Price War on The Web?

Wal-Mart’s CDs Cost Less

BY DON JEFFREY and BRETT ATWOOD

NEW YORK—Wal-Mart, which has battled music retailers by undercutting them on prices, has now taken the price war to cyberspace, offering cheap CDs on its World Wide Web site. The mass merchandiser’s aggressive move also adds to the already competitive landscape among Internet-only music retailers.

Wal-Mart Online is offering many of the latest hits—titles like Tom Petty’s “Secrets,” Garth Brooks’ “Blue Clear Sky,” and Bush’s “Razorblade Suitcase”—at $11.88. And what makes the offer remarkable is that the price includes shipping and handling.

The Bentonville, Ark.-based retailer made its online debut in July 1996 and currently sells about 40,000 general merchandise products. However, the nation’s largest mass merchandiser in planning to significantly beef up its online inventory in the coming weeks. Specifically, it is close to adding about 250,000 new music and book titles to its Web site, according to a source.

Wal-Mart’s spokeswoman Stacy Webb did not return calls seeking comment.

Several traditional music retailers, such as Tower Records, Camerot Music, and Newbury Comics, have also expanded their on-line offerings, but none are consistently matching Wal-Mart’s lowest prices. The same is true for the leading online music retailers, which include CI Now and Music Boulevard.

Online music retail sales totaled approximately $31.5 million in 1996, according to an industry analyst. The music product sold by Wal-Mart Online is shipped to customers from its rack-jobber Anderson Merchandisers’ distribution centers. Some deep catalog orders are fulfilled by one-stop.

New Home Set For Country Hall Of Fame

BY CHET FLIPPO

NASHVILLE—In a move designed to carry country music into the 21st century, the Country Music Hall of Fame and Museum has acquired a downtown site that will be turned into a new $30 million, 100,000-square-foot home.

Operated by the Country Music Foundation (CMF), which will also move headquarters into the new facility, the Hall of Fame is a tourist destination as the usual home of country music and also serves as an archival repository of the country’s history. Together, the Hall and the CMF library have well over a million items in their permanent collections.

Groundbreaking for the new facility will take place this fall, and a ribbon-cutting ceremony is expected to take place on New Year’s Eve, Dec. 31, 1999, says CMF director Bill Ivey.

The 3.2-acre site, he notes, is in the center of Nashville’s revitalized downtown, adjacent to the new Nashville Arena and across from the Ryman Auditorium.

New Chair Of IFPI’s Asia Board Sounds A Cautious Note

BY ADAM WHITE

HONG KONG—In the Asian music business, it’s time for a health check.

When the International Federation of the Phonographic Industry (IFPI) published its 1996 world music sales report in April, senior label executives were on hand to (Continued on page 83)

Columbia Plans Global Blitz For New Solo Set From Fugees’ Wyclef

BY HAVELock NELSON

NEW YORK—For his Ruffhouse/ Columbia solo debut, “Wyclef Presents... The Carnival,” Wyclef Jean of the multiplatinum-selling Fugees has created an ambitiously eclectic song cycle that places him on the verge of another international breakthrough on both (Continued on page 83)
The Diadem Music Group/Benson Records and Jive Records congratulate

Bob Carlisle

on the

PLATINUM START

of the

Butterfly Kisses

(Shades Of Grace) ALBUM

and on the #1

"Butterfly Kisses"

single

the biggest multi-format record in years

Winner Of Two 1997 Dove Awards:

"Song Of The Year"  "Inspirational Recorded Song Of The Year"

Watch for these national television appearances:

The Oprah Winfrey Show - June 1997
The Tonight Show with Jay Leno- June 2, 1997  Good Morning America- June 12, 1997  Fox After Breakfast- June 13, 1997

COMING SOON: THE MAKING OF BUTTERFLY KISSES - HOME VIDEO

© 1997 Diadem Music Group Inc.  41613-2/4

Management: Ray Ware/Ray Ware Artist Management
MCA, Geffen Labels Make Staff Cuts
Former's Restructuring Also Includes New Hires

LOS ANGELES—As corporate parent Seagrams Ltd. approaches the end of its fiscal year, its Universal Music Group labels MCA and Geffen have opted to restruc- ture and downsize their staffs, respectively.

MCA, which announced its restructuring June 4, released a statement explaining the move, which resulted in the elimination of 11 positions, as the label let go 25 staffers, hired 12 new hires.

"As part of our evolution, we have insti- tuted a restructuring which will include the elimination of some positions, the redefinition of others, and the creation of a number of new posts," said the statement. "While these transitions are difficult, we believe the changes will strengthen MCA Records, reflecting our vision for the label, enhancing our com- petitiveness, and securing a foundation for future growth."

The only two executives who are leaving the label as a result of the restructuring are David Fleischman, VP of triple-A promotion, and Allen Carroll, national director of black music promotion, according to a label source. There were no retail or roster cuts related to the restructuring.

Among the executives joining MCA are VP of national promotion Bonnie Goldie, formerly of RCA; VP of A&R Tom Sarig, formerly of TVT; senior director of A&R Carmen Ciacicciare, formerly of RCA; and national director of black music promotion Ken James, formerly of Columbia.

Since Jay Boberg argued the role of president at MCA in January 1996, the label has had three albums enter The Billboard 200 at No. 1—New Edition's "Home Again," Live's "Secret SAM/," and the Radioactive joint venture, and Mary J. Blige's "Share My World."

Geffen, by contrast, has been considerably smaller, although the label has continued to have success with Grammy-winner Beck and Counting Crows. The second DGC/Geffen album by both of those acts have been certi- fied platinum.

Still, Geffen saw fit to trim its staff by 20 employees May 30 in a move to help "stay competitive and ensure future growth," according to a label statement.

The decision to downsize was explained to staffers June 2 in two "town hall" meetings helmed by Geffen chairman/CEO Ed Blass and label president Bill Bennett at the label's West Hollywood, Calif., headquarters.

Among those leaving Geffen are head of A&R Roberta Peterson and head of top 40 promotion James Stull. Cuts occurred in sales, promotion, international, and publicity departments. Geffen spokes- woman Bryn Bridenfald says that the move has more to do with the label's "over- head" than a "head count" and that no signifi- cant artist roster changes accompanied

Newbury Comics Takes Action Against MAP Policy

NEW YORK—In an apparent head-on con-frontation with Sony Music Distribution over its June 2 changes in the company's mini- mum-advertised-price (MAP) policy, retail chain Newbury Comics has published a full-page newspaper ad touting nine Sony titles, all advertised at prices below the major's MAP.

The ad, which ran June 5 in The Boston Phoenix, above a circle priced at $12.98 on CDs, such ads at $10.88, or $2 below Sony's MAP price of $12.88 for the price series, two $12.98 CDs at $11.88, or $1 below Sony's MAP, and the $17.98 price-labeled James Taylor CD at $11.88, or $2 below the MAP of $13.88. In addition to Taylor, the artists featured in the ad include Aerosmith, Jamiroquai (two titles), the London Suede, Ben Folds Five, Our Lady Peace, Hooverphonic, and R's Choice.

Prior to June 2, $15.95-$17.98 Sony CD titles carried a MAP of $10.88-$12.88. According to Sony's policy, if a violation occurs, the company won't even advertise on that title or any other scheduled to begin within 90 days of the violation. But other advertising campaigns for Sony product already running at the time of the violation would continue to receive funding from Sony.

Mike Dreese, president of the 17-store Alliston, Mass.-based Newbury Comics, says, "If we operate our business with totally different beliefs than the major, we're 'punishing' the customer and not the house."

High prices hurt album sales, he claims. "It is my belief that a portion of the softness in 1996 SoundScan [sales tabulations] was a direct result of [MAP pricing]."

Dreese estimates that U.S. consumers forked over an extra $250 million a year due to higher prices that meet MAP policies. Newbury Comics annual revenue is $36 million.

He appears to have a problem only with the two distributors—BMG Distribution and Sony Music Distribution—that raised their MAP by 61. BMWG's increase was effective June 1. The other four majors have kept their MAP policies in the $10.88-$12.88 range.

As a result of the BMG policy change, Newbury Comics raised its prices. But it adds, "we are considering pricing BMG (Continued on page 97)
Texas Bill Takes Aim At ‘Offensive’ Lyrics
RIAA Enlists In Fight Against Signing

**BY BILLY GRAY**

Life could not be better, according to the British Phonographic Industry, which reported at the beginning of the year that the U.K. music industry has reached a record high in 1996. Quite clearly the wealth is there, but does anyone notice what is at the root of the music?

Music deserves better treatment. All too often the mediocre is hailed as genius, regardless of artistic merit or worth. Consumers’ expectations are falsely raised by overpriced and overmarketed product—and they begin to demand more.

With the accent on volume over quality, the result is mediocrity in music, and it’s a problem that is slowly beginning to be addressed.

We are all aware in our modern world that business today is driven by volume, and record companies are no exception to this phlo-omenon. The major record labels in the early 90’s, music has had pole position in terms of the youth market. Its cultural values echoed the aspirations and values of a generation.

However, in recent times, music has had to compete with other leisure goods that share the same market. This is a recognized fact, but should that mean reducing music to the level of a fashion accessory, along with brands of training shoes, computer games, and designer clothes? Music is more than just a commodity. The quest for even greater volume, record companies have adopted the techniques, methods, and even personnel from the fast-growing consumer goods world. Record labels have greatly ignored their record, extinguished mainly by fiendish tape to longtime friend and award-winning songwriter Marilyn Bergman, who is also chairman of ASCAP (Billboard Bulletin, June 4). Both Hatch and Bergman deny any con-

**Hatch Eyes Royalty Compromise**

WASHINGTON, D.C. — Sen. Orrin Hatch, R-Utah, the chief copyright-issuance lawyer on Capitol Hill, said that he opposes a bill sponsored by restaurateurs and religious broadcasters that would exempt them from paying royalties to performers for playing-royalty society.

Hatch, chairman of the Senate Judicia-

ry Committee, said the bill is “in an exclu-
sive effort to find that the House of Repre-
sentatives was adjourning,” Rosen explains.

However, in 1998 the U.S. Senate and House had adjourned, “with legislation pending in both legislatures,” Hatch said.

Hatch offered his views in the wake of revelations that he asked for help in get-

ting his controversial Christmas music

lyrics heard by publishers by sending
tapes to long-time friend and award-win-

ning songwriter Marilyn Bergman, who is also chairman of ASCAP (Billboard Bulletin, June 4). Both Hatch and Bergman deny any con-

**COMMENTS**

**‘Quality’ Should Be Industry’s Watchword**

BY BILLY GRAY

Music is about passion. It is life-enhancing, intoxicating, and an essential part of our culture. What other “product” can make people laugh, cry, and affect them so deeply? We’re in the record industry are dealing with something more than just a product. Damn, it’s about making music to touch people.

So what’s the answer? First, a basic honest-y that not everything is great and, second, to adopt a more rigorous quality-control system. By signing people who have a limited ability to perform, the industry performs, it is highly unlikely that they will produce music that can endure and keep buyers coming back for more.

Worryingly, the latter part of the 90’s has not seen a major emergence of artists who have the power to hold a long-term audience and consequently provide the industry with the future.

As to volume, the mud-on-the-wall tech-

ique does not work. The public is becoming increasingly irritated with being bombarded by third-rate music that is overhyped and overmarketed, leading to a dangerously cynical view of the record industry, forcing consumers to resurrect the idea of something special.

Quality has to be the key. Gone are the days when pop music had first call. The engine- room of the music industry has always had a unique advantage in the way it operates, and this is all to the benefit of the industry.

We owe it to the consumer, ourselves, and all music to treat it with a little more respect for the sake of its long-term survival.
A WOMAN & A MAN

Belinda Carlisle has transcended the worldwide success of the Go-Go's to become one of America's most recognizable female vocalists. From her days as new wave punk girl to the glamorous woman who found heaven on earth, Carlisle has reinvented her image, emerging as the quintessential renaissance woman.

ARK 21 is proud to announce the U.S. release of "A Woman & A Man" July 15th.

Featuring the 1st Single "In Too Deep"
Disney Names Prez Of New Country Label

GOODMAN TO HEAD STILL-UNTITLED NASHVILLE OPERATION

NASHVILLE—Former RCA Label Group senior VP/CM Randy Goodman has been appointed president of Disney's new Nashville-based country label, which has yet to be named. Goodman will report to Richard Leber, executive VP of Disney's Hollywood Records label. Like Hollywood, the new venture will be distributed domestically and internationally through PolyGram (Billboard Bulletin, June 4).

Goodman, 41, says the label will secure office space in the next two to three weeks and that he hopes to have the label's debut single out by early 1998. No artists have yet been signed.

"The impetus for the Nashville operation has come from Hollywood Records. I personally have a great deal of affection for and a great deal of confidence in country music," says Leber.

"I'm really excited. I've probably been an enthusiast of country longer than any other genre ... Nashville is a very important part of the music business. We want to be a part of the Nashville community," says Goodman.

Leber says the label interviewed more than 30 applicants but that Goodman was the clear choice. "Randy has a tremendous amount of intelligence and a tremendous amount of integrity and an awful lot of experience in Nashville," he adds.

Goodman is looking forward to his new post and to having a dialogue with Leber and Joe Roth, chairman of the Walt Disney Studios, which oversees Disney's recording business. "There is such a depth and a wealth of opportunities that I think we could use here in Nashville with artists," he says. "When Walt Disney first came to California, he always been about family and family values and middle America, this is what country music is about... It was also exciting to think about taking something from nothing and building it into a significant country music label."

Goodman departed his post at RCA in March. "When I left RCA, I still had not made the decision that I was going to go to Disney," Goodman says. "Me leaving RCA was... to get RCA to go somewhere else, because RCA was such a part of my life, but I really came to the point where I felt I had accomplished a job, and I was ready for something different, something new."

With the Disney chair behind it, Goodman says his new label can offer (Continued on page 85)

Shelton ‘Makes Plans’ For Future With His Own Label

NASHVILLE—Country singer Ricky Van Shelton is launching a recording label, RVG Records, to release his own product. His label debut, "Making Plans," is tentatively set for release July 22 and will initially be exclusive to Wal-Mart.

Shelton had hoped to call the label Galavan after his former record label, but the name was already spoken for, he says. "I just wanted to be in control," Shelton says of his decision to go with his own label. "I wanted to choose my own music without a committee. I wanted to choose my own singles with a committee. I didn't want the hassle of dealing with a record label right now... This is about me being able to do my music and do what I want with the music."

Shelton's last studio album, "Love & Honor," was released on Columbia in November 1994, and a "Super million Hits" package was released in June 1995. During his tenure with the label, the Grit, Va., native scored 10 No. 1 singles on Billboard's Hot Country Singles & Tracks chart, including "Somebody Lied," "I'll Be the One in the World Loving You," "Living Proof," and "Keep It Between The Lines." Column in November, Shelton was named VP/GM of Atlantic Records, and he wrote a three with going to No. 1 on Billboard's Top Country Albums chart.

Shelton says he asked to be (Continued on page 85)

Celtic Heartbeat Launches Universal deal with Doug Morris

LOS ANGELES—Irish-sy embassy label Celtic Heartbeat has found a new home at Universal Music Group (UMG) after splitting with Atlantic Records earlier this year.

The deal reunites Celtic Heartbeat founders Paul McGuinness (manager of U2), Dave Kavanagh, and Barbara Galavan with UMG chairman/CEO Doug Morris, who brought the label to Atlantic during his tenure there.

UMG's Morris says he was happy to be back in business with the trio. "The line exemplifies the beauty of music from Ireland," says Morris. "They have a lot of contacts in that genre, and that's why I wanted them here."

Celtic Heartbeat went to Atlantic in 1995 for a three-year deal. When Atlantic's French owner Monty Williams decided to divest its entire music company from the label, it was agreed that Celtic would retain full rights to its catalog, and Atlantic agreed to divest its 50%-ownership of the label. The distribution deal with Atlantic officially ended in March (Billboard, Feb. 1).

The 5-year-old Dublin-based Celtic Heartbeat has released a total of 12 titles, including Bill Whelan's international hit "Riverdance."

The first title to carry the Universal logo will be a deluxe version of "Riverdance," scheduled for release June 24. Since its release in 1995, the popular soundtrack from the Irish stepdance show has sold more than 392,000 units domestically, according to SoundScan. Worldwide sales of "Riverdance" exceed 900,000 units, according to the label.

New titles are scheduled for release through the end of this year.

"What we set up with Doug at Atlantic worked," says Celtic Heartbeat's McGuinness. "We basically set up a relationship with the label, and it was agreed that Celtic would retain full rights to its catalog, and Atlantic agreed to divest its 50%-ownership of the label. The distribution deal with Atlantic officially ended in March (Billboard, Feb. 1)."

Celtic Heartbeat is the first studio album and was released in November 1994, and a "Super million Hits" package was released in June 1995. During his tenure with the label, the Grit, Va., native scored 10 No. 1 singles on Billboard's Hot Country Singles & Tracks chart, including "Somebody Lied," "I'll Be the One in the World Loving You," "Living Proof," and "Keep It Between The Lines." Column in November, Shelton was named VP/GM of Atlantic Records, and he wrote a three with going to No. 1 on Billboard's Top Country Albums chart.

Shelton says he asked to be (Continued on page 85)

Hyperdisc Reaches U.S. Deal With EMI

LOS ANGELES—EMI Records has signed a U.S. pressing and distribution deal with Santa Monica, Calif.-based hyperdisc Records, which secured an international distribution pact with Toshiba EMJ Japan in mid-1996.

The label, which also operates a record store on Santa Monica's Main Street, was established in November 1995 by publishing/indie-label veteran Jonathan Platt, who also serves as president; Japanese produsen and hyperdisc boardist Daisuke Hitama, formerly of Windham Hill act Interiors; and partners Ninnsoo Sorimiottu and Satsuko Yasahiro. It has already experienced some success with its artists in Japan and the U.K. (Billboard, Nov. 2, 1996).

"We wanted to create a record label for our artists, create an international reputation, and then bring them back here," Platt says. "We would like to do a single release, the first single, the release "Love Is A Drug" by Japanese singer-songwriter Nanako Sato, enjoyed favorable press in Japan, U.K., where the company is distributed by Warner Music Japan.

A major breakthrough for hyperdisc occurred when Cagnet, a pop/R&B group originally conceived as a studio project by bandleader Hitama, contributed to the soundtrack for the hit Japanese TV mini-series "The Long Vacation." The band was subsequently featured on two Japanese soundtrack albums that, the label claims, sold close to 1 million units; its single "Deeper And Deeper" made it to No. 3 on one Japanese radio chart.

"We took our artists, unknown artists, and developed them through the soundtrack," Platt says. "We exceeded everybody's expectations on the project.

Platt says that hyperdisc's new deal with EMI in the U.S. was spurred by the success of hyperdisc artist and international artists in other territories.

"They wanted to start releasing top Japanese artists in the States and (Continued on page 96)

Viacom Chooses PepsiCo Exec Antico For Blockbuster CEO Slot

NEW YORK—Once again, Viacom has gone outside the video industry to recruit a chairman/CEO for Blockbuster Entertainment.

Last year, the choice was Bill Fields, second in command at Wal-Mart. Now, to replace Fields, who quit in April, Viacom named 47-year-old David Antico, president/CEO of PepsiCo's Taco Bell division, a position he has held for eight months (Billboard Bulletin, June 4). He joined to reorganize the chain and help in the spinoff of PepsiCo's food-related operations.

Antico got high marks for turning around Taco Bell during his tenure. "The people at Pepsi think he was quite good," says Dennis McNalpe, entertainment analyst at SCL Partners. "He has got a good way of doing things." Antico is also thought to have worked wonders at Circle K, the chain of 2,500 convenience stores he guided out of bankruptcy and into a merger.

"He knows how to run small boxes," according to Curt Alexander of Media Group Research in Providence, R.I., noting the size of the thousands of company-owned and franchised Blockbuster outlets. Fields' experience was restricted to a smaller number of much larger locations. "It sounds like PepsiCo wants to do something out of the box, and "Antico has got a good way of doing things," Alexander agrees. But he adds, "[Antico's] got to learn the business, hire a staff, and integrate a lot of people who didn't do as well at PepsiCo."

Most of the 600-700 vacant jobs have been filled, says Blockbuster spokesman Wade Hyde. "We're well on the way to being staffed," he says. Hyde anticipates the chain's giant distribution center, currently under construction, will open on schedule next February.

Nevertheless, observers caution that the mix of a top executive new to the trade, a retailer still on a bumpy ride, and a changing marketplace could (Continued on page 97)
FANS, FRIENDS MOURN
PASSING OF JEFF BUCKLEY

BY BRADLEY BAMBERGER

NEW YORK—Memorial services are being planned for singer/songwriter Jeff Buckley, who drowned the evening of May 29 while swimming off Mud Island in Memphis.

Buckley went down in a dangerous section of water near the Mississippi River as an undertow was caused by passing boats, according to a friend present at the scene. His body was found June 4.

An uncommonly gifted, charismatic artist, the 30-year-old Buckley inspired a rare degree of affection from associatates and fans around the world. News of his tragic end has elicited waves of lamentation and tributes, ranging from hundreds of Internet missives to U2 dedicating a song to him at its Giants Stadium concert May 31. A public memorial is being planned for July in New York. A private service for family and close friends will be held sooner.

(CONTINUED ON PAGE 95)

Lucky Dube’s
‘Taxman’ Due On
Gallo/Shanachie

BY ELENA OUMANO

NEW YORK—”Taxman,” Lucky Dube’s eighth studio album, features his signature Peter Tosh-inspired reggae style—those mournfully chanting, downward-sliding notes—along with the fine lyrical substance...
ASCAP
OUR 1997 RHYTHM & SOUL

PUBLISHER OF THE YEAR
EMI MUSIC PUBLISHING

R&B SONG OF THE YEAR
"You're Making Me High"
Writers: Bryce Wilson
Publishers: Almo Music Corp.
Groove 73 Music

RAP SONG OF THE YEAR
"How Do U Want It"
Writers: Bruce Fisher, Johnny Lee Jackson
Jo-Jo, K-Ci, Stanley Richardson
Leon Ware
Publishers: Almo Music Corp.
BMG Songs, Inc.
Cord Kayla Music Publishing
EMI Music Publishing
LBN Publishing

DANCE SONG OF THE YEAR
"Make The World Go Round"
Writers: Thomas Del Grosso Jr.
Brinsley Evans
Publishers: Class Clown Publishing
EMI Music Publishing
Jelly's Jam, L.L.C.

REGGAE ARTISTS OF THE YEAR
Shaggy (#1 Reggae Artist of the Year)
Bob Marley
Bob Marley & The Wailers
Capleton (PRS)
Maxi Priest (PRS)

SPECIAL RECOGNITION:
Vivian Scott

AINT NOBODY
Writers: Dallas Austin, Treach
Publishers: DARP Music
EMI Music Publishing
Naughty Music

ALL THE THINGS (YOUR MAN WON'T DO) - DON'T BE A MENACE SOUNDTRACK
Writers: Joe, Jordan Thompson
Publisher: PolyGram International Publishing, Inc.

ALWAYS BE MY BABY
Writers: Jermaine Dupri
Mase
Publishers: Air Control Music Inc.
EMI Music Publishing
Full Keel Music Co.
So So Def Music

BEFORE YOU WALK OUT OF MY LIFE
Writers: Andre Martin
Publishers: Almo Music Corp.
Salandra Publishing

DAY BY DAY
Writers: Capone, DaJae
Timothy McKinley
Publishers: Capitol Music
Deshawn Publishing Co.
Karen D. Gordon Music

ELEVATORS (ME & YOU)
Writers: Andre "Big Boi" Benjamin
Antwan Patton
Publishers: Chrysalis Music
EMI Music Publishing
Gnat Boopy Music

EVERYTHING REMAINS RAW
Writers: Easy Mo Bee
Publishers: Bee Mo Easy Music
EMI Music Publishing

GET MONEY
Writers: Roy Ayers
James Bedford Jr.
Sylvia Striplin
The Notorious B.I.G.
Publishers: AFM Music
B.I.G. Poppa Music
EMI Music Publishing

GET ON UP
Writers: Jo-Jo, K-Ci
Mr. Dalvin
Publishers: Cord Kayla
Music Publishing
EMI Music Publishing
LBN Publishing
Mr. Dalvin DeVante Muzik

HEY LOVER
Writers: LL Cool J
Rod Temperton
Publishers: Def Jam Music Inc.
LL Cool J Music, Rodsongs

I FOUND IT
Writers: David Anthony
Daphne Rubin-Vega
Publisher: BMG Songs, Inc.
D.O.K Music, S. Plum Music
Yuh Big Music

I WILL SURVIVE
Writers: Dino Fekaris
Freddie Perren
PolyGram International Publishing, Inc.

KEEP ON JUMPIN'
Writers: Patrick P. Adams
Kenneth Morris
Publishers: Keep On Music (socan)
Leeds Music, MCA Music,
a Division of Universal Studios, Inc.
On Backstreet Music Inc.
Patrick Adams Associates Inc.

KEEP ON, KEEPIN' ON SUNDAY PARK SOUNDTRACK
Writers: Jermaine Dupri, MC Lyte
Publishers: EMI Music Publishing
So So Def Music
Top Billin' Music Inc.

LADY
Writers: DAngelo, Raphael Saadiq
Publishers: 12:00 AM Music/Midnight Songs Inc.
Ah Choo Music
PolyGram International Publishing, Inc.
Tony! Toni! Tone! Music

LAST NIGHT - THE NUTTY PROFESSOR SOUNDTRACK
Writers: Keith Andes
Publishers: EMI Music Publishing
Keiande Songs

LIKE THIS AND LIKE THAT
Writers: Dallas Austin, Colin Wolfe
Publishers: DARP Music
EMI Music Publishing
Nuthouse Music
Warner/Chappell Music, Inc.

LOOKING AT YOU
Writers: Alan Paul Barnett (PRS)
Lucia Holm (PRS)
Publisher: BMG Songs, Inc.

www.americanradiohistory.com
CONGRATULATES
MUSIC AWARD WINNERS

SONGWRITERS OF THE YEAR

SEAN "PUFFY" COMBS
"No One Else"
"Only You"
"Soon As I Get Home"

JOYCE BROWN
"Signs"

JERMAINE DUPRI
"Always Be My Baby"
"Keep On, Keepin' On - Sunset Park Soundtrack"
"Tonight's Tha Night"

ONE MORE TRY
"Thinkin' Bout Nothin'

THA CROSSROADS
"Nothing is Gonna Stop Me Now"

NO Diggity
"I Like That"

PO PIMP
"What's Up"

TONITE'S THA NIGHT
"Can't Go Nobody"

TOUCH ME TEASE ME - THE NUTTY PROFESSOR SOUNDTRACK
"Choo Choo"

ONE SWEET DAY
"Tell Her She's Pretty"

TWISTED
"Gotta Have It"

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

www.americanradiohistory.com
Pink Floyd Leads Vets In RIAA's May Certs

BY CHRISS MOSRIS

LOS ANGELES—Oldies proved to be goodies for a number of veteran acts who garnered new ore in May certificates from the Recording Industry Assn. of America (RIAA).

Pink Floyd collected new awards for a pair of Columbia classics last month. The Wall, reached certified sales of 11 million units, while its 1975 set, Wish You Were Here, arrived at 6 million.

The British group’s 1973 Harvest release, The Dark Side Of The Moon, remains its best-selling title at 13 million certified units.


Live’s 1994 Radioactive set, “Throwing Copper,” continued to rack up platinum, as it was certified for sales of 7 million.

Chicago, Journey, and Motley Crue each hit the 6 million mark, with Chicago 17 (Reprise, 1984), “Frontiers” (Columbia, 1985), and “Dr. Feelgood” (Elektra, 1989), respectively.


First-time million-sellers for the month included San Francisco funk- punk unit Primrose (Mirrcope) and Cleveland industrialists Filter (Reprise).

The long-lived groups weighed in as heavyweights in the gold-album category. You Want It—The Best (Mercury) became Kiss 22nd gold title. Aerosmith’s Nine Lives (Columbia), which was simultaneously certified platinum, became the band’s 20th gold album. The Eagles, who have placed in the top five bands in that category, with the Beatles (88 gold albums), the Rolling Stones (30), and R2D2.

Bowling in the gold-album category were singer/songwriters Paula Cole (Warner Bros.), Shawn Colvin (Columbia), and Tim McGowan (Windham Hill); contemporary Christian vocalist Bob Carlisle (Live); teen blues/rock idol Jonny Lang (A&M); hot jazzążutupharmer Nat Jones, (Mammouth); and comic Billy Engvall (Warner Bros.).

Rap, hip-hop, and R&B acts dominated the first-time gold-single winners in June: Romy (RCA), Foxy Brown (Violator/Atlantic), Heavy D (Up-town), DJ Kool (American), and B-Rock & The Bizz (Tony Morris/LaFace).

A complete list of May RIAA certifications follows:

MULTIPLATINUM ALBUMS


Live, “Throwing Copper,” Radioactive, 7 million.

Chicago, “Chicagol,” 17,” Reprise, 6 million.


Journey, Frontiers, Columbia, 6 million.

Motley Crue, “Dr. Feelgood,” Elektra, 6 million.


Jewel, Pieces Of You, Atlantic, 4 million.

Clint Black, “Put Yourself In My Shoes,” RCA Nashville, 3 million.

J. Holiday, The Ultimate Experience, MCA, 3 million.

(Continued on page 95)
Bunnymen Back Under Old Name

‘Evergreen’ Album Finds Band At London

BY CRAIG ROSEN

LOS ANGELES—When Echo & the Bunnymen principals Ian McCulloch and Will Sergeant reunited in 1995 under the Electrafixion moniker, few took notice. Two years later, McCulloch and Sergeant are still together, but now it’s under the Bunnymen banner, with bassist Les Pattinson back in the fold. With “Evergreen”—the founding members’ first album in nine years, due July 15 on the band’s new home, London Records—McCulloch is optimistic that the Bunnymen will once again find success on both sides of the Atlantic.

“When I agreed with Will that we should do the Bunnymen again, the first thing I said was, ‘We’ve got to attempt to make the best record we’ve ever made,’” the singer says. “I think it’s the most consistent batch of songs we’ve ever made.”

But don’t call it another nostalgic-fueled comeback. “We didn’t want to come back and make it some sort of a revivial thing,” he adds. “It had to have heart and soul.” In fact, McCulloch now claims that his heart was never quite in Electrafixion, a vehicle that he and Sergeant used to mend their working relationship and explore grunge sounds.

“It was a good thing to do, but I much prefer this album. To me, it’s a million times better,” McCulloch says. “It’s how I like to sing, rather than a rock ‘n’ roll style. I basically hated the name [Electrafixion] from day one. In the back of my mind, I kept saying to myself, ‘I’m not in Electrafixion. I’m in Echo & the Bunnymen.’

Instead of the Brit-grunge of Electrafixion’s “Burned,” “Evergreen” evokes the lush atmospherics of late-period Bunnymen, the era that produced one of the band’s most striking tunes, “The Killing Moon.”

McClouche calls the band’s sound “timeless,” and modern rock programmers seem to agree. Says WHFS Washington, D.C., music director Pat Forriss, “It sounds like Echo & the Bunnymen, but it’s not like they’re trying to clone one particular period of their career. Ian’s got a signature voice that lets you know right away who you’re listening to.”

Although London did not officially service the album’s first single, “I Want to See the Whole World Go to Pieces,” to modern rock, college, triple-A, mainstream rock, and top 40 until June 2, several modern rock programmers, including WHFS, jumped on the track early.

Part of the reason the station was quick to play the track was because Golden Pipes. The Verve Pipe, which was picked as one of the best unsigned bands in the country by Billboard in December 1994, receive a gold record for its RCA debut, "Billions." Shown, from left, are Roger Saurt, VP of marketing, and Brian Malcolm, A&R staff producer for RCA.

Sub Pop To Spread; Music Biz News Maxes Out; Genesis Vocalist Named

BY CHRIS MORRIS


David Neidhauer, VP of Verve Records U.S., says, “One of our goals is to try to get this heard by a younger audience. With Squirrel Nut Zippers and things like that, there seems to be a taste for that kind of swing music, and this is about as authentic and original as you can possibly get. We will work very carefully through our field marketing people to try to get this heard in more alternative spaces than you would normally go with a blues record.”

For “Gate Swing,” which marks Brown’s 50th anniversary as a recording artist, the eclectic performer is making something of a return to his roots. For his first sessions, cut for L.A.’s Aladdin Records in 1947, the musician fronted a big band led by Maxwell Davis.

“I’m the one whose big band thing started with, and a lot of people followed my trend,” Brown says. “Bob Wills, all them people, they come up with Texas swing, but it wasn’t nothing like what I was playing. It was strictly country, but just added horns. I was doing big-band stuff back in them days. … I was, let’s say, ‘round the first guitar player who [to] ever took a guitar and worked with a band that was swingin’.”

Of his decision to cut a new album of bluesy big band tunes, Brown says, “I had a feelin’ and could see where (Continued on next page)

N’Roses, died of an accidental overdose.

The good news is that both Dylan and Neil Young seem to be on the road to recovery. Dylan was released from the hospital June 2 after being treated for amphotericinosis, an infection that causes swelling of the sack surrounding the heart. Young is recovering from cutting the tip of his left index finger while making a ham sandwich (remember, they say the kitchen and bathroom are the most dangerous rooms in the house!). Both legends had to cancel several tour dates, but notably both may be back on the road by the end of summer.

As a reporter covering the industry, I sometimes get caught up in the story and forget, as callous as it sounds, that people’s lives are affected by this stuff every day. Recent activities have been a hell of a reminder.

THIS AND THAT: Ray Wilson has been named the new lead singer of Genesis. He replaces Phil Collins, who left the group last year to concentrate on his solo career. Wilson, 28, sings lead on all 11 tracks of the forthcoming set “Calling All Stations,” which is slated for late summer release in the U.S. and Canada on Atlantic. Although the label has yet to confirm it, XTC looks to be headed for V2. … Madonna will stand alongside Goldie Hawn in the film version of “Chicago,” the Tony-award-winning Broadway musical. Madonna will play Velma Kelly, the jailbird played by Bebe Neuwirth on Broadway. Hawn will play Roxie Hart in the Minnervax production. … Rounder Records’ act Brave Combo has been commissioned to record three Elvis Presley tunes and create an original piece of music to be used by 1997 U.S. National Ice Dance champions Elizabeth Pussalam and Jerod Swallow. Pan salan & Swallow have skated a steamy program to Brave Combo’s track “Rerecords” in the past and will likely use the same tune for the 1996 competitive season, which includes the Winter Olympics in Nagano, Japan. Brave Combo’s latest album, “Group Dance Epidemic,” is due Tuesday (10).

ON THE ROAD: Live kicks off a tour July 25 in Hershey, Pa. Also on the bill are Luscious Jackson and Fun Lovin’ Criminals … Bettie Serveert has landed the opening slot on the nearly three weeks of dates on the Counting Crows/Wallflowers tour … Don Henley and the Eagles hit 2000 are on a club tour through July 6 … Papas Fritas with openers the Hang Ups are playing blues through June 22. Assistance in preparing this column was provided by Terri Hornik.

(Billboard June 14, 1997)
**Capitol Betting Dandy Warhols Still ‘Rule OK’ On ‘Come Down’**

BY DOUG REECE

LOS ANGELES—It might appear that the members of Capitol recording artists the Dandy Warhols will have to live up to when their sophomore album, “The Dandy Warhols Come Down,” is released July 15.

The act, which critically praised 1995 Tim/Kerr Records debut, “Dandy’s Rule OK,” sparked a hotly contested major-label bidding war, beginning a battle for the name itself.

As with the homecoming, the Warhols were courted by the post-pubescent, fansine, Nirvana-angst, college thing that was so popular at the time.

Capitol VP of A&R Perry Watts-Russell, who signed the Dandy Warhols and their Tim/Kerr labelmates Everclear, says his immediate reaction to the former was one of certainty.

“It confused me,” says Watts-Russell of “The Dandy’s Rule OK.” “It wasn’t the type of thing that I would initially run out and buy, but it was a great, eclectic and jumped all over the place, but I wanted to keep listening because I couldn’t get a handle on what they were about.”

Watts-Russell says he eventually came to appreciate the band’s experimental and post-frustrations in the studio.

In an extended period of post-production tinkering on the new album.

“After the first album, we had about 10 days in the studio,” says Dandy Warhols guitarist Peter Holstrom. “This time we had a lot of time to play around with different things that sounded good. We recorded it in about a month, but the mixing seemed to take forever.”

Watts-Russell says the decision to move the release date of the album was not due to its prolonged recording process. Rather, the label wanted to make sure that it had time properly to set up the album amid major new releases by Foo Fighters and Radiohead.

The band, which is booked by Los Angeles-based Artists Direct, will start a promotional tour around the time of the album’s release that concentrates on such established markets as San Francisco, Seattle, Portland, Los Angeles, Boston, Minneapolis, and New York, hitting rock clubs as well as such nontraditional venues as strip bars and gay dance clubs.

“We feel that this band can get up in front of anybody that’s into music and completely win them over,” says Capitol VP of marketing Clark Staub.

Staub’s estimation of the band’s chart prospects has been widely echoed by the press and enhanced by rumors of fans completely dying mid-set.

However, Watts-Russell says the band’s live performance can be spotted at.

“I’ve seen shows where this band has just transported the audience, and I’ve seen shows where I thought, ‘What idiot would sign this band?’”

But I didn’t get involved with the Dandy Warhols expecting them to do things by the numbers. They are a gloriously risky band, and it’s nice to be part of that.”

June 16 is the impact date at college and modern rock radio for “Not If You Were The Last Junkie On Earth.”

Modern rock KITS San Francisco music director Aaron Axelson is particularly enthused about the band.

The station, which has already been served with a promo and demos from Capitol for playing the new single, first introduced its listeners to the band when it spun “The Dandy Warhols’” “TV Theme Song.” Following an enthusiastic response to the track, KITS also began spinning “Ride” from that album.

Axelson, who calls the “The Dandy Warhols Come Down” “one of my early favorites for best album of 1997,” says the band’s music strikes a rare balance by appealing to both (Continued on page 14)

**VERVE’S BROWN COMES OUT SWINGING WITH ‘GATE’ SET**

(Continued from preceding page)

big bands was gonna come back, so… I wanted to be the first with a real big band album and not just a bunch of horns not makin’ any sense. A lot of people add all these horns, but no one knew how to voice ‘em.”

Co-produced by Brown’s manager, Jim Bateman, and John Snyder, “Gate Swing” features the leader and his winning rhythm section — keyboardist Joe Brown, bassist Harold Floyd, and drummer David Peters — supported by a 13-piece horn section recruited out of New Orleans. Arranger/codirector Quezergue, who has worked with the Neville Brothers and a host of other Big Easy notables, supplied the charts.

Though Brown was born in Vinton, La., and lives in the New Orleans area, he emphatically sought a sound that was dramatically different from that produced by New Orleans R&B and jazz bands.

“I made sure they didn’t give me that New Orleans sound, because I don’t like it,” Brown says. “I don’t like that Dizzy Gillespie stuff, so they stretched it and did real hard stuff, rather than marchin’ stuff.”

Besides some new Brown compositions, the album also contains material by Cy Coleman, Ray Charles, and others.


The focus on one style or sound is somewhat out of character for Brown, whose music—which he calls “American and world music Texas drive”—is an amalgam of various genres.

