CLASSICAL LABELS MELD ART, COMMERCE

Naxos Rewrites Industry Rulebook

BY BRADLEY BAMBARGER

NEW YORK—The classical budget label Naxos marks its 10th anniversary this year, yet the company has a lot more to celebrate than just a birthday. Naxos has changed the rules of the classical recording game in a short span, and with its artistic reputation catching up to its commercial process, the label stands as an international market leader beyond issues of price.

Moreover, Naxos has developed its revolutionary competitive advantage by making its product consumer-friendly yet respectful of the classical art. With its unique form of populist gravitas, the label has set out to systematically document the 1,000 or so years of the grand Western musical tradition and make it readily accessible.

Sony, Philips At Work On Successor To CD

BY PAUL Verna

NEW YORK—Sony Corp. and Philips Electronics NV, co-developers of the CD, are now collaborating on a second-generation consumer digital audio carrier they hope will succeed the CD.

Based on the Sony/Philips Direct Stream Digital (DSD) encoding process, the proposed disc would consist of a CD-quality (aka "Red Book") layer and a high-resolution layer that offer higher-quality stereo and multichannel tracks, according to a June 9 statement from Sony and Philips (Billboard Bulletin, June 11).

The announcement comes two years after Sony and Philips (Billboard Bulletin, June 11).

CPO Finds Niche In Filling In The Gaps

BY BRADLEY BAMBARGER

NEW YORK—"Building a library in sound" is how artistic director Burkhard Schmigol describes the mission of his label, Classic Production Osnabrueck (CPO). And by filling the considerable gaps in the classical catalog with style and care, CPO has earned increasing loyalty among connoisseurs eager to check out its latest offerings.

Based in Georgsmarienhutte, Germany, CPO has produced more than 400 recordings, mostly of repertoire untouched by major labels and even adventurous independents. The company has covered nearly every era, paying special attention to composers ignored in their time but now neglected.

CPO has won acclaim from the classical music press for this independent programming and its exemplary presentation, with the honors including the (Continued on page 84)

Sony Adds Muscle To Its Internet, ECD Efforts

BY BRETT ATWOOD

LOS ANGELES—Sony Music is significantly expanding its efforts on the Internet and in the development of enhanced CDs (ECDs), which it brands CD Extra.

The company has inked deals with Earthlink and America Online (AO) to include Internet-access software on millions of audio CDs. As a result, about 50% of new CD releases from Sony-affiliated labels, such as Columbia, Epic, 550 Music, and the Work Group, will likely contain added multimedia content over the next year, according to Sony multimedia executives.

In addition, Sony is close to beginning direct sales of hundreds of its releases to consumers via the Internet and is preparing the introduction of a pay-per-play online jukebox that will test the commercial viability of Internet-delivered music programming.

"Sony Music is committed to aggressively developing new technologies which today provide added value to the consumer and new opportunities for artist expression and development," says Sony Music Entertainment president/COO Thomas D. Muto. "Tomorrow -- (Continued on page 82)"
The new album produced by Jon Bon Jovi, Dave Stewart and Stephen Lironi
Featuring “Midnight In Chelsea” & “Queen Of New Orleans”

Appearing on the Late Show with David Letterman, Thursday, June 19th.
Appearing on the Today Show, Friday, June 27th.

Destination Anywhere, the film, starring Jon Bon Jovi, Demi Moore, Kevin Bacon, Whoopi Goldberg and Annabella Sciorra. Premiering Tuesday, June 17th, on MTV’s
Wu-Tang Set, B.I.G. Tribute

Hip-Hop To Top Of Retail Lists

This story was prepared by Ed Christiansen and Larry Plick in New York, Mark Soloman in London, and Adam White in Crete, Greece.

Hip-hop music has cash registers movin’ and groovin’ on both sides of the Atlantic Ocean this week. The Wu-Tang Clan’s “Wu-Tang Forever” smoked to the No. 1 spot in both the U.K. and the U.S. in its first week of release, while the multi-single by Puff Daddy & Faith Evans (Featuring 112, “I’ll Be Missing You,”) is astoundin’ the industry by garnerin’ greater sales in the weeks since its chart-toppin’ debut.

In the U.S., the Wu-Tang Clan’s “Wu-Tang Forever” album racked up 612,000 units, according to SoundScan, to become the second-largest seller in a debut week, behind the Notorious B.I.G.’s “Life After Death,” which sold about 698,000 units in its initial week of availability. The Wu-Tang set debuted at this issue’s No. 1 on The Billboard 200. In the U.K., the Wu-Tang Clan album sold 26,000 units to top the charts there, even though a large portion of the country’s retail chains didn’t support the album, apparently due to language content.

Meanwhile, the Puff Daddy & Faith Evans tribute to the late Notorious B.I.G., who was shot to death March 9, is outsellin’ itself in each successive week of availability. After debuting in the top spot of the Hot 100,6 week’s sales (as of June 14) with sales of 222,000 units, it firm’d up its hold on that spot with a 43.2% sales increase the following week, with total sales of 318,500 units. And in the middle of its third week of availability, retail accounts say sales were still accelerating for the max-single. They expect third-week sales to be the largest total yet.

Mark Soloman, president of West Sacramento, Calif.-based Tower Records/Videowho filed the first-weeks’ sales of the Wu-Tang Clan set is “fabulous for the industry.”

Solomon reports that the album moved 22,000 units for the 97-unit chain. “And you know what amazed me?” asks Solomon.“It was a double album, and it didn’t stop sales at all. I guess I would show that if you hit the right chord musically, then price doesn’t mean a damn thing.”

In the U.S. the Wu-Tang Clan set carried a $24.98 list price and a booklet cost of $16.25. The album has a parental warning sticker for explicit lyrics.

Dave Roy, divisional merchandiser director at North Canton, Ohio-based Camelot Music, labels the Wu-Tang Clan album a “monster.” He reports that the 915-unit chain sold 30,000 units. Significantly, he adds, “We didn’t give the album away; we made money on it.”

The chain sold the album for $21.99. But it did do a give-away to spur sales. Customers buying the album in the chain’s urban stores received a free decal of the Wu-Tang Clan logo.

(Continued on page 83)
**STUART WATSON**

The Asia-Pacific region is expected by some analysts to account for nearly 50% of global unit sales by the year 2002. Whether then or later, the so-called "emerging markets" of this region certainly look set to become an ever-growing part of the labels' major markets of Europe and the U.S. But this doesn't mean that labels that aren't already repre-senting "in these territories should expect to swoop in, make a licensing deal, pick up the advance ... and run.

