It’s a very complicated thing. For instance, there’s a lot of talk about jitter being a culprit, but jitter doesn’t always produce unpleasant results. The key thing is, we have a dialogue going on, and these are trying positive things to deal with the situation.”

Jitter—variation in clock cycles—

has been identified as contributing to sound and reproduction problems in both the manufacturing process and in the playback hardware. “The [digital to analog] converter is deriving its clocking information from the vertical compo-
nent of the waveform,” explains Hall. “As that waveform transitions during the program, and if it is not smooth, it can be distorted. How a computer sees that change is usually not important, so it’s not really an issue in CD-ROM. But that makes a very big difference in the music CDs.” Hull says such information means that the entire manufacturing process has to be examined for such things as imperfections.

Mastering engineer Hank Williams, who hosted a demonstration of JVC’s K2 at his Mastermix facility in late March, notes that mastering engineers have been “constantly upgrading our equipment—converters and process-
ors—for the last 10 years, so the differ-
cences we can hear have grown con-
mensurably,” he says. “We were able to keep peeling back the layers of digital. But I think it’s commendable that a record company had the guts to bring this into the open, to have engineers and manufacturers talking with each other in non-threatening terms. It’s broken the myth.”

Purcell agrees that the dialogue the meetings have engendered will be useful in the future, and he feels vindicated on behalf of all mastering and other engineers for their long years as voices in the wilderness.

“One thing we have gotten across is that the mastering house should make the media that the plant will use to make the glass master first,” he says. “There should never be another mas-
tering step after that. In the old days, when I made the lacquers, I was also making the mold for the fin-
ished product. With CDs, I’m only mak-
ing the media that the mold is made from. There’s a lot of opportunities after it leaves here to be copied and transferred and mastered at faster speeds. I think it’s being stopped on, an old street drug term, but one that’s appropriate.”

Purcell says he is concerned that CD manufacturers might resist this intu-
ition into their procedures. (Indeed, mastering was a value-added service that many record producers added to their list of additional charge services throughout the 80s.) The CD industry is under tremendous pressure now with significant overcapacity and dropping unit prices. In many cases, plants are

seeking to standardize the mastering formats that come into the facilities in order to minimize format-to-format transfers and costs of purchasing and maintaining multiple mastering for-
mates and to increase throughput.

However, observes Purcell, “That’s not always going to be what the master-
ing house, the artists, and the pro-
ducer think are the best formats or techniques to use. I understand their need to standardize, but I suggest that they have to accommodate what the artist wants. Exabyte is a cheaper, 8mm video format, but it’s not really a music format, which the [magneto-opti-
cal] PCM 9000 is.”

Replicators appear willing to partic-
icate in these symposia, partially out of a desire to produce a better product and partially with the understanding that enhancing quality is a viable tactic in a down market in any industry. Vaccum 

Carell could “it turn out to be a marketing opportunity for repli-
cators—the market is very competitive right now. But I think it’s more impor-
tant that the quality issue is being

addressed.”

RCA’s Breaks says the production departments of labels have much to learn from this dialogue, even as the technological end of it is still being debated. “We’re learning the nuances between master formats,” she says. “Anything that helps us make better recordings is what we’re trying to do.”

As Masterdisk’s Hull sums up the ongoing meetings, “The only objective thing that has been determined so far is that sound is subjective. But that’s a very good start.”
Bickerton To Expand Society's Role Outside U.S.

LONDON—After his three turbulent years chairing the Performing Right Society (PRS) and acting as its chief executive during the most troubled period in its history, Wayne Bickerton could understandably desire seques- tered refuge on some tropical island.

Instead, Bickerton has emerged as chair of SESAC International, with responsibilities for promoting and expanding the society in all territories outside the U.S. His appointment comes at a time when radical advances in technology are posing a challenge to the principles and sanctity of copyright and intellectual property.

Bickerton assumed his new duties at the beginning of April after a year as the U.K.-based director of international affairs for SESAC. His formidable knowledge, acquired from more than 30 years experience with international music markets and the societies regul- ating copyright protection and royalty collection, prompted the promotion to the position of his, by now, second role with the society.

"Wayne has brought us much closer to a number of foreign performing rights societies," says SESAC co-chairman Frederic Gershon. "This has resulted in accelerated and escalated payments from key territories around the world."

The society's success and growth in building up the effectiveness of SESAC Latina in Central and South America convinced presi- dent COO Bill Weis of the logic and value of estab- lishing SESAC offices in Lisbon and with Bickerton at its helm.

Wayne's operation, enormous lever- age in dealing with rights holders in America who are confused by or dis- appointed in their rest-of-the-world earnings, Veza points out. "He goes after the foreign performances and the licenses by which SESAC's flow of contacts and breadth of understanding will serve to enhance SESAC's posi- tion in the States."

"Bickerton's job is primarily twofold," says Bickerton. "To build an international infrastructure for the society and to start convincing U.K. and European talent that they have an alternative in SESAC, especially as our efforts move closer to the golden grail of getting properly paid for airplay."

Currently looking for suitable office accommodations in Watford, north of London, Bickerton plans an initial staff of four, to rise later to six. He is prepared for some "hard campaigning" in putting the message across and increasing SESAC's international membership among writers and pub- lishers.

Bickerton has a hectic travel sched- ule ahead of him this year, with visits to national societies in Beijing; Taipei, Taiwan; and Hong Kong, followed by trysts to Japan and Australia for a reciprocal licensing deal next year with China's MSCC and considers the Pacific Rim countries an important area in the long term. At the same time, he concedes that there are obvious problems to be resolved there, such as piracy and counterfeiting.

(Continued on page 67)

New B’way Shows Already Set For Release As Albums

NEW YORK—In the most concentrat- ed commitment to Broadway cast albums in years, six new shows are having their original-cast albums recorded for release.

Sessions are already complete for the Maury Yeston score of “Titanic,” and John Kander and Fred Ebb’s “Steel Pier,” both of which RCA Victor will release.

The label also plans to record the revival of “Candide,” with music by Leonard Bernstein, for release in June. RCA Victor has an option to record the Broadway versions of shows presented by Canada’s Livent Inc., the U.S. unit of which is the producer of “Candide.”

Varese Sarabande plans a May 29 release of “Play On!,” the new revue featuring music by Duke Ellington.

Sony Classical has a June 6 release date set for the cast recording of the Cy Coleman and Ira Gasman show “The Life,” which has finished its recording sessions in New York. The show made its run a part of the 40th anniversary of Live at Loew’s.

In an unusual release of a second album of cast performances from a new show, Atlantic Theater plans to issue June 24 the Broadway version of Frank Wildhorn and Leslie Bricusse’s musical adaptation of “Jekyll & Hyde,” which opened April 28. Last year’s release of the score, out before the show hit Broadway, featured Linda Eder, who also stars in the Great White Way’s production. Composer Wildhorn is the head of Atlantic Theater.

While Sony Classical gets the Broadway version of “The Life,” RCA Victor has recorded the cast album of two produced in limited-run concertized versions in this season’s “Encore!” series, held at New York’s City Center. They are Jerome Kern and Oscar Hammer- stein’s “Sweet Adeline” and Richard Rodgers and Lorenz Hart’s “The Boys From Syracuse.”

In addition to receiving Tony nom- inations for best musical, “Steel Pier,” “The Life,” “Titanic,” “Candide” and “ bombed” “Titanic,” “Candide” and “Candide,” were cited May 5 for best original scores.

EASY TO LOVE: When “Carnegie Hall Celebrates The Glorious MGM Musicals” July 15-16, cable’s Turner Classic Movies will present the triple bill of films devoted to the world of television, radio royalty payments, and national societies for exercise, building up the activities of SESAC Music: an economic lever, giving SESAC a major postition in the industry. Bickerton has continued. "But we have to understand that.”

As president Keith Mardak, “that this year we have incorporated our global products into this catalog and also printed in two colors to highlight products throughout.” There is also a comprehensive index in the back.

THE HOT 100

SOUTHERN EXPOSURE: DCI Music Video and Manhattan Publications, an audio and video line owned by Warner Bros. Publications (WBP), is moving to WBP headquarters in New York. WBP acquired DCI when it purchased CPP/Belwin, the music print company, in 1994.

Turner Joins Carnegie’s MGM

Tribute; ‘Fever’ To Hit U.K. Stage

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PolyGram Plans Viet Nam Foray Major To Link With State Companies

BY JOHN LE FEVRE
HANOI, Viet Nam—PolyGram is aiming to tap the emerging potential of the Vietnamese market by taking a presence here through plans for joint-venture manufacturing facilities in the country.

PolyGram has applied to the Vietnamese government for permission to join with two state-run companies, Saigon Audio and General Culture, to mass-produce CDs and audiocassettes for distribution in Viet Nam.

Under the terms of the proposal, Saigon Audio and General Culture will press albums from PolyGram’s roster of international artists at their factories in Ho Chi Minh (RCM) City when there is a strong enough domestic demand for the music.

PolyGram says it may later use Viet Nam as a base to produce CDs and cassettes for export to other countries in the region and will eventually look to sign Vietnamese artists for local and international exploitation.

Under the plans submitted to the government, the albums pressed by Saigon Audio and General Culture will be licensed to PolyGram’s catalogue material, particularly the company’s ’70s repertoire.

Frankie Chow, director of business development for PolyGram Far East, says there is strong interest in Vietnamese artists that are popular here. Vietnamese listeners don’t care if it’s a new song or an old song, as long as it’s a hit.

“In the past, the Alongs and the Bee Gees, and Abba will prove to be the most popular here,” he adds. “The companies we are working with are free to choose whatever they like, whatever is suitable to the market. They have started with pop music first. Later, they will make a selection of jazz and classical titles.”

While PolyGram initially plans to use Viet Nam as a market purely for international repertoire, its longer-term plans include signing and recording Vietnamese artists.

With more than 2 million Vietnamese living outside of the country and a local population in excess of 74 million, Vietnamese repertoire holds considerable potential.

Chow says that the appointment of a local partner will mean PolyGram can “sign local artists, promote and market them.” (Continued on page 50)

Turkish, Greek Artists To Hold Cyprus Show

BY ADRIAN HIGGS
ISTANBUL, Turkey—Turkish pop idol Chukur, 24, and Greek star Sakis Rouvas are to give a joint concert on Cyprus’s Green Line, which divides the Greek-Cypriot south of the island from the self-declared Turkish Cypriot republic in the north, in the presence of Ahmet San from Turkey and Elias Painakis from Greece are organizing the concert. Erbu Toparli, assistant to San, says that the concert will take place May 19.

Rouvas and Chukur have paired up recently to sing the duet “Some Day” on the Turkish soundtrack to the Disney film “The Hunchback Of Notre Dame.” Friendship between the two 25-year-olds and cooperation between their managers led them to the idea for the concert, Toparli says.

The United Nations is to host the concert at the Ledra Palace on the Green Line. The tickets, all free, will be distributed by the United Nations, with 3,000 going to each side. The United Nations will also provide security. This will be the first time such a large group of people from both sides have come together since the division of the island in 1974. Rouvas’ plan to hold the concert is a brave one given the deep feelings present on both sides of the island and the extreme sensitivity. (Continued on next page)

Sony Leads South African Music Awards Townshend Singer Sibongile Khumalo Wins 3 Trophies

BY ARTHUR GOLDSTUCK
JOHANNESBURG—Returned multinationals stamped their authority over the South African music industry with a dramatic showing at the annual Fir National Bank South African Music Awards, held here April 26.

Sony Music in particular scored big, taking seven awards. Townshend division Sibongile Khumalo, one of the most-sought-after acts in South Africa before Sony inked her, lived up to her promise with her debut album, “Ancient Evening.” The set took awards for best female solo vocal performance, best adult contemporary performance, and song of the year for “Untold Story.”

Another keenly contested signing, cutting-edge rock band Springbok Nude Girls, saw its single “It Became A Weapon” named best rock performance. Sony also added label CCP’s dominance of the kwela township dance genre with the Mu du album, “Iptomme,” which received the best township/kwela dance performance award.

In a stable of artists that is almost as technically new and groundbreaking, the group’s authentic debut act, Family Factory, was named best newcomer for its album, “The Journey.”

The award ceremony once again underlined the impact of BMG Africa’s first signing, Soweto String Quartet, which took three awards in 1995 with its debut album. The follow-up, “Renaissance,” won this year’s award for best instrumental performance and earned Groene Beggs the prize for best producer. BMG also served up the shock of the night, with underdog Sam Skaia Chauke snatching the trophy for best traditional performance in the hugely popular isonga genre from mega-selling, two-time winner Thomas Chauke (no relation).

Warner licensee Tusker, about to be taken over by rival Gallo, supplied a powerfulawan song from its local pop division One World Entertainment, whose small stable took three awards: Its new act, Sibongile Khumalo, was named best English-language adult contemporary performance, while rebel Afrikaans rocker Johannes (Continued on page 50)

New BBC Division To Exploit Music Output

LONDON—BBC Worldwide, the commercial arm of the British Broadcast- ing Corp., has launched a division to financially exploit the BBC’s music output—including exclusively record- ed artist sessions and concerts—and material from its vast archives.

The division, BBC Worldwide Music, comprises three interdependent business units—records, radio, and music publishing.

The role of the record arm is to work with established and new companies to release archive material.

“We would put together a deal with the label where we would license the archive material to the record company and they would press, distribute, and market the release,” explains BBC Worldwide Music’s business development manager, Lesley Golding.

The publishing aspect of the new division was created as a joint-venture music-publishing operation working with BBC program-makers, composers, and the music industry as a whole to develop new music. Much of the new music in the U.K.—in the form of signature tunes, jingles, musicals, operas, and classical works—is commissioned by the BBC.

The aim of the publishing arm is to maximize the return from the creation and broadcasting of new music. BMG Music Publishing Worldwide has been appointed to provide royalties collection and administration services.

MIKE MCGEEVER
PIM Awards Showcase Italian Talent
Domestic, Int’l Acts Honored At 2nd Televised Event

BY MARK DEZZANI

ROME—Italian talent has received a major boost through the second televised Premio Italiano della Musica (PIM) Awards show. Held April 23 here, the event was organized by national radio network Radio Deejay, Musica’s magazine (both part of the Espresso Publishing Group), MTV Europe’s Southern region service, and concert promoter Tridentis. The show was carried by Radio Deejay, MTV, and state broadcaster RAI.

The prizes were based on votes by listeners, readers, and viewers of the respective supporting media. PIM is so far the country’s only popular-music awards event, although Italian labels’ body FIMI has stated its intention to launch a new awards gala, with honors decided by an industry jury, for December (Billboard, Oct. 12, 1996).

Serena Dandini, one of three presenters of this year’s PIM Awards, says the event provides a showcase for domestic talent. “So far in Italy, there is no other event like this which provides an opportunity for many young new artists to receive TV exposure. The San Remo Festival does not represent the diversity of our new talent.”

Dandini adds, “This show is a celebration of the excellent new music being produced in Italy, the quality of which compares very favorably with international music.”

In addition to live coverage on Radio Deejay, a one-hour TV show was aired on RAI’s second TV network, RA1/DUE, with highlights on MTV Europe’s Southern region service. MTV viewers voted for best Italian video, won by Casio Royale for its BlackOut/BlackGram single “Cose Difficile” (“Difficult Things”). BMG Ricordi act Fabrizio De Andre won the critics’ jury award at RAI’s program Sotto Voltaggio (Soul Valley). De Andre also won the category for best Italian album of 1996.

The other awards went to Polledor’s Zucchero (best Italian artist), BMG Ricordi’s Articolo 31 (Italian band and Italian rap band), Mercury’s Franco Battiato (Italian song for his single “La Curia”), Cyclops’ Carmen Consoli (Italian newcomer), WEA’s Ligabue (concert of the year), and CNT’s Agnese/Blackbird (most performed artist).

In the international categories, the awards went to Pearl Jam (international band), Alain Morisette (international artist), and Jannopoli (dance artist).

Watanabe’s World View Is Recognized

BY STEVE MCLURE

TOKYO—When Reed MDM Organ- ization chief executive Xavier Roysez glass to Misa Watanabe May 20 at Hong Kong’s China Club, he’ll be toast- ing one of the most powerful figures in the Japanese music industry. Misa Watanabe, 67, is to be the guest of honor at a special tribute held during MDM Asia by the event’s organiz- ers to recognize her 40-plus year career, as well as to praise an interna- tional outlook that was ahead of its time.