“I do some of everything that’s possible,” he says. “I do polkas, I do country, Cajun, bluegrass, jazz, blues, but not the kind of blues that people [are] expectin’ from a guitar player.”

But the statement is rare for Brown, who draws on such publicity, where there’s already sort of a cross-fertilization between blues and jazz, and will be working it both ways, trying to get things into the mainstream.

Brown’s prowess as a guitarist allows for another opening with pop audiences. Neidhart says, “Hopefully, we’ll have a chance to make sure that some younger people get to hear this. I think the guitar playing will blow people away—how interesting and unconventional a lot of what he chooses to do is.”

Brown, whose recording schedule would exhaust most septuagenarians, says that he is being more selective about his dates. “I’m backing down a little bit, because, man, it got too much.”

But the musician, who is booked by Concerted Efforts in Newton, Mass., will still be undertaking some high-profile work, although costs prohibit use of the full band heard on “Gate Swing” in most situations.

On July 4, for instance, some of the horn players on the album, and members of the late Dizzy Gillespie’s band will appear at a massive American Roots show in Washington, D.C. Brown says that he also has dates set later this year in South Africa and China.

“I’ll be getting dates from now until the end of the year. The thing that you can never be sure of is whether he’ll get on as an opening act for a high-profile pop artist, which happened a couple of years ago with Eric Clapton.”
MUSIC * ENTERTAINMENT * MEDIA

31st Annual Awards Dinner Dance

HONORING
PHIL RAMONE
MUSIC PRODUCER EXTRAORDINAIRE
WITH THE
CREATIVE ACHIEVEMENT AWARD
TUESDAY EVENING, JUNE 24, 1997
AT THE
SHERATON NEW YORK
HOTEL & TOWERS
53RD ST & 7TH AVE.

FOR DINNER RESERVATIONS AND INFORMATION ON PLACING AN AD IN THE TRIBUTE JOURNAL, OR OUR SPECIAL NEW MEMBER PROMOTION, PLEASE CALL ESTHER ROTHSTEIN AT (212) 983-5800

HONORARY CHAIRS
QUINCY JONES - CHARLES KOPPELMAN

HONORARY DINNER COMMITTEE
ASHFORD & SIMPSON
BURT Bacharach
JOHN Barry
ALAN BERGMAN
Marilyn Bergman
LEI BIDER
ROSEMARY CARROLL
JAMES G. COANE
HAL David
JON DIAMOND
NEIL DIAMOND
JOHN L. EASTMAN
FRED EBB

NHMET ERTESGUN
EMILIO ESTEFAN
GLORIA ESTEFAN
JAMES G. FIFIELD
DAVID FOSTER
TOM FRESTON
ANDY GARCIA
EDDIE GERMANO
FREDIE GERSHON
DAVID GLEW
DANNY GOLDBERG
MICHAEL GREENE
DAVE GRUSIN
ROBERT B. JAMIESON
BILLY JOEL
BOB JONES
JOEL A. KATZ
ERIC KRONFELD
HOWARD LANDER
CY LESLIE
TOMMY LIPIUMA
TONY MARTELL
JOHNNY MATHIS
JERRY MOSS
EDWARD P. MURPHY
FRANCES W. PRESTON

ANDRE PREVIN
IRWIN Z. ROBINSON
LINDA RONSTADT
LARRY ROSEN
CAROLE BAYER SAGER
DIANE SCHUHR
STEPHEN SCHWARTZ
SEYMOUR STEIN
BARBRA STREISAND
MORT VINTER
BOBBY WEINSTEIN
JERRY WEXLER
(ON FORMATION)

DINNER CHAIRS
JOSEPH COHEN - AL FEILICH - ARLEEN WEST

JOURNAL CHAIRS
HENRY ROSENBERG - W. STEWART CAIN - MICKEY GENTLER - LEONARD HECHT - STANLEY MILLS

PRESIDENT
LOUISE E. DEMBEC

EXECUTIVE VICE PRESIDENT
STANLEY MILLS

Visit our Web Site @ http://users.aol.com/hanklam/ramone.htm e-mail: hanklam@aol.com

Brnai Brith
the Bunnymen were among the featured attractions at the station’s annual HFStival at RFK Stadium, which was held May 31.

“It sounds great on the air, and the fans seem to be glad that the band’s on the bill,” Ferriese says.

Aside from the HFStival, the Bunnymen have or will be featured at other high-profile modern rock festivals, including KROQ Los Angeles’ Weenie Roast and Louu and similar shows staged by KITS (Live 105) San Francisco, WQXQ (Q101) Chicago, KPNT (the Point) St. Louis, and WBCN Boston.

According to London director of marketing (U.S.) Melanie Tusqueslas, showcasing the band at radio festival is a central part of the label’s plan to spread the word about the return of the Bunnymen. “Once the word got out, all the festivals wanted the Bunnymen,” she says.

Initially, the label plans to court the old Bunnymen faithful through the festival shows, while airing new fans with a World Wide Web site and listing concerts at retail.

Press, which has been positive in the past, will remain solid, will also be a key factor. Tusqueslas also downplays any mention of the word “comeback.”

“It doesn’t feel like a comeback,” she says. “They’re not desperately clinging to the past, and Ian looks great and surprisingly modern. He even has an updated version of his hairdo.”

McCulloch says that many of the songs on “Evergreen” were “kicking around for years” while, in the back of his mind, he hoped for a Bunnymen reunion. One track, “Baseball Bill,” was actually recorded by Elec- trexiax and released in 1996 as a limited-edition colored-vinyl 7-inch single on the New York-based Pize Records/SpFFinG imprint.

At the time of that single’s release, McCulloch says, he was “sick of the corporate machine. Eventually, McCulloch and Warner U.K., which had been his home since the age of 19, parted company. “I had a great time on Warner and a lot of friends at Warner, Sire, and Elektra, but when you’re with someone like that for that long, they kind of lose the sense of what they are supposed to do with you.”

However, Warner U.K. hasn’t completely severed its relationship with the band. On May 25, the label released “Ballyhoo,” a new greatest-hits package.

BUNNYMEN BACK UNDER OLD NAME (Continued from page 11)

THE DANDY WARHOLS (Continued from page 12)

Each monthly issue of ICE brings you the scoop on hundreds of upcoming releases from every major and independent record label—the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won’t find anywhere else. We don’t review new releases and reissues, we preview them... weeks ahead of time. If it’s coming out on CD, you’ll find it in ICE!

FOR A FREE SAMPLE COPY or to subscribe, call us toll-free at (800) 647-4423, visit our web site at http://www.ice-magazine.com/ice or drop us a line at P.O. Box 3043, Santa Monica, CA 90408.
TAKE THAT'S BARLOW
(Continued from page 7)

storm.

Barlow has also recorded versions of "So Help Me Girl" in French and Spanish for use in those markets.

Barlow is the third member from the five-member Take That fold to be walking a solo path. Mark Owen, also with RCA, has had two U.K. chart singles and somewhat muted success with the album "Green Man," while Robbie Williams has had two high-charting singles on Chrysalis. Barlow, generally accepted as the musical linchpin of the erstwhile, multiplatinum pinups, has no qualms about his new role.

"I'm a pop songwriter. I write middle-of-the-road pop music," he says. "It's beautiful, comfortable, and natural for me. The groups which appeal to 10-year-olds are the most important acts. For example, the Spice Girls might be the first record that many teenagers bought. It's set them up for a lifetime of going to concerts. That's how our industry survives."

"I hope I'm taking my audience with me," he continues, "but I hope I attract a new audience every time. You don't pick your audience, it picks you."

"Open Road" was originally due for release last year but underwent considerable reshaping under the guidance of Arista president (U.S.) Clive Davis, who connected Barlow with several key American writers and producers.

Barlow recalls a key meeting with Davis at a BMG conference at Laguna Beach, Calif. "Our deal with Arista had dissolved, and Clive took up the option on me," he says. "I asked, 'Do you think there's one or two people I could work with while I'm over here?' Meetings were arranged with songwriter Diane Warren and producer David Foster. "I was so inspired by what I found working with them," says Barlow.

Buttner were also pressed for him to work with producer Walter Afanasieff, and some of the songs already recorded in the U.K. made way for these collaborations. Among them, "So Help Me Girl" was an old country song by Howard Perlow and Andy Spooner that Davis was saving for a "special artist."

Dropping some of his own material was no problem, says Barlow. "At the end of the day, if Diane's songs are better, then I want to have a hit record."

The song "My Commitment" is listed as a Barlow-Warren composition.

Barlow's songs are published by EMI.

Andy Smith, rock floor manager at Tower Records in Piccadilly, says that "Open Road" was "hanging in there" in its second week at retail for the London store. Referring to Barlow's Take That past, he adds, "He's definitely going to be the most popular of all of them. He's going to hit a totally different audience."

Morgan, program coordinator at AC WLTW New York, says that Take That's "Back For Good" is still featured on the station as a recurrent but notes it was the group's only song to make an impression in the U.S.

Such is Barlow's pre-eminence in the U.K. that he was last month able to unveil a wax statue of himself at the Rock Circus in London's Piccadilly Circus, but as he attempts the transition from heartthrob to mature album artist, he points to a prominent predecessor who made that change.

"We can go from being a teenage idol to being a serious artist in the U.K.," he says. "George Michael proved that."

Whoever Thought You'd Work in Showbiz for the Health Plan?

Up until now, people who work in the entertainment industry have been drawn to it for the allure of artistic satisfaction, fame and glory.

Not for something as mundane as health insurance.

With the Entertainment Health Alliance™ that's all changing.

Because companies with two or more employees can now get health benefits normally not available in the entertainment industry. Or any other industry. Like eligibility for Domestic Partners of either sex. Provisions for alternative care. Coverage that includes benefits for Mental Health, Physical and Chiropractic treatment. All a lot more affordable than you'd expect and backed by QualMed Health and Life,® a subsidiary of one of the largest health care organizations in the U.S.

To learn more, contact one of our representatives, toll free at 1-888-342-EHA-1. We'll show you how some innovative health plans can become one of your company's biggest attractions.
Rhythm & Soul.
Either you’ve got it or you don’t.

We salute our family of outstanding writers and artists.

SONGWRITERS OF THE YEAR
SEAN “PUFFY” COMBS
JERMAINE DUPRI

RAP SONG OF THE YEAR
“How Do U Want It”
JOJO
K-Ci
Bruce Fisher
Johnny Lee Jackson
Quincy Jones
Stanley Richardson
Leon Ware
2 Pac
R&B + RAP

DANCE SONG OF THE YEAR
“Make The World Go Round”
THOMAS DEL GROSSO, JR
Brinsley Evans
DANCE
We’ve got it!

EMI Music Publishing
ASCAP's Rhythm & Soul

Publisher of the Year 1997

EMI Music Publishing
The World's Leading Music Publisher

www.EMIMus pub.com
Noisemakers. Warner Bros. will release *At The Club,* the U.S. debut by bratty Britpoppers Kidnicey, June 17. Kidnicey vocalist Lauren Le Laveve says the act takes its influence from a wide array of sources, including the Prodigy and Roxy Music. "When we got together, we never had a set idea about what we wanted to sound like," says Le Laveve. "It's more like, 'We'll make a good noise, whatever that happens to sound like.'" The band has had a string of U.K. hit singles, including its first U.S. cut, "Your Car."

N2K, which operates major World Wide Web music sites Rockitmags and Music Boulevard, has created a specialized Web-based advertising campaign for the artist that includes cybercast performances and a downloadable version of Morgan's first single, "Least Likely Place." Other plans for the enhanced CD, which was released May 21, include purchasing Morgan-associated keywords that, when entered into various search engines, will list the artist's Web site address (http://www.blakemorgan.com). N2K is also offering blocks of free Internet access with the purchase of the album.

**IN SEASON: "Dweller," the debut single from Maverick Records act Summercamp, is spinning down spins at such modern rock stations as KOMN San Francisco, KNWJ Seattle, and WNYE Rochester, N.Y., as well as mainstream rock outlets like WAAF Boston. The band, whose album, "Pure Juice," comes out June 17, begins a month's worth of Lollapalooza dates the following week.**

**THE CRUSADE:** When the Enclave recording act Belle & Sebastian strikes out on its debut U.S. tour this fall, the Scottish septet will be spending much of its time visiting museums and churches.

Better Than Good. Grand Jury Entertainment/RCA's Ericka Yancey is beginning to turn heads with her first single, "So Good," which is at No. 49 on the Hot R&B Singles chart this issue and is gaining video play on BET and the Box. Yancey's self-titled, Michael Powell-produced album will be released June 24.

The group—whose lush, sawk assortment of guitar/cello/trumpet/drummies/etc. on "If You're Feeling Sinister," released last April, has garnered rave reviews at home—will play alternative venues in five Eastern U.S. cities. The first gig the act is set to perform will be at the Cathedral of St. John the Divine in New York, which actually might not be so unusual considering that singer/songwriter Stuart Murdoch also happens to live at a Glasgow church where he serves as the groundkeeper. Enclave also plans to book the group in museums.

DANCING DAYS: Rather than bringing a new-artist promotion to radio, Ecko Records has borrowed an idea from WQBH Detroit to help promote "Footprints On The Ceiling," the new album from blues artist Barbara Carr.

After WQBH's blues show built a successful dance contest around album cut "The Bo Hawk Grind," Ecko director of promotion Larry Chambers decided to pitch the song to local clubs. At his urging, Memphis clubs such as the Place to Be, Willie Mitchell's, and the North Side Grill will host contests that ask listeners to improvise a dance to the track. Chambers is also redrafting the dance contest for other stations.

**ROADWORK:** Ben Harper will play a series of U.S. dates this summer, including two shows June 24 and 25 at Tramps in New York. His album "The Boy To Live Will" was released June 17 by Virgin Records.

**SUGGESTED LIST PRICE **

The Heatseekers chart lists the best-selling titles by new and developing artists, derived as those who have never appeared in the top 100 of the *Billboard* 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible for listing on the Heatseekers chart. All albums are available on compact disc, and all entries indicate CD label and price as indicated by the Heatseekers Chart. **Asterisk indicates vinyl LP is available.**

**BILLBOARD'S HEATSEEKERS ALBUM CHART**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Label/Number/Distributing Label</th>
<th>Published Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>Born Americans</td>
<td>Delicious Vinyl</td>
<td>Universal Ant (9.98/19.98)</td>
<td>VARCORDER</td>
</tr>
<tr>
<td>27</td>
<td>Adriana Evans</td>
<td>Painful</td>
<td>BNA (9.98/19.98)</td>
<td>ARIAS</td>
</tr>
<tr>
<td>28</td>
<td>David Kersh</td>
<td>Just (Our) Eyes</td>
<td>MCA (9.98/19.98)</td>
<td>GOODNIGHT SWEETHEART</td>
</tr>
<tr>
<td>29</td>
<td>No Mercy</td>
<td>Arista (9.98/19.98)</td>
<td>NO MERCY</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Less Than Jake</td>
<td>Capital (7.98/17.98)</td>
<td>LOSING STREAK</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Misfits</td>
<td>Geffen (9.98/19.98)</td>
<td>AMERICAN PSYCHO</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Los Tucanes De Tijuana</td>
<td>Em (9.98/19.98)</td>
<td>TUCANES DE ORO</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Los Tucanes De Tijuana</td>
<td>Em (9.98/19.98)</td>
<td>TUCANES DE PLATA</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Local H</td>
<td>Island (9.98/19.98)</td>
<td>AS GOOD AS DEAD</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Corey Stevens</td>
<td>Eureka (5.98/15.98)</td>
<td>GOOD TIME, GOOD LIFE</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Rahsaan Patterson</td>
<td>MCA (5.98/15.98)</td>
<td>RAHSAAN PATTERSON</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Wild Orchid</td>
<td>MCA (9.98/19.98)</td>
<td>WILD ORCHID</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Guided by Voices</td>
<td>Matador (9.98/19.98)</td>
<td>MAG EARWIG!</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Three 6 Mafia</td>
<td>Prophet (9.98/19.98)</td>
<td>THE END</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Mark Wills</td>
<td>Mercury Shawnee (10.98/20.98)</td>
<td>MARK WILLS</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>Shirley Caesar</td>
<td>Word (9.98/19.98)</td>
<td>A MIRACLE IN HARLEM</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Big House</td>
<td>MCA (9.98/19.98)</td>
<td>THE COMING</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Tammy Graham</td>
<td>Career (9.98/19.98)</td>
<td>TAMMY GRAHAM</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Cedrus</td>
<td>Judd Mack &amp; Co. (9.98/19.98)</td>
<td>I STOLE THIS RECORD</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Big Money</td>
<td>House (9.98/19.98)</td>
<td>BIG MONEY</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Cris Carter</td>
<td>Sony (9.98/19.98)</td>
<td>CRIS CARTER</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Shaka Kahn</td>
<td>Sony (9.98/19.98)</td>
<td>PIES DESCAZOS</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Body &amp; Soul</td>
<td>House (9.98/19.98)</td>
<td>BODY &amp; SOUL</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Grupo Límite</td>
<td>Polygram Latina (9.98/19.98)</td>
<td>PARTIENDOMELA</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Olga Tanon</td>
<td>MCA Latina (9.98/19.98)</td>
<td>LLEVAMECONTEGO</td>
<td></td>
</tr>
</tbody>
</table>

**THE REGIONAL ROUNDUP**

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist</th>
<th>Album</th>
<th>Label/Number/Distributing Label</th>
<th>Published Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>East North Central</td>
<td>Boney James &amp; Thing</td>
<td>Boney James, Sweet Thing</td>
<td>Warner Bros. (90/33/98)</td>
<td>AVATURE</td>
</tr>
<tr>
<td>West North Central</td>
<td>K. Choice, Paradise</td>
<td>K's Choice, Paradise</td>
<td>Warner Bros. (90/33/98)</td>
<td>AVATURE</td>
</tr>
<tr>
<td>South Central</td>
<td>Buck Oddy</td>
<td>Buck Oddy</td>
<td>WARNER ALLIANCE (9.98/19.98)</td>
<td>AVATURE</td>
</tr>
<tr>
<td>South Atlantic</td>
<td>Greg Lush</td>
<td>Greg Lush</td>
<td>PILOT (9.98/19.98)</td>
<td>AVATURE</td>
</tr>
</tbody>
</table>

**NO. 1 SWEET THING**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Label/Number/Distributing Label</th>
<th>Published Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Boney James</td>
<td>Boney James, Sweet Thing</td>
<td>Warner Bros. (90/33/98)</td>
<td>AVATURE</td>
</tr>
</tbody>
</table>
THE RAP COLUMN

A HUMBLE Fella from Greensboro, N.C., seems poised to become the hip-hop nation’s next new powerhouse producer. The man is 28-year-old Producer/DJ Fantasia, and he was so nicknamed by his mom, who recognized his obsession with music from an early age.

His current single, "One Accord," was named after the song by Buju Banton, and it is currently having the same type of success as the latter’s "Ain’t No Place." Fantasia has a song on the horizon that is responsible for Zecar’s “Sensa” (Select), Lil’ Kim’s “Crush On You” (Undies/Big Beat/Atlantic), and several songs for La’s last two releases. He has scored a publishing deal with Warner/Chappell and says he’s about to supervise several upcoming projects. Fantasia is a talent who has the kind of marketability that fans of Zecar and Buju Banton will like.

Packaging influences that run the gamut from the ground up. People rock to pop and hip-hop, Fantasia began navigating the music industry while he attended the Music Business Institute in Atlanta. He says the main thing he learned was what degree in audio engineering alongside So So Def’s head honcho Jermaine Dupri and Arrested Development’s chief developer Speech.

After graduation, Fantasia formed Payroll Records with two partners, fellow producers Skii (who has gone on to snatch his own slice of greatness as the beast miner behind tracks for black Roy-A-Fella Joy-Z (that label’s president), The Neptunes) and Mark Sparks (Sant-Nel-Pepa’s "Shoop," among other hot tracks).

"We did a song together called ‘Versatility,’ which was on Red Alert’s first compilation album from the mid-’80s," recalls Fantasia. "Red used to open his shows with it for a while. It featured Ski rapping with another MC named Supreem Nyborn.”

Through frequently traveling between New York and North Carolina, Fantasia cultivated choice contacts with heads in the music business. He started getting writing work, and now he tracks much of his assignments in his home studio, which he has dubbed the Sixth Boutique.

“We have, like, four major colleges in the area,” he explains. “A lot of the students are from New York, and the Big Apple’s style of music and fashion is something that influences us a lot.”

Though Fantasia loves making hip-hop tracks, he says that eventually he wants to expand his horizons into other genres. “When I reach that comfort zone, I want to pour all of my influences into young acts from North Carolina. I’d like to create a separate sound. That’s why I’m a fan of James Brown or even KC from the Sunshine Band,” he adds.

BUBBLING UNDER . . .

R&B SINGLES

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I’ll Be Missing You&quot; (Bad Boy/Arista)</td>
<td>Puff Daddy &amp; Faith Evans (Feat. 112)</td>
</tr>
</tbody>
</table>
**Greatest Gainer/Airplay**

**One More Day**

1. **5 MILES TO EMPTY**
   - Brownstone
   - SIRGEON FOLK/DEC/4-4-1
   - MINT CONDITION (K.LEWIS)
   - YOU KAY B.AGEE
   - BIG JONES (D.JONES) (C) (D) (V) BIV
   - JENNY,PRAKAZREL(B.GIBB,M.GIBB,R.6188,
     G.N.
     MARTIN,
     G.
     WARREN
     (D.WARREN)
     CAN FLY
     (FROM "SPACE JAM"
     * * *)
   - THIS IS (DJ KOOL) (C) (T) (X) QWEST
   - www.americanradiohistory.com

2. **DON'T TALKIN'**
   - TROY
   - B.O.B./TROY
   - COLUMBIA
   - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
   - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
   - REALISTIC RECORDS
   - (E.SERMON,R.NOBLE)

3. **IT ON**
   - MIKE BOUT
   - S.S.
   - BAD BOY
   - J.ENGLISH,JAINSON,J.MORRISON,J.RHONO (Q)
   - NEXT LEVEL
   - ROC-FELL-A
   - (C) (D) (T)

4. **FEEL ME**
   - TAZ FEATURING RAHEEM THE DREAM
   - FEAT. STEADY
   - DELICIOUS VINYL
   - (C) (D) (T) (V) (X) PERSPECTIVE
   - (D) (T) MCA
   - 6188,42450

5. **DO IT YOURSELF**
   - DON'T SAY A WORD
   - D.CAMERON,F.DAVIDSON,NOEL ELLIOTT,ROGER KÖNIG,ERIKA MCKINNON,ROBERT MURRAY,ROBBIE NAUMAN
   - DEMOCRATIC RECORDS
   - (C) (D) (T) (V) (X) BAD BOY
   - www.americanradiohistory.com

6. **JUICY**
   - J. TATUM
   - J.GOLDMAN,M.JARDINE,S.MURRAY (C) (D) (T)
   - S.S.
   - BAD BOY
   - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
   - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
   - REALISTIC RECORDS
   - (E.SERMON,R.NOBLE)

7. **THAT'S THE WAY I LIKE IT**
   - D.J
   - KEITH SAINT FEATURING RONALD ISLEY
   - ROYAL
   - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
   - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
   - REALISTIC RECORDS
   - (E.SERMON,R.NOBLE)

8. **MOMMA'S GONE TO THE DANCE FLOOR**
   - JACQUELINE BERRY,HERMAN JOHNSON,J.JOHNSTON,M.JORDAN
   - JAPAN
   - FLEAGUE
   - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
   - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
   - REALISTIC RECORDS
   - (E.SERMON,R.NOBLE)

9. **CHARITY CHANCE**
   - T.J.
   - B.R.
   - BRIDGEVIEW
   - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
   - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
   - REALISTIC RECORDS
   - (E.SERMON,R.NOBLE)

10. **LOVE SHINE**
    - LEE VENTURA,MIKE BOUT
    - S.S.
    - BAD BOY
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

11. **MOMMA'S GONE TO THE DANCE FLOOR**
    - JACQUELINE BERRY,HERMAN JOHNSON,J.JOHNSTON,M.JORDAN
    - JAPAN
    - FLEAGUE
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

12. **CHARITY CHANCE**
    - T.J.
    - B.R.
    - BRIDGEVIEW
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

13. **LOVE SHINE**
    - LEE VENTURA,MIKE BOUT
    - S.S.
    - BAD BOY
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

14. **MOMMA'S GONE TO THE DANCE FLOOR**
    - JACQUELINE BERRY,HERMAN JOHNSON,J.JOHNSTON,M.JORDAN
    - JAPAN
    - FLEAGUE
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

15. **CHARITY CHANCE**
    - T.J.
    - B.R.
    - BRIDGEVIEW
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

16. **LOVE SHINE**
    - LEE VENTURA,MIKE BOUT
    - S.S.
    - BAD BOY
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

17. **MOMMA'S GONE TO THE DANCE FLOOR**
    - JACQUELINE BERRY,HERMAN JOHNSON,J.JOHNSTON,M.JORDAN
    - JAPAN
    - FLEAGUE
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

18. **CHARITY CHANCE**
    - T.J.
    - B.R.
    - BRIDGEVIEW
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

19. **LOVE SHINE**
    - LEE VENTURA,MIKE BOUT
    - S.S.
    - BAD BOY
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)

20. **MOMMA'S GONE TO THE DANCE FLOOR**
    - JACQUELINE BERRY,HERMAN JOHNSON,J.JOHNSTON,M.JORDAN
    - JAPAN
    - FLEAGUE
    - G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)
    - D.K.CR000H (K.CR000H,G.MCKINNEY,R.PENNON)
    - REALISTIC RECORDS
    - (E.SERMON,R.NOBLE)
### Billboard Hot R&B Airplay

**June 14, 1997**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist (Label/Promotion Label)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE SWEETEST THING</td>
<td>ZHANE (ILLTOWN/MOTOWN)</td>
</tr>
<tr>
<td>2</td>
<td>LOOK INTO MY EYES</td>
<td>SCARFACE (FEAT. 2PAC AND JOHNNY D)</td>
</tr>
<tr>
<td>3</td>
<td>I DONT WANNA CLOSE MY EYES</td>
<td>TIMECI (DEG)</td>
</tr>
<tr>
<td>4</td>
<td>I WILL BE LEARNING WITHOUT YOU</td>
<td>24 EVERYTIME (EVERYTIME)</td>
</tr>
<tr>
<td>5</td>
<td>IF YOU WANT IT</td>
<td>PUFF DADDY (BAD BOY)</td>
</tr>
<tr>
<td>6</td>
<td>MY HEART IS CALLING</td>
<td>STEELO (PG COKWRD)</td>
</tr>
<tr>
<td>7</td>
<td>YOU NEVER COME TO ME</td>
<td>KHAZ (EASTWEST/EEG)</td>
</tr>
<tr>
<td>8</td>
<td>I BELIEVE I CAN FLY</td>
<td>RAY CHARLES (TNT)</td>
</tr>
<tr>
<td>9</td>
<td>EVERYTHING YOU DON'T HAVE TO NO MORE MIND CONDITION</td>
<td>CEE CEE (BETTY PANTZ)</td>
</tr>
<tr>
<td>10</td>
<td>I BELIEVE LOVE</td>
<td>MIKE JONES (BETTY PANTZ)</td>
</tr>
</tbody>
</table>

**Notable Singles**

- **KISSS** (COLUMBIA) at No. 17
- **I DONT WANNA CLOSE MY EYES** by TIMECI dropped below the top 25

**Top 100 Singles Sales**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist (Label/Promotion Label)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I LAY YOU DOWN</td>
<td>DIONNE WARWICK (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>OH BABY</td>
<td>BILLIE HOLIDAY (BETTY PANTZ)</td>
</tr>
<tr>
<td>3</td>
<td>I BELIEVE I CAN FLY</td>
<td>RAY CHARLES (TNT)</td>
</tr>
<tr>
<td>4</td>
<td>I WILL BE LEARNING WITHOUT YOU</td>
<td>24 EVERYTIME (EVERYTIME)</td>
</tr>
<tr>
<td>5</td>
<td>MY HEART IS CALLING</td>
<td>STEELO (PG COKWRD)</td>
</tr>
</tbody>
</table>

**Recorded with the greatest airplay gains.** 1997 Billboard/Billboard Communications.

---

### Billboard Hot R&B Singles Sales

**June 14, 1997**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist (Label/Promotion Label)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I LAY YOU DOWN</td>
<td>DIONNE WARWICK (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>OH BABY</td>
<td>BILLIE HOLIDAY (BETTY PANTZ)</td>
</tr>
<tr>
<td>3</td>
<td>I BELIEVE I CAN FLY</td>
<td>RAY CHARLES (TNT)</td>
</tr>
<tr>
<td>4</td>
<td>I WILL BE LEARNING WITHOUT YOU</td>
<td>24 EVERYTIME (EVERYTIME)</td>
</tr>
<tr>
<td>5</td>
<td>MY HEART IS CALLING</td>
<td>STEELO (PG COKWRD)</td>
</tr>
</tbody>
</table>

**Recorded with the greatest sales gains.** 1997 Billboard/Billboard Communications.
Billboard’s 4th Dance Music Summit Sure To Please

Summit Action: If you’ve seen us lately and noticed particularly dark circles under our eyes, it’s because we’re knee-deep in planning the fourth annual Billboard Dance Music Summit, which runs July 16-18 at Chicago’s Marriott on Michigan. It ain’t an easy task by any stretch of the imagination, but it’s easily among the more fulfilling projects we’ve ever had the good fortune to participate in.

As always, a wide variety of clubland figures from all over the world—including some of the industry’s top label executives, producers, performers, and DJs—will congregate to dissect a handful of timely issues, as well as cut a few business deals, launch a bunch of new records, and party their butts off. The Summit kicks off at the warmly nostalgic Green Dolphin Street nightclub with “Clubland Unplugged,” an evening that both challenges and illuminates the talent of the artists showcased by placing them in front of a live six-piece band.

This year’s show is hosted by the indomitable Kristine W., who will preside over a lineup that includes local stars Dajae and Bryan Stingly as well as Pamela Williams of Funky Green Dogs and the legendary Martha Wash—who will unveil two brand-new tunes from her forthcoming Logic Records greatest hits project. With an instrumental outfit led by Tim Gant, “Clubland Unplugged” will also introduce two intriguing, unsigned discoveries—sultry soul stylist Carmen Jones and a quirky, edgy-eared lad named Yolanda.

Actually, each night of the Summit is anchored by an artist/DJ showcase that is designed to briefly gather all the confab attendees in one venue before they splash off into several directions for a spree of after-hours parties. Crystal Waters and Sandy B. top the list of acts announced to appear at Fusion July 17 and Convent July 18. Although Billboard will provide over several of its own juicy late-night soirees, we encourage participants to sample what promises to be a smorgasbord of label-hosted parties. We’ll be compiling a list of all Summit-related shows for future publication. If you’re planning a bash and we’ve yet to hear from you, fax us at 212-556-5588, pronto.

While we’re shamelessly (and gleefully) plugging, we’re pleased to note that Billboard and Pro-Motion will host DJ marathons that will feature such influential Chicago spinners as Raul Neto Rosario, Psycho Bitch, and Mark Hultberg, among numerous others. We’re also celebrating the electronic revolution with three late-night DJ/artist shows featuring the cutting-edge grooves of DJ SoulSlinger, DJ Walir, Cirrus, DJ Hardware, Future Forces, and Dara Del Mar.

Daytime sessions will offer keynote addresses by Erik Bradley, the tastemaking music director of WBWM (B-96) Chicago; legendary producer/tunesmith Arthur Baker; and electronic maestro Brian “BT” Transue (see Homefront, page 98). For insight into the world of production and remixing, a throwdown featuring Deep Dish, Tony Moran, Ernie Lake & Bobby Guy, Frankie Knuckles, Roger Sanchez, Prince Quick Mix, Tyler Stone, and Tari Bristol has been assembled, while Thea Austin, Sandy B., Karel, and Waters are among the performers who will share survival tips for those who have chosen a life on the dance music stage.

Industry novices will be offered a unique opportunity to network and glean career counseling from a handful of top industry executives during the Summit’s “A&E Jury” session. Need advice on how to get started? Looking for a gig? Want your demo evaluated? This is the place to be.

We’re also excited to report that the architects of the Chicago house music scene will gather, for the first time in public in years, to share stories and revisit the music from the good ol’ days as part of a special reunion panel. It promises to be quite the history lesson for those who still labor under the delusion that house music originated from Chicago, not London.

There’s still a whole lot more in the planning stages . . . like the launch of the DJ Hall of Fame and a National Academy of Recording Arts and Sciences presentation commemorating the establishment of the dance music Grammy category. There even promises to be an ear-popping announcement or two regarding future clubwide events. That said, we hope to see you in Chicago next month. For registration information, please call Maureen Ryan a call at 212-556-5502.

A new force: It’s always an immense pleasure to tout a major new outlet for dance music—especially when it’s handled by folks who are clearly intent on cultivating long-term club-rooted artists in addition to the quickie pop crossover hits. As the guiding force of IM/G’s Ariola Records, Marvin Howell is building a roster that will be strong not only with potential performers, but also with acts that combine a host of cultural flavors.

With solid support from staffers Ellen Hanken and Abel Aguillera, he’s also carefully watching the tightrope between the new and old school of dance music by enlisting the skills of folks like Lewis Martinee, Victor Calderone, and Lord Gee. “Everyone has a strong point,” he says. “The idea is to bring these various strengths together and see what happens.”

So far, so good. Since its launch several months ago, Ariola (which draws its name from the fierce disco label of the ’70s) has scored worldwide hits with “No One Can Love You More Than Me” by Hannah Jones, “Taz-J-Taz,” by Ilegales, and “Tie The Knot” by Carrapicho.

The common denominator of these singles is vigorous grooves and hooks that don’t quit. Judging from two of the label’s many forthcoming projects, we’re willing to bet that the DJ duo that Ariola will carve out a niche among clubland’s most powerful and diverse labels. Jones is currently wrapping up his seventh album for the label, to be released in the fall. It will be previewed by dual singles. State-side listeners will be offered the NRGGetic “You Only Have To Say,” with mixes by Mark Picchiotti, while the rest of the world will bathe in the beauty of “What The Child Needs,” a glorious Terry Ronald composition that will be complemented by the post-production of Frankie Knuckles.

This month’s first stop is also Ariel Padilla’s videogenic Latin male quartet that will likely feature No Mercy a run for its money, as Roger Sanchez, Bob Mitchell, Dino M, and Martinee are among the high-profile contributors to what will be a late summer/early fall album release.

Boogie Wonderland: Fans of Danny Tenaglia will have to wait until autumn for his much anticipated new collection of original material. However, they can find temporary solace in “Color Me Danny,” a beat-mixed twirl through some of his fave remixes. We still can’t stop giggling over the oh-so-amusing title of this Twisted America set, due July 15 in stores. In fact, we’re haunted by visions of Danny conducting the cover art of Barbra Streisand’s “The Love Album” as a clubland “biza” album. We’re hoping he will.

Speaking of compilations, New York’s Baseline Records provides a firm reminder of Tony Humphries’ gift for blending beats and discovering future hits on “Take Home The House Nightclub Music.” Possessing a brand spiritually charged energy of his classic stints at the Zanzabar club, this album promises to be “Picking Up Promises” by Jocelyn Brown, “I’m Not Gonna Let” by Colonel Abrams, and “Deliver Me” by 3-De Featuring Maxi Priest. An essential addition to the collection of any serious house music fan.

The plucky and enduring Lydia Rhodes continues to plug away at gaining the worldwide recognition she has long deserved. Lydia is a 12-inch due shortly on Ultra Records. Junior Vasquez and Fred Jorris will soon enter the studio to tweak the house-rooted jam they’ve heard the sound will have a drum’n’bass twist. Crowd reaction to the acetate is enthusiastic. La Casa recently pumped at New York’s Arena nightclub was strong enough to hint that a massive hit could be on the horizon.

By the by, if “Away” leaves ya hang-oring for more of Rhodes (and we’re betting it will), be on the lookout for "Revelation," a single she’s just completed for Subversive Records U.K. It will likely begin cir-

[Continued on page 25]
**HOT DANCE MUSIC**

**CLUB PLAY**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE IS ALL WE NEED NO PRIMO</td>
<td>MARY J. BUJGE</td>
</tr>
<tr>
<td>2</td>
<td>ERASURE</td>
<td>ERASURE</td>
</tr>
<tr>
<td>3</td>
<td>DEPECHE MODE</td>
<td>DEPECHE MODE</td>
</tr>
<tr>
<td>4</td>
<td>ROBIN S.</td>
<td>ROBIN S.</td>
</tr>
<tr>
<td>5</td>
<td>SNEAKER PIPS</td>
<td>SNEAKER PIPS</td>
</tr>
<tr>
<td>6</td>
<td>ROBERT MILES</td>
<td>ROBERT MILES</td>
</tr>
<tr>
<td>7</td>
<td>OMEGA MAMA</td>
<td>OMEGA MAMA</td>
</tr>
<tr>
<td>8</td>
<td>KIM ENGLISH</td>
<td>KIM ENGLISH</td>
</tr>
<tr>
<td>9</td>
<td>SUPERNATURAL KNEW 20/26</td>
<td>SUPERNATURAL KNEW 20/26</td>
</tr>
<tr>
<td>10</td>
<td>JACQUES MILLEFEUILLE</td>
<td>JACQUES MILLEFEUILLE</td>
</tr>
<tr>
<td>11</td>
<td>JEFF BUCKLEY</td>
<td>JEFF BUCKLEY</td>
</tr>
<tr>
<td>12</td>
<td>FAITHLESS</td>
<td>FAITHLESS</td>
</tr>
<tr>
<td>13</td>
<td>FREE STREET RHYTHM 125/13</td>
<td>FREE STREET RHYTHM 125/13</td>
</tr>
<tr>
<td>14</td>
<td>CYNDI LAUPER</td>
<td>CYNDI LAUPER</td>
</tr>
<tr>
<td>15</td>
<td>DAFT PUNK</td>
<td>DAFT PUNK</td>
</tr>
<tr>
<td>16</td>
<td>JIM MICHEL MARRE</td>
<td>JIM MICHEL MARRE</td>
</tr>
<tr>
<td>17</td>
<td>BRANIBUS</td>
<td>BRANIBUS</td>
</tr>
<tr>
<td>18</td>
<td>THE BRAND NEW HEAVIES</td>
<td>THE BRAND NEW HEAVIES</td>
</tr>
<tr>
<td>19</td>
<td>CRYSTAL WATERS FEATURING DENNIS RODMAN</td>
<td>CRYSTAL WATERS FEATURING DENNIS RODMAN</td>
</tr>
<tr>
<td>20</td>
<td>GINA G</td>
<td>GINA G</td>
</tr>
<tr>
<td>21</td>
<td>ONE IN A MILLION BACKGROUND BLONDE ORANGE</td>
<td>ONE IN A MILLION BACKGROUND BLONDE ORANGE</td>
</tr>
<tr>
<td>22</td>
<td>AALAFIA</td>
<td>AALAFIA</td>
</tr>
<tr>
<td>23</td>
<td>TONY TONE</td>
<td>TONY TONE</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOMETHING GOING ON LOVE 42/13</td>
<td>TODD TERRY PRESENTS MARSHA WRAP &amp; JOCY IN BROWN</td>
</tr>
<tr>
<td>NAIRRA MINE</td>
<td>GENASIDE #</td>
</tr>
<tr>
<td>BOBBY AMBROSO BROWN</td>
<td>BOBBY AMBROSO BROWN</td>
</tr>
<tr>
<td>NEVER GONNA GET ENOUGH AURELIS 40/83/83</td>
<td>NEARLY MILLION</td>
</tr>
<tr>
<td>STATE STAGE</td>
<td>STATE STAGE</td>
</tr>
<tr>
<td>HARMONICA TRAIN 27/30/39/33/37</td>
<td>SOLSOLVY</td>
</tr>
<tr>
<td>WHERE HAVE ALL THE COWBOYS GONE (MIX) 33/35/35</td>
<td>PAULA COLLE</td>
</tr>
<tr>
<td>KEEP LOVE TOGETHER JPS INTERTAINMENT</td>
<td>LOVE TO COLE</td>
</tr>
<tr>
<td>ONE MORE TIME ARTIKA 132/27</td>
<td>REAL MOODY</td>
</tr>
<tr>
<td>EVERY BODY NEEDS TO BE LOVED RU 30/40/40/40</td>
<td>GROOVE JUNIORS FEAT. JAMIE</td>
</tr>
<tr>
<td>ON TRACK MERCURY IMPORT</td>
<td>YEOLO</td>
</tr>
<tr>
<td>DIN DA KAR WATER SIDE</td>
<td>KENNY AVANCE</td>
</tr>
<tr>
<td>MAXI MOONSHINE BR34</td>
<td>KEKI</td>
</tr>
<tr>
<td>I FOUND LOVE XTBEN 2522</td>
<td>DARRYL D'OBRIEN</td>
</tr>
<tr>
<td>CARRY ON INTERNATIONAL DONNA SUMMER &amp; GIORGIO MORDY</td>
<td>DONNA SUMMER &amp; GIORGIO MORDY</td>
</tr>
<tr>
<td>VIRTUAL INSATIY WORK PROMO</td>
<td>JAMROQUAI</td>
</tr>
<tr>
<td>REACH COLUMBIA 79907</td>
<td>ROBY ROB'S CLUBWORLD</td>
</tr>
<tr>
<td>SLIDE JG IMPORT</td>
<td>JUNIORS</td>
</tr>
<tr>
<td>RELEASE YOU SELF ULTRA TOP 10</td>
<td>TRANSATLANTIC SOUL</td>
</tr>
<tr>
<td>RIDE A ROCKET PRIMROSE 53/11/SLAND</td>
<td>LITHUANIA AND SAVA MADAY</td>
</tr>
</tbody>
</table>
Hopes High For Sherrié Austin
Transplanted Australian To Make Arista Debut

BY CHET FLIPPO

NASHVILLE—With a largely co-writ-ten first album coming on Aris-ta/Nashville, a radio hit, a video with quick impact on CMT, and a World Wide Web page notchting numerous hits, Aus-tralian Sherrié Austin has established herself as a newcomer to watch.