"Signing a licensing agreement for the Pacific Rim is not enough to guarantee success," Stuart Watson is chairman of SWAT Enterprises, the London- and Singapore-based licensing/marketing consultant specializing in Asia.

Artists must also be willing to take those markets seriously. They must be prepared to spend time in each territory helping to sell their records. U.S. band Backstreet Boys, signed to Zomba's Jive Records, recently undertook a promotional tour that covered 10 different countries in 40 days. Such a firm commitment by the label and the act certainly paid off.

Backstreet Boys sold 250,000 copies of their debut album in just three weeks, claiming a new record for gold and platinum awards in the region. The album has since notched sales of over 1.3 million units throughout the region, with particular success in the Philippines, Malaysia, Taiwan, Indonesia, Korea, Hong Kong, and Singapore. Asia now accounts for more than 25% of the group's worldwide sales.

Unless record companies and artists are prepared to make this kind of commitment as part of a licensing deal, the label's hopes for making the deal in the first place are slim.

Some independent labels say they won't make a licensing deal unless they receive an advance. This means they are unlikely to get any product released in India, for example, where advances are not presently allowed because of exchange rate problems. However, with a population of some 936 million, India is already proving to be a bigger music market than China, and the gap will widen further within the next five years.

Indian consumers are becoming increasingly affluent, and international record companies--probably to profit from the anticipated swing away from the local CD market--are expected to start dramatically increasing their advance payment for new releases. They will also start to do flow freely and the local CD market takes off.

"If a label takes an advance but fails to provide any kind of commitment and support, the licensee is unlikely to renew the deal at the end of the contract period. Word tends to spread rapidly in this part of the world. And if licensees feel a company is only out to make a quick buck, there is a danger that the label might find it difficult to secure another license.

On the other hand, there is no reason why a local label can't become a company's licensee for a lifetime. Trust, people, respect, and long-term associations--that's the way business is done in this part of the world. A company's personal or business relationships with its licensee matters more than anything else. Without licensees' support and enthusiasm, there is no future in Asia.
JEFF BUCKLEY
A HEART full of MUSIC
A SOUL filled with GRACE.

We will miss you.
Web Music Sales Expected To Soar
Report Predicts $1.6 Billion In Revenue By 2002

BY BRET ATWOOD

LOS ANGELES—Prerecorded music products sold via the World Wide Web will account for $1.6 billion in revenue and 7.5% of worldwide music sales by the year 2002, according to a new report by New York-based research firm Jupiter Communications.

The report, which surveyed top music industry executives at major and independent labels, online and traditional retail, and various media Web sites, will be unveiled at the July 16-19 New York International Music Industry Convention.

Online music sales generated approximately $182.2 million in global revenue from roughly 1.4 million units sold in 1996, according to the study.

Internet-specific retailer CDnow leads all other electronic retailers of music with a 33% market share of 1996 worldwide online sales, according to the report. Tower Records' independent Web site combined with its America Online (AOL) site netted about 14% of the online music market, while N'K2's Music Boulevard generated about 15% of all Internet music purchases in 1996.

"Traditional retailers have a great advantage over Internet-specific retailers," says Mark Mooradian, group director of consumer content for Jupiter. "When Tower went up on the Web, it got traffic immediately. But many brick-and-mortar retailers have been slow to come online. CDnow got in early and is still the best-known music retailer on the Web at this point. But they face tremendous competition as more retailers come online."

A major driving force in online music retail is international sales, which already account for 30%-40% of all music sales. Non-U.S. music distributors are affected most by this development, since consumers outside the U.S. are often asked to purchase CDs at a lower cost on the Internet than in the U.S. (Continued on page 82)

Mercury And New Label GlassNote Link

BY DOUG REECE

LOS ANGELES—Music industry veteran Daniel Glass has struck a deal with Mercury Records to distribute the debut album from his newly formed New York-based label, GlassNote Records.

The agreement, announced June 11, provides for Mercury's sales, promotion, and distribution support in conjunction with GlassNote's yet-to-be-formed marketing teams. Mercury has also invested an undisclosed amount in the label as an equity partner.

However, GlassNote reserves the right to release future albums in the U.S. through independent distribution, if future projects are not compatible with Mercury's marketing strategy.

Glass, who acts as the label's president, made this factor, along with his friendship with Mercury president/CEO Danny Goldberg, what inspired the new venture. (Continued on page 85)

Charlie Peacock’s Rethink Label Acquired By EMI Christian

BY DEBORAH EVANS PRICE

NASHVILLE—With EMI Christian Music Group’s acquisition of Charlie Peacock’s rethink imprint (Billboard Bulletin, June 9), the label shifts its focus exclusively to the talent end of things, while EMI Christian Music Group (CMG) takes over sales, marketing, and artist development activities.

EMI also continues in its role as distributor for the label, whose roster includes such acts as Peacock, Sarah Mac, and Switchfoot.

Peacock says, "I had to choose between what my idealistic wants were and what the needs of the artists were that I was signing, especially in terms of financing mainstream marketing. That was something I found out early on."

"If you spend a dime in CCM (contemporary Christian music), you’re going to spend a dollar in the mainstream. Once I found that out with Sarah, I could see I was going to need more financial help."

Rethink will now operate under the management of Sparrow Communications Group, the organization under the umbrella of EMI CMG that includes the Sparrow and Star Song labels and is headed by Sparrow president Peter York.

Peacock operates autonomously and will continue to be responsible for all signings and creative direction for the label. Nick Barre, who has worked with rethink since the label’s inception, will now work with both rethink and EMI. (Continued on page 86)

LARAS Formed To Expand Latin Work Of NARAS

BY JOHN LANNERT

As part of its ongoing campaign to expand its operations into Latin America and Spain, the National Academy of Recording Artists and Sciences (NARAS) has established a Latin counterpart called the Latin Academy of Recording Arts and Sciences (LARAS).

Mauricio Abaroa, an industry veteran in the Latin music market who most recently was business and personal manager of pop superstar Luis 
(Continued on page 94)

Int’l Sales Outpace U.S. Numbers For Jackson Set

BY MELINDA NEWMAN

While Michael Jackson’s latest Epic Records offering has generally proved to be a hit throughout Europe and Australia, U.S. sales of “Blood On The Dance Floor: HIStory in The Mix” have left retailers feeling wounded.

According to SoundScan, the album went gold in May 20 in the U.S., has sold 79,200 copies, trailing far behind many European countries, including England (nearly 176,000) and France (nearly 85,000). Where Epic Records U.K. estimates it will sell 250,000, and Germany, where Sony Music Germany claims sales of 45,000 in two weeks.