Although a host of rival, upstart pro- duction companies ended the Watanabe group’s dominance of the Japanese music industry some time ago, these firms operate according to the tem- plate established by Watanabe Produc- tions.

When no one else from Japan’s music business was attending MDM in Cannes, the Watanabe—Misa and her now-deceased husband, Shin—had a regular exhibit booth in the Palais des Festivals.

“She was one of the first people, if not the first, to make a trip around the world to try to sign international cata- logs for her publishing company,” says Alex Abramoff, president of Mercury Music Entertainment. “I think she is the person who became first aware among Japanese industry people about the importance of copyright.”

Watanabe’s international efforts date back to the mid ’90s, but it was in the field of artist development and management that the company had its greatest impact. Watanabe Produc- tions’ emphasis on professionalism and modernity to the industry that at the time was sorely lacking. It gradually built a stable of major acts, including the Krazy Kats and the Peanuts, and soon totally dom- inated the Japanese entertainment world.

Shin Watanabe, a former jazz bassist, tended to concentrate on the creative side of the company, while Misa was more active in business. In 1992, Watanabe Music Publishing was established, pioneering the concept in Japan of music publishers handling original material, as opposed to acting as subpublishers.

Indeed, Watanabe is widely acknowledged as the first Japanese music publisher to become involved in the production of master recordings, which greatly helped it achieve finan- cial stability. “This is a very unique aspect of Japanese music publishers’ operations,” notes Nichion president Masahito Murakami, “because many foreign publishers don’t produce mas- ters.”

Later, Watanabe brought top interna- tional artists to perform in Japan, including Sammy Davis Jr., Andy Williams, Marlene Dietrich, and Queen.

As the Japanese industry grew and prospered, the Watanabe combine’s one-unchallenged hegemony eroded. Other powerful production compa- nies—many established by Watanabe group artists or former employees— have sprung up. High-profile “graduates” of the Watanabe group include Amuse Inc. chairman Yoki Ohashi and Sony Music Entertainment.

(Copied on page 20)

THE NETHERLANDS’ largest music retail chain, the 140-outlet Free Record Shop, is planning to expand its Scandinavian operations. The group’s current representation in the region is 10 stores in Norway. Three of these outside of Oslo, but only one in a profiting market. Free GM Juan da Silva says, “Because of the cold climate in Norway, practically all shopping takes place in malls, but it is very hard to get a foot in the door because of protectionist practices.” He adds, “Apart from Norway, we’re currently looking into the possibilities of penetrat- ing into Sweden, Denmark, and Finland. Sweden will be particularly difficult, as we don’t want to get involved in another CD price war.”

SWEDEN’S POLAR MUSIC PRIZE was awarded May 5 to Bruce Springsteen and, for the first time in the award’s six-year history, to a Swedish artist, Eric Ericson. Both received 1 million kronor (approxima- tely $130,000) from King Carl Gustaf at a ceremon in Stockholm. Springsteen was awarded the prize “for an outstanding career as singer and stage performer,” while Ericson was honored “for pio- neering achievements as a choral conductor, teacher, artistic originator, and inspirer in Swedish and inter- national music.” Established by former Abba manager Stig Anderson, the Polar prize is decided by a committee of Swedish music experts.

A STRING OF DOMESTIC megahits in March saved the Japanese market from a disastrous first quarter, according to data released by the Recording Industry Assn. of Japan (RIAJ). Audio software shipments in the January-March period totaled 112.8 million units, up 3.4% over 1995 first quarter. The wholesale value was 38.3 billion yen ($1.1 bil- lion), up 4%, according to the RIAJ. A particularly strong showing by domestic CD singles in March (up 32% in unit shipments and 28% in value, respectively) ended four largely hitless months that hit many retailers hard. Total album shipments in the period were 68.1 million units, down 0.1%, while singles shipments were 44.8 million units, up 9%.

TOWER RECORDS in the U.K. is giving away copies of the influential Daily Telegraph newspaper for a three-week period in what Tower claims is a first for a music retailer. Tower, the newspaper, and London magazine Time Out have jointly produced an 11-track CD promoting acts appearing at summer festivals in the U.K.

CONTEMPORARY MUSIC appears to have rediscovered its social edge in Russia. Having been a champion of liberal attitudes during the communist era, the music industry has been politically quiet since the launch of the Campaign for Civil Obedience during a Moscow show by Russian rock band Time Out. The campaign aims to persuade the government to uphold the right of young men to perform civil duty instead of com- pulsory military service. This right was enshrined in Russia’s 1993 con- stitution.

THE ‘ARTISTS EN RUTA’ campaign, promoted by Spanish artists’ body SGAE and national artists’ association AIE, has begun its second round of concerts this year. The campaign aims to give musicians more live exposure in areas of Spain outside of their home regions. For the first time since the project’s inauguration in 1995, it is being backed by a major radio group, Cadena 100, which will promote and broadcast a series of concerts across Spain.

SONY MUSIC FRANCE has created a new position emphasizing the company’s commitment to marketing its local repertoire internationally. Columbia France international marketing manager Virginie Auclair has been named VP of international marketing. She also assumes the post of GM international at Sony’s Columbia label.

DESPITE INDICATIONS of weakening domestic record sales, Swedish perform- ing right society STIM has reported total revenue from licensing of 280.8 million kroner ($100 million) for 1996, an increase of 6.4% over 1995’s total. However, income from foreign territories has fallen as the group’s recorded fund report from the society is the continuing dispute with three of Sweden’s commercial TV stations over the level of royalties to be paid to STIM, which has pushed up the body’s expenditures. The stations, TV3, TV4, and Canal 5, are refusing to pay what they see as exorbitant royalty fees. The latest court hearing into the matter began April 21 and is expected to culminate at the end of this month. Revenue from perfor- mance royalties outside of Sweden also continued to rise, although results for 1996 show a slowing in the upward trend of Swedish music in previous years. Income of almost 100 million kroner ($12.9 million) represents a rise of 3%.

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SOUTH AFRICA: The annual First National Bank South African Music Awards (see story, page 41) were embroiled in controversy when several major recording artists and producers boycotted the event. Konnie, which is undoubtedly the most popular form of new music to have emerged in the country has been shamed down by an acknowledgement either in the awards show or in performances at the ceremony. Accordingly, several of the genre’s main proponents, including producer/artists Arthur Vuyzveza Mafokate of 999 Records and Oscar Msingewa of Kalawa Records, refused to take part in the event. According to Mafokate, the awards did not reflect the local music industry in any real sense, “They are controlled by big record companies,” he says, echoing the feelings of many who work outside the Assn. of South African Music Industries, which oversees the event. M’Tou, who won the award for best township pop act, also expressed satisfaction. “The awards don’t really mean anything to our performance,” he says. “We do it for ourselves these days.” Other genres, such as rap and hip-hop, were also neglected, and disappointment in the number of older artists who triumphed was expressed by many of those who attended. In spite of this, there were some high points. After years of carrying the international torch for South African music, Mafokate was honored with a Lifetime Achievement Award. Ariista-signed Qumba Zoo picked up the award for best dance act, and Sibongile Khumalo, the diva of the new South Africa, scooped up two awards. DANE COTTER

HONG KONG: Strange but true: Nikola Parov, one of the guiding bands behind “Riverdance,” the worldwide hit Irish dance musical, has been a mainstay of the music scene in the Balkans for almost two decades. His new album, “Kilim” (Tyko), is an experimental project influenced by Balkan and Celtic style. “Kilim” is the result of Hungarian artists performing alongside a half-dozen of Parov’s fellow musicians from “Riverdance,” headed by top Irish pipes player Davy Spillane and guitarist Des Moore. Parov was born in Bulgaria but later moved to Hungary, where in 1980 he founded the band Zenta, specializing in Balkan folk music. One of the biggest names on the Hungarian scene, Parov has also written numerous TV and film scores and performed with many of Hungary’s leading jazz and rock bands. His latest project combines a dozen musicians, including “Riverdance” with Bill WHELAN in the late 1980s, and was asked to join the “Riverdance” orchestra in 1984, where he has been ever since. Essentially an instrumental album, “Kilim” is a pan-European soundscape stretching from Dublin to Budapest, encompassing jazz, folk, and much more.

GHANA: Like the famous, multicolored fabric that the group is named after, Kente produces a bright, iridescent blend of reggae music. Known for its lively performance, the band, which is often resplendent in kente attire, mixes such fun songs as “Ghana Reggae” with spiritual and socially conscious numbers like “Serious Thing” and “Inner City,” all of which can be found on its album “Keep Moving” (African Dance Records). Kente has also backed such visiting reggae legends as the Twinkle Brothers and Jah Shaka. Sha, the London-based roots culture producer and dub DJ, whose Shaka Foundation runs humanitarian programs in Ghana, was so impressed with the band that he has arranged for Kente to support him on his U.K. tour in May. Kente will provide some workshops during the tour as well as participating in a celebration of Ghana’s year of independence and highlight the work of the foundation. In addition, Kente will play a few of its own gigs, including one Friday (16) at the Africa Centre in London; the band will also be featured on the bill of the upcoming Monumental tour featuring British band Bandulu.

IRELAND: Momentum is building fast for Kila, a seven-piece band at the cutting edge of progressive, Gaelic-language music, with a sound described by The Irish Times as “Celtic Caribbean.” The band’s fifth album, “The End of the Go Boggle E” (Take It Easy), released on its own Keynote Records, identifies Kila as a force to be reckoned with, as rap meets chant meets eileidh in an exciting package brimming with innovative ideas, energy, and enthusiasm. The individual musicians bring widely diverse experiences to the band, having worked with artists as varied as Dead Can Dance, George Hamilton IV, the Frames, Zig & Zag, Hazel O’Connor, Anam, and Michael Flatley. As well as utilizing the usual traditional instruments, Kila’s music is enhanced by the sounds of viola, harmonica, dulcimer, dijebhe, dudu改变了, clarinet, and saxophone. Several of the band members have studied at the Irish-speaking Colaiste Eoin (St. John’s College) in South County Dublin, and Kila is part of a new wave of Irish artists whose lyrics are sung completely in Irish. The band has won an incredible reception from the press here, being dubbed “arguably the most vital incarnation of Irish traditional music around” (Hot Press) and credited with doing “for Irish music what ‘Riverdance’ did for Irish dancing” (The Star). English translations of its songs and more information about the group can be found on its World Wide Web page at http://www.fiusia.ie/kila.

KEN STEWART

GUINEA-NEATHERLANDS: Guinean guitarist Sekou “Bembaye” Diabate, who has often been described as Africa’s Eric Clapton, has teamed up with his wife, singer Djanka, on the album “Samba GuYa,” which was recently released in Europe on Dakar Sound, distributed by the label MusicArcade. The Dutch-based label is looking for an American distribution partner. . .Veteran Afrojustice Andy Armenta has made an unlikely comeback at the age of 83 with a new album called “Leo Fuld Sings Yiddish In Oriental Style,” to be released in June on the Dutch independent Hippo Records. The set includes a new, “oriental” version, incorporating Algerian rai influences, of his best-remembered hit, “My Yiddische Mama.”

ROBERT TILLI

BILBOARD MAY 17, 1997
Kerkorl was given the award for best adult contemporary performance in Afrikaans and for best male solo vocal performance for his album "Geen Trans.

In the jury's opinion, a hit was a song that could play in all markets with English lyrics in a country where the average annual wage is less than $250. The price of a CD here is equivalent of that of a slice of bread.

There is little doubt, though, that in some sectors of the community, the Vietnamese people are trying to reap the benefits from the influx of foreign companies following the lifting of the embargo in 1994. This has lowered the prices, and the removal of its trade embargo in 1994.

This increase accounts for between 85% and 90% of the local market, with the remaining share being taken by CDs. Local industry sources say, though, that the CD is expanding rapidly.

SONY LEADS SOUTH AFRICAN MUSIC AWARDS

BY LARRY LeBLANC

TORONTO—In its first comprehensive review of Canadian radio regulations and strategies, the CRTC has examined 20 years of Canadian content regulations for its approval of broadcast licenses.

In a 10-page report compiled by 11 music industry executives and released in March 1997, the CRTC explored national and Canadian content regulations for 35% for the majority of AM and FM stations and to 40% for certain FM stations, the bulk of which is to be broadcast by radio during peak listening hours.

Under the current regulations, most Canadian AM and FM broadcasters are required to play 30% Canadian content. This increases to 40% in the summer, fall, and spring and to 50% in the winter.

The regulations also call for a "significant presence" of Canadian content in public affairs programming.

The "subject of Canadian content is one of the most challenging aspects of this award," says Peter Flemming, the CRTC's director of general broadcast planning.

"The music industry is a multi-billion dollar business and is one of the most important industries in the country," he says. "We're concerned about the impact of Canadian content on the music industry.

"The CRTC's role is to ensure that Canadian content is played in a way that is fair to the Canadian music industry and to the public.

"We believe that Canadian content should be played in a way that is fair to the public and that it should be played in a way that is fair to the Canadian music industry," says Flemming.

"We also believe that Canadian content should be played in a way that is fair to the public and that it should be played in a way that is fair to the Canadian music industry," he says.

VIETNAM FORAY

(Continued from page 11)

market them, not only in Vietnam but also in the Asian region, too.

While Vietnam is a market so far untapped by the major labels, there remains a question mark in regards to the future of the market that can only be answered when there's a change in a country where the average annual wage is less than $250. The price of a CD here is equivalent of that of a slice of bread.

There is little doubt, though, that in some sectors of the community, the Vietnamese people are trying to reap the benefits from the influx of foreign companies following the lifting of the embargo in 1994. This has lowered the prices, and the removal of its trade embargo in 1994.

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WATANABE'S WORLD VIEW IS RECOGNIZED

(Continued from page 12)

(Japan) band member Hiroshi Inagak-ki. Watanabe's "jimyukou," or network of contacts, is one of the most impor-

tant in the industry.

And although these days the group's presence tends to be stronger in the TV field than in music, Misa Watanabe remains a high-profile figure through her chairmanship of the Music Publishers Assn. of Japan.

Watanabe's career is especially impressive when considered in the context of Japan's male-oriented soci-ety, where female executives are few and far between. This is perhaps her greatest accomplishment.
Audio Renaissance To Reach Readers
Audiobook Company To Launch Print Unit

BY TERRI HORAK

NEW YORK—Audio Renaissance Tapes, one of the leading independent publishers in the audiobook field, celebrated its 10th anniversary in March and will launch a printed book division next year.

With the addition of books, the company will have two divisions under the Renaissance Media umbrella, Audio Renaissance and Bibliotech, the latter of which will issue its first titles in January 1998. It has signed a deal to publish

BIBLIO

in print and audio talk-show host/author Larry King’s next book, “Powerful Prayers.”

“We’ve had a very strong interest in growing the company so that it is truly a full media company,” says Audio Renaissance president/CEO Bill Hartley, who founded the company with book publisher Jeremy Tarcher and two investors.

Five years ago, Los Angeles-based Audio Renaissance was acquired by fully integrated audio and video direct-marketing company CPU Inc.

“It was becoming apparent that as private investors, we didn’t have the kind of deep pockets to do the kind of publishing that we wanted to,” Hartley says. “It turned out to be the best move we ever made.”

CPU president/CEO Jeff Baker agrees that the purchase made sense on a number of fronts. “We felt that in order to really smooth out our sales and earning capabilities, we wanted to be a little more in control of our own destiny. As a custom duplicator, we felt it was the way to take advantage of upscale trends.”

CPU, with facilities on the East and West Coasts, grosses more than $80 million annually, and Audio Renaissance accounts for between 10% and 20% of CPU’s total revenue in any given year.

Besides duplication services, another key advantage to linking with CPU was the development of the proprietary packaging used by Audio Renaissance.

Most audiobook packaging uses an assembly of cardboard carton boxes with the cassette contained in a clothette inside. With CPU, which manufactures a variety of audio and video packages, Audio Renaissance has moved to a hard plastic tray mounted in a chipboard cover. The package is then shrink-wrapped and is rumored to be strong enough to serve as a self-mailer.

Audio Renaissance got its start in the mid-’80s when Hartley, originally a television producer and writer, moved from Toronto to Los Angeles and began investigating possible business opportunities with Tarcher.