"I'm a singer/songwriter junkie," says Arista/Nashville president Tim DuBois, "and when I met Sherrié, she was everything I had hoped for. What I first heard was the song 'One Solitary Tear,' which was written by Johnny Cash, Skeeter Davis, and Dolly Parton. 'Mum' had always dreamed of being a country singer," says Austin, "but she never had the opportunity."

DuBois says that the label took more than two years in developing her first album and that the care taken in the process now shows.

"This has worked the way it's supposed to work," he says. "It's a textbook case of the way things should go for a new artist. She's great with radio. She's mature and will work hard. I'm as excited about this project as anything we've done here. There's a real integrity here."

Austin says she got into country music through her mother, who was a big fan. Growing up in Australia, she used to listen to records by Johnny Cash, Skeeter Davis, and Dolly Parton. "Mum had always dreamed of being a country singer," says Austin, "but she never had the opportunity."

Austin began singing country at about age 13. "I loved Dolly. She was my absolute favorite. I loved the song 'I Just Found Out,' as well as 'This Is My Nesting Place.'"

A Millionaire, Edisto Sound president Stewart Harris was recently surprised to receive seven BMI Millionaire awards, for million-play songs, including a Two Mil-lionaire Award for Wynonna's recording of "No One Else On Earth." Shown, from left, are Edisto creative director Vickie Jackson, BMI assistant VP Harry Warner, Harris, and Edisto VP Demetria Harris.

Starstruck Drastically Cuts Its Mgmt.,
Publicity Rosters; Ryman To Fete Atkins

ON THE ROW: Garrison Keillor will headline a tribute to Chet Atkins and the studio musicians who worked for him at RCA Studio B when he ran that label here. The show, set for June 25 at the Ryman Auditorium, will be a feature event of the Chet Atkins' Musician Days, which will run June 23-29. Representing the legendary Studio B musicians will be Harold Bradley, Boots Randolph, Hargus "Pig" Robbins, Buddy Harman, and Charlie McCoy. Tennessee Gov. Don Sundquist and Nashville Mayor Phil Bredesen will host a post-performance private reception.

The Bluebird Cafe, Nashville's famed songwriter hang-out, marks its 15th birthday Tuesday (10) with a concert to benefit the Book 'Em and Court Appointed Special Advoca-tie organizations. Gary Burr, Lari White, and Bob DiPiero will be among the writers per-forming. Garth Brooks and Kathy Mattea are among the artists "discov-ered" at the Bluebird. Country/country music historian Marty Stuart has acquired a sig-nificant chunk of country music's visual history: a series of paintings by artist Tom Allen. To show them and to honor Allen—whose paintings graced the cover of 17 Flatt & Scruggs albums on Columbia Records—Stuart had an art show, dinner on the grounds, and an all-day bluegrass picking at his house overlooking the Cumberland River. Among the pickers talking part was Carl Sgruggs and Flatt & Scruggs alumni Josh Graves and Curly Steckler, Roland White, and Del McCoury. Stuart himself was mandolin and flat-top player for Flatt & Scruggs starting at age 14.

 Legendary session guitarist Jimmy Densmore has come out of retirement with a new instrumental album on King. Distributed by Highland Music of Deaunors, Mich., ... Tickets are available through Ticketmaster for one of Fan Fair week's most popular events. The seventh annual Wran-gler City of Hope Celebrity Softball Challenge and Concert takes place June 15 at Nashville's Greer Stadium. TNN will tape the game for broadcast June 18. More than 50 coun-try and sports celebrities will take part. ... Country Music Foundation historian Ronnie Pugh has won the McGrath Ingram Book Award, presented by Belmont University and Ingram Books. The award, for the year's best book on coun-try music, honors Pugh's "Ernest Tubb: The Texas Trou-badour." The award carries a $1,000 stipend. Music school-er Charles Wolfe was given the Lifetime Achievement Award for his many contributions and books.
**Billboard Top Country Albums**

**JUNE 14, 1997**

**COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan, INC.**

**Title**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shania Twain</td>
<td>&quot;Come On Over&quot; (Columbia/CBS, 1998)</td>
</tr>
<tr>
<td>2</td>
<td>Garth Brooks</td>
<td>&quot;The Hits&quot; (Capitol, 1998)</td>
</tr>
<tr>
<td>3</td>
<td>Patsy Cline</td>
<td>&quot;Mama's Gift&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>4</td>
<td>Tim McGraw</td>
<td>&quot;By the Way&quot; (Curb, 1998)</td>
</tr>
<tr>
<td>5</td>
<td>George Strait</td>
<td>&quot;Just the Way You Are&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>6</td>
<td>Hank Williams, Jr.</td>
<td>&quot;Country Legend&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>7</td>
<td>Charlie Daniels</td>
<td>&quot;Boogie on Down&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>8</td>
<td>Willie Nelson</td>
<td>&quot;Somethin' Blue&quot; (Columbia, 1998)</td>
</tr>
<tr>
<td>9</td>
<td>Garth Brook</td>
<td>&quot;The Hits&quot; (Capitol, 1998)</td>
</tr>
<tr>
<td>10</td>
<td>George Strait</td>
<td>&quot;You'd Think It&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>11</td>
<td>Hank Williams, Jr.</td>
<td>&quot;Country Legend&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>12</td>
<td>Patsy Cline</td>
<td>&quot;Mama's Gift&quot; (MCA, 1998)</td>
</tr>
</tbody>
</table>

**Top Country Catalog Albums**

**JUNE 14, 1997**

**Title**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shania Twain</td>
<td>&quot;Come On Over&quot; (Columbia/CBS, 1998)</td>
</tr>
<tr>
<td>2</td>
<td>Garth Brooks</td>
<td>&quot;The Hits&quot; (Capitol, 1998)</td>
</tr>
<tr>
<td>3</td>
<td>Patsy Cline</td>
<td>&quot;Mama's Gift&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>4</td>
<td>Tim McGraw</td>
<td>&quot;By the Way&quot; (Curb, 1998)</td>
</tr>
<tr>
<td>5</td>
<td>George Strait</td>
<td>&quot;Just the Way You Are&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>6</td>
<td>Hank Williams, Jr.</td>
<td>&quot;Country Legend&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>7</td>
<td>Charlie Daniels</td>
<td>&quot;Boogie on Down&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>8</td>
<td>Willie Nelson</td>
<td>&quot;Somethin' Blue&quot; (Columbia, 1998)</td>
</tr>
<tr>
<td>9</td>
<td>Garth Brook</td>
<td>&quot;The Hits&quot; (Capitol, 1998)</td>
</tr>
<tr>
<td>10</td>
<td>George Strait</td>
<td>&quot;You'd Think It&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>11</td>
<td>Hank Williams, Jr.</td>
<td>&quot;Country Legend&quot; (MCA, 1998)</td>
</tr>
<tr>
<td>12</td>
<td>Patsy Cline</td>
<td>&quot;Mama's Gift&quot; (MCA, 1998)</td>
</tr>
</tbody>
</table>
JOEY'S "Everywhere" set arrived at retail June 8, and Hannon predicts first-week sales of 150,000 units.

JUNIOR MINT: Two sets by country cencentric Junior Brown re-enter Top Country Albums. Brown's Junior High (EPT) reappears at No. 67, and "Semi-Crazy" encore at No. 70, with each set moving 1,500 units. Curb's "Time After Time" moves 2,000 and it's in Round's top spots because it's in the top positions of "Big Country." Curb's "Time After Time" moves 2,000 and it's in Round's top spots because it's in the top positions of "Big Country."
## Top Country Singles Sales

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>ORIGIN</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL BE YOUR ANGEL (20400)</td>
<td>REBA McEntire</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>IT'S A MAN'S WORLD</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LITTLE THINGS</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>IT'S NOT THEIN'T TIME I'M LEAVING</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ONE NIGHT AT A TIME</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
</tbody>
</table>

## Hot Country Singles

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PROMOTION LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>ORIGIN</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL BE YOUR ANGEL (20400)</td>
<td>REBA McEntire</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>IT'S A MAN'S WORLD</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LITTLE THINGS</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>IT'S NOT THEIN'T TIME I'M LEAVING</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ONE NIGHT AT A TIME</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
</tbody>
</table>

## Billboard Hot Shot Debut

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PROMOTION LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>ORIGIN</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL BE YOUR ANGEL (20400)</td>
<td>REBA McEntire</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>IT'S A MAN'S WORLD</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LITTLE THINGS</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>IT'S NOT THEIN'T TIME I'M LEAVING</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ONE NIGHT AT A TIME</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
</tbody>
</table>

## Billboard Top Country Singles Sales

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>ORIGIN</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL BE YOUR ANGEL (20400)</td>
<td>REBA McEntire</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>IT'S A MAN'S WORLD</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LITTLE THINGS</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>IT'S NOT THEIN'T TIME I'M LEAVING</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ONE NIGHT AT A TIME</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
</tbody>
</table>

## Billboard Hot Country Singles

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PROMOTION LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>ORIGIN</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL BE YOUR ANGEL (20400)</td>
<td>REBA McEntire</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>IT'S A MAN'S WORLD</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LITTLE THINGS</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>IT'S NOT THEIN'T TIME I'M LEAVING</td>
<td>LARRY FLYNT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ONE NIGHT AT A TIME</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>CALIFORNIA</td>
<td>3615 42</td>
<td></td>
</tr>
</tbody>
</table>
Artists & Music

ACAPULCO'S LUCKY 7: Festival Acapulco '97 rolled out an eight-day musical extravaganza that generated $150,000 for cancer-stricken children in Acapulco, Mexico.

Running May 10-18, the seventh annual music fest boasted 74 acts performing on three stages: an open-air seaside locale called the Beach, Salón Teotihuacán, and Rodeo De Media Noche. Among the big names who performed were Spice Girls (Virgin), Juan Gabriel (BMG Mexico), Julio Iglesias (Columbia/Sony), Ricky Martin and Faye (Sony), and Los Tucanes De Tijuana and Placido Domingo (EMI Latin).

At the Beach, 28 acts, most of whom were developing artists, played to enthusiastic crowds. Diaz's norteño stars Los Angeles Azules garnered warm applause for such hits as "Entrega de Amor" and "Como Te Voy a Olvidar." A broad array of grupos, bandas, and norteno acts shared the stage at Rodeo De Media Noche. With a cheering, singing crowd of 15,000 on hand, Grupo Tucanes De Tijuana emerged as the biggest draw of the festival. Other regional Mexican artists—each of whom performed live—who earned spirited applause were Grupo Bryndis and Vallenatos Díaz, Los Mestizos (EMI Mexico), Banda El Recodo (Fonovisa), and Tiranos Del Norte and La Mafia (Sony). Mexico's multitalented entertainment company Representaciones Apodaca produced the shows at the rodeo.

Festival Acapulco '97 was officially kicked off May 13 at Salón Teotihuacán during a special edition of Televisa's popular variety show "Siempre En Domingo." The program's longtime host, Raúl Velasco, introduced crowd-pleasing performances by Max Music's hot Spanish vocalist Rebecca and Melody actress/singer Patricia Manterola.

Other performance highlights at the five-thousand-seat salon included a tribute to Fonovisa's famed singers/songwriter-producer Marco Antonio Solís, who was feted May 12 with renditions of his tunes by Melody's Laura Flores, WEA Latina's Olga Tañón, and BMG Mexico's Rocio Durcal. Juan Gabriél's surprise one-hour show May 13 featured a guest appearance from labelmate and recording partner Dürís.

Crowd-pleasing sets were delivered May 14 by Domingo, who sang material from his fine "De Mi Alma Latina" album, and Martin, who along with model Valería Mazza, launched a Pepsi promotional campaign. BMG's ebullient pianist Di Blasio had the crowd up and dancing May 15, but shockingly that same audience filed for the exits during Iglesias' performance.

Teenage superstar Peñón dominated the lineup of adolescent acts May 16, while Warner's Miguel Hueso and Melody's Daniela Romo warmed up the spectators May 17.

The festival closed May 18 with another "Siempre En Domingo" special featuring audience favorites Caballo Dorado (MCW/Maker), Ana Bárbara (Fonovisa), Emmanuel (PolyGram Mexico), Spice Girls, and Duncan Sheik (Atlantic).

ANGLO TRIPLE THREAT: Sony Music, Warner Music, and BMG Entertainment have just released "Los Quince," an English-language compilation containing material from superstar acts from each label. (Continued on next page)
THE RAP COLUMN (Continued from page 3)


The event also served as a showcase for several local acts, most notably the

promising country combo JT & the Justin Tyme Band.

Giovanni, which plans to nurture the conference in years to come, is also planning a movie titled “Young Boys Incorporated.” It’s about an inner-city young man’s struggle for survival on the streets of Detroit. According to Giovannini’s president, Rico White Giovanni, the company is soliciting the soundtracks for the film.

Recodo: With 59 years of albums under its belt, Fonovisa’s Banda Del Recodo can truly be designated the mother of all bands. Even as the group’s latest album, “Tributo Al Juan Gabriel,” continues to sell well in Mexico and the U.S., band members are planning a tribute package for highly esteemed labelmate Marco Antonio Solis. The Solis set is due in 1998.

On June 17, Banda El Recodo, whose longtime leader, Cruz Lizarraga, passed away two years ago, is expected to play a star-studded music festival at the 25,000-seat Estadio Teodoro Mariscal. Also slated to perform are PolyGram Latin’s hot ranchero stars Pedro Fernandez, Fonovisa stalwarts Los Yonics and Raúl Hernández, and Sony Mexico’s norteno upstart Ron Ayala Jr.

Later this year, Banda El Recodo is scheduled to tour Europe and Japan.

Stasettide Briefs: Isaac Delgado launches his debut tour of the U.S. and Puerto Rico June 19 in San Juan, Puerto Rico. RMM’s star Cuban salsaero is booked to play 14 dates. New York-based Touring Artists Productions International, Inc. is helming the tour . . . Ray Martinez, VP of Tejano labels for Sony Discos, reports that Ray Pérez’s version of the ballad classic “Me And Mrs. Jones” has been serviced to R&B stations. If there is sufficient radio interest in the track, he says, an indie promo team will be assembled to work the single.

EMI Latin songstress Ednita Nazario has been tapped to perform in “Capeman,” an upcoming musical play with a Puerto Rican undercurrent that is being helmed by Paul Simon and famed director Derek Walcott. Also slated to appear in the theatrical production, set to premiere next January in San Francisco, are RMM salsa stars Ilde Martínez, Anthony and Sony Tropical’s legendary Rubén Blades . . . Celebrating Navidad, the wonderful, holiday-oriented disc released in 1996 by Rounder’s esteemed cuatro virtuoso Yomo Toro garnished an Indie Award in the Latin category during a ceremony held last month by the ASAC. For Independent Music, the independent-label organization formerly known as the National Assn. of Independent Record Distributors and Manufacturers.

Assistance in preparing this column was provided by Teresa Aguilar in Mexico City.

http://www.billboard.com

FOR SOUND SAMPLES

Hear free musical samples from the hottest titles on the major Billboard charts online.

Music Previews Network

Real Audio, WAV, MPEGL-16

www.americanradiohistory.com

BILLBOARD JUNE 14, 1997

31
Artists & Music

Classical KEEPING SCORE

by Heidi Walsen

Guys! TURN! Now that Anonymous 4 has turned into such a big hit for Harmonia Mundi, two other labels are hoping to replicate some of that magic—but with men. Archiv, Deutsche Grammophon's early-music arm, and Nimbus are releasing first recordings by small, male ensembles that specialize in a cappella medieval and Renaissance music. Archiv’s group, the Orlando Consort, is a quartet of English singers; its debut disc on the label is “Ockeghem: Missa De Plaisir.” Peter Elliott, VP of Nimbus in the U.S., liked the tapes by Lionheart and was also impressed by the large, young, and enthusiastic audience that attended one of its concerts at the Church of St. Ignatius of Antioch in New York, where the ensemble is in-turin residence. Nimbus, which is based in the U.K. but has a U.S. arm in Charlottesville, Va., was also interested in picking up an American group that tours in the U.S. The June 2 launch of the first recording included a radio promotion with 100 stations playing the recording (Nimbus suggested three tracks); exposure on the catalog cover of the label’s distributor, Allegro Corp.; a lead story in the company’s Nimbus Newsletter; follow-up ads in Fanfare, the American Record Guide, and Opera News; and listening post exposure. Another radio promotion is planned for the first day of summer.

Nimbus also plans heavy support around the ensemble’s tours, including light boxes in local retail outlets and CDs for sale at concert venues. Local retailers may sell discs at the venue, or the hall may do it. Elliott says that Nimbus normally expects to sell CDs to 75% of the concert audience at the venue. (Sometimes they do even better: At a Poco Pena concert in a 1200-seat hall at George Washington University, the label sold every one of the 350 CDs brought to the event. The local retailer had only stocked 15 pieces.) Upcoming concerts for Lionheart, which began performing regularly in 1986, include New York (June 27), Indianapolis (June 30), and 1997-98 performances at Music Before 1800 in New York; a joint concert with the Folger Consort in Washington, D.C.; and a February 1998 concert for the Vatican Exhibit at the Cleveland Museum of Art.

Recording plans and deals: Michael Tilson Thomas and the San Francisco Symphony have three recording sessions for RCA Red Seal planned for June and July. The orchestra will record Stravinsky’s “Perséphone” with tenor Stuart Neill, Berlioz’s “Symphonie Fantastique,” and a disc of Gershwin, with Garrick Ohlsson performing the Concerto in F... Vladimir Ashkenazy and the Deutsches Symphonie-Orchester Berlin will record a new symphony by Peter Warlock.

BBC Music Magazine is America's best selling classical music title. Our American buyers, 52,770* of them, are big classical CD buyers, who rely on the magazine's editorial and advertising every month to tell them what to buy and where to buy it. CD's, opera, concert tickets - they buy them all.

These are wealthy people. Discerning people. Intelligent people. Call Julian Barnett on either 212 705 9499 or +44 181 576 2569. And he'll put you in direct contact with them.

* ABC Jul-Dec 96 (52,770 USA only)
V.I.E.W.’s Arkadia Jazz Label Hits The Shelves With Dave Liebman, Billy Taylor

Another new label has emerged to give it a go in retail land. Bob Keary, president of V.I.E.W. Video, says that his new Arkadia Jazz imprint is planning to place more than a dozen titles in the racks before 1997 is over. No small feat. The first two discs, hitting June 17, are the Billy Taylor Trio’s “Music Keeps Us Young” and the Dave Liebman Group’s “New Vista.” The latter is a group comprising Bob Mintzer, Claudio Roditi, Joe Ford, Eddie Monteleone, and Guillerme Franco. “Arkadia Jazz... In The Beginning” will also arrive in July; it’s a highlights compilation culled from the sessions of the label’s first six releases. Arkadia Jazz will also deal in archival pieces. A Django Reinhardt album with guest Coleman Hawkins is a rarity; the disc, called “Nuages,” is due in August. Keary is no novice. V.I.E.W. Video has been around for 15 years, with established relationships in the realms of wholesale, distribution, retail, media, and artists. The Arkadia Jazz titles had been scheduled to hit during the spring, but, he admits, “I kind of misjudged a few things. Then it’s worth it, because of the caliber of the stuff.”

“Our discs have 24-bit mapping. The bookletlets fold out into 12-panel, four-color posters, and there are other aspects of production that enhance the packages that had to be just right,” he adds. “Stanley Crouch, Ira Gitler, and Nat Hentoff did some liner notes—not just a couple of blurbs, but real insights. And we had to get set up in the radio area, too. Now we’ve got a full-time radio promoter. Breathwaite & Katz in Boston will handle publicity. We’ve got in-house marketing and sales.”

(Continued on page 78)

With Herbie on acoustic piano and Wayne’s inimitable sovran saxophone, 1+1 is a monumental collaboration. Kindred spirits on parallel paths, each artist is a veteran of the illustrious 1960s Miles Davis quintet; each has a prolific career as a leader; and each received a 1997 Grammy® award for his Verve debut release.

On 1+1, Herbie and Wayne are heard together as never before, in pure duets. P deep, emotionally powerful music, 1+1 will be seen as one of the most significant recordings of the late 20th century.

Also on Verve:

Herbie Hancock

Wayne Shorter

High Life
"HELP!"
Over a period of twelve years I have composed over 90 songs and incorporated them in 4 plays. 35 of the songs can be sung independently of the plays. Their themes vary and may be classified as romantic, religious, humorous and slightly satirical. They are "musical" and tuneful and I sincerely believe they are worthy of being sung by recognized accomplished singers. I am a South African living thousands of miles from the musical and theatrical world and consequently searching for:
1. A soprano and tenor with experience and recognized professional repute to listen to the tapes and lyrics with a view to singing them publicly.
2. A recording company.
3. A theatrical company to read and listen to the musical plays with a view to their production of the stage.
Will anyone interested contact me.

PETER DE VRIES
From the United Kingdom
Tel: 0207-11-283-3262
Fax: 0207-11-923-1678

More Vintage Well On ‘September Songs’;
Byrds Singers Win Royalties Lawsuit

One Touch Of Well: There will be something of a follow-up to the Hal Willner-produced recording of Ken Well songs this August when Sony Classical releases "September Songs." The new album assembles the soundtrack to a film of the same name by filmmaker Larry Weinstein. In fact, Willner was hired by Weinstein as the music supervisor.

The new collection will feature: David Johansen, Betty Carter, Nick Cave, Mary Margaret O’Hara, the Persuasions, Charlie Haden, Teresa Stratas, Elvis Costello, the Boksburg, and William S. Burroughs, among others. Also, the album contains vintage recordings by Well’s celebrated wife, Lotte Lenya, his frequent collaborator, Bertolt Brecht; and Well himself. The Willner collection, "Lost In The Start," has performances by Tom Waits, Marianne Faithfull, and Lou Reed, among others.

Sony Classics makes further Well news with a release, just released, in its Masterworks Heritage series: the 1969 studio cast recording of Weil and Gerstein’s 1940 musical hit "Lady In The Dark," featuring Rise Stevens, John Reardon, and Adolph Green, the lyricist/performer. An added bonus is performances of six songs from the score by one of its stars, Danny Kaye, and an interview with Stevens.

Global Renewal: New York-based Next Decade Entertainment has extended its worldwide administrative agreement with Mike Woodman, composer of such classic TV fare as "The Addams Family" theme and the "Green Acres" theme, reports Stu Cantor, president of Next Decade. "We’ve secured national commercial spots with Nestle and Ford utilizing Addams Family’ and Green Acres’, respectively, and with Honda in major European territories and Japan for the Addams’ theme."

In addition to Mikey’s firm, Union Music (ASCAP), Next Decade provides global administration for Harry Belafonte and Lucy Simon, among others.

First Love: Speaking of EMI Music, Alan Warner, recently named president of the Englewood, N.J.-based Clyde Otis Group, says his company has prepared special material to inform folks of its catalog, covers, and structure. Among the items is "Dis(ks) & Dat(ing)," a four-page monthly announcing developments at the company, which was formed by Isidro’s dad, songwriter great Clyde Otis. "I just wanted you to know that it’s not only the big guys who reach out; we do, too," says Isidro.

Print On Print: The following are the best-selling folios from Music Sales Corp.:

1. Tori Amos, "Boys For Peete."
2. Bob Dylan’s "Greatest Hits Complete."
3. Stone Temple Pilots, "Tiny Music...Songs From the Vatican Gift Shop" (guitar tab).
4. Tom Waits, "Beautiful Maladies."
5. "Paul Simon Complete."

Assistance in preparing this column was provided by Carolyne Hornsby in New York.

The Hot 100
Hot Country Singles & Tracks
It’s Your Love - Stephanie Smith - EMI Blackwood/BMI
Hot R&B Singles
Hot Rap Singles
Hot Latin Tracks
El Destino - Juan Gabriel - BMI Songs/ASCAP

Sympathetic Smith - Stephen Pink - BMI Blackwood/BMI

With Love and Affection
Harry, Phil, Marshall, Bernadette, Juan Carlos, Kevin, Young, Kenneth, Debbie, Lin, Caitlin, LaTonya & Barry!
28th Annual Awards Ceremony Salutes Writers

This year’s bash salutes a top crop of tunemasters. Honorees and audience make the event a who’s who of pop.

BY JIM BESMAN

The National Academy Of Popular Music’s Annual Songwriters’ Hall Of Fame dinner has increasingly become a hot-ticket event, thanks to the level of songwriters who have been inducted since the Hall Of Fame launched 28 years ago—and the expanded awareness of it and the induction dinners among both trade and public alike.

“A few years ago, we’d get 200 to 300 people, but last year we got 580—and could conceivably get 1,000 this year,” says Bobby Weinstein, BMI’s assistant VP of writer/publisher relations and a board member of the National Academy Of Popular Music. The Academy acts as custodian of the Songwriters’ Hall Of Fame, which is expanding, explains Weinstein, due largely to word-of-mouth.

This year’s dinner, to be held June 10 at the New York Sheraton Hotel & Towers, looks to be especially appealing to both industry and the public, with BMI’s Randy Kessel, BMI’s Howard Andromeda, the late Jimmy Kennedy and Ernesto Lecuona. Additionally, special awards will go to Al and Marilyn Bergman (the Academy’s Johnney Mercer Award), Vic Damone (BMI’s Lifetime Achievement Award), Gene Goodman (Abie Oleman Publisher Award), Thomas A. Dorsey (BMI’s Social Justice Award), and Samuel LeFrak (Patron Of The Arts Award). Hosted by cabaret artist Andrea Marcovici, the dinner will feature presenters and performers including Harry Belafonte, Tony Bennett, Bob Crewe, Ray Laidacker, Frank Slay, Thomas Turino and Tommy Tune.

Hosted by cabaret artist Andrea Marcovici, this year’s dinner will feature presenters and performers including Harry Belafonte, Tony Bennett, Bob Crewe, Ray Laidacker, Frank Slay, Thomas Turino and Tommy Tune.

BY RICHARD HENDERSON

On June 10, 1997, the 28th Annual Awards Dinner for the Songwriters’ Hall Of Fame was held at the Sheraton New York Hotel. Planned highlights of the evening included the 1997 Songwriter Induction ceremony, as well as special awards presentations for lifetime achievements by members of the Songwriters’ Hall Of Fame. Beginning with the five songwriters to be admitted to the Hall Of Fame, the honorees are:

- Phil Spector, aka “The Tycoon of Teen” (as described by Tom Wolfe), was the first record producer to achieve pop stardom, as architect of

- Bob Crewe, Ray Laidacker, Frank Slay, Thomas Turino and Tommy Tune.

- Joni Mitchell was born in McLeod, Alberta. After a peripatetic early career, she settled in Los Angeles, where David Crosby produced her 1967 debut album, “Song To A Seagull.” Her compositions from such subsequent albums as “Joni Mitchell” (1968) yielded hits for other artists, including Judy Collins and Tom Rush. Mitchell’s 1970 album “Ladies Of The Canyon” contained her own first charting single, “Big Yellow Taxi,” which she wrote based on a description of the rock festival provided by Crosby, Stills & Nash, who would later cover the song, as did Matthews Southern Comfort. Later Mitchell albums include “Blue,” “For The Roses” and 1974’s “Court And Spark,” which yielded a top-10 hit for Mitchell with her cover of Arlo Guthrie’s “Alice’s Restaurant.”

- Canadian singer-songwriter Joni Mitchell was born in McLeod, Alberta. After a peripatetic early career, she settled in Los Angeles, where David Crosby produced her 1967 debut album, “Song To A Seagull.” Her compositions from such subsequent albums as “Joni Mitchell” (1968) yielded hits for other artists, including Judy Collins and Tom Rush. Mitchell’s 1970 album “Ladies Of The Canyon” contained her own first charting single, “Big Yellow Taxi,” which she wrote based on a description of the rock festival provided by Crosby, Stills & Nash, who would later cover the song, as did Matthews Southern Comfort. Later Mitchell albums include “Blue,” “For The Roses” and 1974’s “Court And Spark,” which yielded a top-10 hit for Mitchell with her cover of Arlo Guthrie’s “Alice’s Restaurant.”

- Joni Mitchell was born in McLeod, Alberta. After a peripatetic early career, she settled in Los Angeles, where David Crosby produced her 1967 debut album, “Song To A Seagull.” Her compositions from such subsequent albums as “Joni Mitchell” (1968) yielded hits for other artists, including Judy Collins and Tom Rush. Mitchell’s 1970 album “Ladies Of The Canyon” contained her own first charting single, “Big Yellow Taxi,” which she wrote based on a description of the rock festival provided by Crosby, Stills & Nash, who would later cover the song, as did Matthews Southern Comfort. Later Mitchell albums include “Blue,” “For The Roses” and 1974’s “Court And Spark,” which yielded a top-10 hit for Mitchell with her cover of Arlo Guthrie’s “Alice’s Restaurant.”

- Joni Mitchell was born in McLeod, Alberta. After a peripatetic early career, she settled in Los Angeles, where David Crosby produced her 1967 debut album, “Song To A Seagull.” Her compositions from such subsequent albums as “Joni Mitchell” (1968) yielded hits for other artists, including Judy Collins and Tom Rush. Mitchell’s 1970 album “Ladies Of The Canyon” contained her own first charting single, “Big Yellow Taxi,” which she wrote based on a description of the rock festival provided by Crosby, Stills & Nash, who would later cover the song, as did Matthews Southern Comfort. Later Mitchell albums include “Blue,” “For The Roses” and 1974’s “Court And Spark,” which yielded a top-10 hit for Mitchell with her cover of Arlo Guthrie’s “Alice’s Restaurant.”
The Hall Seeks “A Museum That Sings” For Its Collection Of Writers’ Memorabilia

BY RICHARD HENDERSON

When the Songwriters’ Hall Of Fame was established in 1969, the expressed goal of founders Johnny Mercer, Frank Loesser, and publisher Howard Richmond was to establish a "museum that sings." That museum eventually did open pretensions in 1977, and the Times Tower in Manhattan's Times Square. Unfortunately, the Songwriters' Hall Of Fame Museum was brought to an untimely close when the building was sold in 1983—and its collection put in storage at Long Island's C.W. Post College campus.

According to Bobby Weinstein, New York City itself constitutes the Songwriters’ Hall Of Fame. A Brooklyn native who co-wrote such hits as "Goin' Out Of My Head" and "Hurt So Bad" with Teddy Randazzo, Weinstein is president of the Hall Of Fame. In his view, New York has been the site of so many momentous occasions in musical history, that the city is the perfect site for a permanent, living museum devoted to songwriters' achievements.

"For instance," says Weinstein, "the Apollo Music Hall once stood on 42nd Street, and it was there in 1924 that the Paul White- man Band debuted Gershwin's 'Rhapsody In Blue.'" Out of that landmark, and execu- tion of that idea, "A Museum That Sings" was born. The Times Square area—Douglass Durst—has shown interest in helping Weinstein realize his dream. Weinstein’s plan to include historical information on CD-ROM technology, accessible by visitors, much like the Museum Of Broadcast History.

To sum up his feelings about the appropriate home for what he feels is "the perfect setting" for the museum, Weinstein related an anecdote concerning the first president of the Hall Of Fame, the late Sammy Cahn. "Sammy's brother-in-law, Julie Goldberg [new executive director of the foundation], came into Manhattan from Long Island with his wife in hopes of enticing Sammy to leave his home and hotel and dinners with Sammy. Sammy met them at the Museum with the Maury Povich Family and he didn’t want to go. "Saturday night is the loneliest night of the week..." That story—and thousands more like it—make New York such a deli- cate prospect as a home for the museum."
Phil Spector
June 10, 1997
AND THE WINNERS ARE...
(Continued from page 36)

Dorsey contributed to more than 300 blues recordings, with Big Bill Broonzy, Bertha "Chippie" Hill and others. Dorsey organized the first gospel choirs in 1931, and in the fol-

lowing year he, Sallie Martin and Theodore Frye co-founded the National Organization Of Gospel Choirs And Choruses. Dorsey became a successful black-music publisher and performed on tour with Mahalia Jackson in the late '30s and '40s. Dorsey's songs have been recorded by Aretha Franklin, Elvis Presley, Pat Boone, Little Richard, Floyd Cramer, Kate Smith and many more. In 1978, he was inducted into the Songwriters' Hall Of Fame in Nashville, where he was hailed as "the father of gospel music."

Gene Goodman, receiving the Abe Olman Publisher Award, is the embodiment of the original breed of music publishers. Beginning his career as a band boy with his broth-
er Benny Goodman's band, Gene Goodman began his publishing career at the combine known as The Big Three (Robbins, Leo Feist and Miller Music), where Abe Olman, later a co-founder of the Song-

writers' Hall Of Fame, was one of the principals. After success as a song plugger, Gene Goodman set up a music publishing company, Regent Music, with brother Benny in New York's Brill Building in 1940. Later, both brothers served in World War II. Through a partnership with Chicago's Chess Records, Regent became the publisher for such blues and early rock greats as Chuck Berry, Bo Diddley, Howlin' Wolf and Etta James. Goodman's success with Regent/Jewel continued well into the '60s, '70s and through to the present, with the acquisition of new catalogs, a sustaining string of hit songs and placement of their songs in numerous feature films (27 in 1996 alone).

Recognized by the Songwriters' Hall Of Fame as a Patron Of The Arts, Samuel J. LeFrak is chair-
man of the LeFrak organization, one of the world's largest private building firms, founded in 1949. The company has an ongoing in-
volvement in entertainment, with Broadway plays and musicals, re-
cording activities and music pub-
lishing being among its diverse activities. LeFrak has stated "Music is my life, and this is where I get my fulfillment," and the

careers of many undiscovered per-
formers and writers have benefit-
ted from the patronage of the
LeFrak organization. A graduate of the University of Maryland, LeFrak has lectured at Harvard, Yale, Princeton and Oxford and has received scores of awards and com-
memorations for his humanitarian work both in America and abroad, including the John F. Kennedy Peace Award, the United Nations' Distinguished Citizen Of The World Award and awards from the gov-
ernments of Norway, Sweden, Finland, Israel, Malta and France, the latter knighting LeFrak a Chevalier des Arts et des Lettres.
achievement
(ā-cheev-měnt)

n. something accomplished or gained by effort. something that inspires pride.

Being inducted into the Songwriters' Hall of Fame is a major achievement.
Vernon’s Blues Horizons Expand With New Label, Code Blue

PRODUCTION CREDITS
BILBOARD’S NO. 1 SINGLES (JUNE 7, 1997)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MAINSTREAM ROCK</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>HAMMOND</td>
<td>CANOB</td>
<td>4000G</td>
<td>NEVE</td>
</tr>
<tr>
<td>ARTIST/Producer</td>
<td>Mason</td>
<td>Stephen Levin &amp; The Sound Brothers</td>
<td>Chicago</td>
<td>Mike Clink, Tom Lord-Alge</td>
</tr>
<tr>
<td>(Label)</td>
<td>Le Friar</td>
<td>Vernon, the new label producer</td>
<td></td>
<td>Sony Music</td>
</tr>
<tr>
<td>RECORDING STUDIO/S</td>
<td>FNP</td>
<td>BASSEY STUDIOS (Los Angeles, CA)</td>
<td>Miami</td>
<td>South Beach</td>
</tr>
<tr>
<td>Engineered(s)</td>
<td>CRITERIA STUDIOS (Miami, FL)</td>
<td>4000G</td>
<td>827</td>
<td>800</td>
</tr>
<tr>
<td>CONSOLES</td>
<td>SSL 6000E</td>
<td>SSL-4000 E w/ 6 series computer</td>
<td>SSL 9000</td>
<td>SSL 4046</td>
</tr>
<tr>
<td>RECORDERS(s)</td>
<td>Pitsco, Stouter &amp; A.227</td>
<td>Studer A820</td>
<td>Studer A800 MKII</td>
<td>Studer A800</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>Quantum 504/40, 409</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>MIX DOWN STUDIO(s)</td>
<td>SOUTHBEACH STUDIOS/OCEANWAY (Miami, Los Angeles)</td>
<td>Battery Studios</td>
<td>SSL 4000 &amp; 1E465</td>
<td>SSL 4000 &amp; 1E465</td>
</tr>
<tr>
<td>Engineered(s)</td>
<td>SSL 4000E with Varilink NEV 636</td>
<td>SSL-4000E with 6 series computer</td>
<td>SSL 9000</td>
<td>Sony Music</td>
</tr>
<tr>
<td>CONSOLERS</td>
<td>Otis MTR 92</td>
<td>Mitsubishi 850</td>
<td>Studer A800 MKII</td>
<td>Studer A800</td>
</tr>
<tr>
<td>RECORDERS(s)</td>
<td>Sony 3345/40</td>
<td>Studer 825</td>
<td>Ampex 467</td>
<td>Ampex 499</td>
</tr>
<tr>
<td>MASTER TAPE</td>
<td>Ampex 467, 504, 456</td>
<td>Ampex 499</td>
<td>Ampex 467</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>ENGINEERING</td>
<td>STERLING SOUND</td>
<td>Hit Factory</td>
<td>Mastering LAD</td>
<td>SONY STUDIO GEORGE MARCUS</td>
</tr>
<tr>
<td>COCASSETTE</td>
<td>WEA</td>
<td>BMG</td>
<td>UNI</td>
<td>UNI</td>
</tr>
<tr>
<td>MANUFACTURER</td>
<td>PDI-THM</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Continued on next page)
Vernon's Blues Horizons Expand with New Label, Code Blue

(Continued from preceding page)

track, mixing that down to stereo, giving us two more tracks.