The collection features five new tracks from Jackson and eight remixes of songs that first appeared on Jackson’s 1995 album, “HIStory: Past, Present And Future—Book I.”

“I would say that, to put it charitably, it’s underperforming,” says Epic’s VP of marketing for the South Field, N.J.-based chain Compact Disc World, echoing the sentiment of many industry observers. “There was a huge amount of excitement that the setup wasn’t real good. When it showed up in the new-release book, that was the first I heard of it.”

While Jackson’s “Blood On The Dance Floor” album was released in Europe and the U.S. with much fanfare, especially when weighed against “HIStory,” says Al Jones, senior VP of Epic’s K-Tel label. “I’ve been doing the old-fashioned, based Strawberries chain. I was hoping it would sell, but now my hopes have not been achieved. It’s only sold reasonably well.

Despite the low-key approach to the album’s release, retailers voiced (Continued on page 86)

R&B Team Bows Soulpower Top Production Duo Links With Virgin

BY J.A. REYNOLDS

LOS ANGELES—Hitmaking production team Soulshock and Karlin, whose creative talents have resulted in winning records for artists ranging from Monica and Madonna to Toni Braxton and Seal, have formed Soulpower Records in association with Virgin Records, which will acquire 100% ownership of the label worldwide.

The deal coincides with the duo renewing its publishing arrangement with EMI Music Publishing (Billboard Bulletin, June 5).

The first act slated for release on Soulpower is female vocalist Shiro, who was formerly signed to Scotti Bros. The artist’s first single, “I All Want To Do,” is scheduled for release in the fall. An album by Shiro will follow in late 1997 or early next year.

Soulshock, whose real name is Cursten Schack, and partner Kenneth Karlin are originally from Denmark but have lived in Los Angeles for the past three years.

Prior to moving to the U.S., the duo had a two-year label deal with EMI Scandinavia, which ended in 1992.

“Virgin is really going after the R&B market, and we share that same hunger,” says Schack.

Unveiled as the pair’s Soulpower Productions, Soulshock and Karlin established themselves as a viable remix-producer team, reworking such songs as Madonna’s “Love Don’t Live Here Anymore,” Babyface’s “Everytime I Close My Eyes,” and Brandy’s “Broken Hearted Girl.”

Currently, Toni Braxton’s “I Love You More,” which was produced and written by Soulshock and Karlin, was No. 16 on the Hot R&B Single chart.

“We’re trying to slow down our outside projects so that we can fully focus on Shiro and the label,” says Schack.

Soulpower currently has a staff of four: Schack and Karlin plan to increase personnel as needed. “We’re bringing in a couple of street promotion guys and a couple of A&R guys, but we want to take our time growing as a label.” (Continued on page 82)

Stroud To Head DreamWorks’ Country Label

BY CHET FLIPPO

NASHVILLE—Ending months of speculation, DreamWorks confirmed June 11 that it will open a country label here.

The news comes hot on the heels of the announcement by Disney-owned Hollywood Records of its company’s plans for a new Nashville label, as yet unnamed, to be headed by former RCA Label Group senior VP/GM Randy Goodman (Billboard, June 14).

Veteran Nashville producer/executive James Stroud will head DreamWorks Records Nashville, which is scheduled for an August launch. His title will be principal executive.

“DreamWorks has decided to invest in our market in Nashville,” says Stroud, “and it’s a quality investment, with some quality people. In Nashville, (Continued on page 82)
Rhino Reissues Lehrer's Seminal 'Songs' Albums

BY JIM BESSMAN

NEW YORK—Long before “politically incorrect” was even a concept, there was Tom Lehrer. Although the liberal-minded Harvard math professor-turned-comic curmudgeon released only three albums’ worth of savagely cynical material between 1953 and 1965, its appeal has continued to transcend the generations.

Indeed, Lehrer remains the second-most-requested artist in the 27-year history of radio's nationally syndicated “The Dr. Demento Show,” behind “Weird Al” Yankovic, “which is really saying something,” notes Barry Hansen, aka Dr. Demento.

Hansen co-produced Rhino Records' reissue of Lehrer’s first two albums, “Songs By Tom Lehrer” and “More Of Tom Lehrer,” which were released on a single disc May 6 as “Songs & More Songs By Tom Lehrer.”

Hansen says Lehrer hasn’t performed live for many years or made a new recording, with the exception of the song ‘I Got It From Agnes,’ which Lehrer cut last October as a bonus track for the Rhino package.

“Most listeners are far too young to have experienced Tom’s music when it first became popular,” says Hansen. “But even though it’s been around for over 40 years, it still defies convention and has enough of an edge to appeal to younger people.”

Lehrer made a deal with Reprise that saw the 1965 release of “That Was The Year That Was,” as well as a 1966 re-recording of “Songs By” and a 1966 reissue of his self-released 1957 live album, “An Evening Wasted With Tom Lehrer.” In 1990, Reprise issued on CD a live concert recording of the songs on “Songs By” titled “Tom Lehrer Live!,” along with “That Was The Year That Was” and “An Evening Wasted.”

They were transferred over to CD in 1990 and just kept on going,” says Gregg Veller, VP of A&R at Warner Bros., who, like many of his baby-boom generation, first heard “Songs By Tom Lehrer” via his dad’s original 10-inch LP configuration. Recorded in about an hour on Jan. 22, 1953, and self-marketed later that year on Lehrer Records, “Songs By Tom Lehrer” cost $15 to make. Lehrer, a math grad student and teacher at Harvard, had been performing the album’s outrageously satirical ditties at college functions and local nightclubs. He pressed 400 copies of the 10-inch disc and slapped them into jackets bearing a crude black-and-white caricature of himself at the piano in the guise of the devil surrounded by red flames.

It was a fitting illustration Lehrer’s songs, though deadpan in tone, are scorching satires that pay tribute to drug pushers (“The Old Dope Peddler”), glorify serial killers (“The Irish Ballad”), brutalize the Boy Scouts (“Be Prepared”), and ruin romance (“When You Are Old And Grey”). His singing voice dripped acid, and his piano playing salted the wounds, typically quoting songs within songs to pile on the irony (see story, page 80).

“I’m limited in what I can do—but I can make it interesting,” says Lehrer, who is 90. “There’s a guy on the Internet who has a contest to find the musical quotes in my songs. There are 39 that are accepted, but I only came up with 35.”

Musically, Lehrer relished in skewering the popular song structure as a sham, the vocalist says the trek, dubbed the Filthy Lucre tour, was a necessity.

“I enjoyed the money,” he says, “and quite frankly I needed it to finish this album, which was one of my major reasons for doing the tour.”