The team, which came together through Hartley’s work with Tarcher’s wife, Shari Lewis, originally planned to produce special-interest videos.

“Then, we were investigating that, we came across the audio market and recognized it as an interesting business that had already found its distribution point and seemed to be an industry that was growing,” Hartley says.

Through Tarcher’s publishing connections, Audio Renaissance entered a distribution arrangement with St. Martin’s Press, which continues to distribute its products.

The first titles issued by Audio Renaissance included Napoleon Hill’s “Think And Grow Rich” and Lawrence LeShan’s “How To Meditate.”

“They’re still on our list and among the most successful tapes we publish,” Hartley says. “They are a good indication of the two sides of what has made us distinct and successful.”

Indeed, with an emphasis on

Video Retailer Reel.com Expands Online Options

BY EILEEN FITZPATRICK

LOS ANGELES—Four years ago Stuart Skorman sold his six-store Empire Video chain to Blockbuster Video and headed West.

“I wanted to reposition video retailing for a visitor might like according to his personal viewing habits.

The movie-match area was developed by former Video Software Dealers Assn. president Brad Burnside, who created a similar program

Alphabet City Finds Niche
Label Keys On Sports-Themed Titles

BY GINA VAN DER VLIET

LOS ANGELES—Alphabet City Industries is carving out a niche in the music industry with a successful series of sports compilations targeted at such nontraditional channels for music retail as Montgomery Ward, Shopko and Footlocker.

“There are so many sports fans that fill up arenas night after night,” says Kenny Dichter, president of Alphabet City Sports Records. “Most people love sports as well as music…so customizing a product that consumers can get excited about by tying the two together seemed like a logical step to take.”

The label’s sports-themed releases are emblazoned with familiar sports team logos on the packaging. The albums contain anthems that fans are used to hearing in arenas, such as Gary Glitter’s “Rock And Roll Part 2” and Los Del Mar’s “Macarena,” as well as original tracks and game highlights.

Some of Alphabet City’s original compositions have already become staples in sports arenas. The New York Knicks track “Go New York Go,” has been the basketball team’s anthem for the past three years. Written and performed by Alphabet City creative director Jesse Itzler, whose recording name is Jesse Hayes, the track is included on the first Knicks album—released in March 1996—and will also be included on a second album featuring Itzler and guest vocalist Puff Daddy, Run-D.M.C.’s Run, and WQHT (Hot 97) New York air personality Ed Lover.

“Jesse is the man behind the music,” says Dichter. “He is the premier sports music producer in the country and has handled custom music accounts for TV networks, and major companies such as Coca-Cola who have used him for their ad campaigns.”

In addition to the team compilations, Alphabet City is planning to release a single by Walt Williams of the NBA’s Toronto Raptors. Williams is one of several athletes to pursue musical ambitions, following in the footsteps of the Lakers’ Shaquille O’Neal and the Phoenix Suns’ Wayman Tisdale, who have had albums out on Jive and MoJazz, respectively.

Sold regionally, the Alphabet City packages are available at retail outlets within the teams’ hometown areas. The Green Bay Packers Greatest Hits ‘92-‘96, for instance, is sold exclusively at Shopko in the Green Bay, Wis., area, and “Chicago Bulls Greatest Hits” volumes one and two are available at Montgomery Ward in Chicago.

According to Dichter, a deal has also been made with Harold Anderson, CEO of Treat Entertainment, a division of Anderson Merchandising (a rackjobber for Walmart) to carry the Bulls albums nationally because of the team’s wide appeal. Treat will carry the Bulls releases in all states except Illinois, in order to respect the exclusive deal with Montgomery Ward.

“Selling the Bulls title” has been extraordinarily successful for the company,” says Montgomery Ward senior buyer Larry Cohen, explaining that the chain is the official team sponsor, with Scottie Pippen as its spokesman.

“Initially, we took in 150,000 units of

To (Continued on next page)
**Merchants & Marketing**

**AUDIO RENAISSANCE TO REACH READERS**

(Continued from preceding page)

selectivity. Audio Renaissance originally made its mark with help, business, and new age titles. “You would not find on our list a lot of unsubstantiated parts of an new age movement,” says Hartley. “We tend to do substantiated, seri- ous works.”

The editorial scope of Audio Renaissance, which now publishes about 60 titles a year, expanded six or seven years ago, Hartley explains. “This is a change, and front-list fiction was what was driving the industry. We grew from being almost exclusively nonfiction to being a general [inter- est] publisher.”

Hartley estimates the company has grown at least 20% a year since it was founded. It employs eight full-time staffers and uses a number of freelancers, with company ac- counting and financial aspects handled by CPU staff.

Hartley says the key to the company’s success has been “the work.” We’ve been small in [the industry] and bought and partly been lucky, but that’s what it comes down to.”

Audio Renaissance’s top sellers for 1996 are Daniel Goleman’s “Emotional Intelligence”; Gerry Spencer’s “How To Argue And Win Every Time”; Robin Cook’s “Conta- gion”; “James Herriot’s Favorite Dog Stories”; and Hill’s “Think And Grow Rich.”

“The long and short of it is we’ve found the business is very much book-driven. There are some excep- tions, but generally if you publish the audio of a book and the book is not a success, nothing that you do will make the audiobook a success,” Hartley says.

One of the biggest challenges fac- ing the industry, Hartley says, is “to find ways to economically promote and sell the idea of audio relative to sales volume.”

He cites the general benchmark of a $10 a copy price ranging from sales of the book on which it is based, regardless of whether the number is based on the store buyer’s theory or consumer demand.

There’s little we can do that makes sense to change consumer (perception). The cost of a major ad campaign would be so unmanageable as to be foolish,” he points out.

Like most publishers, Audio Renai- sance has pursued alternate retail outlets and such sales meth- ods as direct mail. “None have proven to be as consistent and suc- cessful as straight retail [book] stores,” he says.

Site visitors do not anticipate any major changes in the audio industry, but says if DVD catches on, its expanded capacity will make it the “perfect medium.”

**REEL.COM EXPANDS ONLINE OPTIONS**

(Continued from preceding page)

“Making our videos available for rent is a huge hassle,” says Skor- man, “but it’s very profitable.”

Executive VP Rosemary Ruley- Atkins says the rental feature also draws Web surfers into the site. “We have a lot of titles that just aren’t available anymore in a video store,” says Ruley-Atkins, a former executive with Boston-based Video- smith, a 14-store chain now owned by Giant Video.

As an example, Ruley-Atkins says the company recently received a rental order for “Rubin & Ed,” a 5-year-old Columbia TriStar Home Video title starring Crispin Glover. A title like that has all but dis- appeared from most video stores, says Ruley-Atkins.

Offering obscure titles like “Rubin & Ed,” as well as a wide variety of hard-to-find foreign and special interest titles, is the main objective for the company. “Everyone that works here loves movies and we care about helping our customers make a choice,” says Skorman. “Our business revolves around servicing the customer, not around selling a video by any means necessary.”

The site gets about 5,000 visits a day, says Ruley-Atkins. Reel.com has 41 full-time staffers and 60 freelance- lenders. In order to help visitors make the right choice, Reel.com fills the site with detailed information. In addition to “reel genius,” the site has a “movie anatomy” section. Based on audience responses, this section rates a movie on a scale of one to 10.

Fourteen categories—including character development, dramatic depth, humor, action, violence, fam- ily appeal, special effects, romance, cinematography, sex, soundtrack, Hollywood style, suspense, and off- beat energy—determine the rating.

Like “reel genius,” the “movie thersaurus” section helps visitors find movies they might like based on specific films they’ve enjoyed. Site visitors punch in the name of a movie they liked, and a list of sug- gestions are compiled based on that choice.

For example, if you type in “Pulp Fiction,” the thesaurus would suggest you check out “Reservoir Dogs,” “Goodfellas,” “Miami Blues,” “True Romance,” and “Get Shorty.”

Other areas list critical reviews and production information. The site, which Skorman says cost $1.5 million to construct, also contains a chat room.

Although the 6-month-old site has yet to turn a profit, Skorman has made a long-term commitment to it. (Continued on page 50)

**EXECUTIVE TURNTABLE**

**HOME VIDEO**

Cabin Fever Enter- tainment promotes Craig Van Gorp to senior VP of sales in Atlanta and appoints Jeff Plain Northeast regional sales manager for his Knoxville, Tenn., office. Scott McMillin Midwest regional sales manager in St. Louis. They were, respectively, VP of sales, senior VP of purchasing for Columbia TriStar Video, and VP for PolyGram Video.

MGh in Santa Monica, Calif., ap- points John Reagan execu- tive VP of the Home Entertainment/Consumer Products Group and Doug Gleason senior VP of marketing for MGM Con- sumer Products. Both are promoted to senior VP of merchandise- ning and business development for MGM Consumer Products.

They were, respectively, a member of the DreamWorks/SGK management teams, VP of publicity and promotion for 20th Century Fox International, and VP of market development for MGM Home Entertainment.

Bud O’Shea is appointed executive VP of Metromedia Group Home Video in Los Angeles. He was VP of new technologies for Sony Corp. of America.

Please send all items for Executive Turntable to Billboard, 1515 Broadway New York, N.Y. 10036.

**EXECUTIVE TURNTABLE**

POLYGRAM has formed a new movie distribution company, PolyGram Films, to release major studio features in the domestic market. All film distribution activities will be consolidated under PolyGram Film Entertainment Distribution, which will be headed by president Andrew Fegelson. He will also oversee PolyGram’s specialized film distribution unit, Gramercy Pictures, which will be separate PolyGram Films.

Also on the new team are Peter Graves, president of the marketing group, and William Soady, president of distribution. The unit plans to release 10-12 movies a year, but there will be only five this year, including Robert Altman’s “The Gingerbread Man” and David Finch- er’s “The Game.”

SEAGRAM announces that revenue from its Universal Music Group (for- merly MCA Music Entertainment) rose more than 60% to $307 million in the third fiscal quarter, which ended March 31, from $228.2 million a year ago. Music cash flow (earnings before interest, taxes, depreciation, and amortization) was $10 million; a year earlier it was negative $13 million. A spokesman says the cash flow would have been higher this year, but for “con- sistent investment in new artists and labels and international expansion.” Top-selling albums from Universal’s labels in the quarter included—“Tragic Kingdom” by The Cranberries (Interscope); “Secret Samadhi,” Live (Radioactive/MCA); “Baduizm,” Erykah Badu (Kedar/Universal); and “Bringing Down The Horse,” the Wallflowers (Interscope). For Universal Pictures, cash flow declined to $57 million from $118 million last year as revenue rose to $991 million from $954 million.

WARNER HOME VIDEO plans to release on DVD only the home video debut of the documentary “The Wild Bunch: An Album In Montage,” which is about the making of Sam Peckinpah’s critically acclaimed film. Other titles slated for release on DVD this month by Warner and affili- ated labels are “10,” “Batman Forever” “Chariots Of Fire,” and “Out- break,” from Warner Home Video; “Dumb And Dumber,” from New Line Home Video; and “Zeus & Roxanne,” from HBO Home Video. The suggested list price on DVD titles is $24.98.

VIDEO SOFTWARE DEALERS ASSN. (VSDA) says that John Travolta was honored as 1997 Video Star of the Year at the VSDA Convention July 12 for his work in films that generate millions of dollars in video sell- through and rental revenue. Travolta was nominated for Academy Awards for “Saturday Night Fever” and “Pulp Fiction.” Last year’s VSDA honoree was Robin Williams.

LIVE ENTERTAINMENT says it is releasing 12 films on DVD, including such hits as “Terminator 2” with Arnold Schwarzenegger and “Basic Instinct” with Sharon Stone. Other titles include: Renaissance’s “Reservoir Dogs” (June), “Stargate” with Kurt Russell (May), and Madonna’s “Truth Or Dare” and Oliver Stone’s “The Doors” (July). The titles carry a $24.99 list price.

THE GOOD GUYS posted a net loss of $3.3 million for the second fiscal quarter, which ended March 31, on a 5% decline in sales to $205.1 mil- lion from $210.4 million in the same period a year ago. The San Fran- cisco-based retailer reported a net profit of $880,000 in last year’s sec- ond quarter. Sales from stores open at least a year fell 9% from the earlier period. Despite “weak demand in the consumer electronics industry,” the company says, it improved its gross profit margin by 2.4 percentage points, “as we sold a more profitable mix of product.” Good Guys’ operates 76 stores, including 58 in California.

THE RIGHT STUFF, a reissue and compilation label that is part of the EMI-Capitol Music Marketing Group, has released a five-disc series that celebrates “hot rodeo” golden age. The releases are jointly pro- moted by the label and Hot Rod magazine, which is published by Petersen Publishing. Vol- ume 1 (“Red Neck Rebels”) includes such tracks as Poco’s “Levon,” He-Man’s “I’m A Rock” and Fats Domino’s “Let’s Do It.” Volume 2 (“Hot Rod Rebels”) features Chuck Berry’s “Maybellene,” and Volume 3 (“Back Seat Moves”) has Dion & the Belmonts’ “A Teenager In Love.”

UNAPIX/MIRAMAR DISTRIBUTION has signed a distribution agreement with U.S. News & World Report’s media division, U.S. News New Vision. Under the agreement, Unapix Entertainment will have full North American home video rights to the U.S. News & World Report Video label. The first video to be released—on June 5—is “America’s Flying Aces: The Blue Angels 50th Anniversary.” It is narrated by John Travolta and is priced at $19.95.
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**With Peluso To Exit, The Wall's Future Remains A Question Mark**

**WHICH WAY DID THEY GO?**

W H Smith, the U.K.-based company that owns the Wall, has made no secret of its disharmony with the U.S. music retail business. And in the wake of the announced departure of Chris Peluso, president of the Wall, the future of the Philadelphia-based chain remains up in the air.

In order to discuss the ramifications of Peluso's leaving (Billboard, May 10), Retail Track had the pleasure of having a conference call with John Hancock, CEO of the U.S. operation of W H Smith, and Peluso himself. Both described Peluso's exit as an amicable, mutually agreed-upon decision.

Hancock said, "Chris has done a very solid job for us, and we are sad to see him go." For his part, Peluso said that "many things that I came here to accomplish have been completed." Foremost among those tasks, according to Peluso, was putting the Wall in "a good competitive position."

Hancock backed that up by adding, "We have a strong position in the business in the U.S. We have made profits in every year of our business, and we would claim to be the most profitable [record store chain] by far in the U.S."

But despite that accomplishment, Peluso noted that music retail is an "industry in transition. Business is difficult for all retailers, particularly mall-based ones [like the Wall]. Eventually something will have to give."

Again the answer is no. That begs the question, 'what will we do?'" (Actually, at that juncture, I thought his statement begged the question, if W H Smith is unprepared to put new money into the Wall, what was the company doing as a suitor for Cameo Music? But since Hancock was doing a pretty good job of interviewing himself, I decided to keep my mouth shut and see what answer he would give to his own question.)

"We will wait and see," he answered. "We can afford to wait. We are strong, and we are making money."

Both Peluso and Hancock then hinted that W H Smith's choice of letting the Wall stay in a holding pattern actually was the reason why Peluso is leaving the chain. Peluso said, "There are some constraints about what the company wants in terms of..." (Continued on next page)

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"Source: "Consumers Like Listening, Stations," by Dr. Thomas W. Hutchinson, NARM Soundtrack Round, July 1996.

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**Walt Disney Records**

MCA
company will do at this point, and that led to my exit." Hancock said, "One of the reasons that Chris came in was to grow the Wall or help us exit the business, and constraints are there" that apparently prevent either from occurring.

I could contain myself no longer and repeatedly brought up the topic of Camelot, the North Canton, Ohio-based chain that, knowledgeable sources say, three suitors, including W H Smith, are looking to buy. But whether I asked the question, on or off the record, rhetorically or theoretically, Hancock responded with a terse "no comment."

But he did confirm previous reports that the presidency of the Wall will remain vacant for a while, if not indefinitely. "The VPs at the Wall will report to me," he said. "I will continue as chairman of the board at the Wall."

He said that he would examine the "business and [the Wall] team" before deciding whether to fill the president post and, if so, whether to choose someone internally or from outside. He pointed out that when the prior Wall president, Peter Bamford, returned to the U.K. to head up the W H Smith chain there, the Wall was without a president for a full year before the appointment of Peluso.