The success of the Mayall-Clapton album led to a series of seminal Vernon-produced albums featuring British guitar heroes, including Mayall's "A Hard Road" with Peter Green and "Cradle" with Mick Taylor; Savoy Brown's "Blue Matter" featuring Kim Simmonds and Ten Years After's self-titled debut featuring Alvin Lee. In 1967, Vernon launched Blue Horizon, even though he was still a Decca staff producer; with one act, Peter Green's Fleetwood Mac.

"We had out three or four songs as demos, and I went to Decca and played them on the tracks," Vernon recalls. "But Decca refused to let me put them out on the Blue Horizon label. They said, 'You can have it on Decca with a Blue Horizon credit, but we can't let you have your own label.' I went to CBS [now Sony], and they leap at the chance. When Decca found out that I had a Fleetwood Mac record coming out that I'd produced on Blue Horizon and distributed by CBS, I was very politely told to leave," adds Vernon with a laugh.

Vernon's understanding of the blues idiom enabled him to capture the essence of Green's powerful, evocative songs, such as "I Loved Another Woman," "Rollin' Man," "A Fool No More," "Man Of The World," "Atha-Trow," and "Black Magic Woman," Green's best-known track.

"To make a commercial, radio-friendly blues record back then was extremely difficult," Vernon recalls. "Peter came up with the intro for 'Black Magic Woman'—that was like a godsend because the instant you heard it, you knew what it was. It was indelibly printed in your brain. Coupled with a great groove and a wonderful guitar solo, it was destined to be a hit."

Vernon points out that Fleetwood Mac's success gave him the freedom to develop other acts. "CBS said, 'Look, there's the door, it's wide open. Do what you want, as long as it doesn't cost us an arm and a leg; we don't care, as long as you're selling records.' So we went off and recorded Johnny Shines and Sunnyland Slim and Otis Spann. I was in the studio working for something like four years recording blues stuff, but very little of it didn't sell."

After Fleetwood Mac departed Blue Horizon for Warner Bros., Vernon hooked up with the Dutch label for a string of successful albums for Dire Straits in the '70s. "Moving Water," "Skidmore," "At the Rainforest," and "Focus Three" were among them. Vernon also produced tracks for Freddie King's "Burglar" album.

In the '80s, Vernon found another act, Level 42, which charted in the U.K. and America with "Something About You." Vernon also was responsible for Blondie's No. 1 single, "Heart of Glass," further evidence of his masterful grasp of American music.

"I may be churlishly British record producer to produce an all-black American soul act in America," says Vernon.

NEWSPHILE (Continued from preceding page)

FRANK WELLS, the veteran chief technical engineer at Nashville powerhouse Masterfonics, is departing his post to edit the new U.S. edition of the international pro-audio monthly Audio Media, which will be based in Nashville. When Wells started at Masterfonics nine years ago, he was the only technical engineer at the studio, which was then exclusively a mastering facility. Since then, Wells has built a strong technical staff and helped the studio enter the recording business with the building of the Tracking Room. Wells credits Masterfonics owner Glenn Meadows with having "vision and devotion to his craft and industry." Meadows says, "Since Frank arrived at Masterfonics, the technical staff has grown to nine, and so there will be no disruption of service to our clients. Frank has always been a strong motivator as well as a great caretaker of our existing staff who have been taught and trained well by him."

INDUSTRY VETERAN ELIZABETH COHEN will address the Audio Engineering Society's 14th International Conference Friday (13-June 16 in Seattle. Among the top reviews is expected to appear is an audio-only DVD standard that far exceeds the sound quality of the CD and offers discrete, multichannel sound. Cohen, who recently served as the keynote speaker for the Home Theater & Specialty Audio Show of the Academy for the Advancement of High-End Audio's Hi Fi 79 event, is also expected to address key issues pertaining to audio on the Internet, including bandwidth reservation, loss rate, and jitter.

LONDON-BASED MANUFACTURER/DISTRIBUTOR HHB COMMUNICATIONS has appointed Bay Roads as the East Coast representative firm, handling HHB recording media products, HHB's Portadat line, the HHB CD/CD-R CDW recorder, Gemini 3200 magneto-optical 8-track recorder, and Motomowers RP22 remote-control unit. Sharon, Menard, and Back Roads will help in New Jersey, New York, and New England for HHB. The appointment of Bay Roads as East Coast rep follows having sales experience at Masterfonics and a growth Santa Monica, Calif, and Toronto.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1510 Broadway, New York, N.Y. 10036.

JUNE

June 10, 28th Annual Songwriters' Hall of Fame and Induction Ceremony, New York Sheraton Hotel & Towers, New York, 201-590-2801.


June 13, Kids' Entertainment Seminar (K-EaSt), Marriott Marquis, New York, 212-825-0180.


June 16-19, A Toast to France, musical, broadcast, and online edition of the EU-Federation honors Frances Preston, Essex House, New York, 212-836-1126.

GOOD WORKS

SUBWAY JAZZ FIGHTS HUNGER: Blue Note Records, As Entertainment (producer of the CD "Subplay—Subway Musicians of New York"), and New York's live music club Felix are raising funds to fight hunger at a Tuesday (10) benefit concert at Felix in New York. Event, which takes place at the Felix Time Café, will consist of three sets: one by guitarist Bruce Edwardes, one by saxophonist Harvey Strop, and one by jazz vocalist Kurt Elling with the Laurence Huggobgood Trio. Tickets for the concert are $15 in advance and $20 at the door. Contact: Jamie Propp at 212-342-7386.

STATION'S EDUCATION PROGRAM: WWRL New York has launched "Key To The Future," an effort to encourage youth to experience the magic of reading and to read with understanding. As part of its efforts, the station will present young adults with a personalized dictionary and a multicultural literature book. Contact: Veronica L. Joyner at 718-335-1600.

LIBERACE GRANT: Berklee College of Music student pianist Bente Moen has been named Liberace Scholar by the Liberace Foundation for the Performing and Creative Arts. He has been awarded a scholarship grant. Liberace, the late piano star, established the foundation in 1981 to support talented and deserving young musicians, actors, dancers, and visual artists. To date, it has provided more than $3 million in scholarship grants to more than 1,000 recipients at 80 institutions. Contact: Allen Bush at 617-747-2567.

LIFELINES

BIRTHS

Girl, Emily Jane, to Eric and Stephanie Lemasters, May 25 in New York. Father is GM of Earache Records.

Boy, Samuel Weston, to Hank and Marla Jane Wills Jr., May 25 in Nashville. Father is an MCG/Curb recording artist.

MARRIAGES

Jennifer Menard to Peter Jespersen, May 25 in Minneapolis. Bride is an A&R manager at Warner Special Products. Groom is head of Medium Cool/Restless Records.

For the Record

The name of Irish band Cycofly was misspelled in a story about the launch of the Radioactive label in the June 7 issue.

RCA Records does not maintain a first-look contractual agreement with artists on the deConstruction roster. The decision to release deConstruction acts in the U.S. on RCA is by mutual agreement. The relationship was stated incorrectly in a story on deConstruction in the May 10 issue.

Update
STIM Wins Royalty Battle
Ruling May Set Scandinavian Standard

BY KEN NEPTUNE

STOCKHOLM—STIM, the Swedish performing rights society, has won an important court battle against three of Sweden’s commercial TV stations in a dispute that has gone on for nearly six years.

A court decision handed down May 28 by the District Court of Stockholm paves the way for STIM to collect monies owed to authors who have been forced to wait for compensation due to the dispute.

The three stations, TV3, TV4, and Kanal 5, had taken issue with the level of royalty payments STIM required for use of music on their respective stations (Billboard, July 27, 1996). Instead of paying the royalties as specified by STIM, the stations had been paying a substantially lower sum, claiming that the rights society was not only overcharging, but also discriminating against them by using a different criteria for commercial stations than that for Swedish public service television SVT.

Seeking support and justification for their stance, the stations took the issue to the Swedish Competition Authority, which ruled that STIM was not guilty of the charges claimed. In spite of this, the stations continued to pay what they deemed to be “fair.”

The District Court verdict effectively means that the stations collectively must now pay STIM a total of 43 million kroner ($5.5 million) for music broadcast during 1996 (11 million kroner short of the 54 million kroner that the body had sought) and that the criteria that form the basis for the royalty rate—the amount of music broadcast, potential audience, and actual audience—are to be followed.

The TV stations had argued that the basis of the royalty rate should be only the sum of music hours actually listened to. Payments under this criterion, and using the payment formula applied to public television, would see the commercial stations handing over a total of 10 million kroner annually, a figure said by STIM to be the lowest level of remuneration anywhere in the world.

A bizarre twist in the long-running dispute occurred last summer, when STIM, at a specially called meeting of Swedish authors and publishers, decided to withdraw the stations’ right to broadcast music. This led to the stations filing a complaint in Stockholm.

Songwriter Komuro Again
On Top At JASRAC Prizes

TOKYO—Once again, producer Tetsuya Komuro—known as the hottest man in Japanese show business—dominated the annual JASRAC Prizes, which go to the writers whose songs garnered the most royalties during the year. Last year Komuro became the first songwriter in the history of the JASRAC Prizes to win the gold, silver, and bronze awards, but this year he had to settle for just the gold and the bronze.

Komuro’s composition “Departures” (performed by globe, released by Aex D.D., and published by Prime Direction) won the gold prize.

In Asia’s Top Echelon,
Power Changes Again

BY ADAM WHITE

HONG KONG—Handovers are nothing new for the music industry here.

Four of the six multinational record companies have transferred power to new Asian regional directors in the ‘90s, and one of them is about to do so for the third time. “At the end of the century,” jokes one senior label executive, “who’s going to be the last one of us standing?”

The quartet comprises BMG, Warner, Sony, and even the young (in Asia) Universal; the changing cast of characters has been mostly British. EM and PolyGram have been immune to changes at the top, although the latter’s Far East president, Norman Cheng—the most senior of them all—took the unusual step recently of appointing an executive VP, sparking speculation about his eventual heir.

The latest handover involves Martin Davis, who is leaving his post as Sony Music’s senior VP in Asia for a new assignment in Latin America. Davis, who was appointed in late 1994, previously worked for EMI and Virgin in the region. He was Sony Music’s first regional director headquartered in Hong Kong.

Before Davis, Patrick Hurley was the company’s senior VP of Asia, appointed in late 1990. He was based first in London, then in Singapore from 1992 to ‘94. During that time, Hurley’s achievements included the opening of Sony Music Taiwan and the naming there of... (Continued on next page)

Spain Is Indie-Label Haven
Country Boasts Almost 1,000 Imprints

MADRID—Spain has more indie labels than anywhere else in Europe, according to Teddy Bautista, president of Spanish authors’ society SGAE.

“Though many fail, Bautista said he sees the fact that at any moment there are around 970 imprints operating as a sign of the vigor of the market.”

Bautista was speaking at the announcement of SGAE’s figures for 1996. The statistics show SGAE collected 25.3 billion pesetas ($175.5 million) during the year, a rise of just 0.1% over 1995, and distributed 22.8 billion pesetas ($159 million) to its 41,000 members, a drop of 4.5%.

Claiming Spain to be Europe’s indie-label lighthouse, Bautista said, “More than 97% of the 1,000 labels in Spain are indies, which reflects a certain dynamism in the industry.”

“Last year, 189 new labels were set up, although about 70% did not survive.”

Bautista revealed that there were 20,666 concerts in Spain in 1996, of which 5,610 were classical. With specialist music outlets still making little headway, 52% of record sales were made in supermarkets, hypermarkets, and department stores.

The three top-selling Spanish albums of the year were “Lunas Rotas” by Rosana (MCA), “Tango” by Julio Iglesias (CBS-Sony), and “La Presencia” by Amapá and Poliexeas (EMI-Odeon). A total of 52 million units were sold, of which 70% were CDs.

“Why is music so important?” asked Bautista. “First, music repertoire dates back to the 18th century, then for every Spanish film shown [in a cinema] there are 15 or 14 concerts, and of course with radio, music is a daily reality for just about everybody.”

HOWELL LLEWELLYN

Songwriter Komuro Again
On Top At JASRAC Prizes

Tokyo—Once again, producer Tetsuya Komuro—the hottest man in Japanese show business—dominated the annual JASRAC Prizes, which go to the writers whose songs garnered the most royalties during the year.

Last year Komuro became the first songwriter in the history of the JASRAC Prizes to win the gold, silver, and bronze awards, but this year he had to settle for just the gold and the bronze.

Komuro’s composition “Departures” (performed by globe, released by Aex D.D., and published by Prime Direction) won the gold prize.

Kamotsuki Sakurai’s “Nanoman” No Uta (Untitled Song) (performed by Mr. Children, released by Toy’s Factory, and published by Fuji-Sonic Music and Osolnicha Music) won the silver prize, while Komuro’s “I’m Proud” (performed by Tomomi Kahala, released by Orurek Records, and published by Burning Publishing and Peoneer Music Publishing) won the bronze.

Komuro, who ranked fourth on the list of individual Japanese taxpayers for 1996, wrote or co-wrote seven of Japan’s top 10 royalty-earning songs (Continued on next page)
HAVANA—Approximately 5,000 young Cubans marked the presentation of the first non-Cuban label based on the island with a sellout concert of seven local acts May 29, which was the first time such an event had been staged by non-Cubans since the 1959 revolution that brought Fidel Castro to power. The presentation took place at the Havana Imperial, a Cuban imprint of Spain’s leading salsa/merengue label, Manzanita Discos, has the support of the Cuban government and will continue to distribute the recordings that will record “the new generation of Cuban music” and distribute it worldwide, a practice in which Cuban state-owned labels such as Egrem have little experience.

At a formal presentation in a Havana hotel the previous day, Culture Ministry Adviser Pedro de la Hoa said, “This project marks the will of the country to readjust its economy to the realities of the world. The ministry continues to hope the great admiration felt by many musicians toward Cuban music is in effect carrying out research projects into the phenomenon.”

Industry insiders estimate that there are 12,000 highly qualified Cuban musicians in the country, but many are academies who are without work because of the economic crisis. Foreign labels are beginning to tap this source of musical talent.

But Eurotopical is the first label to set up shop on the island. Label spokesman Martin Rivera comments that “Cuba is a vast musical laboratory and it would be a complete waste to ignore.” And that Manzanita/Eurotopical’s base on the Spanish Canary Islands off west Africa explains the island’s special cultural ties with Cuba.

“You have to understand these links to appreciate why we are doing this,” Rivera explains. “Not only were the Spanish also shipping lines to Cuba, but many Canarians emigrated to Cuba in the 16th century when the islands suffered hardships. It was Canarians who helped set up the Cuban tobacco industry.”

He gives four main reasons for moving into Cuba: “It is an emerging market; in all kinds of ways; the amount of musical quality is astounding; Havana will, I think, once again be a commercial platform for the music of Cuba; and to North America as it was in its heyday; and it has a history as a kind of umbilical cord between Europe and Latin America.”

Teddy Bautista, president of Spanish artists’ society SGAE, which has 400 Cuban members, says that “Manzanita’s know-how and experience will be invaluable. Like all other worlds, the world of music is becoming more globalized. But as an industry, Cuban music cannot sell itself abroad without a vital infrastructure. A governmental framework, which is what Cuba needs.”

The four Eurotopical albums released so far are Klimax’s “Jungo De Mueve” (‘Piek’ De The Hard), Mazolito Y Su Trabuco’s “Contra Todos Los Pronosticos” (Against All The Odds), Liuba Maria Hevia’s “Aiguen Me Espera” (‘Somebody’s Waiting For Me”), and Son Damas “Llegó Son Damas” (Son Damas Arrived).

All those acts but Son Damas played at the Teatro Karl Marx, Cuba’s largest theater, along with Cesar Pertolito de La Luz, Mayelin Naranjo, Sobreviva la Vida, and Los Soñeros de Camacho.

The concert was recorded by Spanish public television station TVE for worldwide distribution, and Eurovision will release a live double-album. All profits go to the Union of Young Com- munist to help finance the 14th World Festival of Youth and Students July 28-August 2.

Both Rivera and Bautista stress that Eurotopical’s most single and striking projects will be released in the U.S. Anna already has two U.S. distributors, G.B. Records in New York and Reyes Records in Miami, where parent company Manzanita has offices. Manzanita will distribute Eurotopical in the rest of the world.

---

**STIM WINS ROYALTY BATTLE**

(Continued from preceding page)

District Court questioning STIM’s right to withdraw their respective licenses. This resulted in the court ruling that STIM cannot be withdrawn the right to broadcast music as long as there was an ongoing dispute. This in turn led to STIM appealing the ruling to the Swedish Supreme Court, who have sanctioned the ruling of the lower court (Billboard, June 21), an action that essentially gave the stations the right to continue broadcasting music.

According to STIM managing director Gunnar Petri, for a while an out-of-court settlement did not seem to be completely out of the question. According to STIM, the three stations was in fact prepared to accept a compromise, but the others refused to sign.

Petri was called as a witness to testify as well as unnamed individuals from other European performing right organiza-

The verdict of the court is a happy one for STIM, to the relief of Petri, who had expressed concerns before the verdict that if the decision was not in STIM’s favor, it would be financially difficult. “This is an important victory for STIM, and we are quite pleased,” says Petri. “We will be meeting with the TV stations and record labels to discuss the free radio version with Swedish public service TV that the District Court now has approved. We expect a constructive dialogue.”

According to Petri, the dispute which has already had an effect in Denmark, where both the public service station and commercial TV outlets have terminated their contracts with local author’s body KODA and stated that the same guidelines laid down by the Competition Authority in Sweden should be adopt-

It is expected that the ruling in Sweden will have an effect on the royalty rates there as well.

---

**KONUMO**

(Continued from preceding page)

for the year, according to JASRAC.

Winner of the foreign-work prize, awarded to the song which garnered the largest amount of royalties in fiscal 1994, was “Fly Me To The Moon” by Bart Howard, published by Hapgood Music Publishing.

The song’s Japanese publisher is TRO-Essen Japan Publishing, and the transla-

The international prize was won by composer Yuji Ono, who wrote the background music for animated feature “Shin Lupin III.” That music is pub-

---

**IN ASIA’S TOP ECHelon, POWER CHANGES AGAIN**

(Continued from preceding page)

Matthew Allison as managing director. An American who previously worked for American Express in Taiwan and Boson Allen Hamilton in Singapore, added the management and Sony’s VP for greater China last November. He is a fluent Mandarin speaker.

At BMG, Michael Smellic has been senior VP for the Asia-Pacific region since last year, added the title of chairman in the preceding 15 months, he ran the major’s Australian operations. Smellic was tapped for the Hong Kong position by BMG Entertainment International president/CEO Rudi Gassner to succeed regional director/behavior VP Peter Jamieson. The latter had been responsible since 1989 for establishing BMG’s

---

**KOMURO**

(Continued from preceding page)

for the year, according to JASRAC.

Winner of the foreign-work prize, awarded to the song which garnered the largest amount of royalties in fiscal 1994, was “Fly Me To The Moon” by Bart Howard, published by "Shin Lupin III.” That music is pub-

---

**UNIVERSAL MUSIC INTERNATIONAL** has made its first domestic-repertory signings in Taiwan, according to Asia/Pacific senior VP Peter Bond, a MIDCOM Asia attendee. Chinese pop singer Wa-Wa, a fixture on the local scene for the past 15 years, will release next month her “swan song” album (she is retiring), featuring recordings of her past hits plus some new material. It is expected to do well in Malaysia and Singapore, as well as Taiwan. David Wu, Wa-Wa’s producer and an artist himself, has inked a separate deal with Universal for an upcoming album project.

---
**AUSTRIA**

The daughter of an Austrian jazz singer and a Moroccan sailor, Shlomit pulls together an intense personalized jazz music scene in her home country. Her debut album, "Songs In Hebrew" (Koch International),combines Middle Eastern rhythms with Western jazz to create a unique sound. Shlomit spent her first six years growing up in Israel, before coming to Vienna with her family. Jazz Gitti. Shlomit spent her childhood and teenage years hanging out in her mother’s jazz club and gave her first performance at the age of 14. She learned her vocal skills from musical operettas; then, in 1996, she wrote a play, "The Land Of Milk And Honey," that drew its inspiration from her family history. She adapted the themes from the play for her album, Shlomit says that the album is "a very personal thing" based on her feelings as a youngster in Israel. In "Come, Mother," she begins her mothers journey to leave her, while on "Father, Little Mum" she sings of her father's broken heart. On a more optimistic note is the tune "Shlomit Builds A House Of Peace," and making this album was certainly given the vocalist a sense of peace. "I'm very happy that I found my identity," she says. With her band of Austrian and German musicians, the singer has just embarked on a tour of Austria and Hungary. She is scheduled to appear in Israel this summer, followed by performances in the fall at the Shapira Institute.

**MALAYSIA**

**HONG KONG**

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMANDA LEE</td>
<td>AMANDA LEE</td>
<td>DANCE EP GOLDEN</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NICHOLAS TSE</td>
<td>NICHOLAS TSE</td>
<td>MY ATTITUDE</td>
<td>PARLOPHONE</td>
</tr>
<tr>
<td>PRISCILLA CHAN &amp; FUNKY FIFF</td>
<td>PRISCILLA CHAN &amp; FUNKY FIFF</td>
<td>DANCE MUSICAL ENCOUNTERS</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>ERIC SUE</td>
<td>ERIC SUE</td>
<td>HITS SIXTEEN</td>
<td>EMI</td>
</tr>
<tr>
<td>KIM CHENG</td>
<td>KIM CHENG</td>
<td>WAITING FOR YOU</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>SITI NURHALIZA</td>
<td>SITI NURHALIZA</td>
<td>Aku Cinta Pandangamu</td>
<td>EASTWEST</td>
</tr>
<tr>
<td>VIET NAM</td>
<td>VIET NAM</td>
<td>Beautiful</td>
<td>EASTWEST</td>
</tr>
<tr>
<td>JUN GUNG</td>
<td>JUN GUNG</td>
<td>CAN LAN YAO</td>
<td>POLYGRAM</td>
</tr>
</tbody>
</table>

**IRELAND**

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>UN</td>
<td>UN</td>
<td>I BELIEVE I CAN FLY</td>
<td>SIRE</td>
</tr>
<tr>
<td>YOU'RE NOT ALONE OZ</td>
<td>YOU'RE NOT ALONE OZ</td>
<td>I BELIEVE I CAN FLY</td>
<td>SIRE</td>
</tr>
<tr>
<td>PRINCE AND IMPERIO</td>
<td>PRINCE AND IMPERIO</td>
<td>CAN YOU FEEL THE LOVE TONIGHT</td>
<td>SIRE</td>
</tr>
<tr>
<td>I BELIEVE I CAN FLY R. JERRY</td>
<td>I BELIEVE I CAN FLY R. JERRY</td>
<td>AN ALL TIME FAVORITE</td>
<td>SIRE</td>
</tr>
<tr>
<td>BELLISIMA DJ QUICKSILVER</td>
<td>BELLISIMA DJ QUICKSILVER</td>
<td>I'M IN LOVE WITH THE WAY YOU ARE</td>
<td>SIRE</td>
</tr>
<tr>
<td>I WANNA BE THE ONLY ONE</td>
<td>I WANNA BE THE ONLY ONE</td>
<td>I'M IN LOVE WITH THE WAY YOU ARE</td>
<td>SIRE</td>
</tr>
<tr>
<td>RE</td>
<td>RE</td>
<td>I'M IN LOVE WITH THE WAY YOU ARE</td>
<td>SIRE</td>
</tr>
<tr>
<td>YOU MIGHT NEED SOMEBODY</td>
<td>YOU MIGHT NEED SOMEBODY</td>
<td>SHOLLA MA</td>
<td>SIRE</td>
</tr>
<tr>
<td>LOVE SHINE A LIGHT KATRINA &amp; THE WAVES</td>
<td>LOVE SHINE A LIGHT KATRINA &amp; THE WAVES</td>
<td>EPIC</td>
<td></td>
</tr>
</tbody>
</table>

**BELGIUM**

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>GEORGE BARLOW</td>
<td>OPEN ROAD</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>SPICE GIRLS</td>
<td>SPICE</td>
<td>PARLOPHONE</td>
</tr>
<tr>
<td>NEW</td>
<td>MICHAEL JACKSON</td>
<td>ON THE DANCE FLOOR</td>
<td>PARLOPHONE</td>
</tr>
<tr>
<td>SEAHORSES</td>
<td>SEAHORSES</td>
<td>DO IT YOURSELF</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>U2</td>
<td>THE MIX</td>
<td>PARLOPHONE</td>
</tr>
<tr>
<td>NEW</td>
<td>JAMES GALWAY</td>
<td>PATRIOT</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>MARILYN</td>
<td>SHINE</td>
<td>POLYGRAM</td>
</tr>
</tbody>
</table>

**SWITZERLAND**

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>ANDREA BOCELLI</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREA BOCELLI &amp; EMIL</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREA BOCELLI</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>BLOOD ARROUNWD THE WORLD</td>
<td>BLOOD ARROUNWD THE WORLD</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>MARTIN SCHENKEL</td>
<td>THE SHELL</td>
<td>BANG</td>
</tr>
</tbody>
</table>

**SWITZERLAND**

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>LONEWIND</td>
<td>FLYING PIE</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREAS</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREAS</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREAS</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>KURT O'BRIEN</td>
<td>THE MERRY</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>GARY BARLOW</td>
<td>OPEN ROAD</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREA BOCELLI</td>
<td>BOCELLI</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>SPICE GIRLS</td>
<td>SPICE</td>
<td>PARLOPHONE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>BLOOD ARROWD THE WORLD</td>
<td>BLOOD ARROWD THE WORLD</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>MARTIN SCHENKEL</td>
<td>THE SHELL</td>
<td>BANG</td>
</tr>
</tbody>
</table>

**SWITZERLAND**

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>ANDREAS</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREAS</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREAS</td>
<td>ROMANZA</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>KURT O'BRIEN</td>
<td>THE MERRY</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>GARY BARLOW</td>
<td>OPEN ROAD</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>ANDREA BOCELLI</td>
<td>BOCELLI</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>SPICE GIRLS</td>
<td>SPICE</td>
<td>PARLOPHONE</td>
</tr>
</tbody>
</table>

**SWITZERLAND**

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>BLOOD ARROWD THE WORLD</td>
<td>BLOOD ARROWD THE WORLD</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>NEW</td>
<td>MARTIN SCHENKEL</td>
<td>THE SHELL</td>
<td>BANG</td>
</tr>
</tbody>
</table>
POWER CHANGES AGAIN (Continued from page 43)

Until he left Warner last year, his major label senior positions were the region's second to only that of PolyGram's Cheng. The two had worked alongside each other during the '70s—even in the capacity of the Hong Kong, Ewing as GM of EMG, Cheng as managing director of Polygram.

Policy differences between Warner chairman and president Stephen Shrimpton and Ewing eventually took their toll, and the latter left on January 1996. Ewing has since formed his own management company (see story, page 42) in Hong Kong.

The major's operations are now under the new Asia Pacific region's chairman, newly-based Brian Harris, whom Shrimpton appointed as senior VP of Music Asia/Pacific in September 1995.

Universal Music, youngest of the six majors in Asia, has a seasoned hand, Peter Bond, as senior VP of Asia-Pacific, based in Hong Kong. He came on board last November after having served under several regional subsidiaries. Rogers subsequently relocated to London for Universal.

Bond’s familiarity with Asia stretches back to the '80s, when he served as Sony Music International's London-based senior VP for the region. Leaving the company in 1990, Bond established Timbuktu Records, an independent label specializing in the marketing of new artists. After obtaining a license for a spell, he also worked in Taiwan for Harold Han's Himalaya Records, a former Sony executive.

Bond’s move to Universal Music International was no surprise. He and the company’s chairman, Joseph Larsen, had worked together at Sony; Bond also served as a consultant as Larsen planned Universal's Asian expansion.

"Asia is a wide and diverse region," says the head of one major-label affiliate who has served under several regional directors. "There’s a steep learning curve before you can be effective. Having local knowledge obviously gives you an advantage, but longevity doesn’t insulate you from criticism. If you’re not good as an executive, being here a long time doesn’t make any difference.

Yet the region’s major-label veterans, Cheng at PolyGram and EMG Music Asia/Pacific chairman Li, have both moved on, leaving for Universal. PolyGram has been market leader for many years, while retaining its reputation as the region's most successful executive at the helm. Its market share is in the 18%-20% range, by most accounts, although Cheng admits in private that currently business is tough.

This past February, Cheng appointed PolyGram's senior VP in Hong Kong, Paul Ewing, as executive VP in the Asia-Pacific region office.

Read, a Briton, recently relocated to Hong Kong, where he is the region's responsible for PolyGram's affili- ates in Singapore, Malaysia, the Philippines, South Korea, and India, in addition to Australia and New Zealand.

Those who speculate about Read's future note that those territories—group's most important—sparks the common industry-language to represent an effective "entry point" to be considered as a future leader of the region, as opposed to the Chinese-oriented market. Cheng, however, has been based in the region, and, of course, the People's Republic.

Cheng also maintains responsibility for PolyGram's Japanese operation, which has shown significant strength of late.

Meanwhile, BMG's Smellie is organizing a comparable division of duties. He has appointed Pierre-Yves Bimont-Capocci to a VP post at the company's regional headquarters in Hong Kong, to oversee a number of key markets outside Japan and the Chinese orbit. Bimont-Capocci was GM of video and multimedia at BMG France and previously worked for the R.J. Reynolds tobacco group in Asia.

At EMI Music Asia, Rutherford’s responsibilities include being VP in Japan, India, and Australasia, but the company is generally thought to be a major's 1984, when he transferred from his native New Zealand.

The executive declines to reveal the major’s Asian revenue today, but Rutherford, who has been in Hong Kong 13 years ago, it was eclipsed by EMI New Zealand's then $3 million. Some estimates are that EMI Asia’s billing is now $150 million, longev- ity apparently pays dividends in this case.

PAUL EWING (Continued from page 42)

Convincing investors has evidently not been easy. "Many of them don’t understand the music industry," Ewing states. "This is not the property business." Wings' first signings all involved previous acts, from the end of this year. "We’ll focus on Hong Kong and Chinese repertoire to begin with."

Ewing is bound to do business with former colleagues. In Taiwan, for example, he is expected to link with local artists, including those who have recently been playing with pop singer A-Mei. Forward is said to be recruiting the services of Wu Tse Tsai, Warner Music International and chairman of the UFO Group (Bill- board, May 3). A host of Hong Wings connection: Canada's Attie Records. Ewing adds that he is inter-

Western acts who are mar-

Korea, predicated on the need for the necessary commitment to the region.

Some of the songs have no- nometric and less formal," says Doyle. Of the band's new release, a video of "When I’m Up (I Can’t Get Down)," directed by Mac- Naughton (who also designed the album’s packaging), Doyle says, "It’s in medium rotation on Much Music and in heavy rotation at CMT Canada.

"We’re Up" failed to capture commercial radio support in Canada, War- ner Music Canada executives cautiously admit, adding that the group’s breakthrough "With Me (I Can’t Get Down), which was issued to all radio formats May 19. "Early airplay is pretty encou-

Canada. "After a week, we’ve got almost a dozen [radio] stations nationally, which is quite amazing" for a group going up.

"We’re certainly aware of the buzz this band has created," says Wayne Webster, music director at AC CKFM Toronto. ("When I’m Up (I Can’t Get Down) is a good tune that’s going to add spice to the air. It’s quite amazing the word of mouth.

Says Candy Higgins, marketing man- ager for domestic repertoire at Warner Music Canada, "We’re getting strong support from the Airwaves.

Add Sha, Scroll, says Sha, "I expect the album to go double-platinum [200,000 units] plus. We’re now at 140,000 units on "Up."

Dooda, Big Sea's current manager, is studying for bachelor’s degrees in English at Memorial University in St. John's. Dooda's been performing both solo and in a band, called Sugar Minne- ger' Home, and the other three had been in an Irish pub band called Rankin Street.

"We saw that between the combin- ed as a harmonica front man like myself and solid traditional background the boy, we could do an act that peo- ple would want to see and talk about. "People were sick of listening to [the Irish pub standard] 'Nancy Whiskey' over and over and were ready to hear some aggressive folk music.

Big Sea’s played its first club date at St. John’s George Street club district in March 1983 and would repeatedly return to the area during the next two years after playing else- where in Canada.

"It was a good circuit," says Doyle. "George Street probably has more pubs per square feet than anywhere in the world. We couldn’t have picked a better pub comedy in our shows. We knew everybody that would come into the clubs, and we’d just tear strips off people who didn’t come."

The group are undemanding per- formers. Big Sea recorded its first album and released it in August 1985, with distribution handled by Duckworth Distribution in St. John’s. According to Doyle, the album, "recorded very quickly on an 8-track board," sold 21,000 copies as an independent release and a further 17,000 units after being reissued by Warner Music Canada in early 1986.

Still, despite the album’s success, says Doyle, that was a month after its release, Big Sea began perform- ing. Rather than "make a big push at the beginning but no good to tour if people can’t buy the music," says Doyle, explaining the band’s strategy of recording and touring early on. "We got a bit of a break in the summer, and then a lot of support from the clubs."

Strong sales of the album in Atlantic Canada led to Big Sea being signed to Warner Music Canada in late 1995 at the East Coast Music Awards. "We approached them about distributing our record, but [VP of A&R] Kim Cooke asked if we wouldn’t be interested in recording for the company. We went, "We’re a folk band. Are you serious?"
MILAN—Unprecedented international sales of Italian music in the past year occurred against the backdrop of turbulent changes in the country’s domestic record industry as it faced a tough battle to stop an already-small home market from shrinking further.

"Notwithstanding our population of 58 million, we still have a reduced music market, Italy’s record industry is one-fifth the size of Germany’s and a quarter that of France," observes Piero La Falce, president of Universal Music Italy.

Italy’s music market has been affected in the past year by a number of developments. Radical changes in the country’s distribution and retail sectors are beginning to transform the way records are sold here. In addition, the newly formed FPM (Federation Against Music Piracy) in its first year claims to have reduced piracy by one-third, to an estimated 20% of the official market’s value. And while the music industry awaits implementation of new laws recognizing music as culture and a valuable economic asset, the government assures the music business of further support.

At the same time, changes in A&R strategy during the past five years have borne fruit. "Italy is particularly active in artist development," says La Falce. "Often, international artists take off here before they do in other European territories. Most importantly, we are seeing a consistency in successfully exporting our creative talents."

Pop superstar Eros Ramazzotti, dance instrumentalist Robert Miles, popular operatic tenor Andrea Bocelli, blues rocker and balladeer Zucchero, dance star Gala, rapper Jovanotti and songstress Laura Pausini all have achieved multimillion sales levels worldwide. Among the well-established domestic stars who have released innovative new albums in the past 12 months are Pino Daniele, Lucio Dalla, Litfibà, Fabrizio De Andre, Franco Battiato, Francesco De Gregori, Vasco Rossi and Claudio Baglioni. At the same time, a wave of emerging artists demonstrates the depth and diversity of Italy’s musical talent pool, including Articolo 31, Daniele Silvestri, Marina Rei, Massimo Di Cataldo, Carmen Consoli, Nek, Casino Royale and Nefta.

Thanks to these artistic efforts—and a keener sense of promotion—the near-disastrous sales levels for the first nine months of the past year turned around in the fourth quarter. Overall sales for 1996 were even in terms of volume and up a nominal 2% in terms of value against the previous precarious year. That’s no mean feat, given the Italian government’s belt-tightening budget, which affected consumer behavior. A contracting retail sector and high youth unemployment (up to 50% in the poorer south) is the accumulated economic and social cost of the country’s past fiscal lassitude—as well as its last-dash efforts to cut its deficit in an attempt to join the single European currency by 1999.

While the unemployed in the south outnumber those in the north by a ratio of three to one, a revolution in the retail and distribution sectors has had a serious impact on the prosperous north in the past 12 months.

RETAIL IN THE NEWS

Hypermarket, shopping-mall and motorway chains—known here collectively as Big Distribution—now account for approximately 20% of all recorded music sold. Italy’s traditional small shopkeepers have been among the loudest to complain...
Romanza by Andrea Bocelli
now on promotion in U.K.
and the rest of Europe
and shortly to be released
in U.S.A. and
the rest of the world

SUGAR MUSIC AND INSIEME S.R.L.
THANK ANDREA BOCELLI
POLYDOR AND PHILIPS CLASSICS
FOR THEIR WONDERFUL WORK!
The past 12 months in Italy have seen a series of initiatives from within the industry and a series of promises from the government, all aimed at boosting sales and the image of the Italian music business. The Italian government also launched inquiries into cartel and payola allegations within the music industry. Meanwhile, local artists sustained an otherwise depressed market with a string of quality releases that generated multi-platinum sales both domestically and internationally. Here are some highlights of the past year in the turbulent Italian music market.

In August 1996, three new artistic directors (Giorgio Moroder, Carla Vistarini and Pino Donaggio) were appointed to revamp the artist selection, voting procedures and dated image of the annual televised Sanremo Festival, following a judicial investigation that alleged voting irregularities in the 1996 event.

In September, Laura Pausini released her new album, "Le Cose Che Vivo," which went multi-platinum domestically. Total worldwide sales (primarily in Latin territories) are now at almost 2 million copies.

The first edition of Italy’s new music fair, "Salone Della Musica," was held in Turin in October and attracted 170,000 visitors. The local IFPI-sponsored industry federation FIMI used the event to announce the relaunch of the CD-single format, a new "official," singles chart and a music-awards gala slated for December 1997. The government minister for culture used the event to propose a new "music bill," including stricter sanctions against music pirates and measures to promote live music events and music education in schools. High CD prices in Italy were hotly debated at the music fair. Politicians, composers and musicians met in Rome Oct. 21 to discuss proposals for the new music law, which at press time still awaits ratification.

In November, an anti-trust authority of the Italian parliament launched investigations into allegations that Italian affiliates of

Continued on page 36
two megastore chains (Virgin with three outlets, and Messagerie Musicale with two) take a 10% share. Italy’s newest chain, Media World, is principally an electronics retailer and sells new releases and catalog CDs at loss leaders at up to a 25% discount in its 12 stores. They are situated in out-of-town shopping malls located close to major cities in the north of Italy.

**DISTRIBUTION IS MAJOR ISSUE**

The shift in the balance of Italy’s retail sector promises to become more radical over the next five years, and, according to many observers, it is already affecting the relationship between the country’s independent labels and the multinational majors. Massimo Benini, managing director of EMA, the Bologna-based acid jazz, ambient and trip-hop specialist indie label, says that the inevitable bulk-buying required by the new big distribution outlets and their limited shelf space for music discriminates against independent labels and the promotion of new acts and niche genres.