While Lydon says that performing the old Sex Pistols songs was “great fun,” he’s still at odds with his fellow ex-Pistols.

“It turned out, as a tour, to be very much like the original Pistols tour,” he says. “I ended up hating the band with a passion. They behaved more or less exactly the same. The last night in Chile, they left the next morning, and not one of them had the decency to ring me up and say goodbye.”

Lost Boyz Find Following For 2nd Set

Universal Hip-Hop Act Still Familiar From Debut

BY SHAWNEE SMITH

NEW YORK—Good things come to those who wait. And while getting their debut album released on Universal demanded the patience of Job from the members of Queens, N.Y.-based act the Lost Boyz, the group’s perseverance and subsequent success have radio and retail eagerly awaiting its sophomore set, “Love, Peace & Nappiness,” which bows on the label Tuesday (17).

“I think they’ve worked the last album for all that they could,” says Sonya Askew, urban music buyer for the 319-unit, North Canton, Ohio-based Camelot chain, of 1996’s “Legal Drug Money.” “With the success of [album tracks] ‘Reenie,’ ‘Music Makes Me High,’ and ‘Lifestyles Of The Rich & Shameless,’ I think it’s a good time to get some new music out there while [they] are still on the mind of consumers. It’s a great opportunity to get their new album out with a bang.”

The act’s completed debut album was among the projects left in limbo at Uptown Records when then-president/CEO Andre Harrell left head Motown in 1996. It was later picked up by Universal and released in 1996. To date, it has sold 680,000 units, according to SoundScan, and many radio programmers are still spinning many of the set’s singles.

Lydon Blazes His Own ‘Path’ On Virgin

Solo Bow Finds Artist Working With Electronic Genre

BY CRAIG ROSEN

LOS ANGELES—After fronting two of the most influential modern rock acts of the last two decades, John Lydon has finally stepped out on his own with “Psycho’s Path,” his solo debut, due Tuesday (17) on Virgin Records.

Under the pseudonym Johnny Rotten, Lydon spat his name into rock history, shouting such punk anthems as “God Save The Queen” and “Anarchy In The U.K.”

Following the Pistols’ implosion in 1978, Lydon resurfaced in Public Image Ltd., a group that in large part defined the punk-punk movement of the early ‘80s and whose influence can be heard in the current wave of electronic music.

While some viewed Lydon’s decision to re-form the Sex Pistols for a 1996 tour as a sham, the vocalist says the trek, dubbed the Filthy Lucre tour, was a necessity.

“I enjoyed the money,” he says, “and quite frankly I needed it to finish this album, which was one of my major reasons for doing the tour.”

While Lydon says that performing the old Sex Pistols songs was “great fun,” he’s still at odds with his fellow ex-Pistols.

“It turned out, as a tour, to be very much like the original Pistols tour,” he says. “I ended up hating the band with a passion. They behaved more or less exactly the same. The last night in Chile, they left the next morning, and not one of them had the decency to ring me up and say goodbye, and I haven’t spoken to any of them since.”

“I earned them a lot of money,” he adds. “The least they could do is be civil, but that’s a lot too much for those hooligans.”

On a more serious note, there were other factors leading to the resurrection of the band that Lydon frequently swore he would never re-form. He wanted to debunk the myth that surrounded the group’s short-lived career.

“In a great way, it was a cleansing process,” he explains. “When people build things up and mythologize about things, I think you should break it down and just introduce a touch of reality to the insanity that’s called pop music.”

It was actually in 1994, prior to the Pistols reunion, that Lydon—who is managed by Panacea Entertainment—

(Continued on page 98)
LOS ANGELES—On Aug. 19, Smithsonian Folkways Recordings, the label arm of the Smithsonian Institution in Washington, D.C., will release the most influential and magical document of 20th-century folk urban life: folkways concerts of the '30s and '40s, the 1952 "Anthology of American Folk Music."

The lavish six-CD boxed set will be released at a suggested retail price of $82.95.

The "Anthology"—an idiosyncratically annotated 84-track collection of vintage blues, old-time country, and Cajun music, initially released on 78s between 1927 and 1932—was first issued as a trio of two-CD sets by Moses Asch's Folkways Records (which was acquired by the Smithsonian in 1987). For years, it has been available only on cassette from Smithsonian Folkways' mail-order department.

"It's been the most requested thing since I've been here, which is 10 years," says Jeff Place, archivist for Smithsonian Folkways and the Smithsonian Institution's Folklore Collection. The release is "pretty much the most exciting thing I've ever worked on... Since I've worked here it's probably been the project, and it will be probably for some years. I've seen doing anything that's going to be more spectacular than this one."

The "Anthology" had an almost immediate impact on folk musicians. "When We Were Good" (Harvard University Press), a 1996 book on the folk revival, musicologist Robert Cantwell calls the collection the "enabling document, its musical constitution."

Folk musician Mike Seeger was first exposed to the "Anthology" as a young man in Washington, D.C. His band the New Lost City Ramblers would go on to cover a number of songs on the collection, and Seeger would himself record several of the surviving musicians heard on the "Anthology."

Some of these recordings are included in the new Smithsonian Folkways album "Close To Home."

"We listened to [the Anthology] as soon as it came out," Seeger recalls. "We just loved it. I'd heard commercial recordings of that music before, but never anything like that, and then the book was incredible... Although I was reared on Library of Congress field recordings and a few things like that, I'd never heard as much material and presented in the particular way that it was."

The "Anthology" was assembled by Harry Smith, an artist, filmmaker, folklorist, anthropologist, record collector.

(Continued on page 69)

Los Angeles—An independent label founded by two Bosnian emigres is giving something back to that troubled country with its debut release.

Fearless Music, based in Los Angeles, has pledged to give 5% of the wholesale price of "Rain Of Mercy" to a UNICEF global fund, as well as $10,000 to help the organization's relief work in Bosnia (Billboard Bulletin, May 30). The label also will donate a portion of proceeds from Agartha's second album "Rain Of Mercy II" to UNICEF.

Zoran Todorovic and Boro Vukadinovic founded Fearless, as well as the band Agartha.

Additionally, Fearless has decided to offer an accompanying video for album single "The Crossing" as a bonus to consumers. The album and video are due for release July 29.

Fearless president Stanley B. Her- man—who scripted the Romeo and Juliet-themed video based on the true story of a Bosnian Muslim girl and her Serbian Christian boyfriend—says the label had planned to sell the videos, but ultimately decided to offer the clip for free as promotion. "Realistically, we felt that we could get more money out of the CDs, and therefore more money to UNICEF, if we offered the videos as a giveaway," Herman says. "We'll either get the stores to stock [the videos] or offer them through an 800 number."