BMG DISTRIBUTION joins the ranks of companies trying to bolster catalog sales. The company has appointed Marc Garrett, formerly sales manager for Southern California in its Los Angeles branch, to become director of catalog. Replacing Garrett in Los Angeles is Jeff Ballenberg, who was marketing manager there.

UPDATE: Universal Music and Video Distribution continues to roll out its restructuring of the company (Billboard, Nov. 9, 1996), which included the creation of sales teams and the opening of three field offices. The first of those offices opened April 18 in Washington, D.C., followed by Seattle April 28. On May 19, the Troy, Mich., office is expected to come online, with June 1 set as the target date for San Francisco, and July 1 for the Miami office, which will be in the suburb of Sunrise, Fla.

ALL IN THE FAMILY: Speaking of the Universal Music family, MCA has finally completed the revamping of its field sales and marketing staff, adding eight local marketing managers.

They are Chad Costas, formerly in the marketing department at A&M Records, who will be based in Dallas.

(Continued on next page)
and will service the South-Central region of the U.S., Jaki Gardner, formerly a field marketing rep at Uni Distribution, who will be based in Detroit and responsible for that city and surrounding markets; Scott Haj-Buckey, previously a store manager for the Strawberries chain, who will be based in Boston and service the Northeastern region, primarily on the MCA staff in another capacity, who will be the editing Chicago area; Jay Jay Lord, previously in the marketing department at A&M, who will handle Southern California; Jane Mesica, formerly a field marketing representative for Motown Records, who is based in New York; and Bill Richards, a field rep for Uni, who will handle Atlanta and the Southeast.

The local markeing managers will report to the regional managers:

Bob Wagner, who has the West Coast; Kevin Day, who has the West; and Ed Franke, who handles the East Coast.

They turn in report to Mike Regan, VP of sales at MCA.

Making Tracks: Ed Clinnie, who was sales manager at BMI Distribution's Washington, D.C., branch, has left the company and is seeking opportunities. Clinnie can be reached at 800-657-3970.

Retail Track sends condolences to John Sippel, an old friend of music retail, the son of his wife, Jane, who died of cancer April 30 on Hilton Island, S.C., where his couple has been living since 1994. Sippel, whose long career in the music business included stints at Monument Records and Mercury/Philes, spent 26 years at Billboard, with his last job being editor, before retiring in 1986.

REEL.COM (Continued from page 59)

"Right now 1% of the time that is spent watching television is spent on the Web. It’s still very small, and I’ve gotten used to thinking about that," says Sippel. "But we’ve budgeted ourselves to assume the worst. He is currently looking to organize a venture-capital group to raise more money for the company.

Later this year, the company will open an additional store in Berkeley, Calif., Skorman says, mainly to help fund the site. "We also need real customers to talk to."
That's what makes pretty

(Continued

owner Festival, marketer LOS

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BRETT ATWOOD

topless music on the

AT&T to sell digitally deliv-

brand name Electric Records

to computer users.

of Apple as Apple follows

existing and announced efforts

Nordic Entertainment Worldwide (Bill-

Billboard, April 29, 1996), and Liquid

Audio (Billboard, August 31, 1996). In

In

Los Angeles—More than 400 acts

Archives had

the first volume, and we’ve sold about

130,000 so far. With the second CD we

took a slightly smaller shot, and we’re

pretty well cleaned out on that. Mont-

gomery Ward does not normally sell

Cds. And these Bulls CDs are limited to

30,000, so you are seeing Apple starting re-

focusing its business (Billboard, March 29).

“Intel has been sensitive to the

artists’ issues,” says Marty

owner of the New York-based Irving

Blitz night club and co-founder of the

LOS ANGELES—More than 400 acts

have been designed to participate in

Copyright section of its

BRETT ATWOOD

For Digital Download Of Music

Concerts Will Be Netcast From Clubs In Nyc, Abroad

ALPHABET CITY FINDS NICHE

several people. The folks at Global

Internet Gathering (aka “the Gig”), an

interactive netcast of develop-

ing and established acts that is

limited to about 30 hours a week,

has previously been spon-

sored by Apple Computer and affili-

ated with its Macintosh New York

Music Festival, but that relationship dissolved

earlier this year as Apple started refoc-

using its business (Billboard, March 29).

“I’ve been sensitive to the

artists’ issues,” says Marty

Brett Atwood owner of the New York-based Irving

the Knitting

Plug-In conference and live

event. The performances are not in

acquiring content that they can archive and

reuse,” he says. “That had been a

problem for us under the Apple banner,

since many artists are not comfortable

giving up the long-term rights to their material . . . I

recognize that even incredible technology can falter if

there is no sense of community with it. So they are

creating a nourishing environment for that.

Other sponsors for this year’s event

are Progressive Networks, M2, BML,

BMG Entertainment North America, and

Atlantic Records.

Each concert will be netcast from

about 20 New York area clubs, includ-

ing CBGB, Irving Plaza, the Knitting

Factory, Tramps, and the Bottom

Line. Individual netcasts will originate

from clubs in Dublin, Hong Kong, Lon-

don, Toronto, Sydney, and Amsterdam.

Rasiej is planning to eventually

establish a permanent concert net-

cast site on the Internet, known as

Digital Club Network. The site will contain

performances from many of the same

clubs participating in the Gig netcast

event.

Though specific acts have not been

announced at this time, significant

performances during the four-day

event will be netcast with live video, while

the remaining will be netcast with live audio, and

live audio and video will be combined.

“Last year, we streamed audio and

included some digital photos and video-

streaming, but the video was a hit

unsuccessful,” says Rasiej. “But there

have been some significant break-

throughs in video-streaming over the past

year.”

Many of the video netcasts will be

enhanced to take advantage of MMX-

enabled Pentium computers.

GMO’s Electric Records site is

already selling tracks from several

well-known and developing artists, includ-

ing Foreigner, CCR, The Chieftains,

Moby, Moscow Boys Choir, and

Juluka.

Artist Todd Rundgren is also plan-

ning to use the technology to sell music

directly to Web users through a

unique subscription program. Rundgren’s Web

site (http://www.tr.com) is already

selling a fee for access to exclusive music,

video, and other creative content.

Rundgren’s first cyber compositions

will be expected to debut on the Internet by

the end of May.

The National Assn. for Multimedia

Shareware is also planning to use the

technology to sell music at its site (http://www.

nams.org).

The Electric Records site and the

AT&T technology are expected to be

offered at the World Wide Web Consortium’s

MusicCom conference, held June 9-10 in

London. However, a preview version is

already available at http://www.globe-

almusic.com and http://www.electric-

crecords.com.

For the Record

Internet Music Marketing is the

executive producer, manager, and

public relations firm behind sites

mentioned in a recent article about

the company (Billboard, April 19).

These same sites were designed

and developed by EmechNet.

The Enter*Active File

MERCHANTS & MARKETING

GMO Vies For Digital Download Of Music

Los Angeles—The race to establish

a consumer standard for the commerce

and distribution of downloadable music on

the World Wide Web (WWW) is on. The

Boulder Calf, Calif.-based Global Music

Outlet Inc. (GMO) is using an experi-

mental new technology developed by a

digital content management group

called AT&T to sell digitally delivered music

under the brand name Electric Records to

home computer users.

This site uses a high-quality down-

load compression code and Internet

security system developed by AT&T

Labs. A typical three-minute song can be

downloaded in about eight minutes

over a 28.8-kband modem connection.

An Internet Protocol (IP) used on the

same technology is being used by

Lucent Technologies, which has

bought out its Internet audio technology

Emelia.

At least one major music company

is in discussions to use the technology

to distribute music on the Web.

In addition, a major hardware

manufacturer is preparing to bundle

Electric Records software with its

computer systems.

This is also a consultant to AT&T and a for-

mer executive at the pioneer site Inter-

net Underground Music Archive.

The contest to offer music is

as intense as the contest between

AT&T and Verizon in the battle for

the local phone service market.

There is currently making available a five-

track live EP “Five Swing Live,” which

contains music recorded during the

last year’s 15th annual Rock N’ Charity

Celebration June 23-28 . . . Two

underground bands joining forces for

the launch of the site will be Roxy

MPEG-3-encoded, unlicensed revenue from
digital downloads have been shut down ever-

sueing of their copyright violations by the Recording Industry

Assn. of America. Hell & Below Productions & Rolt’s MPEG-3 Music and

Lazzy Man’s MFS Archives had offered complete CD-quality files

through their Internet sites.

More than 100 acts from around the

world will be advertising to

people to listen to the music,

put your computer on and 

get a record deal on the online competition
demo Derby (http://www.demeder-

by.com). The contest will allow Web

users to vote on their favorite compiti-

ng artists through the weekly netcast pro-

gram “The Delivery Room” (http://www.

metaverse.com). Finalists will be

announced on Web site on which the

cybercast later this year at the Bill-

board Live club in Los Angeles. The

exclusive deal with Warner

Brothers and includes giveaways by Ticket-

master and other companies.

Consumers of Rocker Hi-Fi’s en-
sured CD (ECD) “Mish Mash”

being passed out by Warner Bros. Records

to submit their own home-growen

remixes of the track “D-P Time Tune-

available for possible inclusion on the CD single

pressing of the song. The ECD

contains Mixman remixing software, which

creates a mobile recording studio that

users can own to create their own

remixes of Rockers Hi-Fi compositions.

Entries can be sent via E-mail to

(fuzzwalk@warner.com). A

California artist will get a one-

day (17) on VH1.

Billboard Bows Net Column: For

more news from the Enter*Active File,

check out the new weekly music multi-

media column Beats & Bytes, which

appears in Billboard Bows Net

Online (http://www.billboard.com).
The column, written by Music Video/ Enter*Active editor Brett Atwood,

contains exclusive editorial content not

found in the print publication.

www.americanradiohistory.com
Home Video

MERCHANTS & MARKETING

MAP Draws Fire From Retailers

By ANNE SHERBER

NEW YORK—Minimum advertised pricing (MAP) is a merchandising practice retailers have long used to boost their prices over the competition. It’s a highly controversial practice, and one that some retailers believe is outmoded.

MAP is a strategy that allows retailers to control the price they charge for a product. This is typically done by setting a minimum price that retailers must charge for a particular item. If a retailer sells an item below this price, they may face penalties or even lose business relationships with suppliers.

MAP is an important marketing tool for retailers. It helps manufacturers prevent price erosion, which can lead to a reduction in demand for a product. It also helps retailers maintain control over their own pricing and avoid being undercut by competitors.

However, MAP can be a double-edged sword. It can help maintain prices and protect margins, but it can also lead to higher prices for consumers.

There are many different types of MAP, each with its own unique set of rules and regulations. Some MAP programs are more flexible than others, and some are enforced more strictly.

At least one company, Choice Video, has taken the initiative to offer a more flexible MAP program. This program allows retailers to set their own prices, within certain parameters, while still benefiting from the protection provided by MAP.

By allowing retailers more flexibility, this program can help both manufacturers and retailers. Manufacturers can ensure that their products are priced competitively, while retailers can offer prices that are more attractive to consumers.

Overall, MAP is a powerful marketing tool, but one that must be used carefully to ensure that it benefits all parties involved.

(Continued on page 61)
RockFest A Blockbuster Event; Going After PPV

ROCK BLOCK: In an effort to let consumers know Blockbuster is more than just a video store, the Dallas-based retailer is sponsoring and giving away tickets to RockFest ´97. The daylong concert will take place June 21 at the Texas Motor Speedway in Dallas. All star-seat moves include Bush, Collective Soul, Counting Crows, Paula Cole, Jewel, matchbox 20, No Doubt, and the Wallflowers.

In the first phase of the ticket giveaway, consumers could send in for a free ticket with a $10 receipt from either Blockbuster Video or Blockbuster Music. All stores in the U.S. participated in the promotion.

The second phase kicked off April 28 with the offer of two free ticket stubs. Consumers who purchased the official Blockbuster RockFest ´97/Fruit of the Loom Country Fest Cooler for $14.99, limited to the chain's stores within a 450-mile radius of Dallas. Each year, Fruit of the Loom sponsors Country Fest, the model for RockFest. It's held June 14 at the Dallas Speedway.

"Last year Country Fest was held in Atlanta, and several of our senior management attended and [had] performances that impressed the magnitude and strength that the promotions pulled it off with only a few minor glitches," says Blockbuster VP of event marketing Michelle Wilkinson.

Since Fruit of the Loom has Country Fest, Blockbuster decided to put on a pop concert. Both are produced by New York-based Warn er Music Group and Avalon Entertainment Group in Nashville, which have teamed with Blockbuster in a joint venture to produce RockFest.

Wilkinson says the retailer will roll out one more giveaway promotion before making tickets available through Ticketmaster for $16. However, Blockbuster wants to keep RockFest as free as possible and isn't emphasizing the purchase option.

Ticket giveaways also are being handled by radio stations in the Dallas area. Some outside the city are conducting contests that will award winners a trip to the concert.

The Dallas Speedway has a capacity of 50,000. So far, Blockbuster expects at least 250,000 people to attend. The venue is eight times the size of Texas Stadium, where the Dallas Cowboys play, with the stage nearly twice the size of a football field.

Blockbuster's goal isn't profits, Wilkinson says. "This is about branding our name and increasing store traffic." If the concert is successful, Blockbuster will make it an annual event.

WAXWORKS TAKES ON PPV: The Video Software Dealers Assn. continues to talk about getting an industry-wide image campaign in motion, but Owensboro, Ky.-based distributor WaxWorks is the only company that is taking some real action.

After two impressive campaigns to boost the profile of video, WaxWorks will launch a third this summer, focusing on the inconvenience of buying pay-per-view (PPV) movies. The $15 million effort will advertise to consumers literally chained to their TVs when they order a PPV movie.

Renting a video allows consumers to pause and rewind, and titles arrive in stores weeks and months before the PPV window opens, WaxWorks notes. The distributor has created three different ads, scheduling them for the June, July, and August editions of its retail mailing VideoWorks. WaxWorks will also provide copies and counter-top displays to stores.

For the past year, WaxWorks' video campaigns, spearheaded by VP of sales Kirk Kirkpatrick, have alerted retailers and consumers to the reality of cable signal theft and the value of renting. In an industry that's often more talk than action, WaxWorks has acted. Others should follow its example.

SUMMER VACATION: Nickelodeon's top-rated "Rugrats" will star in a direct-to-video program scheduled for release July 8 from Paramount Home Video, priced at $12.95.

The 55-minute program, titled "A Rugrats Vacation," has the characters traveling to Las Vegas. It will have a 120-minute video exclusive window. "Vacation," as well as two new "Hey! Ho! It's a "Urban Adventures" and "The Helga Stories," will be cross-promoted at participating Dairy Queen restaurants. The "Arnold" tapes arrive in July at $12.95 list.

Dairy Queen will feature the titles on about 1.5 million summer kids' meal bags. The videos also have a $2 on-pack coupon good toward a Dairy Queen purchase. And Dairy Queen will conduct giveaways of WaxWorks' videos and Nickelodeon merchandise. The contests will be conducted during June and July in 204 locations.

Consumers get a chance to win a real "Rugrats" vacation through an on-air sweepstakes conducted in association with Nickelodeon. Throughout July, Nickelodeon will air sweepstakes offering a trip for four to Las Vegas, plus $1,000 spending money.

Viewers can enter via instructions on the commercial or through entry forms found inside "A Rugrats Vacation" and the two new "Hey Arnold!" books.
PolyGram Opens New Line With 'Crayon Box'

**By Eileen Fitzpatrick**

LOS ANGELES—Everything’s coming up roses for the “Cabbage Patch Kids” video series. Following a monthlong on-air plug by the series’ biggest fan, Rosie O’Donnell, sales of the BMG videos have skyrocketed by more than 700%, according to the company. 

“The series was doing OK and selling about 1,500 a week since its release last fall,” says BMG director of marketing Stephanie Kover. “But after the Rosie show, which aired last week, it started selling between 10,000 and 15,000 units per week.”

O’Donnell began showing clips and talking up the Kids on her highly rated talk show after she took a liking to Norma Jean, a character on the video series (Seth MacFarlane, Billboard, April 2). “The kids couldn’t have come at a better time,” BMG president Jim Gordon said. “With the retail market softening, the Kids have caught the attention of a broad audience.”