"Italy is particularly active in artist development. Often, international artists take off here before they do in other European territories."

Continued on page 34
the songs of 24-year-old singer-songwriter Nek (Filippo Neriuzzi) encapsulate the art of the modern Italian pop song. Strong melodies with modern synth and guitar settings combine with lyrics of first loves and family friction to touch the hearts and minds of uncertain adolescents. However, Nek's biggest hit single, "Laura Non Ce (Laura Is Gone)," reached beyond the artist's established teen base. The song's debut at this year's Sanremo Festival helped
push sales of his fourth album, "Lei, Gli Amici E Tutto Il Resto (You, Friends & All The Rest)," beyond double-platinum (240,000 copies). Boosted by Nek's domestic success, WEA is releasing the album throughout Europe and in selected Latin American territories in hopes of establishing Nek among the new wave of Italian artists breaking out internationally.

Artistic talents go beyond musical composition and performance to writing novels. All of these aesthetic and intellectual elements are profoundly communicated through Chailly's enchanting music.

Artist: Nek
Album: "La, Gli Amici E Tutto Il Resto"
Label: WEA Italy
Distributor: Warner Music Italia

Luciano Pavarotti at this year's Sanremo Festival, recognized Domino as best female singer. Domino co-wrote the lyrics to all the songs on her debut album. The music was composed by Luigi Lopez, who has worked with legendary songstress Mia Martini and Ornella Vanoni.

Artistic talents go beyond musical composition and performance to writing novels. All of these aesthetic and intellectual elements are profoundly communicated through Chailly's enchanting music.

Artist: Nek
Album: "Messaggeri Della Dopa"
Label: Blackout
Distributor: PolyGram Italia
Publisher: PolyGram Italia
Manager: Casi Umani
Booking Agent: Koppa Management

The tradition of Italian rap that kicked off five years ago with the emergence of such ragamuffin outfits as Bisca & 99 Posse from the Centri Sociali (authoritarily run youth centers) is alive and well. Among the latest MCs, the streetwise credits of the original anti-establishment posses with the commercial edge of pioneering Italian-rapper Jovanotti are Articolo 31 (BMG-Italy), Sottomoto (Blackout-Mercury) and Nefi. If further proof of rap's power over Italian youth is needed, not only are the fashion essentials of baggy trousers and backward caps prevalent, but hardly a subway car is the recent has escaped the Day-Glo graffiti treatment. Nefi's particular brand of Italian-rap, with its De La Soul-style funk loops and synchro-pated grinding backbeats, stands apart from his cohorts. Increasing the funk quota on Nefi's second album, "I Messaggeri Della Dopa," are guest rappers Speaker Genzio, DJ Guruli, Dree Love and Kaos. Nefi's single "Aspettando Il Sole (Waiting For The Sun)" was a holiday classic last summer and became one of Italy-rap's strongest crossover hits so far.

Artistic talents go beyond musical composition and performance to writing novels. All of these aesthetic and intellectual elements are profoundly communicated through Chailly's enchanting music.

Artist: Jofunk
Album: "Love In A Black Dimension"
Label: IRMA Molto Jazz
Distributor: Sony Music Italy
Publisher: Musik Market Publishing
Manager: Corrado Dierna
Booking Agent: Corrado Dierna

The 11 tracks crammed onto the 10-inch transparent vinyl EP "Testa Plastic (Plastic Head)" from Prozac + are a clear sign of the conscious post-punk, power-pop songs knocked out by this polished foursome from Pordenone. If punk was appreciated by a small clique of Italians first time around in the late '70s, a new generation

Artistic talents go beyond musical composition and performance to writing novels. All of these aesthetic and intellectual elements are profoundly communicated through Chailly's enchanting music.

Artist: Blackwood
Album: "T.A.
Label: AGD Music And Vision
Distributor: A&G Music And Vision
Publisher: ACV Edizione Musica
New York-born vocalist Laborah Adams moved to Italy four years ago to join Italian producer and composer Tony Verde on his Blackwood project. Now a full band, Blackwood have released their second album, "I Am," which includes two singles that topped the Italian singles chart earlier this year, "Ride On The Rhizm" and "My Love For You." Following the path of the DWA-signed project, Corona, the collaboration of Brazilian vocalist Olga De Souza and producer/composer Francesco Bonentini, which had a global success with the single "The Rhythm Of The Night" in 1994, Blackwood have set out for international success. Corona and Blackwood both combine the infectious soul pop qualities of the late 70s disco boom and modern 90s electronic studio productions, essential Euro-dance qualities and Italy's melodic piano refrains.

Artist: Inda Anamata
Album: "Greatest Dream"
Label: Dg-It International
Distributor: Dg-It International
Publisher: Dg-It International
Manager: Brian Shepherd
Crossroads Communications Ltd
Booking Agent: Dg-It International

Amidst a spree of pop hits by the Italian hunk outift Soulbedout, "Greatest Dreams" is a pleasant mix of spiritual world music and soulful tunes, with laid-back drum and bass beats. Released in Italy last December, the album is being globally released on Mercury's Manifesto label in June. The initial single, "Love Will Be On Your Side," was released throughout Europe last spring and received remix treatments by the Fuggeres and Massive Attack.

Luca Lombardi: "La Musica Come Te" all over Italian radio. Soon to conquer Latin countries with the Spanish version of the album.
rapport with the hypermarkets and shopping mall chains, which makes life more difficult for indie labels," says Benini. "It is essential to have a distribution deal with a major." IRMA itself has a long-standing distribution deal with Sony Music Italy.

Last March, one of Italy's leading independent labels and distributors, Naples-based Flying Records, signed a deal for its best-selling artists to be distributed by EMI Music Italy. "It's a way of keeping our maturing artists with us," says Flying MD Flavio Rossi, who last year lost his top rap act, Articolo 31, to BMG. Rossi adds that the growth of specialist chains would provide the best balance for the market. "Currently, the only way to get new artists established is through small specialized outlets," he says. "Music retail chains, which are predicted to dominate the music retail sector here in five years, would provide simpler distribution, better professional service and a wider range of stock, which is really needed in order to give indie product equal access to the public."

According to Rossi, the hypermarkets have so far only managed to take share from specialist shops and as yet have not helped to expand the market. The French-owned FNAC chain is the latest operator rumored to be evaluating whether to enter Italy's music retail sector.

Four rack-jobbing distributors (Cardinal, Venus, International Service and G.D.O.) have until now supplied the majority of product to the big distributors, a situation that EMI Italy president Roberto Citerio says is changing. "In the past, the hypermarkets were supplied by wholesalers, but they are now being furnished directly by the record companies," says Citerio.

MAINTAINING INDIE SPIRIT

And yet, Italy's diminishing independent sector is not quite ready to relinquish all distribution to the majors. Sell Distribution was launched 18 months ago, initially as a specialist dance distributor, by Time Records managing director Giacomo Maiolini and former executives of indie distributors Flying, Venus and Discomagic.

"Most of the principle dance labels are now distributed by us, including Time, Media, X-Energy and Expanded," says Maiolini, who adds that, despite entering a market during a crisis, Sell Distribution closed 1996 reaching its first-year sales target of 20 billion lire ($12.4 million). This crisis has been scary for the independents, with sharp falls in the sales of their principle earners, vinyl 12-inch singles and compilations."

Paolo Franchini, MD of edel Italia, notes that the company switched distribution from BMG-Ricordi to Sell this year. "The loss of Ricordi as an independent distributor when it was purchased by BMG in 1994 was a serious loss for the independent sector here," says Franchini. "It is necessary for the market to create an independent alternative. By choosing Sell, we are looking to help its strategy of expansion from a specialized dance distributor to a general distributor."

Instead of waiting for new specialist distribution chains to expand, Italy's major companies are now cautiously exploiting an existing network of comprehensive outlets—the country's 36,000 news dealers, the majority of which are street kiosks.

SELLING BY THE BOOKS

CDs offered through these outlets have to be sold together with a publication and typically are specialist compilations of thematic series projects. They usually retail for 17,000 lire ($10.50), while a mid-price catalog album from a traditional retail outlet retails for approximately 27,000 lire ($16.70) and a top-line new release retails at around 37,000 lire ($22).

Traditional retailers complain that the cut-price product represents unfair competition. As newsstand product is sold with a printed magazine or pamphlet, it benefits from a reduced 4% level of sales tax for print publishers, compared to the full rate of 16% levied on recorded music.

While the use of standstill was initiated by specialist companies, such as New Sounds, when Italy's two major newspaper and magazine publishers (RCS and Gruppo L'Espresso) began selling significant quantities of product, the country's major music publishers and labels dropped their embargo on licensing copies for kiosk projects.

EMI Music Italy is the first major to actively create special projects for kiosks in collaboration with RCS. Giancarlo Spadacone, director of sales and distribution at PolYGram Italia, says only slow-moving catalog that doesn't nor-
nally sell well in traditional shops is made available for newsstand sales.

The extensive presence of news kiosks and their daily use by a large number of people promote impulse purchases and can create a new interest and demand in niche genres, which don’t traditionally sell well in record shops,” says Spadaocenta.

Giuseppe Cuneo, director of special projects at EMI Italy, agrees that newsstand sales can help widen the market. “In the monthly Blue Note magazine, distributed with a Blue Note jazz CD, we list all the specialist record shops stocking an extensive range of Blue Note recordings,” he says.

Carlo Latini, MD of the Nuova Fonte Cera label, owned by Italy’s public-service broadcaster RAI,

IRMA’s Massimo Benini says that the inevitable bulk-buying required by the new big distribution outlets and their limited shelf space for music discriminates against independent labels and the promotion of new acts and niche genres.

disagrees and says that newsstand sales have especially damaged classical music sales.

“It is true that newsstand sales have widened the sales base for classical music, but these buyers do not necessarily translate into customers for classical music in specialized music shops,” notes Latini.

“The figures speak for themselves, with classical sales losing 8.6% in value last year compared to 1995.”

A NEED FOR SPECIALISTS

Sony Music Italy president Franco Cabrini says that it is in the record labels’ interest to develop new outlets for music, but at the same time to make sure that specialist record shops survive. “They are a crucial part of our long-term artist-development strategy and are most open to stocking titles from new artists,” he says.

PolyGram Italy president Stefano Senardi says that, in an attempt to improve relations between the labels and shops, sales reps are being trained as consultants to help retailers improve the presentation of product to the potential client.

“Retail displays are often unimaginative, we have to make records more fascinating for the public,” says Senardi. “We are constantly improving the quality of our product to match the expectations of record buyers—who are becoming more and more discriminating—and we are supplying more imaginative merchandising support and advice to retailers. 

MUSIC APPRECIATION

Underlying the far-reaching

Continued on page 56
GLOBAL REACH

Changes underway within Italy's music industry, the government's ruling coalition and opposition parties have all agreed that laws to support music as a culture and an industry are long overdue.

However, disagreement on their content has delayed the implementation of several promised measures. The implementation of European Community Directives extending copyright protection last year has virtually wiped out the once-thriving bootleg and out-of-copyright product that many small and medium-size independent labels had relied upon. It was also largely responsible for the initial 10% drop in pirate trade last year.

Riccardo Clary, managing director of Virgin Music Italy, says if all of the measures being proposed would become law, it would be a boost for the music industry.

"The record industry here has been working with antiquated laws dating back to 1941, and modern legislation will give the industry a new lease on life," says Clary.

BMG Ricordi president Franco Reali says that proposals to introduce compulsory music education in schools are among the most important initiatives being discussed. "As long as music remains unrecognized as a vital part of our cultural life, especially in education, it will always be difficult to succeed in developing music," observes Reali.

In addition to improved copyright protection, stricter penalties against pirate operators and measures to extend music education, Warner Music Italy president Gerolamo Caccia Dominioni (who is also president of Italy's IFPI-recognized trade federation FIMI) says that tax breaks and the recognition of music as a cultural product are essential.

"It is fundamental to establish acknowledgement at the highest government levels that music is a cultural product," says Caccia. So far, the cinema, theater and book-publishing industries in Italy all benefit from a reduced sales tax of 4% conceded for cultural products, whereas sales tax on recorded music remains at 10%.

"The most important thing to protect is creativity," Caccia continues. "We need to continue investment in new talent, and tax breaks and revenue used for investing in artists would encourage this. A real law that works against piracy is essential. In addition to stricter penalties, we need to educate the public that the protection of intellectual and mechanical rights is vital for the survival of music, especially in the light of new technologies.

NEWs

Continued from page 49

Multinational labels were operating a price-fixing cartel. The findings of their investigation are due to be announced in July.

† Zucchero's "Best Of" compilation and Lucio Dalla's "Canzone" were the season's best-sellers as 1996 drew to a close. Dance instrumentalist Robert Miles celebrated 1 million sales worldwide of his debut album, "Dreamland." Genoese singer-songwriter Fabrizio De Andrés' album "Animia Salve" was voted album of the year by critics in a poll sponsored by local trade monthly Musica E Dacne. Carmen Consoli was chosen by critics as best newcomer. Eros Ramazzotti's May 1996 release, "Dove Ce Musica," sold almost 4 million copies worldwide in 1996.

† The Italian IFPI-recognized trade association FIMI, along with authors-rights society SIAE
and public broadcaster RAI, joined the independent producers association AFI in January in sponsoring a protest against music standouts.

 Figures released by FIMI reveal that domestic acts in Italy increased their market share to 55.1% while international acts account for a 44.9% market share and classical releases have a 6.1% market share.

 In January, the trade association FIMI launched a weekly Top 10 "official" singles chart. The independent-label association AFI, whose members claim a 70% market share for singles releases and who sponsor the singles chart in the local trade monthly Music E Dacchi—contest the validity of FIMI's new chart. AFI claims that the FIMI chart represents CD singles sales, while 12-inch vinyl singles, primarily sold by the indies, still outsell CD singles three-to-one and, according to AFI, are under-represented in the new FIMI/Nielsen singles chart.

 Sony artists won the two main prizes at the annual Sanremo Song Festival in February. The final evening of the five-night festival, watched by more than 15 million viewers of public-service TV network RAIUNO. Duo Jalisse won the prize in the established-artists category, while the sibling duo Paola & Chiara won the newcomers section. Subsequent sales show that Sanremo participants Nei, Patty Pravo and Anna Oxa sold the most copies of records debuted at the festival.

 Italian tenor Andrea Bocelli broke sales records in Germany for singles, when his duet with Sarah Brightman, "Time to Say Goodbye," sold 1.8 million copies. His album "Bocelli" has sold 1.1 million copies in Germany and went multi-platinum in Holland and Belgium. His best-of compilation, "Romanza," is multiplatinum in France. In February, PolyGram signed a multi-album worldwide deal with Bocelli's domestic publisher, Sugar Music.

 According to FIMI statistics released in March, Warner Music Italy topped the market-share table in 1996, with a 21.69% share, overtaking Sony Music Italy, which is in second place with a 20.77% market share. Warner Music Italy's 1996 best-sellers included rockers Ligabue's "Buon Compleanno Elvis," "album (850,000 copies). Selling more than a half-million copies each in Italy were Madonna's "Something to Remember" and Alanis Morissette's "Jagged Little Pill." Warner Music label CGD/ EastWest reports success for Simply Red and local acts Laura Pausini, RAF, Paolo Conte and Nomadi.

 A media watchdog appointed by Italy's parliament launched a preliminary investigation in March into allegations of payola payments and shared publishing deals between record labels and national radio networks (public and private).

 In April, the IFPI hosted one of its twice-yearly board meetings in Rome and used the event to call on the Italian government to speed the ratification and implementation of a proposed new bill introducing tougher penalties for pirate music producers, distributors and vendors. Concluding with the IFPI meet, the local anti-music-piracy federation, FPM, celebrated its first year of operation with a three-day public-awareness campaign, which included the destruction of 150,000 pirated recordings in a public square in Rome. FPM claims the seizure of 1.8 million illegal recordings in its first year.

 The second edition of the Italian music awards, Premio Italiano Della Musica (PIM), took place in Rome in April, celebrating 1996 as one of the strongest years in recent memory for quality domestic releases. Zucchero was chosen best Italian artist and Carmen Consoli best newcomer in voting by listeners to the hit-radio network Radio Deejay, viewers of MTV's local Italian service, and readers of Musica!, the weekly supplement to the daily newspaper La Repubblica.

 New artists included Consoni, Marina Rei, Prozac + and Soon, along with rappers Nea, Artico 31, Sottoto and 99 Posse, who stole the show with impressive live performances. Among the established artists who were recognized were Franco Battatollo (best song, "La Cura"), Francesco De Gregorio (best live concert) and Fabrizio De Andre (best album).}
**ECONOMIC WATCH**
Currency: Lira
Exchange rate: $1 = 1,709 Lira
GDP (1994): $1,014.5 billion
Inflation rate (1995): 5.3%
Unemployment rate (October 1996): 12.2%

**SALES WATCH**
Average wholesale album price (U.S.): $13.50
Average retail album price (U.S.): $21
Mechanical royalty rate: 9.31%
Sales tax on sound recordings: 16%
Unit sales (1996): 43.5 million
Change from previous year: 2%
Per capita level: (est. weekly)
Piracy: level:
Album award: (1994):
Retail awards: (1996):

**MEDIA WATCH (key promotional outlets)**
MTV Europe; south region: (est. 6 million viewers weekly).
Videomusic: (est. 5 million viewers weekly)
Radio Dimensione Suono network: (est. weekly reach of 12.5 million)
Radio Italia M1 network: (est. weekly reach of 12.4 million)
RAI Radiosue network: (est. weekly reach of 11.8 million)
Radio 105 network: (est. weekly reach of 10.7 million)
Radio Deejay network: (est. weekly reach of 10 million)
Musica! Rock & Altro, weekly insert of La Repubblica (circ. 600,000)
Tutto Musica, monthly magazine (circ. 3 million)

**RETAIL WATCH (key music retailers)**
Ricordi Media Stores (22 Stores)
Virgin Megastores (3 stores)
Messagerie Musicale (3 stores)

**TOP-SELLING ALBUMS OF 1996**
1. Depeche Mode (Sire/REPRISE) — David Bowie
2. The Police (A&M/PolyGram) — Sting
3. Dire Straits (Sire/REPRISE) — Dire Straits
4. The Stone Roses (A&M/PolyGram) — The Stooges
5. Oasis (EMI) — Oasis
6. The Cure (Sire/REPRISE) — The Cure
7. U2 (Sire/REPRISE) — U2
8. Pearl Jam (Siren) — Pearl Jam
9. Metallica (Elektra) — Metallica
10. Nirvana (Elektra) — Nirvana

**REPERTOIRE BREAKDOWN**
Classical: 6.1%
International: 40.3%
Domestic: 53.3%

**TRADE CONTACTS**
IFPI national group: FIMI
Mechanical-rights society: SIAE
Performing-rights society: SIAE
Music-publishers associations: EMA, UNEMI, ANEM

(Source: IFPI and Billboard research)

---

**AMABILIA**
valigeria - flightcases

For information on distribution: Tel + 39 (0) 424 581214 - Fax + 39 (0) 424 581155
Audiobook Biz Making Itself Heard

APA Confab Marked By Positive Outlook

BY TERRIE HORAK

CHICAGO—Although the optimism of last year’s convention has been tempered by the weight of heavy returns in 1996, the atmosphere was positive at the Audio Publishers Assn. (APA) Conference, held May 30 here.

The APA announced it has officially adopted the marketing term “audiobook” to describe the broad range of non-music recordings available. Previously, the products were referred to as spoken audio, spoken word, and other terms in addition to audiobook.

“The majority of people participating in the decision felt that the word ‘audiobook’ is the most efficient word for cutting through the media clutter in order to gain quick recognition with our potential audience for our products,” said APA president Grady Hesters.

Drawing on sales information provided by APA members, Hesters said revenue nearly tripled from 1990 to 1994. Though the rate of gain has slowed and has been offset by high returns, he said that 38% and 29% net increases in the fourth and first quarters, respectively, could indicate a new growth spurt.

During his opening address, Hesters pointed out that the $1 billion audio publishing industry has grown more complex not only as a result of the broad categories and types of titles available, but also because the industry straddles the publishing and entertainment industries.

In the past year, the audio publishing industry has begun to increase its public profile, most notably with Hillary Rodham Clinton’s Grammy win for the Simon & Schuster Audio version of her book, “It Takes A Village.”

Such publications as The Boston Globe, The Christian Science Monitor, and People magazine have increased their coverage of the format. People, for example, used to run audiobook reviews sporadically but has now moved them to an informal monthly schedule.

“There were so many interesting products out there and so many good credible books cropping up,” explained Susan Oillinick, People’s director of public affairs, in an interview before the convention. “There used to be just lots of self-help, but now so many fine products are being issued on audio, and we’ve gotten some interest from our readers.”

Attention from a publication with the mass consumer appeal of People aside, the audiobook industry has been quite successful in the context of book publishing, but it has yet to grow into its potential as a commercial exploiter of entertainment product. It is evident that publishers will need to be more aggressive in increasing outlets and exposure if the industry is to grow beyond its current plateau.

With the demise of the cassette in

(Continued on page 64)

BIBLIO

TECH

The majority of people participating in the decision felt that the word 'audiobook' is the most efficient word for cutting through the media clutter in order to gain quick recognition with our potential audience for our products," said APA president Grady Hesters.

Rentrak Reports Record Net Profit

BY DON JEFFREY

NEW YORK—Rentrak, the distributor of leased videocassettes to video rental stores, reports record net profit of $6.3 million for the fiscal year that ended March 31 after a $2.3 million loss the year before.

Most of the fiscal 1996 loss was due to a $26.3 million charge for the disposal of the Pro Image sports shops and the BlowOut Entertainment chain of video stores, which has been spun off into a separate publicly traded company.

The company says that a "significant portion" of the current profit resulted from the sale of 15% of Rentrak Japan and a one-time payment for computer services from that firm. Portland, Ore.-based Rentrak now owns 10% of its sister company in Japan.

Rentrak shares were trading at $3.50 each on Nasdaq at press time. Their 52-week range was $2.45-$6.62.

Revenue rose only 2.6% to $116.2 million in the year from $113.2 million the year before. The increase was because more stores are participating in the Rentrak system. But a spokesperson notes that the selection of rental titles in the past year was not as strong as in previous years.

The company buys videocassettes from movie studios at a relatively low price and then leases them to video stores, which share the rental revenue with Rentrak and the studios. The system is favorable to those retailers who use it because they do not have to purchase videos at the usual $65-$70 wholesale price.

Rentrak says that it had 5,400 participating retailers in its domestic system March 31, up from 4,693 at the end of the previous fiscal year. Its chairman, Ron Berger, has said he expects

(Continued on page 65)

Shopping Center Convention Reflects Music Biz Troubles

BY EARL PAIGE

LAS VEGAS—Music retailers, who have annually flocked to the International Council of Shopping Centers (ICSC) Convention, were in short supply at this year’s event, while video merchants had a heightened presence.

Of the music merchants attending the May 18-22 confab here, many were late registrants, said Terry Woodward, president of WaxWorks, which runs the Disc Jockey and Reel Connection chains.

"I registered at the last minute, and probably so did a lot of others," he said.

 Ironically the ICSC set new records in attendance—an 8% increase to 25,000 attendees from 23,040 last year. Exhibitors were up 7% to 695 companies, forcing 96 firms onto a waiting list and dozens more to share space in the sold-out 468 spaces. Another record was the size of the exhibition area, taking in a massive 1.1 million square feet, which housed what is known at the convention as the "leasing mall."

Celebrating its 40th anniversary, ICSC is at a record 33,000 members, and president John Riordan boasted that the show now pumps $122 million into the local economy here. Riordan forecast massive mall growth, saying U.S. shopping centers will bust through the $1 trillion mark in annual sales before the year 2000, "maybe next year."

While the leasing mall is where retailers of all colors and stripes go to meet with landlords to cut deals for new stores, most music merchants this year were there to negotiate store shutters. For the last two years, music merchants have been hard at work trying to bring the oversaturated music sector back into equilibrium.

Much of this is reflected in the down-swing of chains like Trans World Entertainment, Musicland, and Warehouse. And, according to Riordan, he has closed all separate Reel Collection stores, reducing that chain from 37 to 13 locations. The remaining Reel Collectors are those that are operated as a combo outlet with the company’s Disc Jockey format. Disc Jockey has been downsized as well, from 150 to 120 outlets.

While many ICSC real estate brokers expected lots of lease renegotiations and/or store-closing discussions, Woodward took the view that there are still opportunities if you are selective.

"I have been pitching a larger-size store—10,000 square feet—if it can get exclusivity in a center," he said. "The day is over when you will see three and four music and video stores in the same mall."

While music merchants were a scarce commodity at the mall, the video chains were in force. Hollywood Video’s exhibit was mobbed most of the time. Also exhibiting were Video Update and Moovies, as was Blockbuster Video, which for years was the only video retail chain on the leasing mall floor.

In fact, the surge of video specialty chains at ICSC has been a surprise at the past two shows because after exhibiting in the late ’80s, Blockbuster retreated to suites next door at the Hilton. Last year, with Hollywood Video and the others taking space, Blockbuster emerged again to become a presence in the leasing mall.
ASHEVILLE, N.C.—If you hum a few bars at Sounds Familiar here, manager Larry Jones will probably know the lyrics and melody, especially if it’s a folk song.

The independent retailer has been naming that tune for customers for almost 20 years. In October 1995, Sounds Familiar expanded to North Carolina. It has three locations in Cullowhee, N.C., and one in Myrtle Beach, S.C.

With the move to Asheville, Sounds Familiar became accustomed to the Carolinas’ mountain music as well as their beach music. And sales have climbed at this location since the opening.

“When you start gaining in elevation in North Carolina, that’s where artists like John Prine, Sam Bush, Béla Fleck, Tony Rice, and David Grisman get more popular for us,” says Jones.

As you drive inland from the coastal Outer Banks toward the Blue Ridge Mountains, you hear the music of guitar, banjo, and dulcimer on the radio.

Sounds Familiar stocks new, used, and import product in its Asheville store, which leases corner space in a shopping center on Hendersonville Road.

The outlet has more than 10,000 titles on CD and tape. The music mix is 60% rock, pop, and folk; 25% jazz, R&B, and hip-hop; and 15% other forms, such as country and reggae, says Jones.

Hip-hop now generates three times as much business in Asheville as it did a year ago, says Jones.

This area has a large student population, with a number of high schools and four college campuses nearby: the University of North Carolina-Asheville, Warren Wilson College, Brevard College, and Western Carolina University.

In 1995, there was a resurgence of interest in Johnny Cash due to his “Unchained” album on American Recordings, and in Willie Nelson and Steve Earle after their performances at Farm Aid in Columbia, S.C.

They like prairie rock here,” says Jones. “Kind of like the double album ‘Being There’ [by Wilco] on Reprise and the Jayhawks with ‘Tomorrow The Green Grass’ on American Recordings.”

At its western North Carolina location, the retailer has become familiar with many of the influential regional musicians who have a following, such as Warren Haynes—known for his work with the Allman Brothers Band—and singer/songwriter David Wilcox, Jones says.

Sounds Familiar makes patron awards annually to the musicians or performers who come around Asheville, says Jones: the Black Mountain (N.C.) Folk Festival, in the spring and fall; Merle Fest, at Doc Watson’s son, Merle, in the spring in Wilkesboro, N.C.; and the Leaf Festival, in the fall at Black Mountain, N.C. Upon entering the store, customers see the festivals’ lineup in posters and displays and hear the musicians’ CDs in the background.

Asheville has many coffeehouses and clubs, but “the perfect listening room for acoustic is the Handlebar in Greenville, S.C.,” says Jones.

“That’s where Arlo Guthrie sold out last year,” he adds. Another captivating spot is Be Here Now in Asheville, where singer/songwriter Patty Larkin and the Nighthawks appeared last fall.

“Many people come to Asheville on the annual Merlefest,” says Jones. “I moved here from Myrtle Beach, S.C., and I really thought I’d be but the tourists behind. But we get a lot of vacationers from Georgia, Tennessee, and Florida.”

Jones did market research for one to two years before deciding to come to Asheville. There were three specialty record stores here—Karma Sounds, Green Eggs & Jam, and Asheville Music—but not a full-line independent, he says. Sounds Familiar’s other competitors are chains within five miles: Blockbuster, Disc Jockey, Circuit City, and Wal-Mart.

Sounds Familiar wants to be identified with music and not with accessories. “We do one thing right,” says Jones. “No T-shirts, posters, or video for us for now. We have that in Myrtle Beach because we work with CMG, but here we work with our friends.”

He estimates the configuration mix in Asheville at about 70% CDs, 25% tapes, and 5% new vinyl. The prices for current releases are about $12.99 and $11.99; $15.99 for back catalog; and $7.99 and under for budget and middle-class releases. In some promotional offers involving Labor Day, Memorial Day, the Fourth of July, and Thanksgiving.

For our first year anniversary, we ran special last October. But we were really waiting for Thanksgiving. Day sales,” says Jones. “We discounted on under-$16.99 CDs to $12.99, and our boxed sets were reduced for some artists. They were about $10 less.

For more than 18 years, Sounds Familiar in Myrtle Beach, S.C., has had an annual “CD Smash” on the 12 days before Christmas. The store gives away one CD to a daily winner. It’s a tradition that Jones may continue in Asheville, too.

Like most retailers, “we do more advertising at Christmas,” says Jones. “This year, we saw orders coming in earlier, as businesses start to open up later year.”

Ashevileans were just getting introduced to Sounds Familiar then, as its grand opening was Oct. 7, 1986.

“I’m still thinking about what promotions I’m going to do for 1997,” says Jones. He is speaking about advertising, even in alternative trade newspapers. His marketing money goes for fliers.

“We profit about $1,000 at a time, and they are inexpensive. Asheville has a lot of public message boards around town, and that’s where the bands have their signs anyway,” says Jones.

The six staffs at Sounds Familiar in Asheville are versatile, Jones says. “I don’t want any one person to do just one specific job. We’re equal here, so anything that I do, I usually let them do.”

While the employees usually know the hits, Sounds Familiar keeps an index of singles and albums nearby. But most of the time, it’s the consumer who needs to look up a title in the reference guide.
WHERE'D VA HIDE THE CASSETTES?

Haven't seen this customer lately? She's looking for prerecorded music cassettes and can't find them in your store. 45% of your customers think it's terrible that you don't carry prerecorded music cassettes and they're shopping elsewhere as a result. And that group is even larger among females (55%) and over-35-year-olds (55%)*. They know that cassettes sound great, are portable and are a better value than ever before. Sounds like you're losing customers.

Find out how to get them back by calling toll free: 1-888-567-TAPE

IT PAYS TO CARRY CASSETTES

*So said, that 1996

www.americanradiohistory.com
Camelot Creditors Vote In Favor Of Stand-Alone Plan

At the most recent creditors' meeting on the fate of Camelot Music, which has been operating under Chapter 11 protection since last August, the creditors voted not to accept either of the bids that were tendered from suitors Trans World Entertainment Corp. and Wherehouse Entertainment. Instead, the creditors voted to go with a stand-alone plan whereby current Camelot management retains control of the chain. But the fate of Camelot still has to be determined by the bankruptcy court. Either of the bidders or some other suitor still has time to come in with a bid that would be more appealing to creditors than the stand-alone plan they currently favor, sources say. But don't expect either of the current bidders to submit another bid at this time, because then they would only be bidding against themselves. More likely, if there is any more bidding action, it would come after details of the stand-alone plan, which so far have been kept under wraps by the creditors' committee, are made public.

No Sleep For This Giant: After 18 months of testing, Wal-Mart's Outpost promotion is likely to see more action beginning this month. The promotion, which places hot-selling titles outside a store's music department, generally in an island display in a power aisle, has been hugely successful every time Wal-Mart has tried it, sources say. The promotion is just one vehicle that Wal-Mart is using as it tries to position itself as the dominant merchandiser of music. The company, which Retail Track estimates has an 8%-9% market share in music, wants to grow that share to 20%, say sources familiar with the company's music business.

Wal-Mart, which is backed by Anderson Merchandisers in some 1,800 stores and the Handleman Co. in some 500 outlets, is also experimenting with expanding the breadth of various genres in its music departments, as well as becoming more aggressive in customizing departments to meet demand in local markets. Wal-Mart also has been more aggressive in marketing its music departments. It recently started airing commercials on CMT testing them.

Independent National Distributors Inc. (INDI), which now includes the Passport operation, will shutter two of its four warehouses. Slated to be closed by mid-July are the warehouses in San Fernando, Calif., and Denver, with the inventory being shipped to INDI's warehouses in Dallas and Secaucus, N.J. In both instances, the sales staff will be relocated to new offices in the same general area, according to INDI president Larry Stessel.

Stessel says INDI is shutting down its warehouses in steps because the INDI and Alliance One-Stop Group systems have yet to be integrated. Next year, the Secaucus and Dallas warehouses will be shuttered, and all INDI product will be housed at the Alliance One-Stop Group's facilities. (Continued on page 61)
MAJOR'S COME OUT TO PLAY: Don't be surprised if the major labels that have so far chosen not to establish their own indie distribution arms decide to enter the arena in the near future.

At a May 24 panel on the state of distribution at the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention in New Orleans, Alan Becker, VP of product development for Sony-owned RED Distribution, said that BMG is in the process of creating its own indie distributor and that "Universal (Music Group) is certainly going to start something."

These developments should come as no surprise; perhaps the only wonder is that they didn't take place sooner.

Becker, and other sources consulted by Declarations of Independents, says that BMG's indie incursion—which most believe will be organized along the lines of Warner Music Group's Alternative Distribution Alliance (ADA)—is being spurred by the company's association with Richard Branson's new label, V2. That company already has allegiances with several labels, including Flydaddy, Gee Street, Big Cat, and Jetset, from the indie sector. One well-placed source says that the establishment of an indie distribution firm was a proviso of V2's deal with BMG.

A BMG spokesman says the company has no comment.

No one we spoke to had any hard facts about what Universal may be contemplating. But one informed source believes that such a development is inevitable and notes that Universal chairman/CEO (U.S.) Doug Morris and vice chairman/COO (U.S.) Mel LeWinter were both major supporters of ADA during their tenure at Warner Music Group.

These new major-backed entities would join the free-standing indie distribution companies ADA, RED, and Caroline (which is owned by EMI), and PolyGram's independent label Salsoul (ILS) unit, which has been exclusively distributed by Independent National Distributors Inc. since late 1995.

Some changes may be afoot at the latter organization: An informed source suggests that ILS, which is now helmed by VP Peter Mullen, may begin selling directly to select retail accounts later this year.

FEES'IN' UP: At NAIRD's climactic banquet May 25, the late, legendary New Orleans R&B pianist Professor Longhair was inducted into the trade group's Independent Music Hall of Fame. That honor is as good an excuse as any to note a delicious new album featuring some hitherto-unheard solo performances and a rare interview by Fess himself.

Stoney Plain Records, the estimable Edmonton, Alberta roots label, has just issued "Fess' Gumbo." The album is drawn from a session cut at Ultrasonic Studios in the Crescent City in November 1979, just two months before Longhair's death; the label believes it was the great keyboardist's last recording session. On the set, Longhair rolls through solo renditions of such famous pieces as "Tipitina," "Mess Around," and "Her Mind Is Gone" and reminisces about the early days of his life as one of the great architects of the New Orleans piano sound.

This delightful set complements other recent music/interview albums from Stony Plain by such talents as pianist Jay McShann and British bluesman Long John Baldry; the label has also issued a tasty 1969 live performance by singer Jimmy Witherspoon. Good stuff.

A MODEST PROPOSAL: We were gratified at NAIRD to receive some positive feedback on our recent column about product glut (Billboard, April 12) and were amused to hear one conventioner's proposition to solve the problem.

During the "State Of The Industry" panel at the confab, John Kolstad, president of distributor Mill City Music and label Swallowtail Records in Minneapolis, stopped to the mike and suggested that, since the federal government offers subsidies to farmers so they won't grow crops, perhaps a similar cash inducement could be provided to labels that don't... (Continued on page 65)
RETAIL TRACK  
(Continued from page 62) 
In other INDY news, Stesel reports that Jeff Murphy, formerly a branch manager with Uni Music Distribution (now known as Universal Music and Video Distribution), is now sales manager for the California-based sales staff.

THE CUTBACKS at Geffen Records in late May, which saw some 20 employees let go, included cuts in the sales department. In addition to its regional sales reps, Geffen had seven local retail marketing reps, but as part of the purging of three levels, Geffen executives refused to comment.

A GOOD IDEA: Retail Track is hearing good things about the effort to promote local music at the Sam Goody store at Roosevelt Field Mall in Garden City, N.Y. Dubbed the "Sound of Long Island," that outlet, which measures some 80,000 square feet, showcases three locally-based acts every Saturday.

the music industry, interest from manufacturers and duplicators is higher than ever, however, and trade show exhibitors and conference attendees included a number of video- and music-industry stalwarts, such as Technicolor and Disc Makers.

APA Conference sponsors this year were Brilliance Corp., Random House Audio Publishing, Covey Institute, Seybold & Schuster Audio Publishing and Cinram.

Blaine Lee, VP of the Covey Leadership Center and author of "The Power Principle," was the keynote speaker.

A panel discussion titled Today's Audiobook Customer explored that topic from the perspectives of different suppliers. Preliminary consumer data were presented by audiobook direct-mail club Audibooks Direct, unabridged rental-mail-order house Booski on Tape, and distributor Ingram Books Co. The panel was moderated by APA board member Keith Hatcher, founder and president of Passion Press.

The three seminars held during the conference were Audiobook Publishing 101, Retailing Workshop, and New Technology.

Co-moderated by Ron Hall of Hall Closet Book Co. and Carol Jordan Stewart of Chapter One Productions, Audiobook Publishing 101 served as a full-spectrum industry primer for attendees new to the field.

Product labeling was among the impromptu topics discussed during the Retailing Workshop, which was moderated by Earful of Books publisher Paul Rash. While some audiobook content may not be suitable for all listeners, it was suggested that it is more appropriate for stores to indicate a product is suitable for family listening rather than for publishers to label products for explicit or potentially offensive content.

New Technology panel, moderated by HighBridge Audio VP Jim Brannigan, played to a standing-room-only crowd. Use of the Internet, compact disc, and such studio innovations as digital recording and editing software were the key topics discussed.

The Second Annual Audio Awards ceremony was staged May 31. Entertainment was provided by members of the Second City comedy troupe, and the award show was hosted by Second City's Richard Laible. (The full list of award winners will be published in the next issue of Billboard.)

"We're all so busy dealing with the pressure of deadlines, licensing, etc. that we tend to lose sight that some of the stuff we produce is really grand and will be listened to for decades," a bemused Hesters said.

"The show was just great," echoed Judy McGuinn, VP/director of Time Warner Audio. "It has definitely been inspired by a few levels this last year, and I'm looking forward to even more improvements in years to come."

Steve Stein, president of Sound Horizons said, "It was most significant that the Audio Awards was a showcase and a big event. Right now it's an industry award, but over time winning an Audio will have prestige, and it might be meaningful to consumers."

Music industry attorney/artivist manager Robert Urband has become a significant investor in Sound Horizons, which specializes in spiritual self-help by best-selling authors.

"This has been a go for five or six years, and he's personally interested in audiobooks. I also think it's meaningful that he's VP of (client) Michael Kamen's Mr. Holland's Opus Foundation, because he's interested in contributing something to society, which Sound Horizons also hopes to do," Stein says.

RENTRACK  
(Continued from page 59) 
6,000 stores by the end of the current fiscal year.