Herman says UNICEF's endorsement is kind of like the Good Housekeeping Stamp of Approval, and that gives us a tremendous advantage in marketing the album, but Boro and Zoran are also very sensitive about their homeland and have been involved in helping children's causes," he says.

"Rain Of Mercy" will sport a UNICEF logo and a sticker notifying consumers of the charity program.

Fearless will ship the album to public radio and new age specialty shows simultaneously with the album release. Herman says Fearless also will host a benefit concert for UNICEF's Bosnian efforts in September. The event, still in the planning stages, will include performances by Agartha and other acts.

UNICEF will promote the album project via newsletters and its World Wide Web site at www.unicefusa.org.

Charles Lyons, president for the U.S. committee for UNICEF, says the money raised from the album will most likely go to basic health care needs, such as vaccinations and medicine.

He adds that UNICEF expects sim-

(Continued on page 89)

UNIVERSITY OF NEW ENGLAND—On Aug. 21, Smithsonia, MCA, and Polygram Holding Co., Inc., will host an unannounced concert at the late Notorious B.I.G. that featured 112, Faith Evans, newcomer rap act the Loc, and Combs.

Other ASCAP award winners were as follows:

Paul Heynberg, president of the ASCAP, said, "Ain't Nobody"


Recipients of the ASCAP award were: Paul Heynberg, president of the ASCAP, said, "Ain't Nobody"

Hook Finds ‘Pleasure’ With Monaco
New Order Bassist’s New Band Debuts On Polydor

BY CARRIE BORZILLO

LOS ANGELES—After years of fighting the urge to play those melodic bass lines that helped put the U.K.’s New Order on the map, Peter Hook has recast his internal musical differences and returned to his dance/rock roots with his new band, Monaco.

The group’s debut, “Music For Pleasure,” on Polydor/MDM and released June 9 in the U.K., has already sparked modern rock airplay with “Wrong Is Right.”

After New Order’s “Technique” was released in 1989, Hook, also a veteran of New Order predecessor Joy Division, formed the ill-received Re conspicuous with his Monaco sidekick, guitarist David Potts. It was in Revenge that Hook opted to cast aside his renowned bass playing and pop sensibilities.

“What happened is at the time, because I was forced to have a break from New Order—which was probably justified—[Hook went solo]. I got into a bit of a hump and was set in my mind that I wanted to be different from New Order,” says Hook. “To strike out on my own, it was a bit optimistic. I just wanted to sound different, so I played the bass side really down. I exploited all my weaknesses and ignored my strengths. Yes, it was a bit rebellious. And I wasn’t 100% happy with the record. Live, we were much better.”

It was Potts, a longtime New Order fan who met Hook when he began working as a tape operator at his studio in 1981, who convinced him to return to his truer self. “He said to me, ‘I think you’re doing this—’—the role you used to do it—’—And, I thought, ‘Shit, why don’t I?’” says Hook. “And, lo and behold, we found it was much more spontaneous. Revenge sounded forced. I’m doing what’s in my heart again.”

If this leads one to believe that Monaco sounds like New Order, well, it does. However, New Order is best known for its dancier tracks, and Hook, Delevan, and DeLeo are remembered for its more rocking alterna-pop offerings ("What Do You Want From Me?, Buzz Gun, and ‘Shine’), though the album does have its share of impressive dance tracks ("Sweet Lips and Junk)."

New Order fans will easily recognize Monaco’s first U.S. single, “What Do You Want From Me?”, as a hook song. KTSU (1880 San Francisco music director Aaron Axelson, who was one of the first programmers to play the song on the radio, says “The import hit and just starting to play it, I thought that the song was the perfect New Order sound. It’s hard to believe that the song sound and moves beyond it.”

 Axelson first played what “Do You Want From Me?”, the first week of March on his Saturday Subsonic “show from 1-6 a.m. and received phone calls about the song after its initial spin. (Continued on page 13)

 правильный формат для отображения:钩寻找‘快乐’与摩纳哥
新秩序贝斯手的新乐队在Polydor上首演

BY CARRIE BORZILLO

NEW YORK—With Lauren Christy’s secondary musical outing, “Breed,” due July 22, no one will accuse the Mercury artist of capitalizing on the familiar.

Packaged as an all adult contemporary entity on her 1994 self-titled debut, the singer/songwriter has now forged an aggressive, guitar-driven musical footpath as an honest to god artist of an artist who was too young to know that in the music industry, once launched, records are genetically cemented in the eyes of radio.

On her first project, Christy played the role of hurtful balladress with swelling emotion ("I Could’ve Been Someone That You Loved") that earned her a top 20 AC hit in “You Read Me Wrong” and an American Music Award nomination and Golden Globe nod for the top 25 AC title track she wrote for the Blake Willis flick, “The Colour Of The Night.”

“I Need Some Of Your Time,” but those kinds of songs need to be sung by Barbara Streisand,” Christy says. “I can’t compete with Celine Dion and those types of singers that can hold a note for 15 seconds and hit higher notes than a canyon.

“Breed is exactly who I am right now. I collaborated with people who like the same kind of music I do,” naming Garbage, Beck, Nine Inch Nails, Tricky, and Bjork as her favorites. “This is the record I wanted to make.”

Early rumbles at radio side in her favor have been heard all the talent. It was just finding the correct material at the right time,” says Linda Silver, music director at major-market adult WMVN (the Buzz) New York. “This is going to build her career wide open. She’s also a sweetheart of a person, very genuine.

“Her success in AC was fairly limited, and I believe with this new agenda, she will become more of a mainstream, broad-based artist. She has the potential to go to modern rock, mainstream rock, top 40, and modern adult,” she says.

“Breeds” 11 tracks not only represent an intense step to the left in terms of musical styling, but also in the themes Christy approaches. For example, on the first single, the title track “Breed” which has earned her a coveted slot on the upcoming “Batman & Robin” soundtrack—she fires home a huge blast on both control.

“With ‘Breed,’ I was in London working on this record and had called the pharmacy for another six months of Logyron, a birth control pill. "I said, here we go again, pumping myself full of drugs," she says. "I was told what it would be like to say’talk got it, I’m going to take my chances, so what if I get pregnant.” The song is really about the fact that I’ve been controlling my body with the pill since I was 16 years old. One day I’ll say there’s nothing to lose and ‘let the rain come down on the roof of the church."