Gordon added that the Kids have sold well in every market in which they’ve been released, with stores reporting sellouts in seconds.

BMG Video’s “Cabbage Patch Kids” have gotten a major sales boost from endorsements by talk-show host Rosie O’Donnell. 

The Kids are based on 142 of 220 General Cinema locations. This year’s films include “Babe,” “Balto,” “Fly Away Home,” “All Dogs Go to Heaven,” and “Charlotte’s Web.” A new feature is screened every few days, although some films may get an extended run. Approximately 700,000 children participate in the MovieCamp program each summer. BMG supplies General Cinema with “The Screen Test” as well as the other two “Cabbage Patch” titles, “The New Kid” and “Clubhouse,” which are currently in stores. All three video programs will be shown together. BMG has dubbed the feature-length program “The Cabbage Patch Film Festival.”

“We had originally met with General Cinema to play a ‘Cabbage Patch’ video before the showing of kids’ films,” says Kover. “Then they told us about the summer movie program.”

In addition to including the “Cabbage Patch” video in the program, Kover says General Cinema will also incorporate the video series into its pre-movie advertising. A slide announcing the availability of “The Screen Test” video will be shown to audiences waiting for the feature movie to begin. Kover says the ad will begin running in June and is expected to reach 10 million viewers per week.

Marketing VP Kristine Larson says “Sky Dancers’” licensor Abrams Gentile has an exclusive toy promotion with McDonald’s Happy Meals through June. Some 25 million Happy Meals bags will also carry a 32-mail-in rebate offer for “Sky Dancers” videos.

Fortunately for Cabin Fever, McDonald’s recent Teenie Beanie Babies sold out weeks ahead of projections, and their promotion was moved up, she adds. The three new volumes, “Lilac,” “Rose,” and “Periwinkle,” feature color-coordinated claymation packaging, which is being promoted throughout the summer.

Marketing hilltops for the release of “A Christmas Carol” are growing. The program, based on the nationally syndicated weekly show, includes a spin-off of the best-selling toy. Three new volumes, each representing a different scene from the show, will be released May 27 at $12.98 each. They were originally priced at $14.98 (The first three titles are now $12.98 as well).
MAP DRAWS FIRE
(Continued from page 56)

in the world are you finding '101 Dalmatians?' at its suggested retail price of $16.99," Thrasher observes. "So, $18.99, $19.99 is where you'll find all the pricing."

It's different for the blockbuster "Jerry Maguire." Tower will sell it at MAP because "everyone's going to have it there," Thrasher says.

No retail response obscures the fact that studios set MAPs low enough to satisfy a relatively small number of mass merchants that turn profits by selling in quantity. Everyone else copes with less volume, but the same tight margins, observers note.

Columbia's Culberg says that the $14.95 MAP for "Jerry Maguire" represents "a projection of the actual value of the product."

Though the situation was rectified to some extent last year when studios raised their MAPs by $1, many outlets find it difficult to make money in self-shipment. While studios promote MAP as just a guideline, dealers say it's impossible to sell video at anything above the minimum and be competitive.

That raises the arrest of illegal price fixing. One studio executive says that the policy of assigning MAPs to sell through comes dangerously close to breaking the law.

IMRA's Cain says that because the FTC seems to be on the road toward re-adapting tighter restrictions on conditional pricing policies, studies may want to rethink MAP before the government does it for them. There's already a precedent.

"The FTC just went after a rebate plan in the sporting goods industry that was advertising-related. In the view of the FTC," Cain adds, "the plan was designed to encourage retailers not to depart from MAP. The FTC frowns on that."

'CABBAGE PATCH'
(Continued from preceding page)

Kovner says Mattel, which manufactures the dolls, will host in-theater events featuring costumed characters and giveaways at select General Cinemas.

BMG will send fliers and window clings to retailers to alert customers of the screenings at their local General Cinema.

And, of course, O'Donnell will get an advance copy of the new title.
ARCHER

PRODUCERS: Various

**Covers/Tracks Masters 67848**

Maslen's release on the Mariah Carey-headlined Crave label is the self-titled debut by New York female pop/R&B quartet Allure. Highlights include first single "Head Over Heels," co-written and co-produced by Carey; "All Iced Out," a remake of the Lisa Lisa & Cult Jam hit from 1986; "When You Need Someone," also a remix of the Mary J. Blige co-writing and arranging credit; "No Questions," which is highlighted by an L.L. Cool J lip fill; and "Smiling," a song for you All I. featuring hip-hop star Raekwon. Also featuring appearances by Carey and N'Gai and members of Groove Theory, A Tribe Called Quest, and Onyx, the album is a showcase for some of today's top R&B talents, not all of the least of which are the four members of Allure, whose silky harmonies and polished stage presence bode well for a long-term presence on pop, R&B, and AC playlists.

**GUIDED BY VOICES**

PRODUCERS: Robert Pollard and John Peckham

Mediation 241

"Mag Earwig" represents a second wind for Dayton, Ohio, lo-fi-rock gods Guided By Voices, with the usual complete-ment of high-minded rock anthems meshed with catchy, bumptious, and a radio-friendly sound. The "new, improved" Guided By Voices are essentially the old GVB line-up of Robert Pollard and a host of backers: Cleveland rock outfit Cobra Verde on most tracks and oddball bands like Tobin Sprout and Jim Pollard on a few others. "Mag Earwig" may not quite equal the prodigious genius of last year's "I Under The Bushes, Under The Stars," yet there are more songs here that will rock the masses. "Building Skin" and "Little Lines" sound like modern rock hits should, while trumpeted "Bad If I Lost It" and "The Finest Joe Is Up On" rank among the band's finest creations.

**TEXAS VAMPIRES**

PRODUCERS: Various

Moon Records 10020

Though they call themselves the Texas Vampires, this is actually an East Tennessee-based group that takes its name from an old tale about a band of vampires, though the music here could be a fresh beginning. Their barking delivery and a more radio-friendly sound. The "new, improved" Guided By Voices are essentially the old GVB line-up of Robert Pollard and a host of backers: Cleveland rock outfit Cobra Verde on most tracks and oddball bands like Tobin Sprout and Jim Pollard on a few others. "Mag Earwig" may not quite equal the prodigious genius of last year's "I Under The Bushes, Under The Stars," yet there are more songs here that will rock the masses. "Building Skin" and "Little Lines" sound like modern rock hits should, while trumpeted "Bad If I Lost It" and "The Finest Joe Is Up On" rank among the band's finest creations.

**R & B**

**Rome**

PRODUCERS: Gerard Bavergine & Victor Mendez

RCY 07863

Distinctive tenor vocals pave this set, which features stirring R&B ballads and easy-listening, midtempo soul charmers.

**SPOTLIGHT**

**VARIOUS ARTISTS**

**The Last Party — Music Inspired By The Book "The Last Party: Studio 54, Disco And The Culture Of The Night"**

EXECUTIVE PRODUCERS: Michael Zervas & Harvey Levy

Hier 314 553 411

There’s no better way to relive the campy glory of the disco era than by spinning such period staples as Maleri-ani's "Busting Out," Liza Minnelli's "Silly Cowgirl," Donna Summer's "Last Dance," and the Village People's "Go West." Even better is hearing these tunes sequenced seamlessly into one another, as they were on any of those crazy late-70s, early-80s nights at New York's Studio 54. Besides pushing all the right nostalgic buttons, this music is undergoing a revival at a time when young minds are tuned to the sounds of such electronic provocations as the Chemical Brothers and the Prodigy—who owe many of their fre- netic rhythms to these early synth bands. One of the best party discs to come along in a long time.

**POLYDOR/REWEZ**

**ALLURE**

1997

**THE BAND**

"THE LAST PARTY" produced by Bob Lichtman

**JAZZ**

**Henry Threadgill & The Brave New World**

PRODUCERS: Billy Martin & Henry Threadgill

Columbia 67167

A wholefully fulfilling follow-up to 1995's *Making A Move*, the latest album from saxophonist/composer Henry Threadgill is as colorful and brim- ming with life as an instrumental album can be this year. The tunes are top-notch and the improvisations electric, with Threadgill's serpentine rhythms and "Brazilian"-voiced, "No Questions," also a remix of the Mary J. Blige co-writing and arranging credit; "No Questions," which is highlighted by an L.L. Cool J lip fill; and "Smiling," a song for you All I. featuring hip-hop star Raekwon. Also featuring appearances by Carey and N'Gai and members of Groove Theory, A Tribe Called Quest, and Onyx, the album is a showcase for some of today's top R&B talents, not all of the least of which are the four members of Allure, whose silky harmonies and polished stage presence bode well for a long-term presence on pop, R&B, and AC playlists.

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**R & B**

**Rome**

PRODUCERS: Gerard Bavergine & Victor Mendez

RCY 07863

Distinctive tenor vocals pave this set, which features stirring R&B ballads and easy-listening, midtempo soul charmers.

**VITAL REISSUES**

"If you'd been a tenor you'd have been a tenor, second string," wrote critic Mark Keizer in his 1984 review of the album. "The band's finest creation was a song by Ray Charles, 'I Got a Woman,'" he added. "The song was a hit and the band's reputation soared as a result of it."

**John Coltrane**

Columbia

PRODUCERS: Bob Thiele

REGISSEUR: Michael Coscia

Impulse! 215

Among the earliest in a series of John Coltrane recordings with a group of black sound and Digipak design is "Coltrane's Jazz," the first recording of the classic Coltrane Quartet with pianist McCoy Tyner and drummer Elvin Jones hosted by bassist Jimmy Garrison. The result of the '62 sessions were stellar, with the searching, 14-minute "Out Of This World" one of the best things the group put to tape. A peersless take on the standard "Soul Eyes," the singing homage "Miles Mode," and the atmospheric "Juggler" are also a testament to the group's inspired invention, although a take on the grinding "The Inex Worm" was per-

BAHamas ill-advised. As bonus tracks, a version of "Big Nick," alternate to the one on "Duke Ellington & John Coltrane," is included, as is the jubilant "Up Gains The Wall," originally on "Impressions." Also released is the outstanding "The Out Of This World Quartet Plays," with such classic tracks as "Brasilia" and "Song Of Praise," as well as the rolling "Live At The Village Vanguard Again" featuring the sextet from Coltrane's latter days.

**Franke Zappa**

Have I Offended Someone?

PRODUCERS: Frank Zappa

Virgin 20576

He was politically incorrect before politically incorrect was cool—and in his final months, Zappa compiled a set of his songs that were noto-

dious. Once jailed on a trumped-up obscenity charge, he fiercely defended his constitutionally guaranteed right to free expression—and sometimes used what civil libertarians call "unpopular speech." As compiled on this album, Zappa's speech will probably continue to be unpopular with gays and lesbians ("Bobby Brown Goes Down,"
"He's So Gay"), the B'nai Brith ("Jewish Princess"), the Knights of Columbus ("Catholic Girls"), the French ("En Francais"), and moral watchdogs everywhere ("Dinah-Moe Humm," "Titties N Beer"). This set also features unreleased, previously unheard works of the open-minded Zappa, as well as rare selections from the late Frank Zappa, "Inocencia." and Zappa's sprawling involvement of church/state collusion, "Dumb Over."
Contemporary Christian

The Waiting

Olive Hindholing & Todd Olsen

Spurred 1547

Olive Hindholing and Todd Olsen join forces on this new release. Olsen has the talent to write and record songs as a solo artist, revealing a secret passion that a rock-er is trying to preach. There’s a vulnerability in his music that relates to the song, as if he is trying to express a feeling or idea.

New Age

Andy White

The Heart of the Acoustic Guitar

Quick, in front of a hot market trend, there’s not much that overtly Celtic on this album, but there’s no denying the vibrant energy. White delivers some impeccable guitar playing by Andrew White. His smooth finger picking is deployed on tunes like “Brenda” with an intricate melody and “Worried” with a warm and White’s perfect blend of the two.

Country

Neal McCoy

The Shake

(4:32)

McCoy’s voice and personality are to be found in this beach-flavored tune from Neal McCoy’s greatest-hits package. He uses this great-grooving powerhouse that should ensure that the hit single, “Southern Style” will be a hit. This tune will help him be back to the good old days.

Steve Goss, July 13

Lyricists and melody are two big factors in this country music. McCoy is at his best when he can bring a little humor into the mix and that’s where this new single comes into play.

New & Noteworthy

DJ Company

Rhythm Of Love

DJ Company delivers a new sound on this track with some catchy rhythms and well-placed vocals. The album is a mix of different genres, creating a unique musical experience.

M.尋

Wright, C. Wright, J. Wright, R. Wright

The world may not need another galling World Bongo (Alla), but a lot of radio programmers do seem to want this track. This album is already getting back of airplay from some of the country’s most influential radio stations, with some popular market Greer’s action. In the innumerable musical projects, all of this attention is much deserved. This album is a hit, and it’s the right time for it to be heard.

Can the band pull it off? The band is a four-piece group with a five-piece rhythm section. The album’s success is due to the band’s ability to deliver authentic country music.

Suga Free

Drake, Swae

(2:40)

The album is a blend of different styles, from smooth R&B to hip-hop and everything in between. Suga Free’s voice is perfect for this genre, and the production is top-notch. The album is sure to be a hit for fans of hip-hop and R&B.

Mandi

White, T. White

The album is a perfect mix of new and established artists. The production is top-notch, and the vocals are exceptional. The album is sure to be a hit for fans of country music.

Suga Free

Drake, Swae

(3:10)

The album is a perfect mix of new and established artists. The production is top-notch, and the vocals are exceptional. The album is sure to be a hit for fans of hip-hop and R&B.

Mandi

White, T. White

The album is a perfect mix of new and established artists. The production is top-notch, and the vocals are exceptional. The album is sure to be a hit for fans of country music.
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**CALENDAR**

**JUNE**

MAY 16-18, BizTech ’87 Conference, presented by the Society of Professional Recording Services, New York Marriott, New York. 561-641-6648


MAY 20, International Radio & Television Society Foundation Awards Luncheon, honoring Dick Clark, Mel Karmazin, Dan Rather, and James Quel, Waldorf-Astoria, New York. 212-867-6500, extension 314

MAY 21, National Academy Of Songwriters Songwriter Of the Year, honoring Glen Ballin, Ballin, Nashville. 213-463-7178

MAY 22-24, 13th International Copyright Society Congress, Palais Palty, Vienna. 49-89-480-0328

MAY 23-25, Musical Instruments Asia ’97, Dance Tech ’97, World Trade Centre, Singapore. 80-353-3428

MAY 27, An Evening With Quincy Jones, dinner meeting of the California Copyright Conference, Sportmen’s Lounge, Studio City, Calif. 818-848-6783

MAY 29, Humanitarian Of The Year Award Dinner, honoring Rupert Murdoch, presented by the FAA-Federation entertainment and music industry division, Waldorf-Astoria, New York. 212-839-1126

MAY 29-JUNE 1, 10th International Congress On Women In Music, California Institute for the Arts, 213-248-5775


**GOOD WORKS**

**ROCKIN’ FOR LAW: The pablito-intrest law programs at Loyola Law School will benefit from an alternative-rock concert, to be held May 18 at the Mayan Theater in Los Angeles. Features L.A. bands will include the Lovin’ Miseries, Permission To Breathe, Eenie Meenie, Southpaw, and Swing Set. Along with the law school, KLXY (Y-107) Los Angeles is promoting the concert. DJ Chase will do a Y-107 dance party after the concert, which starts at 5 P.M. Tickets are available at all Ticketmaster outlets and are $20 in advance, $25 at the door. For more information, call 213-736-8153.
Dove Awards Cap Nashville’s Gospel Music Week ’97

More than 3,000 artists, writers, label executives, retailers, media representatives, and others involved in the Christian music industry attended Gospel Music Week 1997, April 20-24, at the Renaissance Hotel and Nashville Convention Center. The event was presented by the Gospel Music Assn. (GMA). Festivities included a broad range of seminars geared to the radio, retail, video, and record company segments of the Christian industry. GMA Week ’97 also included numerous showcases spotlighting the diverse musical styles in Christian music. The week concluded with the 29th annual Dove Awards held at the Nashville Arena.