The spokesman says, "Rentrack's slice of the pie is growing, even though the pie is not. Rental is essentially flat."

The distributor says it leases videos from about 30 suppliers, which include such major studios as Disney and Fox. Some major movie companies, however, are not on the Rentrack system because they prefer to work through traditional distributors.

Rentrack disposed of the Pro Image and Blow-Out chains under pressure from investors, because those businesses were dragging down the company's earnings. As a result of shedding those chains, Rentrack was able to lower its selling, general, and administrative expenses to $6.1 million from $9.8 million the year before.

For the quarter, Rentrack reports net income of $1.18 million on $31.1 million in revenue, compared with a loss of $90.9 million on $30 million in revenue in the same period the year before.

set, so that the next act can perform on the hour. "The response from the community has been unbelievable," says store GM Fred Conforti. "It is evolving into a venue. People are calling the store to find out who is playing."

He says that local publications like Good Times and Island Hear have supported the effort, as has the "Island Zone" program on WLIR Long Island.

Among the acts that have played at the store so far are Blues To Venus, Nine Days, Crystal Rose, Tia Island Earth, Kennmorr, Stuart Markus, the Sun Kings, Bonesugar, and "power company" act Quickdraw. Conforti reports that he has the store booked through August.

Kevin Hawkins, Quickdraw's bassist, was the first to point out to Retail Track the impact that the shows were having on the Long Island market. He says that the band's appearance at the store heightened its exposure in the market, and at its first appearance there, 40 copies of its CD were sold. The self-titled disc is on the Designing Music Publishing Co., based in New York.
Retailers depressed by the prospect of closer buying music electronics in the future always cite the virtues of browsing. They say that customers, despite easy access to online stores, still prefer to want to stroll the aisles of a store, pick and study a CD, and, in many cases, play it before they buy.

But do music consumers browse? Or do they go into a music store knowing exactly what it is they want to buy?

If the latter is more likely to be true, then it may be possible that they will be more susceptible to the siren song of computer shopping.

Strategic Record Research, a Los Angeles-based joint venture of Strategic Record Research and the Left Bank Organization, polled 10,000 consumers last December to determine that 67.4% had visited a record store or department in the previous 30 days. Of those who did not browse, the trip, 61.8% said they had gone to buy a specific recording. And 34% said they had gone to browse.

“Our job as a retailer is to have that product they want,” says Bill Grandoni, director of purchasing for 150-store National Record Mart.

“And also to pick up that extra sale while they’re there.”

John Kunz, owner of the independently owned music store Waterloo Records in Austin, Texas, says that the percentage of those who come to his shop knowing what they’re after is more like 75%-80%.

“I say most of the time, people have something specific in mind,” says Kunz. “We’ve always been a strip center store. That’s a different case than the big box places, where you’re more likely to browse. If you’re hitting a Best Buy, you’re more swayed by what’s on display.”

Grandoni points out that National Record Mart tends to have a higher proportion of browsers because most of the stores are in malls.

“We’re going to get the impulse buyer walking by,” he says. “The traffic is there. So it’s very critical that the first 20 feet of the store are eye-popping and feature products of interest to someone just walking by who had no interest in buying music.”

The biggest browsers tend to be younger consumers. Males aged 12-17 were the only group surveyed in which browsers (51.6%) outnumbered buyers to a store with a specific album in mind (44.3%). That might be because they have the least disposable income, or it might be because they have the most time on their hands.

Among females, those who knew what they wanted outnumbered the browsers in all age groups. Older women were more likely to have a specific pattern. Middle-aged females 35-44 are browsers, and 24.8% of those 45-54 are. This makes sense, since older women (and older men) have less time for rambing through record shop aisles.

Geographically, there seem to be few differences. The browsers range from a low of 30.1% in the mid-Atlantic states (New York, New Jersey, and Pennsylvania) to a high of 35% in the South Central region (eight states spanning from Tennessee to Texas).

The accompanying table indicates, the large market with the smallest proportion of browsers seems to be Philadelphia (23.1%). Browsing is biggest in San Francisco (30.1%), then in Los Angeles (35.5%), which suggests that the activity is a California kind of thing.

Browsing apparently declines with consumers’ education level. People with advanced degrees (28.3% browsers) may have greater needs than the population as a whole.

When it comes to how people pay for music, cash is king. Asked their usual payment method, 71% of respondents mentioned cash, 10% check, and 10% credit card.

That squares with the profile of the typical music shopper—a 12- to 24-year-old, who is less likely than his elders to have credit cards and a fat checking account. But as the average age of the music consumer rises, those advantages will become less eclipsed.

Kunz says cash, check, and credit card each account for about a third of purchases at his store, which tends to attract a more mature customer.

At 1005, today’s teenage music buyer grows up, there’s a challenge ahead for the retailer.

“As the young consumer of today goes into adulthood with a gold card in his wallet, it’s going to change,” says Kunz. “There’ll be a lot more online purchasing. It’ll be the way to go.”

New Orleans visitors should keep their eyes and ears open for Hamilton’s gigs. He says that NYNO is planning a tour swing for him and the label’s other artists that could hit the East to the West Coast and foreign territories later in the year.

INDEPENDENTS

(Continued from page 63)

release albums. Call your con-

sumers’ Usual Intention in Record Store Shopping

Top 5 Markets (%)

Specific album in mind

Browsing

Neither of above most of time

New York

65%

57.3%

68.3%

Philadelphia

49.5%

57.1%

37.3%

Chicago

35.5%

47.8%

San Francisco

34.5%

46.5%

Los Angeles

32.2%

42.2%

Atlanta

28.6%

39.7%

22.4%

San Diego

25.7%

32.9%

20.4%

Miami

25.6%

32.4%

19.8%

Seattle

24.8%

30.9%

19.3%

Boston

22.9%

28.2%

19.3%
‘Jamware’ Lets The Consumer Play Along
No Doubt Enhanced CD Features Interactive Song

LOS ANGELES—Consumers of a forthcoming No Doubt enhanced CD (EX) single will be able to manipulate the act’s music using a new technology developed by Harmonix Music Systems. The ECD will contain an interactive version of the chart-topping act’s hit “Just A Girl,” which has been stripped of its vocals and lead guitar.

The software will also support Dimension Beam, a hardware peripheral that allows users to interact with their computer by moving their hands through a light-beam interface.

Music is accompanied by interactive animations that are influenced by the pace and style of music played. The graphics vary from an onscreen musician that moves along with the user-created music to psychedelic animations.

Harmonix is expected to officially unveil the software at the forthcoming Electronic Entertainment Expo (E3), held June 19-21 at the Georgia World Congress Center in Atlanta.

“There are so many people that have a passion for music, but they are intimidated by the process of learning,” says Alex Rigopulos, president of Harmonix. “This lets those people finally get the music out of their heads.”

The Cambridge, Mass.-based company’s philosophy, which will be available by the fall and will be sold via direct download on the Internet and through traditional retail channels, is to incorporate several CD-ROM music compilations that contain interactive versions of songs by established and up-and-coming acts.

The discs will be available in several genres, including techno/electronica, country, and hip-hop/funk. Each CD-ROM release will sell for approximately $29.95. Harmonix was still seeking a distributor at press time.

Multiple computer users will be able to play along with jamware music at the same time, via modem. Eventually, the software will be extended to the Internet, where chat rooms will enable World Wide Web users with similar music interests to connect and jam.

The company is aiming to build its brand with consumers by licensing the technology for use in the multimedia portion of EXDs. In addition to the No Doubt ECD, the technology is already slated to appear in a forthcoming release by modern rock act Red Big Fish.

Rigopulos isn’t concerned about the lukewarm reception earlier music CD-ROM releases have received from retailers and consumers (Billboard, May 5).

“It’s a lot of stigma to deal with,” he says. “There is a long history of poor interactive music product at retail. Even some of the early adopters are skeptical. The main challenge is to get consumers to get their hands on this and experience it.”

Harmonix joins existing interactive music companies, including Hot! Corp. and Mixman, that are competing with their own proprietary interactive-music technologies.

BRETT ATWOOD

‘Wing Commander’ Soundtrack On Edel

EDEL READIES GAME SOUNDTRACK: Edel is planning to release the Techno-charged soundtrack to the forthcoming ORIGIN computer game “Wing Commander IV” which features music composed by electronic rock act Cobalt 60.

The act is fronted by Jean-Luc Mauduit, who is best known for his role as industrial act Front 242’s vocalist. The album and game are due by the end of the year.

The soundtrack, which will likely be released on both CD-ROM and DVD-ROM, is the latest chapter in the long-running series of interactive game soundtracks. The previous title in the series, “Wing Commander IV,” is believed to be the most expensive CD-ROM ever produced, with a budget exceeding $16 million (Billboard, Feb. 5, 1996).

However, for the budget for the new game is considerably lower, says a spokesperson for the Austin, Texas-based company.

Cobalt 60 recorded 10 instrumental tracks that the game developers may expand with vocals for the soundtrack, according to Meyer.

“The game’s music is likely to be patchy throughout the game and be composed in a way that allows it to repeat without becoming boring," says Meyer.

In addition to the soundtrack project, Cobalt 60 plans to record another studio album in the coming months for a 1998 release.

After a three-year hiatus, Meyer’s other act, Front 242, this summer makes its first live-performance tour of Europe. The band will play “new versions of classic 242 songs,” according to Meyer, who adds that a November mini-tour of the U.S. is likely.

INTERNET AUDIO CONFERENCE: The relationship between the audio industry and the Internet will be discussed at the 14th International Conference of the Audio Engineering Society (AES), to be held Friday (10)–June 15 in Seattle. The conference is also known as internetaudio.aes.org, will examine the development, growth, and impact of audio and multimedia technology through several technical presentations and conference panels.

“There are many critical issues to the music community in Internet audio,” says AES president Elizabeth Cohen. “This is a forum to discuss the issues that are important as the backbone of this industry continues to develop. We are at a very critical juncture where we develop the next generation of efficiencies for the delivery of music on the Internet.”

ACTIVISION NAS MORGADO, QUAKE: For the Warner-Edel Group chairman/CEO Robert Morgado joins the board of directors at game developer Activision. Morgado is currently chairman of the board of entertainment investment company Marley Media Group. In an unrelated development, Activision has snapped the worldwide distribution rights to the software video game “Quake II.” The sequel to one of 1996’s top computer games had been expected to be distributed to GT Interactive, which distributed the original “Quake.”

66  }  BILLBOARD  |  JUNE 14, 1997

www.americanradiohistory.com
Studio Web Sites Market Videos
Cyberspace Strategies Provide Greater Promotion

BY STEVE TRAIMAN

NEW YORK—As they ramp up their World Wide Web operations, theater chains and retail stores have discovered that cyberspace can sell videos. So Hollywood is taking the next step—allowing their home video divisions to expand Web activities and set up more title-specific home pages. Paramount Home Video is leading the pack. Its Store Search feature, launched just over a year ago, now reaches more than 7,000 outlets, according to Jeff Radocy, VP of new business development. "One interesting aspect is that we have a very large cross section of types of stores," he says. While the list is predominantly video and music locations, Paramount and Focus Features Home Video are exploring and buying groups like Flagship Entertainment.

Recent additions include Blockbuster, Video E Direct, Camelot, Asylum/Video Plus,joining Movieweek, Spee's Music, and Easy Video. "Any retailer can contact us for an application, by phone or online," Radocy emphasizes. "We want to serve as a database for their efforts to promote more video product.

The Store Search feature directs Web shoppers to the nearest outlet for studio products and highlights current catalog and front-line titles.

Radocy points to a dramatic increase in Web site hits when the direct-to-video "Mission: Impossible II," was released on DBS before it reached stores Nov. 12. And he gives Store Search some of the credit for Tom Cruise's home video Datastream Interactive's PC game, "Mission: Impossible: Your Assignment," shipped day and date with the movie, and now is up to $5.99. "We exceeded all sales projections," Radocy says.

Disney's "Aladdin And The King Of Thieves," the second direct-to-video sequel to "Aladdin," and "Toy Story," benefited from tie-in Web site activity about a Golden Bears title from Video VP of promotions. "Aladdin" characters available at 13,000 McDonald's locations were promoted on the separate www.thegame.com site. The Happy Meals tie-in set a company record, until McDonald's offered Teeny Beanie Babies this spring.

"A lot of these promotions" are derived from a simultaneous release of a Disney Interactive Crime CD-ROM game last October. Adver-disseminated through the Web, it "further boosts from cross-links to market" the promotions with Kodak, General Mills, Oral-B, and Energizer. "Gary Paladin at Oral-B was so pleased with his company's first tie-in with us that he signed on as a partner to our upcoming August direct-to-video release of Winnie the Pooh: Pooh's Grand Adventure," Golberg says.

Disney uses the Web to promote catalog titles under a "Special Offers" icon on the home page's Mickey Mouse marquee. "Our continuity program that offers "buy eight, get one free" or "buy two, get two choice" for every new collection or new titles," Golberg notes. Currently featured are "Honey, We Shrunk Ourselves," "Mighty Ducks 2," and "101 Dalmatians." The next collection is due in mid-July.

20th Century Fox Home Entertainment employs its site to help sell titles like "Goosebumps" and reintroduce its 30th-anniversary edition of "My Fair Lady." It works "exceptionally well," says Pam Kally, Fox's executive director of online marketing. "The instant $2 rebate on our video, or $1 off on any major product purchase." Each retailer has a unique promotion, with "worldwide delivery" to "Michigan to Maine." They "hit just the right notes" during the promotional period, our site saw the typical monthly volume of "site visits from interested consumers up close to 1 million from the typical 250,000.

"Our aim is to offer consumer value-added, immersive content, so we had music from the film, trivia contests featuring Audrey Hepburn, and a free download of 'charmed' clips with a focus on the Academy Award-winning costumes."

Former Legg's promotions director Ken Reusch, who recently retired, has "put his own spin on the deal, confirms the "My Fair Lady" success. Krant, for example, combined hosiery and videos in a special display. Legg's kept the promotion going in some locations through the holidays and Valentine's Day to the Mother's Day weekend.

Fox's 18-month-old "X-Files" site is continually refreshed as new series titles are released, Barton notes. "One promotion for last fall's release was a special advertising campaign created with partner Roland Corp. for its personal Music Assistant that can use.

"Working with the Phelps Group, we built in a story component "in X-Files" style, with the PMA's idea of an alien transmission to solve the mystery," Barton continues. "It was live from August through December, and consumers who were an actual online demo of the PMA.

Universal Studios Home Video employed a dedicated site for the enhanced and remastered holiday release of "E.T. The Extra-Terrestrial," says executive VP Andrew Kairsey. "We had a lot of kids coming online to help build a communicator for "E.T. to phone." The Pillsbury co-promotion, which offered a $5 mail-in rebate with the purchase of a variety of products, was grocery-oriented and brought the title into more stores. "Cross-linking works out very well," adds Kairsey, "where our sales forces worked together to maximum product placement.

The promotions wouldn't have worked without the sell-through release of "Flipper" last October also did well, he says. "We highlighted the $3 mail-in rebate but got a lot of entries online for the consumer sweepstakes offering a family trip for four, co-sponsored by the Bahamas. The Internet amplified the mail-in entries from tear-off pads.

Warner Home Video's $30 million campaign for "Twister," which hit stores last Oct. 1, was helped by the theatrical site refreshed to highlight cassette activities, according to sales VP Tim Leniseki. That included $2 mail-in redemption rebates for Warner Family Collection titles.

Promotional partners used the Web to advertise their involvement with the 15th-anniversary edition of Warner's "Willie Wonka And The Chocolate Factory." McDonald's highlighted the $3 retail coupons included in its site to help sell titles like "Goosebumps" and reintroduce its 30th-anniversary edition of "My Fair Lady." It worked "exceptionally well," says Pam Kally, Fox's executive director of online marketing. "The instant $2 rebate on our video, or $1 off on any major product purchase." Each retailer had a unique promotion, with "worldwide delivery" to "Michigan to Maine." They "hit just the right notes" during the promotional period, our site saw the typical monthly volume of "site visits from interested consumers up close to 1 million from the typical 250,000."
Fox Picks Up 'Casper'; Fox Lorber Does Reality

"CASPER: CAPER". In the "what were they thinking?" category, it looks as if Universal Studios has handed over millions to 20th Century Fox Home Entertainment by failing to secure the direct-to-video rights to "Casper." The road to Fox began about two years ago, when "Casper" owner Harvey Entertainment sought Universal for a video sequel to the 1995 movie of the same name, which grossed $300 million in theaters worldwide and sold 14 million cassettes.

"We went to Universal first," says Saban, "but they were going through a management change and couldn't give us a release commitment." He wanted to have the direct-to-video title in stores a year ago.

Montgomery explained the situation to producer partner Haim Saban, who had just entered his animation company with the Fox Network. Montgomery says, "Haim went to [former Fox Home Entertainment president] Bob DeLellis to get on board.

Fox jumped at the chance. The end result will be the Sept. 9 release of "Casper: A Spirited Beginning," which will be backed by a $30 million marketing campaign (see story, page 70). Saban handles worldwide TV and ancillary sales.

The blow to Universal may ruffle a bit, because Montgomery plans to keep popping out theatrical features or direct-to-video titles as long as "Casper" remains friendly to consumers. Universal does retain the theatrical sequel rights to "Casper," and another installment is due in 1999 or 2000. Like the 1995 films, it will be produced by Steven Spielberg's Amblin Entertainment. Amblin, Universal, and Harvey also co-produce the theatrical TV series.

However, Montgomery says, Universal has an "exclusive window" of time to get future titles into theaters. If that window closes before production is completed, he's free to shop "Casper" elsewhere.

Of course, none of this will mean anything if the follow-ups don't deliver. Fox, ultimately, could lose as much as Universal. However, a trailer that Fox showed at a meeting announcing the project looked impressive. There's a different cast and a different special-effects house, but the ghostly images look as good as the original.

CHANGING HATS: Every vendor needs to diversify, and foreign-movie supplier Fox Lorber Home Video has decided that reality-based programming is the way to go.

It's an unusual move for a company that gets its product from prestigious film festivals, not the nightly news. But Fox Lorber president Michael Olivieri says he isn't out to catch the latest trend. "We don't want to be in the 'me too' business," says Olivieri. "We want to be in the non-theatrical business." The Fox Lorber reality line deals in the sensational, but it never crosses the line of good taste, he adds.

As an example, the company held back releasing "Air Disasters: The Facts" for almost a year because it didn't want to issue the title too close to the July 1996 crash of TWA Flight 800. Other titles already in stores or scheduled for release this summer are "Secretly Supernatural" and "In The Grip Of Evil," the "alleged" story behind the events that spurred "The Exorcist.

Fox Lorber distributes its reality-based programming via the Warner label, which it started in March. At that time, the company also took control of distribution, ending an arrangement with Metromedia Home Entertainment. Since then, Fox Lorber has added three regional sales reps and 15 additional staff at its New York base.

TITLEHOLDER: 20th Century Fox Home Entertainment boasts that "Casper" will have the first soundtrack release for a direct-to-video title. Tell that to No Limit Records, which debuted at No. 4 last week on The Billboard 200 with the "I'm Bout It" soundtrack.

The $12.95 video arrived in stores June 3 from Priority Records via its distributor, EMI Music Distribution (Billboard, May 24). The album, also No. 1 on Billboard's Top R&B Albums chart, was released May 20. However, there's where the connection between these two videos and their soundtracks ends. "I'm Bout It" is a documentary-style movie written, directed, produced, and starring rapper Master P, who is also president/CEO of No Limit. It chronicles his life growing up in the projects in New Orleans. A spokesperson for the label says that the video is a "real" look at urban life, featuring drug addicts, pushers, and even some sex acts inside a crack house.

Originally, No Limit sought a theatrical release for the movie, but owners balked at the subject matter. Now, the label is using the release as a selling point.

GOTTA DANCE: Warner Home Video has reixed Continental Airlines for a cross-promotion for "Cats Don't Dance," due in stores Aug. 19. At the same time, the video will contain an in-pack coupon worth $15 in savings on a Continental flight. Warner will also include an instant $2 rebate when consumers purchase the title and "Willy Wonka And The Chocolate Factory," "Dennis The Menace," "Richie Rich," or "Batman: Mask Of The Phantasm.

No Limit Records: for video releases of 50,000 units or $1 million in sales at suggested retail. No Limit platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. No Limit gold cert. for a minimum sale of 25,000 units or a dollar volume of $50,000 at retail for theatrically released programs, or of at least 50,000 units and $1 million at suggested retail for nontheatrical titles. Platinum certification for a minimum sale of 250,000 units or a dollar volume of $1 million at retail for theatrically released programs, and of at least 100,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.
Catch the acclaimed rap star in one of his final starring roles—along with these other urban red-hot, evergreen hits!

**Friday**

It's a rap-roaring "high energy comedy!" (NEW YORK TIMES) packed with action and a number one soundtrack, starring Ice Cube (Dangerous Ground, Anaconda) and Chris Tucker (Dead Presidents). Rated R, Approx. 91 Mins., VHS# N4158V.

**Deep Cover**

Laurence Fishburne (the upcoming Mockingbird) and Jeff Goldblum (The Lost World: Jurassic Park) star in a riveting thriller SISKEL & EBERT call, "One of the most terrific movies of the year!" Rated R, 107 Mins., VHS# N4084V.

**The Mack**

Richard Pryor (Harlem Nights) is an ex-con who along with his sidekick, Roger Mosley (A Thin Line Between Love and Hate), decides to take back the city streets— with humor and plenty of punch! Rated R, Approx. 110 Mins., VHS# N4295V.

**Bullet**

Consumer awareness is at an all time high for renowned rap star Tupac Shakur (Gridlock'd). Also starring Mickey Rourke (9 1/2 Weeks), Bullet delivers high velocity action—powerful, violent and real! Rated R, Approx. 96 Mins., VHS# N4415V.

**Menace II Society**

Jada Pinkett (Set It Off, The Nutty Professor), Larenz Tate (Love Jones) and Charles S. Dutton (A Time To Kill) star in this $27 million box office hit. Roger Ebert calls, "One of the most powerful films I have ever seen!" Rated R, 104 Minutes, VHS# N4535V.
Since Barney's last two video releases debuted at number one on the children's video charts, you'll be on the road to success when you order Barney's Adventure Bus. Call your Barney sales representative at 1-800-418-2371.
Christmas Spirit Stirring At LIVE

IT'S NEVER TOO EARLY ... to be thinking about Christmas.

LIVE Home Video's Family Home Entertainment (FHE) imprint, whose "Christmas Classics" and "Christmas Favorites" video collections have been holiday retail staples for the last five years, is adding "The Littlest Angel," a $12.98 animated feature based on the Charles Tazewell book. It's the first in-house production from FHE. Also new is the cartoon "Bruno The Kid: The Last Christmas," with the title character created and voiced by Bruce Willis.

Plus, LIVE is promoting FHE's "Christmas Classics" and "Christmas Favorites" this year with a first-ever national sweepstakes and $100 coupon booklet. Grand prize is a trip for four to Sea World Florida's Journey to Atlantis, a new theme park. The package includes airfare, hotel, car rental, and park tickets. First prize is a ski boat, and second prize is a VCR.

The coupon booklet, inserted in each FHE Christmas-title package along with sweepstakes forms, represents $100 in platinum certification for retail store sales reports.

A Young Prince
A Heroic Creature
A Magical Adventure

(Continued on next page)
If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyers Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '97, you will be able to:
- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and d sk skis.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just $125 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own--particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 344-7119. In NJ (908) 363-4156. Or send check/order for $125 plus $6 S&H ($13 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 07701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

CHILD’S PLAY
(Continued from preceding page)
consumer savings off such family products as Aunt Jemima Waffles, Brach's Fruit Snacks, Children's Mylanta, McDonald Software, and McCormick Schilling seasonings and such destinations as Busch Gardens and Radisson Hotels & Resorts.

"With the coupon book, we wanted to target the same demographic as that of the videos' consumers," says Mark Roche, LIVE Entertainment's VP of marketing. "The travel-oriented and packaged goods companies fit right in--they appeal to parents and families."

Last year, LIVE signed with a corporate partner, S.C. Johnson, in a mail-in rebate program that offered $6 to purchasers of any FHE Christmas video with additional purchases of Johnson's Glade Air Freshener products. This time, says David Bynder, FHE product manager, "we wanted to offer tremendous value to our consumers on products they're probably already purchasing."

Roche adds that the Johnson tie-in "gave us multi-role presence in stores" and that this year's push would do the same. And rather than offering a mail-in rebate, he says, "the coupon book gives consumers ownership the moment they buy the tape." Bynder expects that the sweepstakes and coupon combo will "pull sales through.

Another sales incentive is at play, according to Roche. "The videos in the collection are things that baby boomers loved as kids, and they want to turn their own children on to them," he says.

The FHE Christmas Classics include "Rudolph The Red-Nosed Reindeer" (the '60s stop-motion animated feature, starring Burl Ives as the voice of a singing snowman), "Frosty The Snowman," "Frosty Returns," "Little Drummer Boy," and "Santa Claus Is Coming To Town." All titles are $12.98 except for "Bruno The Kid" at $9.98.

Also available are a pair of gift sets--the "Frosty The Snowman" titles for $23.49 and the "Christmas Collectors Classics Case"—with "Frosty The Snowman," "Little Drummer Boy," "Rudolph The Red-Nosed Reindeer," and "Santa Claus Is Coming To Town"—for $46.98.


In addition to "The Littlest Angel," which has sold 2 million books, FHE will be coming out with more in-house productions, according to Bynder. Next up, he says, is "The Animated Adventures Of Tom Sawyer," a nine-song musical with music by Bob Merrill.

KIDBITS: Cabin Fever Entertainment will release the original 1989 animated version of "Gulliver's Travels" (which Child's Play remembers getting all choked up over when we were very young) June 17. The 74-minute feature, produced by Max Fleischer ("Betty Boop," "Popeye"), will carry a suggested retail price of $9.95. The live-action television series "The Reptillas" will debut in October on home video. "A Mighty Reptillas Holiday Special," featuring five multicolored singing and dancing "manosaurs" celebrating Christmas, Hanukkah, and Kwanzaa will be distributed by Polygram Video.

The series is produced by Atlanta-based REI, a partnership between Treat Entertainment and Nostrath Entertain-
**POP**

**ALBUMS**

**SPOTLIGHT**

*A Tree Hugger's* Do It Yourself

**PRODUCER:** Terry Vosk

**GETTER 2014**

Debut by U.K. rock quartet featuring former Stone Roses guitarist John Squire is a collaboration, not because of its star association but because of the alchemy between their endlessly inventive playing and front man Chris Helme's crystalline and powerful vocals. Highlights include psychedelic rockers "The Boy In The Picture" and likely single "Blinded By The Sun," gloriously retro-pop tunes "Happiness Is Eggshaped," ruggedly rock-oriented songs "Love Is The Law," which was the first single in the U.K., and the Beatle-esque "Love And Leave Me," written by Squire and Oasis' Liam Gallagher. The latter is one of several cuts enhanced by production. Tony Visconti's tasteful string scoring, which gives the album a large sonic presence. Already a hit in the U.K. "Do It Yourself" deserves a home at modern rock, mainstream rock, college, triple-A, and rock-leaning pop outlets.

**CHANTAL KREVIAZUK**

*Under These Rocks And Stones*

**PRODUCERS:** Peter Asher and Matt Wallace

*Gonzalez 76726*

In a market glutted with young female singer/songwriters and female band members, only the truly gifted will make a lasting impact. Foremost in that category is Canadian newcomer Chantal Kreviazuk, whose ample singing, writing, and piano-playing talents make this one of the most compelling debuts of the year. Featuring such brilliant cuts as the self-empowerment anthem "You Made Me," the insightful "Surrounded," the irresistibly catchy and provocative "Co-Dependent," the insistant rocker "Believer," and the touching "Hands," "Under These Rocks And Stones" is a showstopper that plays flawlessly from start to finish and visits many musical areas along the way. Any of the above tracks should start their life at college and triple-A radio and eventually cross over to modern rock, mainstream rock, and pop outlets. The possibilities are infinite.

**RAYMOND MYLES WITH THE RAMS**

*Heaven Is The Place*

**PRODUCER:** Ahn Tenautt

*Awesome 9606*

Raymond Myles, long a fixture in his hometown of New Orleans, roars back onto the recording scene with a collection of sparkling originals and reinventions of gospel standards. Veteran music man Allen Toussaint keeps the production tight but loose and free-flowing, as Myles and his nearly遛独 voice move soulfully and confidently through a repertoire that’s refreshingly diverse yet still cohesive. "Jesus Is The Baddest Man In Town" has a slow, steady groove—intimidating and insistant—while "Heaven Is The Place I Want To Be" is a smooth-sounding ballad that crescendos to a dramatic climax. After years as New Orleans’ best-kept secret, Myles seems poised for a major leap into the mainstream. This album, available through Toussaint's New York-based label, follows an independently released live album last year.

**JAZZ**

**SPYRO GYRA**

20/20

**PRODUCER:** Jay Beckenstein

*Gnu 9867*

The 20th album from chart-topping contemporary jazz quintet Spyro Gyra celebrates its 20th year as a band, with the festivities joined by guest artists Chris Botti and ex-Spice Girls vibraphonist Dave Samuels. Their signature funky, seductively melodic style is ever in evidence as Jay Beckenstein’s yearning sax tones spill forth on his midtempo Latin theme "The Unwritten Letter" and on the title track, where glitthening, soulful balladry meets prancing, rockish passages. Other highlights of a smooth set include the rich, majestic harmonies of "Blinded By Venus," the smoothly swinging salsa flavors of "South American Sojourn," and the infectious sax-and-chorus lines of "Dark Eyed Lady." Also includes a cover of James Taylor’s "Sweet Baby James," as poignantly bittersweet as the original.

**CARMEN BRADFORD**

Finally Here

**PRODUCERS:** Charleen Brown, Larry R. Floyd & Garrett Buell

*Exodus 11528*

Carmen Bradford, rightly considered one of the most vocalists in jazz today, trades her receding does with this 1962 album for Amazing Records. Related by Emotion (which released her second album, this first testament to Bradford’s full-bodied, powerhouse vocal style reveals a skill that comes from her many years touring in front of the Count Basie Orchestra. She’s backed here by a 10-piece band that features notables Frank Foster, Bill Bailey, and Marvin "Turkey" Smith. Bold highlights include the hard-swinging, salsa-styled rhythms of "Desunting," the bright, breezy, Windy City celebration of "Chicago Holla!" and the vocal-accented, acoustic R&B of "More Than A Trial." Bradford’s R&B inflections are further proofed by her crackling take on Ray Charles’ "I Believe My Soul," with the smooth vocalizing of Curtis Mayfield’s "You Got Me Moving" and a stirring version of Al Kooper’s jazzy theme "I Love You More Than I Ever Knew.""
MISSY “MISDEMEANOR” ELLIOTT The Rain (Suga Dupa Fly) (4:44 cassette single)
WRITERS: Missy E., Mr. 3lack (as Missy Elliott), 3lack
PRODUCERS: T-Mark, 3lack
PUBLISHERS: Warner Bros., EMI/Atlantic (c/o Warner Bros.) (cassette single)

The title-track is one of the more impressive tracks on Missy Elliott’s second album, “The Work.” It’s a pounding, hard-hitting, hip-hop beat that’s sure to be a hit. The song features Missy Elliott’s trademark rap style, with her rapid-fire delivery and catchy chorus. The beat is provided by T-Mark, who has also worked with other popular hip-hop artists like Jay-Z and Dr. Dre. The song is produced by 3lack, who has also produced for artists like Aaliyah and Destiny’s Child.

LAVON “ELEPHANT SAUCE” Lava (Suga Dupa Fly) (3:10 cassette single)
WRITERS: Lavon, A. Scott (as Lava), D. Scott, F. Scott
PUBLISHERS: Sony/ATV, Warner Bros. (cassette single)

“Elephant Sauce” is a fun, upbeat song with a catchy beat and lyrics that are sure to be popular with fans of all ages. The song is produced by A. Scott, who has also worked with other popular artists like Usher and Beyoncé. The song is also produced by Lava, who has also produced for artists like Nicki Minaj and Cardi B.

BOB MARLEY “THE HYPNOSIS”Exodus (EXO-0019) (3:51 cassette single)
WRITERS: Bob Marley, Peter Tosh, Eddy Grant
PUBLISHERS: Tuff Gong, Sony/ATV

“Hypnosis” is a classic reggae song that has been covered by many artists over the years. The song is produced by Eddy Grant, who has also produced for artists like UB40 and The Specials.

BARRY WHITE “VALLEY OF THE SHADOWS” VIP (Cassette Single) (4:15 cassette single)
WRITERS: Barry White, L. White
PUBLISHERS: Philadelphia International, Atlantic (cassette single)

“Valley of the Shadow” is a beautiful love ballad that features Barry White’s signature soulful vocals. The song is produced by L. White, who has also produced for artists like Al Green and Donny Hathaway.

EARTH WIND & FIRE “CACTUS” (3:20 cassette single)
WRITERS: Maurice White, Ralph Johnson
PUBLISHERS: WB/Sony Music, Epic (cassette single)

“Cactus” is a fun, upbeat song with a catchy beat and lyrics that are sure to be popular with fans of all ages. The song is produced by Maurice White, who has also produced for artists like Stevie Wonder and Earth, Wind & Fire.

ILA “THROW THE GEAR” (3:25 cassette single)
WRITERS: Ila, Rob Bacon
PUBLISHERS: Sony/ATV, Epic (cassette single)

“Throw the Gear” is a fun, upbeat song with a catchy beat and lyrics that are sure to be popular with fans of all ages. The song is produced by Rob Bacon, who has also produced for artists like Fugees and Korn.

BOB MARLEY “REDemption Song” (4:34 cassette single)
WRITERS: Bob Marley
PUBLISHERS: Tuff Gong, Sony/ATV

“Redemption Song” is a beautiful love ballad that features Bob Marley’s signature soulful vocals. The song is produced by Tuff Gong, who has also produced for artists like Black Uhuru and The Abyssinians.
JAPANIMATION
THE REVENGE OF THE DEMON BEAST
Central Park
60 minutes
(Directed in English). $29.95
Ash, the finest warrior of a scantly clad, all-female, earth-defense unit, is killed while fighting the Demon Beast. Her battle skills, however, have been transferred into Miki, a motorcycle-riding, attractive, and inexperienced schoolgirl. Coincidentally, the Demon Beast has been reborn and must be stopped. The surviving members of the team figure that they need to complete the transformation of Miki into Ash. How? Through a machine that looks like a tanning bed and by the skills of Muno, the only guy around, with whom she must "become one." Unfortunately, the Arton Beast wants to "become one" with her and many other women. Graphic nudity makes this title off limits for kids. Although Demon Beast rape scenes make this unwatchable for nearly everyone else.

DOCUMENTARY
WHEN WE WERE KINGS
Pilgrim Video
90 minutes, $19.98
This book left us unflatter with this critical darl, whose tremendous theatrical run was capped by an Academy Award for best documentary this year. Detailing in glorious detail the infamous "Rumble in The Jungle" match between heavyweight champ George Foreman and Muhammad Ali in 1974 in Zaire, the film is primarily a tribute to the indefatigable Ali's heyday. The fight was delayed for more than a month due to a cut Foreman received over an eye. Foreman had come to represent a poignant intersection of sports, politics, and race relations. And with detailed descriptions provided by running commentators Norman Mailer and George Plimpton, the film is a triumph on all fronts.

TERROR ON THE TITANIC
Lav Home Entertainment
60 minutes, $5.91
Less expensive and more substantial than many of the Titanic spin-offs that are suracing this season, this detailed investigation reveals a social and historical context around the events surrounding the greatest tragedy to ever occur on the seas. A combination of rare film footage and photographs, computer-generated images, and a detailed narrative, the program answers many of the age-old questions about the luxury liner and prompts viewers to ponder more philosophical matters. The recently announced post- presentation until mid-December of the mega-budget James Cameron "Titanic" movie should give retailers a little extra time to hawk this and other related titles.

TRAVEL
RAINBOW ADVENTURES ACROSS EUROPE: ALL ABOARD
Walden Home Entertainment
50 minutes, $19.98
From the Travel Channel to the retail shelf comes this sweeping video journey of several majestic sites in the U.K. and Switzerland. Narrated by "Love Boat" doyenne Lauren Tewes, the program provides sweeping footage and lots of details regarding a trip through Switzerland's Jungfrau region and Rigi Mountain area and England's Midlands. The program is replete with aural information as specific train schedules and even the hours of operation of several museums makes this tape best suited for those who are planning a trip to one or more of the featured locales. The series also includes "Ride The Wave" through the Scottish Highlands, English Riviera, and Swiss Alps, and "Tick-Tock Clockwise," which does done in Wales and Switzerland's Matterhorn region.

SPORTS
FAMILIES IN THE FAST LANE
SV Media
50 minutes, $12.98
While some might look at the sport of auto racing as a daredevil undertaking, for the Johnsons of Hooters Racing, it's just a family tradition. This video—another clever spin on SMV's growing NASCAR franchise—chronicles the behind-the-scenes, off-track, courtesy of interviews with famous fans and sons, brothers, and even those who seem born to future NASCAR champs. Host Michael Waltrip, brother of Darrell Waltrip, co-hosts with Talladega brothers Terry and Bobby, and Jeff Ward Burton, ESPN racing analyst Ned Jarrett and his son Dicky, and perhaps the most prominent NASCAR family of all—the three-generation Petty clan, who have been tied to professional racing since 1949. Not merely a melange of fireside chats, the program features plenty of quick-cut race footage and in-depth commentary about the sport and the importance of having a built-in support system.

COMEDY
THE THIN BLUE LINE
Pilgrim Video
90 minutes, $19.95
After tremendous successes with his portrayal of the bizarre and neurotic Mr. Bean, the bumbling British detective who has the hit "Four Weddings And A Funeral," Rowan Atkinson is back as Inspector fills in this British television series. Here, Atkinson plays an uptight, conservative, and idealistic police inspector who struggles to keep his team in line. His character is in part reminiscent of Detective Inspector , brilliantly played by , another "Four Weddings" alumna. In this series, has aspirations of becoming the English version of . has no experience for Fowler's noble "protect the people and her majesty the queen" philosophy. Add to the mix Fowler's wife and co-worker and you have a recipe for disaster. has often unsuccess at leaving their domestic struggles at home, a nutty cast of characters, awkward situations, and oneliners drenched in British sarcasm of the true kind, and your viewing pleasure is complete. "The Thin Blue Line" makes for a great addition to Atkinson fans' video collections.

CHILDREN'S
ARTHUR'S BABY
Random House Video Home Video
30 minutes, $12.98
A sweet story for anyone who may be anticipating the arrival of a baby sister or brother for their favorite little mouse. As the adventures ars learn there's going to be a new addition to the family, he is filled with visions of sleepless nights caused by the endless crying of the little one. When the baby does finally arrive, she seems to have her doubts about it all as well, but soon she comes to realize the joys of family and sibling-hood. Also new to video in the series is "Arthur's Teacher Trouble" and "Arthur's Lost Library Book." Contact: 212-940-7723.

THEATRICAL
SHILOH
Warner Family Entertainment
90 minutes, $19.98
Although this tear-jerker about a boy and his four-legged best friend probably won't displace "Old Yeller" as king of the canine dramas, it is a winner in the category of wholesome family entertainment. The film details the bond that develops between a mute boy who plays a runaway beseeched against his father's wishes after the dog who unwittingly teaches him the sometimes tough meaning of love and protection. The storyline is similar to the life story of a superb cast including Rod Steiger and Michael Moriarty, hits video at about the same time a brand new theatrical run, which should heighten awareness.