Other tracks on the album serve up Christy’s personal perspective with grit, sexiness, and humor. “Magazine” consists of lyrics taken directly from blurbs found in Cosmopolitan magazine, while “25 Back Then” explores how historic events and the passage of time can shape society, from the golden age of Hollywood to landing on the moon.”

I always felt those were amazing (Continued on next page)

News Flash: Merle Haggard and the Strangers will make their first visit to Radio City Music Hall in New York City, June 15, 1997, to promote their new album, "The Best Of Me," which was released June 3, 1997. The show will be televised on PBS "The American Musical America" series.

The album features a duet with Haggard's wife, June Carter, and includes hits such as "Sw諾t Leaves of The Bible," "I'll Be Your Baby Tonight," and "Streets Of Bakersfield." The concert is directed by legendary director Bob Fosse and features the band's classic country sound, with Haggard's powerful vocals and the Strangers' distinctive instrumentation.

Additional highlights include a tribute to the late Johnny Cash, who was a close friend of Haggard's, and a medley of traditional country songs performed in honor of the industry's pioneers. The show also features guest appearances by such notable country artists as Loretta Lynn, Reba McEntire, and Clint Black.

Radio City Music Hall is located at 1260 Sixth Avenue in New York City. Tickets are available at all Ticketmaster outlets or by phone at 1-800-745-3000. The show is scheduled to begin at 8:00 p.m. and will last approximately two hours, including a 15-minute intermission. The concert will be taped for possible broadcast on PBS's "American Musical America" series later this year.

For more information, contact the Haggard publicist at (310) 274-1850.
Paladin/Revolution’s Garing Goes It Alone
Set Displays Alt.country Veteran’s Many Influences

BY JIM BESSMAN

NEW YORK—It’s only his debut album, but it already looks like a hit. Greg Garing still has quite a large legendarily to live up to—his own. As Nashville knows, Garing, whose “Garing” set comes out July 22, would launch the evening, Lower Broadway renewal that BR-49 has ridded new audiences. Yet Garing was the kind in music celebrities and media to his gigs at the fabled Tootsie’s Orchid Lounge when BR-49 was still having its sound up to 30 days at as many as 14 sessions.

But then Garing quit while he was behind. “I decided the only way to get ahead was to quit—and then the Lower Broadway scene happened,” says Garing, an Erie, Pa., native, who first came to Nashville in 1986 and “played for days near everybody for the next 10 years, mainly in a Grand Ole Opry inspired honky-tonk vein that at Tootsie’s drew excited comparisons with Hank Williams.

GARING (Continued from preceding page)
times during the ’50s and ’60s,” she says. “Today, it just seems we don’t have those kinds of events to make people get out of their cars and say, ‘Wow, isn’t the world great?’

Christy’s professorial musical and lyrical liberation has been a momentous trial of its own—the variable that has remained undefined is her intent to perform. She was tinkering with the piano at 2, spent much of her classroom days eluding education to write lyrics, and studied ballet seriously throughout her youth in her native England. At 16, when a photographer asked if she could sing, there wasn’t a moment of hesitation. “I told this guy I could ride a horse, I could roller skate, I can do anything,” Christy says. “All the girls in ballet school told me I was a loser, I would do nothing with my life, that I was chasing a dream.” Driven by her mom to audition at Whigmore Hall in London, Christy sat down at the piano, played a couple of her songs for the band’s manager, and dismantled her classmate’s condemnation with a contract to sing.

After deciding to turn solo, Christy was soon courted to America, where she was nurtured by and signed to Atlantic at the age of 16 by A&R exec John Carter. “I made half the album, which they paid for then they fired John. I was advised to continue on and borrow the money. When we delivered the record, Atlantic said ‘Lauren who?’

The incident left Christy without a record release in sight and debts totaling 50,000 pounds ($80,000). “It went diametrically wrong,” she says. “I was prodded by the corporate side of things at 16.”

It took nine months to buy her way out of her Atlantic contract (Atlantic declined to comment) and another three years to rework the “Lauren Christy” album before its eventual release in 1994 on Mercury. Then she was awarded a publishing deal: “I got lucky. It wiped out all of my debt.”

But by 1996, Christy was faced with the double-barreled trial of feeling boxed in as an AC artist without assurance that a second album was a given. It didn’t help that there was turmoil within the ranks of Mercury. Label president Ed Eckstein had been fired, and Christy worried she’d be lost in the reshuffling. “I just kept my head down and worked on the music. It was a way of armoring yourself. If you just do your art, nothing can get to you,” she says.

With producers Andy Scott and Gary Clark—the latter whom Christy met at 16—“Breed” came together as she had envisioned it. “There was this amazing feeling of getting across who I am really through the production, the songs, the melodies, everything. Even my English accent,” she says.

With the mentoring of writing partner Charlie Midnight and Clark, Christy took her pack of songs and confronted the former ace lyricist head of A&R. “I actually sat down and said, ‘Look, I’m making this record, I’m bridging the gap.’ He said, ‘Fine, go for it, make the record you want.’ It was brilliant.”

“Lauren seemed to have a real vision about where she wanted to go. I’m a big believer in letting an artist follow their vision,” says Goldberg. “She’s a real artist and needed the space and the money to express it and made a very contemporary record, a really personal record. I think that’s the key to making an impact.”

For the near future, Mercury intends to focus “Breed’s” development in the U.S. only; although Christy’s exposure on the “Batman & Robin” soundtrack could change that.

“Breed,” it seems millions more people who will become familiar with Lauren,” says a record executive. “I hope it’s a good return for what we’ve put into the development Marty Maidenberg, ‘To be included with the likes of K. Reels, Smashing Pumpkins, and that material is going to hit the level we’re trying to establish through this album.”

Meanwhile, Christy will embark on a three-week radio and video tour, with an eye toward touring by fall.

For now, though, Christy is thankful for the chance to be heard her way. “I’ve done something really honest, and I’ve worked my ass off,” she says. “If five people buy the record, then I have five really good friends.”

This music, of course, was what Garing had come to Nashville to play, but it was just one facet of his extensive musical resume. “The first thing I remember when I was 3 or 4 was the Beatles’ ‘White Album,’” says Garing, now is 31. “I was into the Beatles and the Stones, but then I rebelled and started playing for nobody and the next it was pickin’ tunes with everybody you can imagine. It was kind of a scion out of the Scothere and the Meravericks and Marianne Faithfull walked in one night, and I did two or three Hank Williams songs, having collected honky-tonk 78s since I was 10 years and having a catalog of 3,000 honky-tonk hits, and Peter Bo- wman, who co-wrote and plays mandolin on ‘Alone’ “Where The Bluegrass Grows.”