Star Song trio Phillips, Craig & Dean were among the acts who performed at Star Song’s showcase. Pictured, from left, are Dan Dean, Randy Phillips, EMI Music president/CEO Jim Felkold, Shawn Craig, and Star Song senior VP of A&R John Mays.

Outgoing GMA president Bruce Koblish hugs Jaci Velasquez, winner of the Dove for new artist of the year.

The Steeles were among the songwriters featured at the annual songwriters showcase, hosted by Cindy Morgan and Steven Curtis Chapman, during GMA Week. Pictured, from left, are Danny Jackson, Jeff and Sherry Steele of the Steeles, and Morgan.

Reunion Records celebrated its 15-year anniversary during GMA Week. Pictured at the Reunion showcase, from left, are Kathy Troccoli; Zomba chairman/CEO Clive Calder; Clay Crosse; Brentwood Music Distribution Group president Jim Van Hook; and outgoing GMA president Bruce Koblish, who recently took the president’s post at Reunion.

Word Music spotlighted its songwriters during a “Cafe GMA” showcase at Planet Hollywood. Pictured, from left, are Cindy Morgan; Anointed’s Steve Crawford and Da’ira Crawford Greathouse; Jeff Silvey; and Anointed’s Nee-C Wallis. Also featured at the event were Word writers Greg Long, Marty Magehee, Guardian, and David Mullen.

ASCAP hosted a dinner for its Dove nominees at its Music Row offices. Pictured, from left, are ASCAP VP Connie Bradley; ASCAP CEO John LoFumento; Michelle Tumes, who provided the evening’s entertainment; and ASCAP’s Dan Keen.

BMI held a dinner honoring Dove-nominated writers and publishers at its Nashville offices. Among those recognized were Steven Curtis Chapman, dc Talk’s Toby McKeehan, Gayla Borders, Don Koch, and Charlie Peacock. Pictured, from left, are BMI’s Roger Sovine; Jars Of Clay’s Charlie Lowell, Dan Haseltine, and Matt Odmark; BMI’s Thomas Cain; Brentwood Music’s Pete Carlson (for Building Bride Music); and Jars Of Clay’s Steven Mason. Later in the week at the Dove Awards, Jars Of Clay took home the trophy for group of the year.

It was a big night for songwriting buddies Randy Thomas, left, and Bob Carlisle as “Butterfly Kisses,” recorded by Carlisle, won song of the year and inspirational song of the year at the Doves. The longtime writing partners were formerly in the band Allies. Carlisle is now a Diadem recording artist and is garnering mainstream AC radio airplay with “Butterfly Kisses.” Thomas is recording his debut album with Andy Denton as part of the duo Identic Strangers on Damascus Road.

GeCe Winans took home her second consecutive female vocalist of the year award, as well as Doves for contemporary gospel song for the André Crouch-penned “Take Me Back” and for special-event album for her participation in “Tribute: The Songs Of André Crouch.”

Kathy Troccoli, the Martins, and George Beverly Shea were among the performers at the Sunday-evening worship service at the Ryman, which kicked off GMA Week. Pictured, from left, are Shea and his wife, Karlene, Joyce Martin McCullough, Judy Martin Hess, Troccoli, and Jonathan Martin.
Elektra Puts Audio Bio On Promo CDs

**Track Meant To Encourage DJs To Talk**

*BY DOUG REECE*

LOS ANGELES—Hoping to differentiate its act from the glut of talent in the marketplace and provide radio stations with more information on its artists, Elektra Entertainment has begun including a short audio bio track on its promotional CDs.

The first disc containing the added tracks is the “I Don’t Care” single from baby act Coward, which was serviced to college, modern, and mainstream radio stations April 21.

The bio, which follows the single and is not meant for broadcast, is less than 30 seconds in length and provides the release date of Coward’s album and basic information about the band’s influences and origins.

For summer, senior VP of promotion (U.S.) Greg Thompson, who created the program, says the idea was spawned from frustration over finding ways to get DJs to talk more about the label’s artists.

“I think there aren’t as many DJs who are really getting on the radio and telling the public more than the name of the artist and song,” says Thompson.

“The kind of radio I grew up on, the jocks would get really excited about the artist and pull you in. Besides the song, they would get into why the artists are and what they are doing.

“They give us a reason of boot-selling or front-selling a record,” he adds. “It’s that little extra that creates the difference between a good radio show and a great radio show.”

Elektra VP of marketing Brian Cohen says that the label will initially add the audio bio to singles from such new and developing acts as Rampage, Old 97’s, and Luna. There are also plans to include the track on new singles from Rusty Rymes and Zyggy Marley & the Melody Makers.

According to Cohen, adding the bio involves an “insignificant pre-production cost” and no per-unit fee for the singles.

So far, Thompson says,反馈 has been overwhelmingly positive, while a random call-out sample of program managers spoken to for this story agree that the idea is sound.

**NEWS ANALYSIS**

Says triple-A KFXD-FM Boise, Idaho, music director morning host Kevin Welch, “There has to be some innovation to make a band or artist stand out from the plethora of faxes and CDs DJs get.”

“Sometimes, we’re just getting these before we’re getting the record, and although it helps get the names out there, how much more mail and CDs are we getting everyday?”

Still, Thompson says, even moderate success with the program will validate Elektra’s effort.

“If 30% of the stations we deal with say it’s great, we’ll keep doing it,” he says. “It’s a very competitive marketplace and there are so many releases, why not go out there with everything you can!”

Coward lead singer Sheppard says that regardless of the results, he’s happy to be blazing a trail for Elektra.

“Maybe when the audio bio comes on, people will get intrigued and maybe something that it says will make a difference,” he says. “I know our message is something about us being into Cheap Trick, and that could help us or hurt us, depending on whether the person listening to it likes Cheap Trick. I just like the idea that we’re the gonna cite.”

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**WINTER '97 ARBITRONS**

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.
Having grown up in a protective environment in her hometown of Antwerp, Belgium, K's Choice vocalist Sarah Bettens was somewhat "naive" about the harshness and smokes of drugs, she says. But once she went on the road with a rock band, Bettens says, "Traveling around and seeing the rock 'n roll scene, I found that there's an attitude with bands again that drugs are part of making music, part of the lifestyle," Bettens says. "Certainly, drugs might enhance your creativity in songwriting, with some people anyway. If you're very intelligent, you can use drugs in a smart way. But probably 90% of people aren't that intelligent."

The use and abuse of controlled substances is the topic of K's Choice's No. 15 Modern Rock Tracks hit, "Not An Addict." Taken from the band's second album—"Paradise In Me" (GSR Music/Epic), a platinum record in the Benelux countries—the Cranberries-scented "Not An Addict" reflects not only Bettens' observations on chemical dependency but also her personal experience. "I was addicted to cigarettes really bad," Bettens says. "So my personality isn't necessarily appropriate to using many drugs. I'll smoke a joint once in a while. And I might try acid or mushrooms, but I've never done any hard drugs. And I don't think I want to. I like being in control of myself, and doing certain drugs makes you lose touch. That's what I'm against."

Some people have seen "Not An Addict" as a pro-drug song, and that's "weird," Bettens says. "I think having a pro-drug attitude in your music can be dangerous. A lot of kids' idols are musicians, and they listen to everything hands say. But then other people think the song is very anti-drugs, and it's not necessarily that, either." Bettens continues. "At home, there's a lot of debate about legalizing soft drugs, like pot, to separate them from the criminality that sometimes surrounds hard drugs. The issue isn't black and white, and neither is the song."
After 'Lessons Learned On The Path of Love,' Loggins Gets Footloose For Real

THIS IS IT: As an artist reluctantly known as the king of soundtracks through much of the 1980s, the last thing Kenny Loggins wanted was a song to knock off his signature song.

Hard at work on his next project, a combination book/CD called "The Unimaginable Life," Loggins knew ever, was not one to shrug off the advice of Columbia chairman/president Don Lenner.

"I had been shying away from movies since the old days. Image-wise, I thought it better to stay away and focus on my own stuff," Loggins says. "But Don Lenner called and told me he had the perfect song for me, which turned out to be 'For the First Time,'" from the George Clooney/Michelle Pfieffer vehicle "One Fine Day."

"I thought the movie was good, but I thought the song was better," he says. "I decided to stay out of the production of it and just be the singer, so I left the madness up to Peter Ascher. In the end, I only took a couple days off from my project." Not a bad outing for a track that reigned on Billboard's Adult Contemporary chart and landed in the Top 100 in two past issues—Loggins' first No. 1 AC hit. It was also nominated for an Oscar earlier this year, which he performed at the televised ceremony in March. "My family and I take that we made the No. 1 song in my space time," Loggins says.

The tune was written by James Newton Howard, Allen Dennis Rich, and Jud Friedman, sweetly tells of initially seeing a partner through loving eyes: "Are those your eyes/Is that your smile/I've been looking at you forever/But I never saw you before.

Loggins was drawn to the lyrics, he says, because they reminded him of the beginnings of his own relationship with his wife, Julia.

"It struck me because I had known her for six years, yet it wasn't until our first date that I truly saw her," says. Such is the journey Loggins hopes to detail with his upcoming project, due in July. The pairing of music and prose, he says, will detail the personal chronicle of a bond between two people. "It tells of our first years through the letters, the love and storytelling. In that way, it walks through how a relationship becomes a conscious love. The soundtrack goes with the book."

"The Unimaginable Life," Loggins says, represents his best work in the last several years. "I think I've never sung better. My voice is fatter, and I feel I've finally arrived before. Who are you and how you view yourself will permeate your work. It's the nature of art.

"Everything now is a reflection of my life, and it's unaided. When an artist at his best, he's also at his most personal, expressing his deepest feelings through his art. That's how we touch people, because we are all basically the same," he says.

This point of self exploration comes at a crossroads in Loggins' career: 1997 not only marks his 50th birthday, but his 25th year in the music industry. As half of Loggins & Messina (a partnership that lasted five years), he scored his first hit in 1972; the top five "Your Mama Don't Dance." As a solo artist, he bowed through the late 1970s and '80s, striking gold with more than a dozen hits, including the No. 1 "Footloose" in 1984 and top 10a "Whenever I Call You 'Friend'" (with Stevie Nicks), "'I'm Alright," Danger可以说，"I'm Not Fazed By a Fire.""

In addition, he has released 11 solo albums—three platinum, five gold—however, "Yesterday, Today, Tomorrow: The Greatest Hits Of Kenny Loggins," released last month.

"Until the '80s, I was considered an album-oriented rock artist," Loggins says. "You're either an album artist or a single. Generally, single artists have a shorter life span. When I started having a string of hit records associated with a particular theme, it was step backwards. But 1989, I realized I had to get the hell out of there. I had been coming in and giving the artistic process away to other people and feeling less and less good about it. I believe in fullfilling as an artist. I had to take it all back.

Thus came Loggins' "Leap Of Faith" album in 1991, a collection of songs that aimed to restore Loggins' personal artistic integrity. "What it took for me was to say, forget radio. I had to say this is art, and I express myself no matter what."

I thought it was now certified gold, but Columbia execs at the time weren't necessarily convinced. "There was talk of dropping me because they weren't hearing any hit singles," Loggins says.

Then, in a fateful turn, key decision-makers at the label were fired, and Loggins was no longer a company. "Too many companies are run by accountants. You are encouraged to sound like whoever is on top right now. Don Lenner is much more artistically inclined," Loggins says.

With faith restored, the artist believes he maintains a relevant place with a "relevance chart," says. "Rock'n'roll has always been the music of the kids, by the kids, and for the kids. We've grown up with that in my generation and have taken it with us, so our music has matured. Adult music should express adult reality. We have different values now than trying to get laid for the first time. It's not healthy for people my age to live on a steady diet of nostalgia radio.

With that in mind, Loggins hopes his message will reach the ears of his baby boomer peers.

"Everyone wants their whole life for something to say," he says. With "The Unimaginable Life," this is my opportunity say something of value. I'm really speaking from the heart that when you offer something honest and skillful to the marketplace, you will find an audience."
LOS ANGELES—New York-based rap/R&B music video show “Video Undaground” is gearing up for the launch of a spinoff show, “Video Underground: Mainstream,” which will air on top 40 clips to its regular weekly programming.

“We want the ‘Video Undaground’ show to stand out,” says producer Andre Robbins, “Yet some of the things we need to keep the show alive come from places other than underground resources.

A lot of people are asking us to play more mainstream music, which is fine, but we don’t want to overdo it.”

“Video Mainstream,” an hour-long weekly show, is expected to debut at the beginning of the week of July 6 and will be hosted by “Video Undaground’s” original hostess, Sabrina White, who will appear under the name Brees. The new show will be produced by “Video Undaground” associate producer Tefono Herring and executive-produced by Robbins.

The show is a spinoff of “Video Undaground,” which caught the attention of the music video industry when it won the Billboard Music Video Award for best local/regional show in the rap/R&B/Urban categories in 1996.

“Video Undaground,” hosted by Smitty Daswy and co-hosted by Brandon, can be seen on public-access channel 69 in Manhattan, 5:00-9:00 p.m. on Mondays and in Brooklyn at 12:30-1:30 a.m. and 12:00-1:00 p.m. on Fridays.

In addition to airing rap videos, the show’s disc jockeys sometimes includes hip-hop by adding alternate audio tracks, such as remixes and uncensored album versions, to accompany existing clips.

It’s like a mix show, says Brandon. “Say a R&B song has a hip-hop edge to it. We might then produce a hip-hop version. It’s very professional; in most cases we time the [sound] even better than the original video as far as lip-syncing is concerned.”

The show also includes interviews with R&B acts. Future episodes will contain chats with Aya Yet and Allure. A new program called “Mainstream” will be available through Manhattan Neighborhood Network and Brooklyn Community Access Television households, respectively. Both shows will be carried by Time Warner Cable.

According to Robbins, “Video Undaground” is looking to expand to a new cable channel that not only services the tri-state area, but will allow the show to stay on longer.

“Video Undaground” was recently cut back to 20 minutes in Manhattan due to overcoring on the network. However, “Video Mainstream” will air in addition to “Video Undaground,” allowing for a 90-minute programming time in Manhattan and two hours in Brooklyn.

Says Robbins, “We are facing some problems because the networks is that influencing record sales is not what public-access channels are meant for. They also feel that public-access TV does not have 50% or more viewership.

In our case, we relay the audio for the tracks and even produce our own for the show, which does make [the show] an original production.”

The show is also getting actively involved with its local community by organizing live entertainment for the 13th Street Festival, held as part of Harlem Week in early August.

“This festival is something our community can also know and love,” says Robbins. “And when the Harlem Week event was moved to different locations around New York, this community was so affected by it that local DJs and neighborhood people actually applied for a permit to block off the block and have musical events and play football in the street. Not to take away from that, but being that ‘Video Undaground’ is produced [at] 13th Street, it has also become a resource, [in] keeping the live music back to the festival.”

“Video Undaground” is looking for talent and sponsors for the event, which will be co-hosted by WQHT (Hot 97) New York DJ the Fatman Scoop.

## Production Notes

Propaganda Films director Steven Hath was the eye behind Primal Scream’s music video for “Screamadelica.” In London, the clip co-stars Kate Moss. Kerstin Mueller produced. Also filmed in London, the video for “I’ll Be Your Pillow” was directed by Boyd and produced by Will Oakley for Propaganda Films.

“Volcanic” by the President Of The United States Of America was the work of satellite director Gary Allan, who directed in El Paso, Texas. Jack Hardwick produced, Eric Matthes executively produced, and Jo Malitoris directed photography on location in Seattle.

Mark Chesnutt’s “Let It Rain” video was directed by Michael McNamara of Peac Films. David Pritchard produced the clip, which was shot in Franklin, Tenn.

Doug Allen of Satellite Films directed the clip for “Biggy Building” by September 67. Shot in Farmville, Va., the video was produced by Eric Matthes.

Gary Allan’s “Forever And A Day” video was the work of director Guy Gross. Filmed in El Paso, Texas, Jack Hardwick produced, Eric Matthes executively produced, and Joel Malitoris directed photography for Original Film.

Nick Egan was the eye behind Silverschairs’ “Abuse Me” video, filmed on location in Sydney. All new producing, Danielle Cagnanana executively produced, and Martin Cooper directed photography.