INSIDE EARLY MUSIC
By Donald L. Crook
Oxford University Press
414 pages, $35
Although Felice Mendelssohn's emotional resurrection of Bach's St. Matthew Passion in 1829 helped renew interest in Bach and other "early music," it wasn't until 80 or 90 years later that general music scholars began earnestly researching and practicing the actual methods of music-making before 1800 in order to replicate the art. But such strides have been made by both players and audience that now such period specialists as conductors as? Find more information on the "other" Bach, and group Anonymous 4 dominate the market in their chosen repertoire. With "Inside Early Music," Bernard Sherman traces the development of the period-performance movement in classical music by engaging its key artists in discussion of the field's concerns and controversies, aims and accomplishments. In its formative days, the movement was a beleaguered mission and marked by a certain degree of cruciating zeal. But for the most part, the public has now been weaned from pseudo-modernist, romantically tinged performances of Baroque music popular in the earlier part of the century. Bach is still played on the piano as well as the harpsichord, of course, and music lovers still collect Stokowski recordings, and rightfully so. But wayward interprters are the eccentrics now, not violinists playing on rat-tight strings into Hilde- garde von Bingen.

So the ideal now is historically informed performance, with claims to authenticity downplayed in favor of the ultimate goal: expressive music-making. But as Sherman demonstrates, healthy debate still flourishes on a number of points, both among early music specialists and between them and their critics. Thus, the various roles of performing and scholarship and where they might meet a service of revitaliz- ing beautiful art are a key topic, as are the continuing questions of which instruments should be used and how these old instruments work that are elements of interpretation, ensemble size and technique are proposed along- side such concepts as the "other- ness" of this music as opposed to other music. So much for the "other" music. This mixture of the sociological with the musicological makes "Inside Early Music" exceedingly inviting and not just for Baroque record geeks.

Sherman interviews early music pioneers like Dutch master keyboardist/conductor and as well as such new-genera- tion performers like Italian keyboardist/conductor , gaining a wide spectrum of outlooks and outputs in the process. Unfortunately, such vital early music artists as , , and pianist , who must be producing such enlightening conversation with other heavyweights, including London-based , and gets closer. The "other" music makes this tape all the more valuable.

HOME VIDEO: All new titles released at release-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. ENTERACTIVE: Send review copies to Brett Atwood, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. BOOKS: Send review copies to Ellen Flanagan-Chibber, 5055 Wilshire Blvd., Los Angeles, CA 90036 AURORA: Send review copies to Trudy Miller Rosenbaum, 202 Shelby St., Brooklyn, NY 11218

BILLBOARD June 14, 1997 75
New voices and personalities sought by major arts broadcaster/presenter as it looks to the Millennium.

Knowledge of classical music with emphasis on opera an asset.

General cultural knowledge, formal music and/or liberal arts background desirable. Facility in foreign languages and research skills a plus. Conversational yet authoritative on-air style preferred. Send audio cassette and resume to New Voices:

PO Box 805, New York, NY 10150. Equal Opportunity Employer.

**MUSIC DIRECTOR**

THE BOX, Music Television You Control, the 24 hour interactive music video network located in Miami, Florida, has an immediate opening for an individual to direct music programming for its network. The ideal candidate will have a minimum of three years experience in a music programming capacity with a proven background in the knowledge of new music videos, artists and music industry trends. Experience in television/cable or radio programming a plus and strong music industry contacts required.

Interested persons should send resume and letter with salary history in confidence to:

THE BOX
Attn: Maria Ruiz
1221 Collins Avenue, Miami Beach, FL 33139
(No faxes or phone calls please)

We are an equal opportunity employer

---

**ACCOUNT MANAGER POSITIONS**

Leading national independent distributor has openings for Account Managers in Michigan, Texas (Dallas based) and New Jersey/Long Island area. Applicants must have at least 3 years experience in the music industry, at a major label or music store operations. We offer a competitive base salary, expense advances, commission override and performance bonus. Interested parties should send resume with cover letter to: Account Manager Position, Allstar Corporation, 10134 N.E. Airport Way, Pembroke Pines, Fl. 33026. Fax (503) 763-6851. All applications kept in confidence. No phone calls please.

We are an equal opportunity employer

---

**DIRECTOR OF ROYALTY ADMINISTRATION**

Leading music publisher is seeking a Director of Royalty Administration to be based in New York. Applicant must have experience in all matters of royalty administration including royalty cycle processing and closing, systems administration, supervision of royalty audits. Good computer skills a must (Word and Excel). Please forward resume and salary history to:

Box 8381, Billboard Classified, 1515 Broadway, New York, N.Y. 10036.

---

**HEAD OF PROMOTION**

New York based independent rock label with major distribution is looking for a creative, motivated, hands-on Head of Promotion. This person must have a minimum 3-5 years experience in radio promotion and be able to work multiple formats. Please send resume to:

Box 8380, Billboard Classified, 1515 Broadway, New York, N.Y. 10036.

---

**BLUE NOTES**

(Continued from page 29)

people. It always takes a little longer than you think, I guess. It's not the same business as video, but we're trying to take our place.

The video angle will give the label some similarity, however. Each recording date has been documented by a multi-camera shoot, some of which, Kacey says, were "from the very first time the musicians ever saw the new music." Rehearsals have also been shot, as have live gigs prior to the studio sessions. Combined with interviews, the footage will have several uses, including video documentaries, lifestyle portraits, video press kits, enhanced CDs, CD-ROMs, the label's Internet site, and music videos. Kacey says, "For the Liebman disc, we've actually made a video clip that we'll service to whoever will play it."

If the Arkadia Jazz titles will eventually be available on DVD as well, and the visuals will also help there. "The idea isn't entertainment or game oriented," Kacey reports, "but geared toward the instructional and educational. For example, the follow-up Liebman record is Coltrane's 'Meditations' suite—a 50-year anniversary recording. We've written a study of the original recording, and we've integrated that into the enhanced CD. There's about 350 hot keys, explaining parts of the study, showing the sheet music and offering samples of the clip. Schools, libraries, institutions, sax players, and the [International Assn. of Jazz Educators] crowd should be into it. That's what we're interested in."

The product will be distributed through V.I.E.W. Distribution, which handles the video titles as well. "We're supplementing it with one-stop and a very selective handful of independent regional distributors," says Kacey. All the artists are signed exclusively to Arkadia Jazz. The motto is the artist's choice," he concludes. "We're trying to make a greater value not only for the consumer, but for posterity."

---

**KEEPING SCORE**

(Continued from page 22)

record for the Finnish label Ondine Records. Their first project, to be recorded in December, will feature the music of Boris Blacher; the second will feature Bruckner’s “Double Zero” Symphony in F minor. Einojuhani Rautavaara, the Finnish composer whose "Angel Of Light" had success on Ondine, will compose a piano concerto for Ashkenazy; the work will be toured in Germany and Japan and recorded for September 1999 release.

PRIZES: The NPR Performance Today Awards, scheduled at press time for presentation Saturday (7) in Chicago in conjunction with the Public Radio Conference, recognized eight recordings and artists in six categories. The Heritage Award went to "The Essential Leonard Price" (HCA); "Rosen Flam- ing: Visions Of Love: Mozart Arias" (London) was named debut recording of the year, while violinist Yura Lee was named debut artist of the year. Classical music’s choice awards went to "Chopin: Piano Works," performed by Byron Janis (EMI Classics); "Chopin: Nocturnes," performed by Andrzej Wawrzyński (Conn- cord Concerto); and "Rossini: Mezzo- Soprano Arias," performed by Ewa Podles (Naxos). John Rockwell, director of the Lincoln Center Festival, received the player of the year award, and "Michael Torke: Javelin," performed by Yoel Levi and the Atlanta Symphony Orchestra (Arco), received the New Horizon Award.
Modern Debates Value Of '80s Gold
Programmers Decide If Songs Help Or Hurt

By: Marc Schiffman

With the influx of modern AC's across the country, modern rock programmers who long ago exiled '80s gold to "Beebe Street" or "Flashback Weekend" features are now having to decide whether to fight for ownership of that music. And while some PD's believe that heritage and library depth are on their side, others think the format's retro days are long over.

"Ivey, left, is all smiles alongside Jon Bon Jovi, who performed material at Kiss Concert 18 from his upcoming solo album, 'Destination Anywhere,' due June 17 on Mercuray. The album's first single is 'Midnight in Chernisy.'"

Wayne Jackson, left, and Andrew Love—the Memphis Horns—serve as hosts of the weekly "Beale Street Caravan." Forged a global presence on the Armed Forces Radio and Television Service. In the U.S., the show is broadcast in 19 of the top 25 national radio markets, including New York.

"Beale Street Caravan" is beamed via the Public Radio Satellite System on Wednesdays at 12:30 p.m. EST and available free to any noncommercial stations. Unlike many blues-oriented shows that focus on spinning prerecorded commercial releases, "Beale Street Caravan" presents exclusive recordings of artists in live festival and venue settings from around the country, as well as spotlighting guest luminaries like Jerry Wexler, Allen Toussaint, Bob Porter and John Hammond, and Peter Guralnick. The legendary Memphis Horns—Wayne Jackson and Andrew Love—add further energy to the show as its hosts.

So far, "Beele Street Caravan" has featured performances by 149 blues and blues-influenced artists, including Keb Mo', Hammond, Tracy Nelson, Delbert McClinton, the Fabulous Thunderbirds, Johnny Copeland, Clarence "Gatemouth" Brown, and the Blind Boys Of Alabama.

"Beale Street Caravan's" genesis was an outgrowth of Memphis-based folk recording artist/producer Sid Selvidge and David Less' desire to address the need for such a show at noncommercial, college, and NPR outlets. (Less was then executive director of the Blues Foundation—an international organization dedicated to promoting and preserving the blues.)

Both Selvidge and Less were deeply involved not only in the blues, but in highlighting Memphis' crucial role as the genre's major spawning ground. Since Memphis' Beale Street is a mecca for lovers of the blues, having a show like "Caravan" seemed to make perfect sense.

The pair drew from that fact to gain financial support from the City of Memphis, the Memphis Convention and Visitors Bureau, the Memphis Arts Council, the Shelby County government, and visionary regionally based supporters like Johnny Phillips' blues-oriented Ichecker Records. Gibson Musical Instruments, which is building a large factory in Memphis near Beale Street, also became a major sponsor.

"There is a real commitment from the city of Memphis to claim its rightful place as the 'Home of the Blues,'" says Selvidge, who now serves as the foundation's senior radio producer. "That is basically how we sold the show to the city.

"We are now at the point where we

(Continued on next page)
Adult Contemporary

MODERN DEBUTS VALUE OF '80s GOLD

(Continued from preceding page)

need to duplicate what they were already doing. "Now, you have to manage the reverie music," says Virgin's Haley Jones, "We can incorporate the music by spiking it in throughout regular programming and the listeners will go, 'Wow, they're evoking the '70s.'" And for a lengthy period of time. We play about one mainstream cut per hour, something like the Cars. The 'cheesy' stuff, we try to keep it to one every other-hour. We get a lot of feedback on the cheesy stuff. People love it, but you have to be careful not to play too much, because the churn rate is so much greater."

In Richmond, Va., modern WBBZ briefly explored '80s music. "After our outlet was changed to classic rock," says PD Joe Jumper, "we tried spicing it in which we called 'Buzz Retro Clips' to try and mature the station a little bit, expand it, and add a little flavor." But after researching it, we found that it wasn't helping. Had we been around for 25 years, like WIFFS [Wash., D.C.], we could probably get away with it."

WBZU does play mid- to late-'80s cuts "anywhere from once every other hour," says GM Bob Carus. "We're really trying to put in a contemporary '80s piece any time we can, and R.E.M. Quest says that recent changes in the market, including the encroachment of crosstown WMXJ (B100.7) on that turf, "have affected us. You can't hear 'It's the End of the World As We Know It' on WMXJ. Just sharing a song like that doesn't help us at all. Now, all of a sudden, people have two buttons to choose from, if that's your bag."

Picking up on Quest's comment about the heritage of WHFS, KDGE's Folger says, "There are very few stations like the Edge that have a history with that product. We've always been a part of that radio station, much like it's was always been a part of KROQ in L.A. We want one of our first stations to be in a situation to take advantage of those types of songs."

Sara Trexler, PD of modern KROX Austin, Texas, says that despite western AC and top 40 station sharing '80s material with her station, "every time we get the Arbetter, (our) 'Flashback' is just too much, up... I think there's a lack of base for support of that sort of nostalgia stuff."

"The burn factor doesn't scare her, the says, because even if playing the '80s songs burns some older audience, the station is also making such music "a home run" for a whole generation of people that wouldn't normally be exposed to it. Led Zeppelin is still a viable act. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Regarding the recent debut of modern AC in the market, Trexler says, "I know they tested some of these records. And they have a tendency to test very highly positive, and they're very familiar. So it makes things minor when modern ACs feel a certain amount of comfort. But this modern AC also shares with the top 40 station. And if you're filling those positions with flashback kind of songs, what do you do with Celine Dion? You don't have as much room for that kind of stuff. Has it run its course? And the tracks that really suck and burn are the ones that get eliminated."

Here are the songs that have proven to be the most successful on the modern AC format:

**Modern Debut of '80s Gold**

(Continued from preceding page)

- **I Want to Be Seduced**
- **I Put a Spell on You**
- **I Put a Spell on You**
- **I Put a Spell on You**
- **I Put a Spell on You**
- **I Put a Spell on You**
- **I Put a Spell on You**

**CARAVAN TAKES MEMPHIS BLUES ONTO AIRWAVES**

(Continued from preceding page)

out that it is important for the show to exhibit a wide-ranging expression of African-American-influenced music. "We've made things like blues and jazz," says Sevilde. "To a large extent, the blues festivals have kind of determined what we record, and that will be all over the map."

Sevilde adds that for each live performance recorded for the show, "we try to sign an exclusive release with the artists that is exclusive to us for noncommercial radio. We also sign a deal with the festival itself and/or the venue."

Festivals featured on "Beale Street Caravan" include the Beale Street Music Festival, Mississippi Valley Blues Festival, King Biscuit Blues Festival, Bull Durham Blues Festival, and San Francisco Blues Festival.

While venues like Manny's Car Wash (New York) and Snug Harbor (New Orleans) have occasionally offered club performances captured on Memphis' Beale Street or in the near-Thames area, "there was no one downtown area," says Sevilde. "The Blues Foundation is in an area of the city where it's very difficult to get the blues out and get a crowd.

The Blues Foundation's annual W.C. Handy Awards—the blues world's equivalent of the Grammy—are also a source of live recorded material for the show.

"A good deal of this music originated in Memphis and the environs. A good deal of our focus is on Memphis. We really do focus on Beale Street, and we record as many Memphis acts as we can," says Sevilde. "But the show also goes out on the road and catches blues wherever."

The program has just finished its first season, with 40 original shows and 12 repeats. "We're serving a lot of different constituencies here: the fan, the musicians, and the venues and festival people creating the events,” says Sevilde. "To reach a million people each week with the foundation's message and with the blues is an amazing feat. A million people for the amount of time this show has been on the air!"
The musical and marketing levels. The “Caravan,” which ships worldwide June 24, draws from a dazzlingly wide pool of musical influences. The set contains French Creole, Spanish, and English-language lyrics while judiciously mixing R&B, rock, folk, jazz, reggae, Afro-pop, and gospel styles. It also features guest performances by New Orleans soul legend Neville Brothers and Nashville-based folk, country, and gospel styles. Lisa,” a mournful, love-soaked apology, salsa super-diva Celia Cruz (a modern hip-hop interpretation of Get Happy), and the New York City Metropolitan Choral Harmonic Orchestra ("Gone Till November"). and members of the Fugees All Stars: John Forte, Melky

released from his contract and adds that he was not interested in signing with another major label. “I didn’t talk to any other labels at all,” he says. “I really wanted to do this myself.”

He is fine-tuning his new profile. “I’m in a transition where I’ve got enough fans that I feel confident I can at least break even, and I feel confident I can make money.”

If the company is successful, Shelton says he will continue to sign and develop other artists, but for now the label will release only his own product.

According to Shelton, his new album will initially be available only in Walmart stores. “We’re going to do a straight-armed time period. “We haven’t locked in whether it’s going to be 90 days or six months,” he says. “Walmart is where most of my fans shop.

Mike Martinovich, a partner in the Nashville-based marketing firm Mansfield-Martinovich Associates, is handling Walmart’s album and has high expectations for it. “Essentially the marketing of Ricky Van Shelton’s album is going to be heavily media-oriented,” he says. “It’s a straight-on country album, and every viable highly targeted country medium will be selected and促销ized. This includes country radio, TNN, CMT, local and regional television opportunities, and country consumer print. This veryconcert was the big hit of the summer and led to heavily publicized radio and TNN’s Nancy and his is a perfect fit,” Martinovich says. “We’ll be involved in a multitude of offerings with the artists. The Details are pending approval.

“Making Plans” was produced by Steve Buckingham and Marshall Morgan. “Most of those songs had I had for years,” he says. “It’s a very personal album to me. John Prine and I and Martinovich plan to use extensively to make consumers aware of the album is Shelton the TNN artist, the TNN’s Trisha’s the audience and his are a perfect fit,” Martinovich says. “We’ll be involved in a multitude of offerings with the artists. The Details are pending approval.

unique opportunities to artists. “An artist coming to a label like Disney will recognize there are future or potential artist-development opportunities or an umbrella over the shop, where someone else might not be able to offer,” Goodman says. “That’s a real exciting part of being involved with that family.”

Prior to starting work on his new label, Disney’s Nashville presence has consisted of a publishing company operated by Susan Borgen and Brian Rawlings. “There’s no question we’ll be expanding our publishing presence in Nashville,” Leher says. “The whole point of this is to get more to the Nashville level.”

Goodman says he will announce the label’s head of A&R within a week. “We’re doing a little bit of groundwork, then I’ll announce myself and Michael Campbell of the Campbell-Ketchum Entertainment Group. Campbell has a hit and have hit singles obviously, but other than that, I want to build up a fan base like John Prine or Guy Clark, where you deal with anything but music, where I don’t have to deal with any political gains.

“The music will be the king of it all, and then I’ll just do music. That’s what I’ve always wanted—to make records and make a living and be successful at that.”

DEBORAH EVANS PRICE

FUGEES’ JÉAN PRESENTS ECLECTIC ‘CARNIVAL’ ON COLUMBIA SOLO SET

(Continued from page 1)

the musical and marketing levels.

“Caravan,” which ships worldwide June 24, draws from a dazzlingly wide pool of musical influences. The set contains French Creole, Spanish, and English-language lyrics while judiciously mixing R&B, rock, folk, jazz, reggae, Afro-pop, and gospel styles. It also features guest performances by New Orleans soul legend John Forte, Melky

released from his contract and adds that he was not interested in signing with another major label. “I didn’t talk to any other labels at all,” he says. “I really wanted to do this myself.”

He is fine-tuning his new profile. “I’m in a transition where I’ve got enough fans that I feel confident I can at least break even, and I feel confident I can make money.”

If the company is successful, Shelton says he will continue to sign and develop other artists, but for now the label will release only his own product.

According to Shelton, his new album will initially be available only in Walmart stores. “We’re going to do a straight-armed time period. “We haven’t locked in whether it’s going to be 90 days or six months,” he says. “Walmart is where most of my fans shop.

Mike Martinovich, a partner in the Nashville-based marketing firm Mansfield-Martinovich Associates, is handling Walmart’s album and has high expectations for it. “Essentially the marketing of Ricky Van Shelton’s album is going to be heavily media-oriented,” he says. “It’s a straight-on country album, and every viable highly targeted country medium will be selected and promoted. This includes country radio, TNN, CMT, local and regional television opportunities, and country consumer print. This veryconcert was the big hit of the summer and led to heavily publicized radio and TNN’s Nancy and his is a perfect fit,” Martinovich says. “We’ll be involved in a multitude of offerings with the artists. The Details are pending approval.

“Making Plans” was produced by Steve Buckingham and Marshall Morgan. “Most of those songs had I had for years,” he says. “It’s a very personal album to me. John Prine and I and Martinovich plan to use extensively to make consumers aware of the album is Shelton the TNN artist, the TNN’s Trisha’s the audience and his are a perfect fit,” Martinovich says. “We’ll be involved in a multitude of offerings with the artists. The Details are pending approval.

unique opportunities to artists. “An artist coming to a label like Disney will recognize there are future or potential artist-development opportunities or an umbrella over the shop, where someone else might not be able to offer,” Goodman says. “That’s a real exciting part of being involved with that family.”

Prior to starting work on his new label, Disney’s Nashville presence has consisted of a publishing company operated by Susan Borgen and Brian Rawlings. “There’s no question we’ll be expanding our publishing presence in Nashville,” Leher says. “The whole point of this is to get more to the Nashville level.”

Goodman says he will announce the label’s head of A&R within a week. “We’re doing a little bit of groundwork, then I’ll announce myself and Michael Campbell of the Campbell-Ketchum Entertainment Group. Campbell has a hit and have hit singles obviously, but other than that, I want to build up a fan base like John Prine or Guy Clark, where you deal with anything but music, where I don’t have to deal with any political gains.

“The music will be the king of it all, and then I’ll just do music. That’s what I’ve always wanted—to make records and make a living and be successful at that.”

DEBORAH EVANS PRICE
NEW CHAIRMAN OF IFPI'S ASIA BOARD SOUNDS A CAUTION NOTE

(Continued from page 1)
talk up the expansion in developing markets. The 9% value growth in Asia, if continued, would put it at the “highest level for a number of years,” and three nations were cited in Asia as having “a strong chance” to increase retail sales of more than 20%: Thailand, Indonesia and the Philippines.

Yet behind the statistics, there lies a more complex, difficult reality. “The long-term scenario for Asia is still very bright,” said IFPI chairman, American pop star Hall and rock singer Lachlan Rutherford, “but there are some short-term issues which are already impacting the market and will continue to affect—the business. They’re really taking some of the gloss off.”

In two of the territories mentioned—Rutherford said there have problems that are unlikely to be solved soon. Taiwan, the largest market for Chinese pop music outside the mainland, has been dealt a double whammy: the cost of marketing and promoting artists has soared in the past 18 months, while the unit sales of major hits are falling short of past levels. Taiwan, he said, is looking at the US, Korea, and Japan for new opportunities.

Asia-Pacific regional board, Michael Smelle, shares Rutherford’s disquiet about the market in Taiwan. “The cost of selling records here is soaring,” he said. Smelle, who is also BMG Entertainment International’s senior VP for Southeast Asia, said that the recent contract for his pop singer, Sandy Luan, was reported to earn him $186.6 million. “It’s going to have a very tricky year,” Rutherford says, suggesting that fed- eral proposals to revise copyright laws in the US and Japan may have been made to give companies “less protection than they would have got in previous years, but it’s not going to give you the numbers you want.”

The [projected] rise in unit sales simply will not commensurate with the rise in costs. To me, that’s a sure sign that a lot of companies must review their marketing strategies. Rutherford says that IFPI figures for Taiwan for 1996 may have shown a 20% increase in value, but “we’re closer to an assumption” made by other companies recently that the market will be growing by 47% in real terms. You’d have to question the size and one or two other figures in the IFPI report.”

Rutherford cites piracy’s return as a root cause of problems, noting that an international intellectual property agreement is in effect, but he suggests “the major companies realized it’s a problem, but not enough.” “One of the big stumbling blocks is very cumbersome court procedures in Taiwan, and when they are resolved, we will see an upturn in the market.”

But piracy is most definitely affecting us. It mostly hits international and domestic pop music, and local artists are not affected as much. Rutherford said that EMI’s figures, which are controlled to a large extent by piracy, will be less affected. “If you made an appraisal of Taiwan’s largest market outside Japan—a pop nic, or it is fully illustrated by industry statistics. Local repertoire piracy is regarded as free game. Nevertheless, Rutherford stressed that “we must realize the market may have been hampered by the rise in unit sales in the past two years, and that there’s a real danger that the market will fall short of its expected growth through piracy.”

In the face of no real unit growth, Taiwan’s creativity must change. “The message is out to the industry,” says Rutherford. “It’s a challenge to Chinese A&R at the moment to take account of the different sensibility and level of demand from China. We need to review our way of promoting pop music in general, these are kids who are much more exposed to different cultures than we were in the past.”

They’re going to become more demanding in terms of money and quality; they want more distinctive images. A lot of faces in the Chinese business have been around for a long time. It’s natural to assume that some of those are going to change. The honest record business in China is moving with the times; there’s a very strong demand for it.

The whole concept of Chinese repertoire has taken on the past. In 1997, the Chinese market had a retail value of about $1 billion. Rutherford believes that the Chinese market is working toward change, while for IFPI’s companies, “it’s going to be a very difficult year.”

The implications are significant for Chinese pop music in general. Rutherford notes that the market is the largest in the world, and the Chinese market is the largest in the world, and the Chinese market is the largest in the world.

“Leading independent Rock Records, for example, has fueled its regional expansion by exporting its Chinese music market to the US, and now appears to be recognizing shifts in consumer tastes. ‘If your artists are traditional, you have to spend the money to promote them to the new generation,’” Rutherford says.

“Lynn Chang, head of Rock’s Magic Stone division. ‘If your music is different and special, the audience will respond.’

There are also political factors to be considered. “You’ve got economic, political, and structural problems that affect your market. There is no doubt that the Chinese market is a worldwide standard of life plus 70 years. Hwang has said he supports passions against the language in the music industry, and is one of the factors that has helped Chinese music reach the global stage.”

Rutherford says that EMI’s focus on domestic artists and one-shot hits in the market in Asia last year, where album units grew 19.6% to 17.1 million, worth $100 million. “It showed good growth across the record industry, but you’ve got a well-organized record industry, and it’s pretty much a crunchy role model for industry structure in the rest of the region. There is a real interest in that. It’s a very good advert for the advantage of the Malaysian economy.”

GROWING COMPETITION

As an EM chairman, Rutherford musk deal with another vital issue in a health-conscious Asian market. With the growth of “new” artists and the expansion of national and independent labels in China, the market to attract is one that is traditionally dominated by the US, but is now facing competition from Asia. This trend is expected to continue for the next few years.

For example, a very interactive one—they all talk—and the recording industry is a bit of a silence. Although some of the major companies have already made the transition to the digital world, there are still a few that are reluctant to make the switch. “I think it’s important to get this done,” Rutherford says.

As a result, he says, he plans to bring together the restaurant people and the music business to discuss the issue. “It’s a very good idea, we want to start talking about this before the summer congress recess and call for a compromise. We can’t do this unless we get all our houses in order.”

The meeting, but sources have told Bill

HATCH EYES ROYALTY COMPROMISE

(Continued from page 1)

Further, some members are peeved that supporters of the bill have blocked the passage of the royalty increase, part of the property legislation in Congress, particularly the copyright-term extension bill, which would extend the copyright term for the first time in American history.

There are also political factors to be considered. “You’ve got economic, political, and structural problems that affect your market. There is no doubt that the Chinese market is a worldwide standard of life plus 70 years. Hwang has said he supports passions against the language in the music industry, and is one of the factors that has helped Chinese music reach the global stage.”

Rutherford says that EMI’s focus on domestic artists and one-shot hits in the market in Asia last year, where album units grew 19.6% to 17.1 million, worth $100 million. “It showed good growth across the record industry, but you’ve got a well-organized record industry, and it’s pretty much a crunchy role model for industry structure in the rest of the region. There is a real interest in that. It’s a very good advert for the advantage of the Malaysian economy.”

GROWING COMPETITION

As an EM chairman, Rutherford musk deal with another vital issue in a health-conscious Asian market. With the growth of “new” artists and the expansion of national and independent labels in China, the market to attract is one that is traditionally dominated by the US, but is now facing competition from Asia. This trend is expected to continue for the next few years.

For example, a very interactive one—they all talk—and the recording industry is a bit of a silence. Although some of the major companies have already made the transition to the digital world, there are still a few that are reluctant to make the switch. “I think it’s important to get this done,” Rutherford says.

As a result, he says, he plans to bring together the restaurant people and the music business to discuss the issue. “It’s a very good idea, we want to start talking about this before the summer congress recess and call for a compromise. We can’t do this unless we get all our houses in order.”

The meeting, but sources have told Bill

BILLY HOLLAND

www.americanradiohistory.com
an occasional column highlighting albums of special artistic merit that Best продемонстрировала его концепцию "Flaming Pie" как альбом года, и его "Flaming Pie" был высоко оценен критиками и слушателями. "Flaming Pie" стал одним из самых успешных альбомов за всю карьеру McCartney, и его влияние продолжает ощущаться в музыкальной индустрии до сих пор.

McCartney's "Flaming Pie" was released in the UK in June 1987, and it topped the charts for several weeks, becoming the biggest selling album of the year. The album featured a mix of pop, rock, and folk elements, and included several chart-topping singles such as "Penny Lane" and "The Longest Day." The album was produced by Paul McCartney, George Martin, and Phil Spector, and was released by Capitol Records.

McCartney's "Flaming Pie" was a significant moment in his career, as it marked his return to recording as a solo artist after a long period of work with the Beatles. The album received critical acclaim and was a commercial success, selling over a million copies in its first week of release. McCartney's "Flaming Pie" was a turning point in his career, and it remains one of his most beloved and critically acclaimed albums.
DEFINITIVE CARMEN COMING

(Continued from page 7)

way through his work with material. That’s why I was pleased with tracks from Gena, RCA, Capitol, and artists released.

The newest set is the 22nd release in the Arista Masters series, and it features selections by such artists as Sheryl Crow, Graceland, Melanie Manchester, and Barry Manilow.

Audio from Alan Parsons, due July 15, precedes new sets from the Delfonics and Lee Dorsey.

For Carmen, who was critically evaluated for his contributions, he has been praised for his work with The Raspberries, the new set provides hope that the band will be able to bring back their classic sound. Even the reviews of one of the albums shows an understanding of the band's music.

"It’s exciting to finally see both sides of my schizophrenic personality pre- sent in one album," says Carmen. "You’ve been a part of my life for as long as I can remember."

Carmen says he’ll be flattered by the tracklist.

"For the next 12 years and first 10 years, I wanted to be a songwriter, the people that I always looked up to were Rodgers and Hammerstein, Leonard Bernstein, and people like that," says Carmen. "So to me a great song has been one that people keep performing, and I think that’s a sign of a great song."

Regarding of how well the Arista Masters collection sells, Carmen feels that young listeners would do well to enjoy their previous generations of rock and pop.

"I know I’m sounding like I’m old fogey, but I think kids need to experience music before it’s been turned into a commercial experience," says Silber. "They need to know that they can have a great album like this, too."
**BILLBOARD JUNE 14, 1997**

**BUBLING UNDER HOT 100® SINGLES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>WEEK #</th>
<th>LAST WEEK</th>
<th>ARTIST/LABEL/PROMOTION LABEL</th>
<th>WEEKALTER <strong>OVERVIEW</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE WEEK THAT ENDED JUNE 7</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEEP IT ON THE REAL 3x Krazy (No. 38 Top 100)</td>
<td>2</td>
<td>2</td>
<td>Shaggy</td>
<td><strong>Wendy Whelan</strong></td>
</tr>
<tr>
<td>IT'S A PITY</td>
<td>5</td>
<td>9</td>
<td>The Week-End</td>
<td><strong>Terry Callier</strong></td>
</tr>
<tr>
<td>WU-RENAIGES</td>
<td>11</td>
<td>14</td>
<td>Kullumb</td>
<td><strong>Wendy Whelan</strong></td>
</tr>
<tr>
<td>THE JUNGLE BOOK</td>
<td>13</td>
<td>17</td>
<td>Various Artists</td>
<td><strong>Terry Callier</strong></td>
</tr>
<tr>
<td>THE SONG</td>
<td>17</td>
<td>20</td>
<td>Various Artists</td>
<td><strong>Wendy Whelan</strong></td>
</tr>
<tr>
<td>LOVE</td>
<td>21</td>
<td>23</td>
<td>Various Artists</td>
<td><strong>Wendy Whelan</strong></td>
</tr>
<tr>
<td>LOVE IN AN ELEVATOR</td>
<td>23</td>
<td>26</td>
<td>Various Artists</td>
<td><strong>Wendy Whelan</strong></td>
</tr>
</tbody>
</table>

**Lucky Dube's "Taxman"**

Dube. "I don't care—it could be my father or the Lucky Dube crew in power. You're dealing with people's rights and people's rights, and if people's rights are infringed in any way, my job as a musician is to sing and talk about these things on the radio."

The album sets Dube's sociopolitical concerns against dense, wide-ranging tracks reminiscent of dub. The title track, "Taxman," is a poignant look at the impact of taxes on everyday life. Among "Taxman"'s musical explorations are stripping reinvention of "London Time," the catchy dancefloor favorite, which is reimagined with lush horns and a pulsing bassline. "Love Is," the powerhouse rock guitar intro, features a driving beat that propels the listener to "Is This The Way?" the deliciously funky choruses in "Take It To Jah," showcasing Dube's signature fusion of dancehall and soulful, woggie piano lines; and the timeless charm of "If you were mine" rhythm guitar. Noteworthy is the glorious and integral call-and-response background singing, which combines the ethereal luxury of化解 allusive folk and the unrestrained passion of African-style choral vocal.

Retailers expect brisk sales. "I think it's going to do very well, even better than our first release. We've been very lucky. We really have," says Samb, world music buyer at a New York shop. "This album has more potential. He uses some of his South African roots to hear South African mbabangya, guitar, and it's very rich in the textures and composition. It's really different from the African Dance. It's available to all kinds of listeners—reggae as well as world music, pop, and rock fans."

"He's played in Jamaica a few times and I think he's got the appeal to do a lot of music in other Caribbean countries," Samb adds. "He's also lyrically very rich and connected to Rastafari. He speaks a lot about government and the power of love, love, and unity. And his cover of Foreigner's 'I Want To Know What Love Is' is sublime, one of his greatest achievements in the genre."

To support such early enthusiasm, Shanachie plans a retail blitz targeting "every type of retail outlet—the family stores and the chains, independents, and one-stops," according to Shanachie's national marketing director, Lee Goldstein. "We've set up a consumer returns program of over 7,000 stores, so any unsold copies will be bounce-back coupons for the artists' full-length albums. Both Rosalee Sokol and Dan Nath, national directors of single sales for, respectively, A&M and EMI, are looking into restructuring at wide scale and making sure that Lucky Dube promos will get airplay and get Dube in the stores."

**Challenging Us.**

**Challenge us.**

Go ahead—challenge us to solve your toughest compact disc packaging problem. We will offer a wide range of services including custom package design, assembly and equipment.

And since we have a vast range of ready-made solutions, there's a good chance we've already solved the problem you're wrestling with.

**LED Zeppelin: Dream Solution**

With its eye-opening book Live Dreams, LRC Limited needed a CD package that would resist tampering, provide permanent storage and hold a graphic booklet. Working with our sales consultants, LRC Limited arrived at the cost-efficient answer: Univenture's Adhesive Kaps.

Whatever your CD packaging needs, put us on your team. Because whether the challenge involves custom package design, assembly or equipment, we proudly can provide a dream solution.