Illuminated by his lack of progress playing traditional music, Garing brieﬂy joined Nashville rock group the Shadow that his time between that group and a stint with Mr. when he was introduced to Tootsie’s. “This guy told me about BR-49 doing what I’d been doing all these years, but I’d done it forever and didn’t want to fail at it anymore,” says Gar- ing. “It was still pretty seedy down there: I was just a 20-year-old kid, and I thought somebody might pull out a pistol and shoot me.”

But Garing quickly drew the young alternative crowd that has since made Lower Broadway the place to be. Unfortunately for all those who had finally gotten hip to Garing, he was now “in the mind-set to play rock’n’roll again,” he says, and already experimenting with the music that makes up “Alone.”

A trip to Ireland resulted in Garing gathering many such influential groups as PJ Harvey, Garbage, Tricky, and ryhgs On “Alone,” who produced violinist Nina Kravitz, and handled keyboards and programming, Garing (who plays guitar, banjo, mandolin, fiddle, flutes, and piano) incorporated the new influences into his previous others.

“I came around full circle, putting together all the influences I had, from hitchhiking to see Woody Herman in Erie where I was 11 to being an Irish- music fanatic and carrying over all the modern music I was hearing,” says Garing.

Garing, who moved to New York a year ago, signed with Revolution-distributed, Nashville-based Paladin Records because of the creative freedom the company affords him. “I always wanted to be a singer,” he says. “Not a country or rock singer, just a singer. So I tried to approach every cut on the record differently, sometimes combining all his different influences at once.”

For the near future, Mike Wartle, the senior creative executive of “Alone’” the essence of ’Alone’ is Garing’s voice. “It has the beauty and intensity of (the late) Jeff Buckley’s, and he also has the musicality of Mike Watt,” says Wartle. “I’ve never seen those two things come together so perfectly, and then he talked about Bill Monroe and PJ Harvey, Garbage, and Peter Rowan all at once. He talked about bringing the genera-
**Walela Turns To Roots On Triloka Debut**

**BY STEVEN MIRKIN**

LOS ANGELES—World music has carved out a comfortable niche for itself in the marketplace by highlighting various cultures from all over the globe, but will U.S. fans of the genre take an interest in the music of American Indians? With the July 22 self-titled album by Walela, a vocal trio featuring Rita Coolidge, Triloka Records will see if this is the case.

Mitchell Markus, Triloka's president, thinks the time is right for American Indian music to receive a bigger audience. He backs up his assertions by referring to the sales of Robbie Robertson & the Red Road Ensemble's "Music For The Native Americans" album, as well as the ratings of such documentaries as PBS' "The West," which Markus says reflects an interest in American Indian history and culture.

Markus also points out that the Santa Fe, N.M.-based label, which is marketed and distributed through Mercury, has had some success with its previous American Indian releases, such as the multi-artist "Songs Of The Spirit." Walela's prospects for cross-over success are improved, however, by Coolidge's name recognition among mainstream consumers.

Coolidge, best known for her 1977 cover of "Higher And Higher," is half-Cherokee and describes her participation in Walela as "an album for the heavens," she says, adding that she is especially pleased to be working with her sister Priscilla Coolidge (an accomplished singer-songwriter who has performed with Bob Dylan and Joni Mitchell and written songs for Willie Nelson and Emmylou Harris) and with her niece Laura Satterfield. The trio first appeared on Robertson's "Native Americans" album, on which they performed "Cherokee Love Song" (which they reprise on "Walela"). The Coolidges and Satterfield were so taken with the results of that project that they began to perform as Walela ("Cherokee for 'hummingbird'"). Triloka's Markus heard them play in Santa Fe and saw the crossover potential.

"Walela," he says, is a unique mix of the songs reflecting American Indian concerns, the music encompassing the Coolidges' upbringing by a Baptist minister father of Cherokee descent and a music-teaching mother of Scottish descent. The result is a mixture of earthy, real voices floating above music that has elements of gospel, new-age, and folk; the blend is heard to best effect on the group's version of "Amazing Grace." The hymn is translated into Cherokee (Continued on page 18)
Tools of the Trade

FROM

amusement
business

Cavalcade of Acts & Attractions

Directory of personal appearance artists (musical and theatrical), touring shows, carnivals, circuses and other specialized entertainment such as firework firms, rodeos, etc. Also contains listings of booking agents, promoters, producers and personal managers. Over 300 pages.

Published in December $70.00

Directory of Funparks & Attractions

Complete guide to over 3,000 amusement parks, theme parks, zoos, family entertainment centers, water parks and tourist attractions in the U.S., Canada and overseas. Over 95 pages.

Published in March $55.00

Send orders with payment to:
Amusement Business
Single Copy Dept.
Box 24970
Nashville, TN 37202

Please send the following:

- Directory of Fairs, Festivals, and Expositions... $60.00
- AudArena Stadium Int'l Guide & Facility Buyers Guide... $85.00
- Cavalcade of Acts and Attractions............... $70.00
- Directory of Funparks & Attractions ............. $55.00
Total Order $...

Tools of the Trade is published monthly by Amusement Business, Inc. at 24970 Box, Nashville, TN 37202. Periodicals postage paid at Nashville, TN and additional mailing offices.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Business should be submitted to Marie Raliff, Nashville, TN 37202. For research information and pricing, call Marie Raliff, 615-321-4296.

Amusement business

PALADIN’S GREG GARING GOES IT ‘ALONE’
(Continued from page 10)

Direction of North American Fairs, Festivals and Expositions

Complete directory of over 4,000 state and county fairs, festivals and expositions in U.S. and Canada which run three days or more. Contains data on managers, demographics, size of grounds, and budgets plus chronological cross-reference of fairs and festivals. Over 120 pages.

Published in January $60.00

AudArena Stadium® International Guide & Facility Buyers Guide

Directory of over 3,300 arenas, auditoriums, amphitheaters, stadiums and exhibition halls in the U.S. and around the world. Complete data on facilities includes contact, seating capacities, floor sizes, etc. Also includes a separate listing of companies selling equipment, supplies and services used at these venues. Over 400 pages.

Published in October $85.00

Artists & Music

PALADIN’S GREG GARING GOES IT ‘ALONE’
(Continued from page 10)

tion of his heroes to the generation of now, and that’s the marketing plan.”

Key here is sending out a four-song sampler titled “Come To Me.” It includes “Alone,” two versions of “Say What You Mean,” and “Walk Away From Me,” which contains elements of Fulwell-Smithsonian’s recording of old-time banjo player Dock Boggs’ “Sugar Baby.” Some 15,000 copies of the disc have gone to radio and retail, concentrating on the New York, Los Angeles, Chicago, Nashville, San Francisco, and Washington, D.C., markets.