## The CLIP LIST

### A SAMPING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL PROGRAMMERS FOR THE WEEK ENDING MAY 17, 1997

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- "I Don’t Break, I Don’t Want To" by 21, Home Town, Chicago
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- "Doo, Doo, Doo, Doo, Doo That’s My Girl" by 40, River, Richmond
- "300, Sabrina, Jacksonville"

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MUSIC Biz SAYS INSPIRATION in 'EXPERIENTIAL RETAILING' ...(Continued from page 1)

suffer from a samseness syndrome," Barnard notes, however, that when these retailers go overboard with a store's design and presentation it sometimes leads to a kind of sensory overload, "As a consumer you're doing something which is overkill with these type of stores," he says, "Many times consumers will walk into these places and they are overwhelmed."

How does a retailer know when it has gone overboard? Barnard says, "A store of today they've gone too far when sales do not rise with the crowds coming into the stores."

Peter Starrett, president of the Warner Bros. Studio Store, says today's retailers have to compete not only with other retailers but also against other forms of entertainment. "The customer has a lot of choices," he says, "They have choices on the Internet, TV, and a million other places. So it's more important than ever to distinguish ourselves in people's minds and represent a point of view."

Starrett says that many of the problems the music retail industry currently faces, Starrett wonders if most record stores should try to differentiate themselves any other than price. "Their choices are probably more limited," he says, "But I think it's important that people stop competing on price alone—and whether that's creating a more exciting environment or more of an entertaining atmosphere, that's a big decision for them. Their business away from just price competition, because that's a losing battle. Ultimately, I think that the successful music chains out there will be able to distinguish themselves by going beyond being the lowest-priced guys in town." The music chain will have to ask yourself, why are you doing this in the first place, and why should a casual customer shop there instead of going to a 3-D movie or going to see a movie from you when they can go to 10 other people," he says, "If price is your advantage, you have to realize that’s the real advantage these days."

WINNING THE SNEAKER WAR

"The sneaker wars may seem like a natural for entertainment retailers like Warner Bros. or Disney, other non-music retail sectors are also finding that their own homegrown sneaker sections will draw a crowd and help a retailer stand out in a highly competitive market," Barnard says.

This can be seen most clearly in the sneaker business, in which retailers continue to work to top one another, again and again, in terms of in-store entertainment options. The $15 billion sneaker-retailing industry is dominated by the likes of Reebok, Adidas, Nike, Puma, Converse, Inc., both of which operate their own retail outlets packed with whiz-bang gizmos that are appealing to young shoppers. So are the geeky crowds that will either buy their shoes or at least remember the brand name when they finally do opt to purchase.

There is also a new, dynamic kid on the track, though, that is using experiential retailing to its own advantage. SneakerStadion, a 3-year-old, closely held, 23-outlet sneaker chain, has surfaced in the Northeast and plans to spend at least $80 million over the next two years to add 50 more units nationally. In its second year out, the company boasted an estimated $70 million in sales.

Although the Edison, N.J.-based chain doesn't offer the sleek, futuristic stadium and museum-like attractions associated with Nike's retail concept, Nick's Tower, or the merchandise association of Disney and Warner Bros., it features the largest assortments of sneakers available for sports ranging from soccer to javelin throwing. The chain falls into Romanielli's experiential retail category as well since it also includes running tracks and basketball courts in all its stores to provide consumers with an opportunity. In terms of the music industry, SneakerStadion also offers a staff of highly educated sales associates who can image the art of fitting sneakers at the company's very own "sneaker university."

Stores also feature such shoe-testing tricks as the Hang Time, which measures not only how high customers jump in their new sneakers but also how much they can lift pros like Michael Jordan and Shaquille O'Neal.

The company's latest 31,000-square-foot, two-story store in Paramus, N.J., also features a rock soundtrack booming in the background, an artificial waterfall, and eight video screens that play music videos and ESPN. "We had to decide whether we were going to make us stand out," says David Bloom, SneakerStadion's president/CEO, "So we came up with a number of different ideas. The first was that we were going to have a much broader assortment than our competitors, so that if anybody in your family wanted wrestling shoes or wanted a size 16 or a 4E, we would have an inventory hook to bring them into the store. The second was that we decided service would be an integral part of our business, and the third was that we needed to create a new experience for consumers to come into and shop."

Bloom, who has a background in music retailing, served as president of the CEO of the now-defunct Port Washington, N.Y.-based Record World chain in 1991, and before that as COO at Borders Group.

He says the huge breadth of inventory probably plays the most important role in SneakerStadion's success, "I think that the fact that we have an assortment that's four or five times as big as a typical mall store is a more important feature than anything else in providing the entertainment value," he notes. "However, in terms of the entertainment value, we provide that, too."

While other sectors have led the way, there are some music retailers that have now incorporated similar experience-oriented elements and attractions into their stores. From the vast merchandise assortment and amenities found at Virgin Megastores to the high-tech listening stations and databases at Walmarts, music retailers are hedging their bets that experiential retail holds the key to a successful future.

At National Record Mart's five new Waves Music concept stores, which opened last November, the company had laid it cards on the table—Cyberstations—computerized kiosks linked by an in-store Intranet (a limited-access online option). These stations also allow users to download songs, listen to them, and order the song's CD for $80 million. In the case of the new store, the average customer has spent $125 at the company in the first year.
and that they understand the budget and space constraints with which the stores must cope.

"I appreciate the product information at least six weeks to two months in advance," said Lash Cuevas, buyer (Latin, world music, dance, CD's) for Borders' Ty Warner Pavilion at The Fashion Institute of Technology. "Not only to know how much to order, but also to get records in stock at least 2 months in advance. Stores are highly computerized now. For big holiday releases, we need about three months lead time, for there is so much competition with the big labels and Latin and Reggae labels to account for." Latin music accounted for almost 20% of Trans World's total sales last year, according to Cuevas.

Villalobos added that "stores are always trying to keep up with the growth, and we pull from future budgets and have to constantly pick and choose new releases. Of course, we want as much good new product as possible, but we also have to keep our space and budget for as much as we can within our framework. But we are constantly bombarded by requests. If they were any late, it just becomes a nightmare to allocate." 

Added Smith, "It often boils down to whoever gets the product to us first, and it's not available at BMG. In fact, BMG also countered that his regional releases can't always make U.S. deadlines. The multinational record company's artists are currently too expensive to produce domestically, he said, and communication is not always in sync within the record company and with the artists. Indie labels, with their limited budgets and distribution, have even greater difficulty.

The panelists agreed that the main thing they care about in the music industry is to get records to retailers, for it is to have a solid marketing plan.

Another concern labels addressed was the diversity of the audience, which depends on the market and the store manager," said Villalobos. "Some have the music spread out in various classical sections, while others file it A-Z. With many artists crossing over into different genres, such as the Gipsy Kings or the Fugees, the idea that listing them under categories isn't always effective."

A well-trained retail sales staff is also important, noted conference attendee Joe Corser, a news editor at "Spain's Record's" Cuban/American singer Nil Lara. "I used to work in retail, and we had a great team because each staff member knew a lot about particular genres of music," said Tilla. "Now the smaller stores are gone and the music store atmosphere is lost. We don't know the music selections as well."

They also can't pay enough to keep really knowledgeable employees. Also, if an employee can't get to see the new product the week before we could reorder through a main office. All the sides need to know what's going on in the store.

The retail executives acknowledged that they have been trying to hire more knowledgeable staffs, and some have started music schools or offer discount tickets and special purchases to target specific buying groups. They agreed that these efforts, along with selection, keep Latin music customers coming back.

THOMPSON LAMENTS LOSS OF "INDUSTRY" ON PARLOPHONE SET

(Continued from page 11)

Tony Wadsworth, manager directing of Parlophone, says, "We are heavily promoting this album because Richard Thompson is one of our top artists. He constantly pushes the barriers. We are all big fans at the label, so it would be fair to say he gets special treatment. Danny's musical contribution gives the album additional color."

Even national rock/pop outlet BBC Radio 1 aired the album's "Takin' the Long Way Back" to the North American public, through Thompson's older demographic core audience, has commissioned a hour-long documentary on the album in the United Kingdom. "The album has yet to air, Parlophone is also hopeful that a television program will be made of the launch."

The subject matter of "Industry" is dear to the hearts of both artists. "We wanted a collaborative effort, something, we felt passionate about," says Richard Thompson. "We hit upon the idea when a friend sent us some newspaper cuttings about the closure of Our Girl Meets Mine in Yorkshire and the state of the town afterwards."

The song about that closure, "Last Song," was composed as a song about a society that can abandon a once-productive town to the scrapheap and led to the decision to set the record in a market town. "You can't tell the whole history," says Richard Thompson, "but you can paint little pictures, a picture of industrial end of industry, the transition from industrial to postindustrial society."

The album contains 11 musical snapshots of a working-class life, from the days of the Industrial Revolution in the latter half of the 19th century and the Yorkshire textile mills in the 1830's. It is a mood of the end of industry, the transition from industrial to postindustrial society.

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**AXEMEN BOOST FLAMENCO BLUES**

(Continued from page 1)

says, “There are several lines open for Javier to tour in the U.S., but first we want to launch the album.”

Meanwhile, Vargas is attracting star interest. While “Gipsy Boogie” was being recorded at MCA’s De-Lux Studio, Little Richard called to chat and ask Vargas to write him a song. A Doors East West also reports that a British label is interested in Quiro- no’s production company has select- ed three of Vargas’ songs for his next movie, “Crossover.” While Amador’s all-black, all-flamenco gypsy flamenco musician’s progress into the once- alien world of blues, that’s why the band is moving in the opposite direction, as Javier Vargas attempts to instill the passion of the blues into the band.

Amador plays flamenco guitar on Vargas’ record and says that Vargas would have played on his had he been in the country when Amador was recorded.

The first single from Amador’s album, “Hey No Estoy Pa’ Nadie” (“I’m Not Here For Anybody Today”), has received considerable airplay on Spain’s second-most-popular radio network, the all-Spanish Cadena Dial, which now has “Candela” (“Candle Fire”) in heavy rotation. “Raimundo is one of the most popular figures in the Spanish music scene,” says Isabel Martinez de Veer, Cadena Dial’s promotion manager at MCA, “and we’re sure this will be reflected in sales. His first album with us sold 50,000 units, and we expect sales to rise even higher.”

“Ilegally,” the Vargas single from “Gipsy Boogie,” was No. 1 on top national radio station Cadena 100 during the last week of April.

Gloria Sopena, manager of major Madrid music outfit Madrid Rock, says that “Vargas” and Vargas albums are being played every day in their entirety in the store.

“Vargas” is selling a little more than Amador,” she says, “but that’s probably because we sold tickets to his April 24 sold-out concert in Madrid.”

Amador was a pioneer first of flamen- coco rock, then flamenco blues, in the late ’70s with his brother Rafael in Pat Negra. What they did at the time was considered sacrilegious by the gypsy flamenco community, but that was before new flamenco and fusion introduced young gypsies to electric music.

Vargas, who was recorded in Memphis and Los Angeles for three years in the ’70s and played with such bands as Canned Heat, developing his interest in blues, is now not only working with his brother Jimmy Hendrix. His first album, "All Around Blues," was recorded in 1991, but didn’t have much impact. His breakthrough came a few years later when near- tana recorded his song “Blues Latino” from the 1984 album of the same name for the "Sustania" label.

Contributors to “Gipsy Boogie” include Larry Graham (ex-Sly & the Family Stone), Chester Thompson (ex-Chicago), bassist singer David Montes,蓝es singer Larry McCray and Lonnie Brooks, and Little Jimmy King (nephew of blues great Albert King). Amador guests on "En La Esquina De Las Vegas," a reference to an insalubrious corner in a Mexican neighborhood.

Another guest on this album is flamenco-popular Rosario Flores. "I’ll be flamenco all my life," says Amador, "but I would like to record to- me, too. You wouldn’t believe the reaction 20 years ago when I started listening to Hendrix and B.B. King—I was almost excommunicated by the gyp- community. I just grew up with it."

The charismatic Amador has played on 14 albums, seven as a leader, two are under his name, and his next album assignments are with Kiko Veneno, Björk, and B.B. King.

"His ultimate direc- tion is toward Hendrix, but for some time I wanted to incorporate the passion of the flamenca into my feeling for blues. It’s an explosive mixture and rhythmically wide open. I’ve even got Cuban rhythms on the album, and I never got tired of looking for interesting musical blends. My father is from the southern Andalusian port of Cádiz, one of the cradles of flamenco, so I’ve got gypsy roots."

Doro East West label manager Anto- nio Redrillo says of Vargas, “Nobody plays blues like he does in Spain, and his blues-Latino mix is pure crossover.”

**WEBCASTERS FACE ROYALTY FEE**

(Continued from page 8)

For the three months that ended March 31, Viacom reports that Block- buster Music posted cash flow (earnings before interest, taxes, depre- ciation, and amortization) $400,000 after recording a $436,000 cash flow of $2.1 million in the same period a year ago.

Revenue rose 7.7% to $143.1 million from $132.8 million, despite a reduction in the number of its stores to 470, from 514 stores a year ago. The revenue increase from $132.8 million.

A speakerwoman attributes the gains to the closing of 39 nonprofitable stores during the past year. “Those stores had closed had very poor same-store sales, besides being unprofitable,” she says. "Also, the industry did better."

Blockbuster Video Report shows a 17.2% increase in revenue to $823 million from $714 million in the same period a year ago. Cash flow fell 12.5% to $157.3 million from $214.1 million. Revenue was up because of the addition of 1,900 stores during the year, for a total of 5,580.

Cash flow declined, the company says, because of expenses incurred relocat- ing headquarters to Dallas from Fort- Lauderdale, Fla., an increase in rental tape expense, and “weaker video product- order.” Viacom says sales for video stores open at least one year “decreased slight- ly” from the year before.

MTV GAINS; BLOCKBUSTER’S RESULTS MIXED

(Continued from page 6)

Viacom’s filmed entertainment group, which includes Paramount’s film, TV, and home video units, reports a 34.5% decline in cash flow to $160.9 million from $253.2 million last year, in part due to a $372.8 million reduction in the net loss from net of $60.5 million.

The company says that the lower earnings were the result of a difficult comparison with higher results last year, when Paramount booked $100 million in income after signing a licensing agreement for its “First Home Cinema” film.

In this year’s first quarter, Paramount received a boost from foreign thea- teric and home video revenue from the release of “The Hollywood Ripper” and the domestic box office performance of “Private Parts” and “The Relic.”

“Says Viacom executives, that cash flow declined 12.5% to $252 million on an 11.2% rise in revenue to $2,922 billion. The company posted a net loss of $83.7 million because of reducing operating income and high interest payments on the $10.6 billion debt. Last year, there was a net profit of $12.8 million.茅台0
ATLANTIC’S MATCHBOX 20 ON FIRE IN ROCK MARKET
(Continued from page 11)

“We had heard the album early and were waiting around all year,” says Savage. “We kept calling this out and we were excited because we knew exactly what we had on our hands.”

Savage is one of the viewpoint of the baby act’s singer, Rob Thomas, the changes were daunting.

“The announcement” was made last February, when the word came out and they told us we were going to be part of Atlantic,” he says. “I was like, ‘I guess that’s a good thing.’”

In fact we did, it would really help us to have this huge machine behind us,” adds Thomas, “but what we found out is that if we lose the last bit of footing, that could be it.”

Fortunately for Matchbox 20 and Thomas, Atlantic’s release of a promotional scenario that played out, as “Yourself Or Someone Like You” steadiedly climbed The Billboard 200. The album hit the No. 90 spot for the week ending Saturday (10), making the band a Heatseekers Impact act.

The album, which is at No. 88 with a bullet, has sold more than 137,000 units since its release in October 1996, according to SoundScan.

Contrary to Thomas’ initial fears, Atlantic has already steadily released the album since it launched a monthlong pre-release promotional tour beginning in the band’s home state of Florida and working its way up the East Coast.

The band’s first single, “Long Day,” was serviced to mainstream rock stations Sept. 10 and gathered a healthy amount of airplay. Of the two spins, one at modern rock to warn shipment to that format as well.

Still, according to Thomas, the song nearly didn’t make the record.

“I brought it into our last day of recording and it was the only song we went into the studio, and we couldn’t find the arrangement we wanted, so we almost scratched it,” he says. “Just that we got exactly what we wanted.”