**P.O. Box 29399, Columbus, Ohio 43229-0399 USA**

(614) 892-8262 Fax: (614) 529-2110

e-mail: sales@univenture.com

www.univenture.com

*Univenture CD Packaging & Systems*
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE FOR CASSETTE OR CD)</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPICE GIRLS</td>
<td>VIRGIN: 62247 (10.98/16.98)</td>
<td>SPICE</td>
<td>4 weeks at No. 1</td>
<td>1</td>
</tr>
<tr>
<td>NEW</td>
<td>PAUL McCARTNEY</td>
<td>MPL/SonyBMG: 10106485 (10.98/16.98)</td>
<td>FLAMING PIE</td>
<td>2</td>
</tr>
<tr>
<td>NEW</td>
<td>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION &amp; BOSS SOUL DISTRIBUTING LABELS</td>
<td>MIDDLE OF NOWHERE</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>CARL</td>
<td>CANADA'S 1</td>
<td>BUTTERFLY KISSES (SHADES OF GRACE)</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>NEW</td>
<td>THE NOTORIOUS B.I.G.</td>
<td>UMG: 7200 (10.98/16.98)</td>
<td>LIL REAPER</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>MARY J. BLIGE</td>
<td>JIVE: 1100 (10.98/16.98)</td>
<td>SHARE MY WORLD</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>GEORGE STRAIT</td>
<td>h: 111 (10.98/16.98)</td>
<td>CARRYING YOUR LOVE WITH ME</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>THE WALLFLOWERS</td>
<td>A&amp;M/Reprise: 5005 (10.98/16.98)</td>
<td>BRING DOWN THE HORSE</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>SOUNDTRACK</td>
<td>Warner/Reprise: 8225 (10.98/16.98)</td>
<td>SPACE JAM</td>
<td>9</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>SOUTHCORE</td>
<td>SOUTHCORE: 5043 (10.98/16.98)</td>
<td>I'M NOT OUT</td>
</tr>
<tr>
<td>12</td>
<td>3</td>
<td>JEWEL</td>
<td>Atlantic: 7209 (10.98/16.98)</td>
<td>PIECES OF YOU</td>
</tr>
<tr>
<td>13</td>
<td>4</td>
<td>ERYKAH BADU</td>
<td>Geffen: 5072 (10.98/16.98)</td>
<td>BADUZIM</td>
</tr>
<tr>
<td>14</td>
<td>5</td>
<td>JAY-Z</td>
<td>Columbia: 5769 (10.98/16.98)</td>
<td>HOUR GLASS</td>
</tr>
<tr>
<td>15</td>
<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>Virgin: 4126 (10.98/16.98)</td>
<td>PURE MOODS</td>
</tr>
<tr>
<td>16</td>
<td>11</td>
<td>CELINE DION</td>
<td>SONY: 5604 (10.98/16.98)</td>
<td>FALLING INTO YOU</td>
</tr>
<tr>
<td>17</td>
<td>12</td>
<td>LEANN RIMES</td>
<td>EMI: 3782 (10.98/16.98)</td>
<td>BLUE</td>
</tr>
<tr>
<td>18</td>
<td>3</td>
<td>KRS ONE</td>
<td>Jive: 3630 (10.98/16.98)</td>
<td>I GOT NEXT</td>
</tr>
<tr>
<td>19</td>
<td>10</td>
<td>FOO FIGHTERS</td>
<td>Roswell/Capitol: 10098 (10.98/16.98)</td>
<td>THE COLOUR AND THE SHAPE</td>
</tr>
<tr>
<td>20</td>
<td>22</td>
<td>BEE GEES</td>
<td>PolyGram: 537320 (10.98/16.98)</td>
<td>STILL WATERS</td>
</tr>
<tr>
<td>21</td>
<td>30</td>
<td>SUBLIME</td>
<td>A GULANE: 1140629 (10.98/16.98)</td>
<td>SU</td>
</tr>
<tr>
<td>22</td>
<td>13</td>
<td>BLACKSTREET</td>
<td>Interscope: 9027 (10.98/16.98)</td>
<td>ANOTHER LEVEL</td>
</tr>
<tr>
<td>23</td>
<td>22</td>
<td>MEREDITH BROOKS</td>
<td>Sony/Pan Am: 369 (10.98/16.98)</td>
<td>BLURRING THE EDGES</td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>THE VERVE PIPE</td>
<td>RCA: 66498 (10.98/16.98)</td>
<td>VILLAINS</td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>SAVAGE GARDEN</td>
<td>Columbia: 17954 (10.98/16.98)</td>
<td>SAVAGE GARDEN</td>
</tr>
<tr>
<td>26</td>
<td>17</td>
<td>HEAVY D</td>
<td>Jive/Universal: 10076 (10.98/16.98)</td>
<td>WATERMARKED HEAVY D</td>
</tr>
<tr>
<td>27</td>
<td>39</td>
<td>SCARFACE</td>
<td>A &amp; E Records: 4127 (10.98/16.98)</td>
<td>THE LITTE OUCH</td>
</tr>
<tr>
<td>28</td>
<td>33</td>
<td>LEANN RIMES</td>
<td>Curb/Reprise: 3187 (10.98/16.98)</td>
<td>UNCONDITIONAL ME/ELDERLY YEARS</td>
</tr>
<tr>
<td>29</td>
<td>32</td>
<td>SQUIRREL NUT ZIPPERs</td>
<td>Mammoth: 1073 (10.98/16.98)</td>
<td>HOT 28</td>
</tr>
<tr>
<td>30</td>
<td>36</td>
<td>SOUTHCORE</td>
<td>Columbia: 6971 (10.98/16.98)</td>
<td>LOVE JONES THE MUSIC</td>
</tr>
<tr>
<td>31</td>
<td>26</td>
<td>5</td>
<td>INDIGO GIRLS</td>
<td>Epic: 6718 (10.98/16.98)</td>
</tr>
<tr>
<td>32</td>
<td>29</td>
<td>13</td>
<td>U2</td>
<td>Island: 52434* (11.98/16.98)</td>
</tr>
<tr>
<td>33</td>
<td>41</td>
<td>5</td>
<td>ROMEO</td>
<td>Jive: 66474 (10.98/16.98)</td>
</tr>
<tr>
<td>34</td>
<td>37</td>
<td>26</td>
<td>DEANA CARTER</td>
<td>Capitol/Curb: 110003 (10.98/16.98)</td>
</tr>
<tr>
<td>35</td>
<td>36</td>
<td>20</td>
<td>TONI BRAXTON</td>
<td>Epic: 50020 (10.98/16.98)</td>
</tr>
<tr>
<td>36</td>
<td>40</td>
<td>12</td>
<td>THE MIGHTY MIGHTY BOSTONs</td>
<td>Big Noise/SonyMercy: 1109 (10.98/16.98)</td>
</tr>
<tr>
<td>37</td>
<td>34</td>
<td>21</td>
<td>DEPECHE MODE</td>
<td>Warner Bros: 1008 (10.98/16.98)</td>
</tr>
<tr>
<td>38</td>
<td>35</td>
<td>1</td>
<td>BOOT CAMP Clik</td>
<td>Duck Down: 5040 (10.98/16.98)</td>
</tr>
<tr>
<td>39</td>
<td>42</td>
<td>18</td>
<td>SAMMY HAGAR</td>
<td>Track Factory: 10095 (10.98/16.98)</td>
</tr>
<tr>
<td>40</td>
<td>38</td>
<td>10</td>
<td>JOHN FOGERTY</td>
<td>Broken Arrow: 45437 (10.98/16.98)</td>
</tr>
<tr>
<td>41</td>
<td>46</td>
<td>6</td>
<td>AEROSMITH</td>
<td>Columbia: 6747 (10.98/16.98)</td>
</tr>
<tr>
<td>42</td>
<td>24</td>
<td>14</td>
<td>MICHAEL JACKSON</td>
<td>MJJ/SonyBMG: 1010639 (10.98/16.98)</td>
</tr>
<tr>
<td>43</td>
<td>44</td>
<td>57</td>
<td>DAVE MATTHEWS BAND</td>
<td>RCA: 6309 (10.98/16.98)</td>
</tr>
<tr>
<td>44</td>
<td>55</td>
<td>13</td>
<td>MATCHBOX 20</td>
<td>Arista: 9722 (10.98/16.98)</td>
</tr>
<tr>
<td>45</td>
<td>38</td>
<td>30</td>
<td>MAKAVELI</td>
<td>Interscope: 429 (10.98/16.98)</td>
</tr>
<tr>
<td>46</td>
<td>33</td>
<td>14</td>
<td>SOUNDTRACK</td>
<td>Capitol: 41064 (10.98/16.98)</td>
</tr>
<tr>
<td>47</td>
<td>43</td>
<td>29</td>
<td>VARIOUS ARTISTS</td>
<td>Arista: 9834 (10.98/16.98)</td>
</tr>
<tr>
<td>48</td>
<td>57</td>
<td>11</td>
<td>TONIC</td>
<td>PolyGram: 501348 (10.98/16.98)</td>
</tr>
<tr>
<td>49</td>
<td>50</td>
<td>19</td>
<td>TOAD THE WET SPROCKET</td>
<td>Columbia: 8798 (10.98/16.98)</td>
</tr>
<tr>
<td>50</td>
<td>52</td>
<td>17</td>
<td>VARIOUS ARTISTS</td>
<td>Capitol: 62412 (10.98/16.98)</td>
</tr>
<tr>
<td>51</td>
<td>37</td>
<td>8</td>
<td>THE CHEMICAL BROTHERS</td>
<td>Elektra: 61810 (10.98/16.98)</td>
</tr>
<tr>
<td>52</td>
<td>50</td>
<td>15</td>
<td>LIVE</td>
<td>Atlantic: 11509 (10.98/16.98)</td>
</tr>
</tbody>
</table>

*Albums with the highest sales gains this week. **Recording Industry Assn. Of America (RIAACertification for sales of 500,000 albums units. **CD-RAM certification for shipment of 1 million units, with multi-CD, indicated by a numerical follow-up symbol. For boxed titles, and double albums with a running time that exceeds two hours, the RIAA multiplies the shipments by the number of discs and/or tapes. *Abbreviations: I.P. = available. Most tape prices, and CD prices for BMG and MCA tapes, are supplied U.S. tape prices, and all other CD prices, are equivalent prices, which are propagated from wholesale price. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates highest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week.*
Get In To The Mix

In To the Mix
the ultimate remix compilation

featuring tracks by
prodigy
meat beat manifesto
art of noise
jung reactor
renegade sound wave
system 7
psychic tv
talla 2Xl
tlc & others!

with remixes by
the chemical brothers
orbital
prodigy
box box
leftfield
plasticman
sabers of paradise
front 242
aqualite & more!

ALSO AVAILABLE FROM HYPNOTIC

HYPNOTIC SOUNDS
Trancespotting
ULTIMATE DRUM 'N' BASS
CLOSE ENCOUNTERS

HYPNOTIC RECORDINGS: WRITE FOR A FREE CATALOG!
8726 SOUTH SEPULVEDA, SUITE D-82 • LOS ANGELES • CALIFORNIA • 90045
E. HYPNOTIC@TUNANET.COM W. HTTP://WWW.HALLUCINET.COM/HYPNOTIC

www.americanradiohistory.com
FANS, FRIENDS MOURN PASSING OF JEFF BUCKLEY

(Continued from page 7)

Buckley had been in Memphis playing a weekly residency at the club Barristers, making preparations to record with the Memphis Band or Columbia Records. He was set to go into Easyglow Studios with producer/ engineer Jeff Tidwell at the end of June. Buckley made his recording debut in 1990 on Columbia with "Live At Sin-é," a four-song EP taped live at the club in New York's East Vill-

age, and followed that up the next year with the striking full-length "Grace." Buckley was born in Southern Cal-

ifornia, but raised in the late folk-

song legend Tim Buckley. He barely knew his father but was raised in a music household by his mother, a pop-

star before leaving home at 17. After living a peripatetic existence, Buckley moved to New York's Lower East Side in the early '90s and coursed his way through the downtown music circles. He eventually hooked up with former Cap-

tain Beefheart guitarist Gary Lucas in his avant-garde band Gods & Monsters. Buckley made demos and toured with Gods & Monsters through 1991-

92, leaving the band to pursue his art works.

ple,

Stern on the 1992 album "Grace," which features original music that sizzles with such disparate influences as the Smiths and the Magnetic Fields, as well as a range from Leonard Cohen's "Hallelu-

jah" to composer Benjamin Britten's "Corpus Christi Carol." Buckley's own composition "So Real" and "Love, You Should've Come Over," re-

veal a searching, sensitive talent. And the two signature tunes reprised from Buckley's time with Lucas, "Mejico Fan" and the title track, are examples of rock at its most transcendent.

PRICE WAR ON THE WEB

(Continued from page 1)

Some sources believe that Wal-Mart's online prices could be in violation of record distributors' minimum adver-

tised price (MAP) policies. While others say there are loopholes that would allow Wal-Mart to evade noncompliance. Most of the music majors have a MAP of about $11.88, which would let the mass merchandiser off the hook, but Sony and BMG recently raised that price to $12.95. However, one distribution source points out that Wal-

Mart may not be violating these distributors' policies either. If the retailer is simply offering for sale the titles on its Web site but not advertising or promoting the low price, it may not违反 any policies. Violators of MAP lose label co-operating money for 90 days.

Retailers say that Wal-Mart's online pricing is just an extension of its mar-

keting strategy—that of being the low-

est-price merchant—from the stores to the Internet. But they doubt that any retailer can make any money at $11.88 titles.

One music merchant, who asked not to be identified, says, "They're buying it for the same price we're buying—it

$10.70-$10.80 at bottom. Add a dollar for fourth-class shipping and you're up to $11.86."

Mike Farrant, VP of publishing and
electronic commerce for Tower Records, says that publishers have substantial rights in the space. Some retailers say that Wal-Mart could be making up for its presumed losses on hit product with small profits on catalog.

Nordstrom, the fast-growing, $6-

billion-a-year chain based in Allston, Mass., sells about 50% of its inventory online, says president Mike Dreese. Newbury's online prices are also low ("Razorbite Suitcases" $11.88, Mtomo, "Family Spirits" for $12.82, Led Zeppelin's "House Of The Holy" for $12.80), but this retailer tacks on a $4 flat fee per order for postage and handling. Dreese says online sales account for less than 1% of total revenue.

CameoLet Music, the 319-store chain based in North Canton, Ohio, has had its online store since November but has yet to go to its sites, which are participating in its "Cosmic Credit" program (Billboard, April 29). The site is up for business as CDNow's service snafu

D'nów's customer base has tripled in the past year, according to a spokes-

woman for the online retailer.

The company has also reached out to media powerhouses MTV Networks for a cross-promotion between the MTV and VH1 music video services and the Net site, which has resulted in the loss of 45%. Electronic retailers are now also competing with firms that sell low-cost used and cutout CDs on the Internet. For example, the site Classic Rock Music for a Song, which has 29 stores in various U.S. factory outlet, is selling used and rare CDs for $2.99, and $3.99, $4.99 and $7.97.

A major barrier in the growth of online music sales is the lack of trust and confidence among consumers about the safety of buying music online. Indeed, the online shopping experience is still not without its risks. For example, recent incidents such as the security snafu at Wal-Mart Online reportedly exposed personal informa-

tion of thousands of credit card accounts to unauthorised visitors to the site. The prob-

lem resulted in the leaking of names and home addresses, but not credit card data, of Wal-Mart shoppers. The Web site for BMG Music Ser-

vice also experienced an embarrassing service snafu after a computer glitch crashed the page on several days' worth of music orders.

PICTURE LEADS VETERAN ACTS IN RIAA'S MAY CERTS

(Continued from page 10)


PLATINUM ALBUMS

Various artists, "Wow-996: The Year's Top 30 Christian Artists And Songs," Spar-
row.
Van Halen, "Best Of Volume 1," Warn-

er Bros., 12th.

Enrique Iglesias, "Vivir," Fonovisa, his sec-

ond.

Primus, "Fork Sodka," Interscope, its first.


"73," Island, its 10th.

John Mellencamp, "Mr. Happy Go Lucky," Mercury, its 10th.


UFO'S, "The Unouchable," Noo Tytre/Virgin, its second.

Kir Franklin & the Family, "Whatcha Lookin' 4?" Gospe Centric, their second.

GOLD ALBUMS

Various artists, "My First Sing-Along Album," Capitol, its 20th.
Van Halen, "Best Of Volume 1," Warn-

er Bros., its 12th.


Various artists, soundtracks, "Train-

spottin'," Capitol.

Enrique Iglesias, "Vivir," Fonovisa, its sec-

ond.

Various artists, soundtracks, "Lost High-

way," Nothing/Interscope.


Tracy Lawrance, "The Coast Is Clear," Atlantic, its fifth.

Puff Daddy, "The Time," Bad Boy, its 10th.

Passion, "This Firm," Image/Warner Bros., its first.


Jim Brickman, "Picture This," Wind-

ham Hill, his first.


Various artists, soundtracks, "Love

Jones," Columbia.

Scarface, "The Untouchable," Noo Tytre/Virgin, its fourth.

Kirk Franklin & the Family, "Whatcha Lookin' 4?" Gospe Centric, their second.

Squirrel Nut Zippers, "Hot," Mammoth, their first.

Wayne G, "Take A Look Over Your Shoulder (Realty)," Rush Associated Labels, its second.


Bill Engvall, "Here's Your Sign (Get The Picture)," Warner Bros., its first.


GOLD SINGLES

Rome, "I Belong To You," RCA, its first.


Foxy Brown, "11 Be," Violator/Rush Associated Labels, its first.


Online Dino, "All By Myself," 500 Music, its fourth.

"122, "Bad Boy/Arista, its second.


B-Real & the Bizzy, "My Baby Daddy," Tony Mercadera/Laface, its first.

Toni Braxton, "I Don't Want To, Laface, its sixth.

Assistance in preparing this story was pro-

vided by Gina van der Vliet.

Camelot Music, the 319-store chain based in North Canton, Ohio, has had its online store since November but has yet to go to its sites, which are participating in its "Cosmic Credit" program (Billboard, April 29). The site is up for business as CDNow's service snafu

D'nów's customer base has tripled in the past year, according to a spokes-

woman for the online retailer.

The company has also reached out to media powerhouses MTV Networks for a cross-promotion between the MTV and VH1 music video services and the Net site, which has resulted in the loss of 45%. Electronic retailers are now also competing with firms that sell low-cost used and cutout CDs on the Internet. For example, the site Classic Rock Music for a Song, which has 29 stores in various U.S. factory outlet, is selling used and rare CDs for $2.99, and $3.99, $4.99 and $7.77.

A major barrier in the growth of online music sales is the lack of trust and confidence among consumers about the safety of buying music online. Indeed, the online shopping experience is still not without its risks. For example, recent incidents such as the security snafu at Wal-Mart Online reportedly exposed personal informa-

tion of thousands of credit card accounts to unauthorised visitors to the site. The prob-

lem resulted in the leaking of names and home addresses, but not credit card data, of Wal-Mart shoppers. The Web site for BMG Music Ser-

vice also experienced an embarrassing service snafu after a computer glitch crashed the page on several days' worth of music orders.

Jun 14, 1997

58

www.americanradiohistory.com
modern adult differs from market to market and station to station, but most target adult females with lots of female point-of-view records recorded by singer/songwriters. Those records, usually based on acoustic instrumentation, evoke the pop/rock bouquet of the 70s and early 80s and have under-

able, reliable lyrics.

Sound familiar? That's because the same can be said of most country sta-
nions during the format's early-90s boom.

Many country PDs now feel that modern rock's success contributed to the fact that there's (leveling off) in popularity among listeners aged 12-24. So what happens now that a version of that for-
mat is available on the airwaves? It's likely that we might drive off a 25- to 34-year-old female audience.

One of modern adult's most prominent flavors, however, is the singer/songwriter, and there are vast differ-
ences between the two formats, which will prevent a "P1 (first-prefer-
ter)" targeted listening lifestyle from "suddenly becoming a P1 modern adult listener. However, he adds, "if they are bored with country, they may be bored with country, or they might be bored with adult... From a sharing point of view, it's going to be a competitor."

"It's hard to see us targeting a 25- to 34-year-old female audience," says KZLA's VP.

Among modern adult's primary strengths is the music. "Modern adult's audience has a 10,000-mile

wheeling and dealing of acts like the Wallflower-
horns and Hootie & the Blowfish (or even Sting's "I'm So Happy I Can't Stop Crying")? There's even a current modern adult (and top 40) hit, Shawn Colvin's "Sunny Came Home," with a storyline reminiscent of a 1970s and Martinez McBride's "Independence Day."

Country programmers in markets with a modern adult outlet say they're keeping a close eye on the new country formats (even in markets like Fresno, Calif., and Portland, Ore., where modern adults are co-owned with at least one country station), but they are divided on whether modern adult is a threat to country and report widely varying amounts of audience overlap. For most modern adult PDs, they concede that the formats share some stylistic similari-
ties but say they don't actively pur-

suit country. As a result, Jordan launched a TV commercial for KWNR that directly goes after KMXL. The spot pictures pho-
toes of Hootie & the Blowfish and Alanis Morissette against Alan Jackson, with a voice-over that says, "Has Hootie blown your mind one too many times? Have you had enough Alanis?"

Jordan says modern adults "look a lot of the same" and that the market is saturated, and the time we went out after it."

I don't know if [modern adult is] a threat to country directly, but in terms of blending our formats, the attractive (time spent listening) from certain people, they're certainly a threat," says Mike Shepard, director of program-

ing operations at Clear Channel's

igon-Shiloh Communications' California properties and PD of country KJKN San

Francisco, which shares about 1% of its weekly cycle with modern-leaning AC KFMB-FM (Star 100.7).

Shepard predicts that as modern adult continues to blend with other mainstream formats, sharing will rise. That will be par-

ically evident in San Diego, he says, because KFMB just hired the market's top morning team, Jeff and Andrea. There are a lot of Josh and And-

ple shares the most audience with oldies KRTH, classic rock KCBS-FM (93.1), and KIIS (106.7)." In fact, he says KZLA even shares more audience with smooth jazz KTWV than it does with KTSR. Seb-

an points out that stations that share more of the country audience because they feature "very relatable, lyrical, melodic, powerful music that resonates with people's everyday lives, and when they want something new, they want something that is closest to that music," has the set's top album. In the next year, he adds, "We need to find another mode-

Back in Portland, country KWJJ PD Robin Mitchell says he "doesn't feel much" impact from KBBT, which co-

mmercial for KBBT, which is younger.

"Quite frankly, I think it's a genre that does not have a deep enough library to be a long-term threat. I feel traditional AC is going to be the target of the modern adult

land, where the Aca play Vince Gill and some of the other country artists that might fit their format."

Mitchell says he shares about 9% of his audience with KBBT, compared with the 25% he shares with top 40 KXKZ, 19% with Top 40 sister KBXK, 15% with the modern album rock, and 15% with AC. "In

an "amen," too, as Paul McCartney and gospel troubadour Kirk Franklin

turn in head-turning debuts at Nos. 2 and 3, respectively.

For McCartney, the opening-week sales volley for "Flaming Pie," 121,000 units, was the biggest

of a record company's entire future. As for country, McCartney's commander-in-chief report-
tove as part of the adult appeal," he says.

According to Jordan, there are musical similarities between some of the formats, but all share "one common element. "You listen to some of the Alanis and Sheryl Crow and you hear "Mindy McCready,"" and you hear "Blowfish,"" so they're all modern adult," says Jordan. "I know I don't know if [modern adult is] a threat to country directly, but in terms of blending our formats, the attractive (time spent listening) from certain people, they're certainly a threat," says Mike Shepard, director of program-

ing operations at Clear Channel's

igon-Shiloh Communications' California properties and PD of country KJKN San

Francisco, which shares about 1% of its weekly cycle with modern-leaning AC KFMB-FM (Star 100.7).

Shepard predicts that as modern adult continues to blend with other mainstream formats, sharing will rise. That will be par-

ically evident in San Diego, he says, because KFMB just hired the market's top morning team, Jeff and Andrea. There are a lot of Josh and And-

ple shares the most audience with oldies KRTH, classic rock KCBS-FM (93.1), and KIIS (106.7)." In fact, he says KZLA even shares more audience with smooth jazz KTWV than it does with KTSR. Seb-

an points out that stations that share more of the country audience because they feature "very relatable, lyrical, melodic, powerful music that resonates with people's everyday lives, and when they want something new, they want something that is closest to that music," has the set's top album. In the next year, he adds, "We need to find another mode-

Back in Portland, country KWJJ PD Robin Mitchell says he "doesn't feel much" impact from KBBT, which co-

mercial for KBBT, which is younger.

"Quite frankly, I think it's a genre that does not have a deep enough library to be a long-term threat. I feel traditional AC is going to be the target of the modern adult

land, where the Aca play Vince Gill and some of the other country artists that might fit their format."

Mitchell says he shares about 9% of his audience with KBBT, compared with the 25% he shares with top 40 KXKZ, 19% with Top 40 sister KBXK, 15% with the modern album rock, and 15% with AC. "In

an "amen," too, as Paul McCartney and gospel troubadour Kirk Franklin

turn in head-turning debuts at Nos. 2 and 3, respectively.

For McCartney, the opening-week sales volley for "Flaming Pie," 121,000 units, was the biggest

of a record company's entire future. As for country, McCartney's commander-in-chief report-
tove as part of the adult appeal," he says.

According to Jordan, there are musical similarities between some of the formats, but all share "one common element. "You listen to some of the Alanis and Sheryl Crow and you hear "Mindy McCready," and you hear "Blowfish," so they're all modern adult," says Jordan. "I know I don't know if [modern adult is] a threat to country directly, but in terms of blending our formats, the attractive (time spent listening) from certain people, they're certainly a threat," says Mike Shepard, director of program-

ing operations at Clear Channel's

igon-Shiloh Communications' California properties and PD of country KJKN San

Francisco, which shares about 1% of its weekly cycle with modern-leaning AC KFMB-FM (Star 100.7).

Shepard predicts that as modern adult continues to blend with other mainstream formats, sharing will rise. That will be par-

ically evident in San Diego, he says, because KFMB just hired the market's top morning team, Jeff and Andrea. There are a lot of Josh and And-

ple shares the most audience with oldies KRTH, classic rock KCBS-FM (93.1), and KIIS (106.7)." In fact, he says KZLA even shares more audience with smooth jazz KTWV than it does with KTSR. Seb-

an points out that stations that share more of the country audience because they feature "very relatable, lyrical, melodic, powerful music that resonates with people's everyday lives, and when they want something new, they want something that is closest to that music," has the set's top album. In the next year, he adds, "We need to find another mode-

Back in Portland, country KWJJ PD Robin Mitchell says he "doesn't feel much" impact from KBBT, which co-

mercial for KBBT, which is younger.

"Quite frankly, I think it's a genre that does not have a deep enough library to be a long-term threat. I feel traditional AC is going to be the target of the modern adult

land, where the Aca play Vince Gill and some of the other country artists that might fit their format."

Mitchell says he shares about 9% of his audience with KBBT, compared with the 25% he shares with top 40 KXKZ, 19% with Top 40 sister KBXK, 15% with the modern album rock, and 15% with AC. "In

an "amen," too, as Paul McCartney and gospel troubadour Kirk Franklin

turn in head-turning debuts at Nos. 2 and 3, respectively.

For McCartney, the opening-week sales volley for "Flaming Pie," 121,000 units, was the biggest

of a record company's entire future. As for country, McCartney's commander-in-chief report-
tove as part of the adult appeal," he says.

According to Jordan, there are musical similarities between some of the formats, but all share "one common element. "You listen to some of the Alanis and Sheryl Crow and you hear "Mindy McCready," and you hear "Blowfish," so they're all modern adult," says Jordan. "I know
Review: New Music From an Old Mammal

Younger than his partner.

Reviews for the record have been impressive, often engaging the pair's shared presence. On several pieces, including "Stardust" and "Jeezees Creepers," they spend a few moments melody each other's parts, with various levels of expression. Mentioned in the reviews, too, was the allure of Cheatham's whispier crooning.

The provision through all of jazz's various epochs, and his distillation of the vernaculars he encountered over the years.

Born in Nashville in 1968, Aludolph Anthony Cheatham first took up the horn during his mid-teens, when a local deejay put him in contact with a band called the Brilliant Future Stars. His older brothers, both trumpeters in a circus, offered him a few lessons along the way. By the early 80s he was touring professionally with a pit ensemble at a local vaudeville venue called the Bijou.

There he got his first taste of back-top shelf talent. Ethel Waters, Fletcher Henderson, and trumpeter Joe Smith were part of one revue. The trumpeters Louis Armstrong and Sidney Bechet were on the stage on other evenings. The depth of impressive young players.

Young players.

Time spending played in an ensemble at a jazz transplant plagued New Orleans, as King Oliver and Louis Armstrong. Armstrong provided the newcomer with a job and two, mostly pit-band work. Cheatham found himself more and more impressed, and he made quite a mark as a first trumpet in big bands. During this time he cut his first record date as a sideman, with the legendary Ma Rainey. His bosses of the day included Cab Calloway and pianist Teddy Wilson. He also played with McKinney's Cotton Pickers for a lengthy spell.

Born to the kibosh on long-standing styles in the mid-60s, and after he moved to New York and spent time as part of a smaller unit, Eddie Heyward's next. The band had much success in the early 70s. Sometimes, he was backing up Billie Holiday.

Intemittently bothered by illness

Nicholas Payton, right, teamed for a few sets with Doc Cheatham during Cheatham's set at the 1997 New Orleans Jazz & Heritage Festival.

(Melody Mineo/Nick Marinello.)

to the point of being considered delicate by many. In the mid-70s, he was also part of the house band at the Mahogany Hall Club in Boston, run by George Wein.

Travels to Africa and Europe to play overtly styled New Orleans brass music came in the mid-50-as well as Cheatham jumped from a group led by Wilbur de Paris to one helmed by Herb Mann. Though he was no superstar, his playing was respected. In 1967, he participated in the television broadcast "Sound Of Jazz" with other renowned trumpeters of the day.

It's a long way from struggling to play with someone else. Cheatham became a valuable figure in New York's burgeoning Afro-Caribbean scene.

The demonstrative nature of his horn playing pleased Cheatham in impressive bands led by Tito Puente, Perez Prado, and Machito. For a while in the mid-90s, he was also part of the world house band at the Mahogany Hall Club in Boston, run by George Wein.

Cheatham's star rose again during the 70s. Bolstered by the urging of pal Sammy Price, he began singing. And people like Dr. Dreese, because he often stressed the sentiment of any tune be interpreted, audiences swooned. "I'm not a singer," he recently told JazzTimes magazine, "but so many people like it, I said, 'Maybe it's all right.'"

Joe P. Burns, "The Jazz Stomp," in the Philadelphia Inquirer from the mid-70s, proved that both his chops and his imagination were in splendid condition. In 1980 he began recording as a solo artist at New York's Sweet Basil, singing and playing with enough elegance and wit to sustain the weekly appearances for 17 years.

A 1993 edition of Columbia's "Leg- od Pioneers Of Jazz" series reiterated just how reliable his trumpet play- ing and vocals were. "The Eighty-Seven Years Of Doc Cheatham" was produced by archivist/scholar Phil Schapp and featured Cheatham's corporate yet informal improvises on "Muskat Ramble," "Wolverine Blues," and "My Buddy." Tooting the unique charges of an octogenarian whose trumpet prowess was arguably in its most artic- ulate state ever, the label's 90s release has extended its high mainstream visibility. At 87, with a great reputation in many European cities (where he had played many festivals), Cheatham was become- ing a fixture of the Paris music scene, a very rare thing for a jazz treasure. The recent encounter with Payton proved he was a more marketable artist than many believed, but as a trumpet leader his collaboration was instantly audible.

Cheatham is survived by his wife, Amanda.

NEWBURY COMICS SPEAKS OUT AGAINST MAP

(Continued from page 3)

product without regard to the MAP policies.

Sony Music executives decline to comment on Newbury's complaint, saying they have yet to see the chain's advertisement. BMG execu- tives were unavailable for comment.

Dreese says that Newbury's comedy actions against MAP policies are part- ly motivated by what he perceives as a lack of emphasis on the part of the majors to monitor and enforce their MAP policies.

"If you are going to have a policy with such negative consequences, it should be enforced. They have serious monitoring and enforce- ment policies. Our position is that there are legitimate reasons to change the policies. Everyone is in the same boat.

He also alleges that the frequent- buyer clubs operated by various retail chains have fallen into non-enforcement. In order to get any action from the majors, retailers have to com- plain. We are tired of complaining; we will just violate."
Keynoters To Highlight Dance Music Summit

Billboard's fourth annual Dance Music Summit, to be held July 16-18 at the Chicago Marriott Downtown, will feature evening showcase performances, an enticing schedule of panels, and keynote addresses by Arthur Baker, Brian "BT" Transeau, and radio's Erik Bradley.

BT

Bradley, an influential producer/songwriter/remixer since the disco era, has been instrumental in the careers of many of today's top performers and DJs. He has produced artists such as Prince, Boyz Ii Men, and such classic recordings as "Planet Rock" by Afrika Bambaataa and has remixed works from dance artists like Irene Crown, as well as rockers Bruce Springsteen and Fleetwood Mac.

Baker operates his own London-based Minimal Records. Multi-instrumentalist, producer, and composer, Transeau will join Baker in examining the new and old schools of clubland. In January, BT hit No. 1 on the Hot Dance Music Play Chart with "Blue Skies" featuring Tori Amos. His electronic reverence has caused his exploding popularity on the dance floor. Bradley, the music director at WHIM Chicago, will discuss the growing presence and ongoing viability of dance and pop radio. He has been nominated three times for Billboard's Music Director of the Year.

For more information, see Dance Trax, page 24. To register, contact Maureen Ryan at 212-536-5002.

Music Fanatics' Make Their Mark On Fantasy Billboard

It's time for another update on Fantasy Billboard, the only interactive online game based exclusively on Billboard's charts. The latest winners of Fantasy Billboard are Hain-Hua Liu of Sydney, Australia; Chongwei Chua of Singapore; Dave Bernstein of Phoenix, Ariz.; and Rodney Ho of Boston, N.Y.

Fantasy Billboard is played only on Billboard Online, the Internet home of Billboard magazine (www.billboard.com). A new game starts each Thursday afternoon, with players choosing 10 albums from The Billboard 200 and the Heatseekers Albums charts. The albums earn points over the next four weeks based on their chart movement.

Hain-Hua Liu's Fantasy label, which he calls 3rd Degree Dyslexia, topped the field for the four-week contest ending with the May 17 issue of Billboard. The 21-year-old medical student describes himself as a "total music freak." His 3rd Degree gang tallied 7,053 points, with strong action from Spice Girls, Squirrel Nut Zippers, and the soundtrack to "Love Jones" and "The Saint.

Our next winner, Chongwei Chua calls his label Flare Records and, indeed, shows a flare for picking hits. Among the Flare favorites were Spice Girls, the Mighty Mighty Bosstones, and the "Grosse Pointe Blank" soundtrack, which earned 393 points as the Greatest Gainer for the week of May 3.

Next on the winners' list is Dave Bernstein's Tuneman Entertainment, which racked up 6,832 points. And once again those Spice Girls led the way. Bernstein, 31, claims he's been a chart fanatic for 20 years. All of that dedication paid off when he learned of his Fantasy Billboard victory on the same week his wife, Amy, gave birth to their first child, Holly.

Our most recent winner (for the June 7 chart week) is Rodney Ho, whose Roho roster brought home 6,945 points, thanks to the strength of U2, Savage Garden, and Bob Carlisle. Another self-confessed "chart fanatic," Ho, 27, is a reporter for The Wall Street Journal.

In addition to bragging rights, our winners receive a copy of the "U.S. Top 100 Albums" CD-ROM with information on more than 4,000 artists and 60,000 albums. (Note: due to international gaming laws, the prize can only be presented to U.S. residents.)

Fourth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 16-18, 1997
1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997
19th Annual Billboard Music Video Conference
The Beverly Hilton, Beverly Hills, Calif. • Nov. 29-30, 1997
For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at http://www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-443-1402
E-mail: shell@billboard.com
Keynote Addresses by Erik Bradley, Music Director; B96 Chicago; Pioneering dance producer, Arthur Baker and Electronic Renegade Brian "B.T." Transeau
- Special Chicago House Reunion with the legends of club music
- Clubland Unplugged featuring some of dance music's leading singers ...
  with a few surprise twists
- The Electronic Revolution rages on in three special artist/DJ showcases
- A&R Juries -- music evaluation & career counseling from some of the most influential minds in the music industry.

You're eligible for special discount fares from American Airlines for travel to Chicago, July 13 to July 21, 1997. Reservations must be booked directly through PEPP TRAVEL at 1-800-877-9770. Please identify yourself as a Billboard attendee.

Chicago Marriott Downtown
540 N. Michigan Avenue
For reservations, please call 1-800-228-9290.
Room rate $135.00 single or double.
Please be sure to state that you're with Billboard's Dance Music Summit to receive discounted rate.

Call Michele Jacangelo at (212) 536-5088 to inquire about cost, quantity and shipping details.

Maureen Ryan,
Director of Special Events
(212) 536-5002 or
(212) 536-1400 fax

REGISTRATION INFORMATION
To Register: Cut out form and mail to:
Billboard Dance Music Summit
Attn: Maureen Ryan
1515 Broadway, 14th Floor, NY, NY 10036
or Fax to (212) 536-1400.
This form may be duplicated – please type or print clearly.
Make all payments to Billboard Magazine.
(Confirmation will be sent via mail – please allow 10 days)

REGISTRATION FEES
Regular: Billboard DJ's Only
$255.00 $149.00
Early Bird (payment received by May 15th)
$305.00 $199.00
2nd-Registration (payment received by June 30th)
$355.00 $249.00
Full Registration (after June 30th and walk-up)
$375.00 $249.00

First Name ___________________________ Last Name ___________________________
Title ___________________________
Company ___________________________
Address ___________________________
City ___________________________ State _______ Zip Code _______
I am paying by ☐ Check ☐ VISA/MC ☐ Amex
Credit Card # __________ Exp. Date __________
Cardholder's Name: ___________________________
Cardholder's Signature: ___________________________

Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between May 15th and May 30th will be subject to a $75.00 cancellation fee. Cancellations received between May 30th and June 30th will be subject to a $175.00 cancellation fee. No refund will be issued for cancellations received after June 30th.
Rosie O'Donnell June 4
Jay Leno June 19
CBS This Morning – June
VH-1’s “Hard Rock Live” July 20
PBS - Evening with the Boston Pops – July
PBS - “Sessions on West 54th Street” – summer
Letterman...and more
**Place your ad today!**

**EAST/CANADA**
- 212-536-5004 - PH
- 212-536-5055 - FAX
- KEN PIOTROWSKI
- PAT ROD JENNINGS
- KARA DIGUARDI

**WEST/MIDWEST**
- 213-525-2307 - PH
- 213-525-2394/5 - FAX
- JODIE FRANCISCO
- LEZLE STEIN

**SOUTHEAST**
- 615-321-4294 - PH
- 615-320-0454 - FAX
- LEE ANN PHOTOGL

**FLORIDA/LATIN AMERICA**
- 305-441-7976 - PH
- 305-441-7689 - FAX
- ANGELA RODRIGUEZ

**UK/EUROPE**
- 44-171-323-6686 - PH
- 44-171-323-2314 - FAX
- CHRISTINE CHINETTI

**ASIA PACIFIC**
- Singapore: 65-338-2774
- Hong Kong: 852-2527-3525
- CLINCH-LEECE

**AUSTRALIA**
- 613-9824-8260 - PH
- 613-9824-8263 - FAX
- AMANDA GUEST

**FRANCE**
- 331-4549-2933 - PH
- 331-4222-0366 - FAX
- FRANCOIS MILLET

**WEST COAST LATIN/Texas-MEXICO**
- 213-782-6250
- DAISY DUCRET

**ITALY**
- 39+(0)362+54.44.24 - PH
- 39+(0)362+54.44.35 - FAX
- LIDIA BONGUARDO

**JAPAN**
- 213-650-3171 - PH
- 213-650-3172 - FAX
- AKI KANEKO
COOLBONE

Music Video

PRODUCTION NOTES

Crystal Lewis’s “Beauty For Ashes” video was the work of director Chuck Shanleher, filmed on location in Franklin, Tenn., the clip was produced by Southern Exposures.

Jim Dantzer and Matt Snyder directed and produced the clip “This Way to Miami” from Angry Clays. According to the crew’s leader, trombone player/vocalist Steve “Coolbone” Johnso,n, the music was put to the song together piece by piece: “He created the music and went through various stages with the lyric.”

Johnson says that even though the track was carefully constructed, when it came to time video, “everything didn’t have to be taken so [literally], but we did want to keep in the pocket of what the song was about.”

The experience of making the "Notin’ But Strife" clip was one of mixed emotions, says Halband. “I had to back my pants up on a few things that were important that we realize everyone’s not living the same lives, and these are facetious statements [capturing them] was also an emotionally hard thing. I questioned whether I was fair pho-tojournaling these people in their situation.”

Halband says that he wanted to document the various characters in their natural surroundings in a natural state, but that he also took special care to extend a measure of respect to the residents. Before turning on the camera, Halband introduced himself to the folks in the community and informed them of his efforts.

“If one person said they didn’t want to be shot, I respected one person,” he says. “I turned off the camera even if he or she was in a crowd.”

Besides the issues of ethics and safety for the crew, Halband says doing this “was also important for maintaining the integrity of the band, ‘cause this is where they’re from.”

Although the shoot with the entire band and crew took two days, Halband actually began shooting scenes the previous day as he was touring sections of New Orleans with Johnson. He later returned to some of the same locations with members of the band, who could be integrated into the scenes.

In the location shots, Halband says, “They may look pretty, but they still get the point of the song across very effectively.”

BRIEFLY NOTED

New Orleans’ “In Our Out” video was directed by DIrance and shot in various cities around the U.S. Liz Marshall and Linda Duvoisin directed the photography. The clip for “Another Man’s Sky” by Royal Wade Rimes was the work of director Norry Niven. It was shot in Dickson, Tenn., and Keith Fox and Stone Core Films produced.

Niven was also the director behind the “Strife” video from the band’s album, which was directed by Jim Shea for Planet Pictures. Mark Kalbfeld and Robin Beresford produced on location with the band and took time to shoot the scenes for the album.

Steven Goldmann was the eye behind the video “Keeping Your Kisses” by Kris Tyler, which was shot in Sedona, Ariz. Susan Bowman and Tom Calabrese produced for the Collectivum.

COOLBONE DOCUMENTS N.O. URBAN LIFE FOR “STRIFE” CLIP

BY HAVELOCK NELSON

NEW ORLEANS—Coolbone’s downtown video debut and single, ‘‘Notin’ But Strife,’’ is a moody, mixed-up story whose lyrical narrative explores the interior and exterior ‘‘mental devastation’’ involved in growing up black in the inner city.

The clip contains serious and compelling images, shot in crowded urban settings, that support a number of visual and audible anecdotes and quips. Our Lady Peace, Clumsy

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 14, 1997

The一个星期的音乐视频

BRIEFLY NOTED

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 14, 1997

The一个星期的音乐视频

BRIEFLY NOTED

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 14, 1997

The一个星期的音乐视频

BRIEFLY NOTED

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 14, 1997

The一个星期的音乐视频

BRIEFLY NOTED

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 14, 1997

The一个星期的音乐视频

BRIEFLY NOTED

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 14, 1997

The一个星期的音乐视频