MAVERICK TO UNLEASH 1ST MORISSOTTE VID
(Continued from page 6)

Kevin Malone. “The album is still selling, and I’m sure this video will be big.

Other retailers agree that the singer’s tremendous popularity remains strong enough to pull through sales of a companion video.

“It’s late, but Alain’s sales have been very strong,” says Tower Video product manager Cliff MacMillan. “The video drops two weeks after the release, which gives us a chance to get it out there. We expect the video to be a hit.”

But other retailers disagree that the Morissette title will jump-start the company’s video sales.

“It’s one of those happenings, like Michael Jackson’s ‘HIStory’ release,” says Tower Video product manager Jimmie Hry.

“Music videos will always be a title-by-title category, and even Alain’s release is not going to change that.”

He says the sizzle-store chain plans to fully support “Jagged Little Pill Live.”

Morissette’s management says Maverick intends to release full details about the video project later this month.

Like singles from Atlantic labelmates Duncan Sheik and Poe, “Long Day” was promoted for several months.

The label was rewarded with a strong showing for the band’s initial single, “You Could Only See,” released Aug. 15 on the Mainstream Rock Tracks chart and spent 27 weeks there.

The track was so strong that it allowed the label to keep the album on the active format growth over a several-month period, says Savage.

In fact, with the exception of the week after Christmas, when sales drop-offs are high, the album has continuously outsold its previous-weeks sales, he says.

While Savage mentions such stand-alone marketing tools as in-store play, listening stations, retail awareness and radio tours, and local press and video shows as helpful, he prefers to point directly to the source of the album’s success.

“I’ve been getting a lot of phone calls from peers at other labels asking me about how we managed to do what we’ve done with this album,” says Savage. “It’s just one of those cases where all the elements fell into place. The main difference is that we were not as powerful as great, reactive music and old-fashioned marketing.

“To the outside world, it may look like we didn’t do anything,” he adds, “but the fact of the matter is that this album is selling not only because we感觉is this album is selling not only because we feel it has great music and we’re there to support it at a local level.”

Another factor in the band’s rise is that the video has been its latest single, “Push.”

Like Polydor/A&M act Tonic (see story, page 11), Matchbox 20 has been warmly embraced by mainstream rock stations.

The song is No. 8 on the Mainstream Rock Tracks chart and No. 23 on the Modern Rock Tracks chart this issue.

Mainstream rock WZAT Savannah, Ga., station manager/PD David Allan says “Push” is in heavy rotation, while the station still fields listener requests for “Long Day.”

“These are the bands that help us show everything we’re doing and help promote music,” Allan says. “Matchbox 20 is selling very well in this format. I keep getting caught at hard at modern rock.”

Skip Young, senior buyer for the 111-store, Amarillo, Texas-based Tower Music, also expects that a clip for “Push” will do better than the one created for “Long Day.” The latter has been a regional video show but only minimal play on national video outlets.

Savage says the label also plans to service top 40 with “Push.”

Meanwhile, the band, which is booked by CAA and managed by Lynn Annetts Entertainment, is planning its own club tour and will continue by itself or as part of another bill this summer.

According to Thomas, road time has proved fruitful, providing enough inspiration for at least a dozen new songs.

Says Thomas, whose music is published by EMI Music Publishing, “I did a good 12 or 13 songs and six that I think is reasonably happy with. We haven’t had a chance to play them yet, but they’re on the fire.”

DOUG REECE

PERSISTENCE PAYS OFF FOR POLYDOR/A&M’S TONIC
(Continued from page 11)

The band’s current tour schedule includes opening dates through Saturday (17) for the Verve Pipe. Tonic, which is booked by the William Morris Agency and managed by The Agency, Atlantic, and Polydor, will then break to perform with such artists as Ryan Downe and headliner Iggy Pop on the R.O.A.R. tour May 24-June 15. Thereafter, it will return to the Verve Pipe tour, finishing out dates in the south.

Besides hiring a street team to hand out cassette samplers to high schools in tour markets and servicing club venues with flyers and magazines announcing tour dates, A&M also worked tour markets by farming out duties to indie marketing firms, says Polinger.

To help raise awareness of the act during opening dates with Semisonic, for example, North Carolina-based Hi Frequency approached lifestyle accounts with cassette samplers and tour information.

“The band’s recent performances, says Rotella, was PolyaGram Group Dis-

U.K. Record Biz Welcomes Blair Labour Party Has BPI’s Support

■ BY JEFF CLARK-MEADS

LONDON—The U.K.’s first change of government in 18 years is being warmly received by the British record industry. Not only does the British Phonographic Industry (BPI) admire the new Labour administration’s stance on copyright issues and its stated enthusiasm for the industry, but two senior BPI figures can count new Prime Minister Tony Blair as a personal friend.

The former John Preston is a longstanding Labour Party supporter and ally of Blair, while Michael Levy, managing director of Atlantic U.K., says he too is counting Blair among the big names in the music industry, Deacon says.

Deacon adds that Blair, who is 44 of the U.K.’s youngest prime ministers, the BPI’s annual general meeting in Dunblane in April this year and has expressed his enthusiasm for music.

“We now have a prime minister who has a great passion for music and the music industry,” Deacon says.

Deacon says it is still too early to say where the record industry will fit into the new administration. Noting that ministerial briefs are still being allocated and defined, he says it is not yet known whether the Department of Trade and Industry or the Department of National Heritage will be the industry’s sponsoring department.

The Labour Party took power May 2 after a landslide general election victory ending 18 years of rule by the Conservative Party.

Deacon says he was impressed by the Labour Party’s track record of copyright matters while in opposition and particularly by its support for the groundbreaking World Intellectual Property Organisation (WIPO) Copyright Treaty.

Deacon also notes Blair, who at 44 is one of the U.K.’s youngest prime ministers, addressed the BPI’s annual general meeting in Dunblane in April this year and has expressed his enthusiasm for music.

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Hot 100 Airplay

MAY 17, 1997

Compiled from a national sample of airplay as measured by Broadcast Data Systems' RadioTrac service. 314 stations are electronically monitored 24 hours a day, 7 days a week. Songs counted by gross impressions, compiled for the period by exact minutes of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Hot 100 Airplay

Billboard.

1. INXS (MERCURY)
2. DAVE KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
3. CELINE DION
4. THE VERVE PIPE (RCA)
5. THE FRESHMEN

Blackstreet (INTERSCOPE)
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THE FRESHMEN
JAZZ FEST IS PRIME TIME FOR NEW ORLEANS SCENE
(Continued from page 12)

"The jazz fest is the single greatest promotional thing that happens every year for us," says Jim Singleton, bassist for the New Orleans Jazz Orchestra, one of the city's most prominent—un insigni...}

BUBBLING UNDER

<table>
<thead>
<tr>
<th>HOT 100</th>
<th>SINGLES</th>
<th>SPOTLIGHT</th>
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<td>WEEK 31</td>
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<tr>
<td>1</td>
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<td>A DOZEN RED ROSES</td>
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<td>2</td>
<td>2</td>
<td>THE TWELVE SAINTS</td>
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<tr>
<td>3</td>
<td>3</td>
<td>I MISS YOU LITTLE</td>
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<tr>
<td>4</td>
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<td>5</td>
<td>SIX DAYS ON THE ROAD</td>
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<td>6</td>
<td>6</td>
<td>DAYS OF MY LIFE</td>
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<tr>
<td>7</td>
<td>7</td>
<td>GOOD TO BE KING</td>
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<td>8</td>
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<td>9</td>
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<td>GET YOUR GROOVE ON</td>
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<td>10</td>
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<td>EMOTIONS</td>
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Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS ON CHART</th>
<th>PEAK POSITION</th>
<th>LABEL</th>
<th>NUMBER/DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE</th>
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<tr>
<td>110</td>
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<td>VARIOUS ARTISTS</td>
<td>34</td>
<td>120</td>
<td>46270</td>
<td>10.98</td>
<td>GREATEST HITS...AND THAT'S THE WAY IT IS</td>
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<tr>
<td>111</td>
<td>158</td>
<td>VARIOUS ARTISTS</td>
<td>74</td>
<td>149</td>
<td>53987</td>
<td>10.98</td>
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<td>VARIOUS ARTISTS</td>
<td>55</td>
<td>150</td>
<td>53542</td>
<td>10.98</td>
<td>VARIOUS ARTISTS - WHATEVER</td>
</tr>
</tbody>
</table>
Katrina comes through for the U.K. (Continued from page 11)

the U.K. in Dublin. The single was released in the U.K. one week before the contest on the Enter Music label, and entered the U.K. Chart Track list at No. 44. Enter/WEA is the same company that turned up to see the Police hit “Once Again.”

“Love City Groove,” by the group of the same name, was also a beneficiary of the hurricane, as was the group’s second single, “Oh! Aah ... Just a Little Bit,” into an international hit, even though it placed only eighth in the contest.

The U.K. was less than impressed. Higman says. "UK cleaning house with snipes, individu als from the future now, and one of those is Jerry Butler. "He was an amazing artist, who had a way of making his records sound like they were coming from the future "But the American's are more into the present. "That's why they love Rufus, who's a great performer, but not a great singer. "We're more into the new, and we're looking for the future."

Katrina & the Waves had a 70-point lead over second-place Roberts, the biggest gap between the top two songs since the contest began. Other countries had their highest scores ever on this year's Eurovision Song Contest (ESC), which started in 1956.

The U.K. win made the U.K. a favorite to win Eurovision for the U.K., had won several times and hadn't\n\nKatrina & the Waves had a 70-point lead over second-place Roberts, the biggest gap between the top two songs since the contest began. Other countries had their highest scores ever on this year's Eurovision Song Contest (ESC), which started in 1956.

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fan since he was a teen, and executive producer Peter Gallaway sought contemporary female artists—established and new—covering all genres.

"Since she was one of the first female country pop artists, we thought it would be appropriate and interesting to have women artists honor her," says Gallaway, who had earlier produced "works in progress" for Nyro that hadn't been released. "So there's a country alternative, a contemporary, acoustic, pop, jazz with Leni, spoken word with Dana. Not everyone knew her music, but they're all carrying on her torch."

Also noteworthy, Gallaway adds, is that many tracks are either self-produced or have such accomplished producers as Rodney Crowell (Chappell's "Stoney End"), John Leventhal (Cash's "Save The Country"), Bill Laswell (Suzzy Roche's "Woman's Day"), and Mitchell Froom (Vega's "Buy And Sell!)." This brought another level of creativity to what we're doing," says Gallaway.

Nyro's "Elis's Coming" allowed Germaino to create "something mysterious, because I didn't know for us, for Elis," she says. "So I had a ball trying to make an eerie rendition of the song and trying to take it completely opposite and different from Three Dog Night's [hit] version.

Vega, among those artists who were heavily influenced by Nyro, says she was looking to Nyro because it was a song she sang in college while attending a musical theater course. A handful of tribute albums and figures that you want to listen to Nyro's songs, listen to Nyro do them," she says. "But she really sang in a context where I lived and grew up—and the inner world as well, which I'd never heard before. It was really, very pleased to be a part of the album."

The project brought back together fellow New Yorkers the Roches, who have been described as one of the folk world's best-kept secrets. "She was such a soulful musician and had all these amazing harmony parts," says Suzzy Roche. "We did 'Daydream Believer.'" She remembers that Elis was a friend of hers from her fifth Dimension hit, and it was so much fun to do. She was such an incredible artist."

Carol Maillard of Sweet Honey In The Rock sees special significance now in her group's cover of "And I'm Telling You I'm Not Going," because the lyrics—"And when I die and when I'm dead and gone there'll be no more pain, no more tears, no more frown"—fits with the message of Sweet Honey in hoping hope, especially in regard to children: Knowing that what Nyro was trying to say is that there is hope for life to continue, and the legacy you leave when you're gone—which Laura left so much of in her lifetime."

Adds Phoebe Snow, who performs the tribute title track, "Thank God we could capture the creativity and the music of Laura Nyro—A Nyro memoir concert is tentatively scheduled for June 6 in New York, to benefit the Laura Nyro Foundation, for cancer patients named for Gilda Radner. Performers will include the tribute album's participants as well as other musicians who were influenced by Nyro or were influenced by her.

**CAPITAL TO BUY VIRGIN RADIO**

(Continued from page 1)

pounds ($106 million) May 6.

The deal, spearheaded by Capital managing director Richard Eyre, was driven by the Capital group's strategy to diversify with a Buy And Sell deal. The group's announcement to Capital and its independent sector and to go head to head with the BBC's flagship pop network, BBC Radio 1 FM, according to insiders, Capital will also take on the 4-year-old broadcaster's $22 million (approximately 100 million) in debt. The deal, which will see licences become available from London's radio and other commercial stations, is expected to make a significant impact on the market.

Vega, one of many national AM service providers and Capital operates an AM and FM service in London as well as several other stations.

"We will be taking over a pretty good going ship. All we will be doing in the opening stages is making an assessment."

The deal, in the long term, will split Virgin's national AM and London stations into two separate entities. Currently, Virgin simulcasts its rock format on both stations, except for a few hours during drive time, local advertising, and others. "Splitting the services is something we should do," explains Parks. "When you are dealing with the country as a whole, you are dealing with very sepa-".

Parks adds, "We are taking over a pretty good going ship. All we will be doing in the opening stages is making an assessment."

In the long term, Park confirms, Capital will split Virgin's national AM and London stations into two separate entities. Currently, Virgin simulcasts its rock format on both stations, except for a few hours during drive time, local advertising, and others. "Splitting the services is something we should do," explains Parks. "When you are dealing with the country as a whole, you are dealing with very sepa-".
Fantasy Billboard Finds Four New "A&R Geniuses"

Who are the true A&R geniuses? It’s a question record company executives have been trying to answer since was first hit the turntable.

Now the interactive game Fantasy Billboard has uncovered four individuals who really know how to pick the hits. Fantasy Billboard, which can be played only on Billboard.com, is based exclusively on Billboard’s charts. A new game starts each week, with players choosing 10 albums from The Billboard 200 and the Heatseekers Album chart. The week’s albums earn points over the next four weeks based on their chart positioning anddistinctions such as Pace-setter, Greatest Gainer, and Heatseeker Impact. The game is fun, it’s free, and winners even get their names in Billboard!

Our first four official A&R geniuses are along Barrett of New York City; Rob Moser, a graduate student at the University of North Carolina—Chapel Hill; Stu Sorensen of Suitaama, Japan; and Suzanne Ferreri of North Jackson, Ohio. Barrett, 35, is a bona fide record company executive who serves as managing editor, royalty audits and special projects for Arista Records. His winning “FUPA Records” entry (for the game beginning March 20) amassed 6,049 points, thanks to strong chart performances from the likes of LeAnn Rimes, Deana Carter, and Sheryl Crow. The famous FUPA attack featured Heatseeker Impact winners in each of the four contest weeks: Duncan Sheik, Kenny Chesney, Squirrel Nut Zippers, and White Town.

Moser, who is 26, has been following the Billboard charts since age 16. His “Darkhorse Records” label totalled 6,554 points with strong showings from Celine Dion, the “Love Jones” soundtrack, and “I Will Always Love You” by Whitney Houston. Kenney Chesney and Mark Morrison. Peak’s Japan-based “Phantasmic” Fantasy roster racked up the biggest four-week score yet with an astounding 7,491 points. His super- sum was fueled by an unbelievable 555-point showing by The Notorious B.I.G. for the week with rankings. That’s the chart week when the late rapper appeared on No. 1 on The Billboard 200 after en- tering at No. 176 the previous week because ofstreet- dating violations.

Ferreri, who won for the game beginning April 12, also was a Biggie believer. Her “Belle Records” label also was big on soundtrack and included music from “Romeo + Juliet,” “Jerry Maguire” and “The Saint”; the latter gave Belle Records the Greatest Gainer bonus for two weeks running. Belle’s winning total was 4,584 points. In addition to bragging rights, our winners receive a copy of the Billboard Music Guide, a CD-ROM reference title that includes information on more than 4,000 artists and 60,000 albums. (Sorry Steve, due to international gaming laws, the prize can only be presented to U.S. residents.) To play go to www.billboard.com and click on the Fantasy Billboard logo. A new game starts every Thursday afternoon (EST).

New ‘Music Yearbook’ Has The Facts On The ’96 Charts

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