“We’re sending them out to anyone we think loves Hank Williams, Jeff Buckley, Chris Isaak, Bill Monroe, PJ Harvey,” says Worth. “We’re going to radio and retail, other labels, and friends and telling people to spend time with it.”

A limited-edition, clear-vinyl 12-inch of “Come To Me” has mixes of “Say What You Mean,” by John Fryer and Avenue A. Notes Worth, “I want to have these different pieces out there that kids who have to have them all can find.”

“Alone’s” roots-and-rock-targeted single, “My Love Is Real,” was purposely left off the sampler, Worth adds. The single is being shipped to radio July 11, and she expects some stations to get in on it earlier and others to take more time. “It could be a slow build, but we’re interested in making a career for Greg, who could make a totally different record next time. It’s not the kind of artist you can pinpoint.”

Indeed, Garing, who started playing garage piano at coffeehouses when he was 12, and ended “Alone” with a hint of blues- and folk-based piano rag, has lately been listening to jazz again and performing traditional jazz at impromptu gigs in New York. Worth plans to present him in both solo acoustic and band performances, starting with July press events in New York and Los Angeles.

Fall travel plans, mounted by Garing’s Worldwide Entertainment Management, will include Europe and the Pacific Rim.

Send orders with payment to:
Amusement Business
Single Copy Dept.
Box 24970
Nashville, TN 37202

Please send the following:

- Directory of Fairs, Festivals, and Expositions... $60.00
- AudArena Stadium Int'l Guide & Facility Buyers Guide... $85.00
- Cavalcade of Acts and Attractions............... $70.00
- Directory of Funparks & Attractions ............. $55.00
Total Order $...

Payment must accompany order!
Prices include domestic postage & handling. For overseas orders add $12 per directory for airmail. Overseas orders must be paid in U.S. currency by a U.S. bank draft or international money order. PAYMENT MUST ACCOMPANY ORDER.

For credit card orders, phone 615/321-4250 or fax 615/327-1575.

- Payment enclosed or Charge to: American Express Visa Mastercard Name...
Company... Address...
City/State/Zip...
Phone...
Fax...
Nature of Business
Credit Card #...
Exp. Date...
Signature...

IABB97
HOOK FINDS ‘PLEASURE’ WITH MONACO
(Continued from page 9)
Meanwhile, KROQ Los Angeles, KQED Dallas, and KXRS Salt Lake City also plugged up on the import version of the single. According to Broadcast Data Systems, the song received 32 spins from modern rock radio stations in its first official week at radio, which was the week ending June 1.

Because of the early, unexpected airplay, the label had to push the album’s street date up three weeks.

"The cool thing about this record is it’s a strong gold candidate for Silver and "part of the "big" national label hype machine. We added this on word-of-mouth. No ScanScan, no call-out research, no trip to England," says Durus.

The label's newly released "What Do You Want From Me?" does not officially service the format nationwide until Wednesday (19).

HooK himself was quite floored by the immediate lovefest for "What Do You Want From Me?" both in the U.S. and in the U.K., where it peaked at No. 11. (The single was released in the U.K. in early April.)

"It’s a great surprise," says HooK. "We’ve lived with it for so long. We expected it to just come out. Period. Not to have the success it’s had. We thought the songs were OK, but not gonna shuck the world or anything. Then it took off all over Europe. It was a real shock and exciting, like starting over again. In many ways, it’s much more fulfilling. It took us two years to write these songs and six months to record them."

The label hasn’t decided on the follow-up to "What Do You Want From Me?" in the U.S. Polydor president Nico Galofield, who says the label has no plans to release any of the songs from "Music For Pleasure" as commercial singles, says that "Shine" may make a second single, but "Sweet Lips" (the second single in the U.K.) is being considered, too. "If there’s an enormous club response, maybe we’ll do a remix EP or something," says Galofield.

"Our job is to make people realize it’s more than one track," he adds. "Yes, this is a live band; yes, they are touring, and there is a lot of depth to the album. There are some genuine rock tracks and really cool techno stuff. Overall, it’s a very strong record, and we’re going to be working this for at least 12 months."

In addition to modern rock and top 40 radio exposure and touring, clubs will also be an important part of the project, Galofield says.

The label is planning to make a three- to four-song promotional vinyl EP for clubs in July, which will likely contain "Sweet Lips," "Shine," "Sedona," and possibly a remix of "What Do You Want From Me?"

The band—which primarily consists of Hook and Potts, joined by touring musicians—toured in Europe with the Charlatans U.K. Plans are taking shape for the band to hit the road in August in the U.S.

Hook says he regrets how his band was to tour with an actual band. "I haven’t had a hand together for so long," he says. "I was like, ‘Bloody hell. Is that what a band sounds like?’ It’s been so long since New Order did it, and I’ve been having an absolute blast. It feels so positive, so nice."

WALELA TURNS TO ROOTS ON TRILOKA DEBUT
(Continued from page 11)

and arranged with bugpipes wailing in the background. Rita Coolidge, who feels that too many American Indian albums get pigeonholed into the new-age category, says that Walela wants to be regarded as indigenous music. Markus calls the act’s music "contemporary Native American."

David Silver, VP of A&R at Mercury, who oversees Triloka’s releases, thinks that Walela “is perfect for Triloka.” Mercury, he says, will be able to give the album a profile in the mainstream market—which includes, in addition to radio and retail, a presence in the international market and a chance to do soundtrack work.

Markus and Silver agree that any of the above can take place, Walela has to perform well in the American Indian market. “You have to saturate your base before you cross over,” Silver says.

The label has hired Soria, a firm that specializes in marketing to American Indians, to maximize its efforts. Most American Indian albums, Markus explains, fall into either the "powwow" or new-age categories, and Markus does not think the polyglot nature of Walela’s music will be a problem. "The market is very diffuse," he says, citing tribal and language differences. Soria will help place the album into such mainstream outlets as trading posts, reservation gift shops, and new age bookstores.

Walela has already started to attract attention in the American Indian community. Triloka sent advance copies to American Indian publications and reservation newspapers, and the response, he says, has been universally positive. "This is the album that Rita’s contemporaries have been waiting for her to make," he says. "The approval of Native Americans is also important to the Coolidges."

Rita Coolidge says, "A lot of Native American culture gets lost . . . It’s very important that Native Americans hear this album."

Since many of the targeted outlets fall outside of the traditional music retail market, sales are very hard to gauge, and Silver has to rely more on instinct and orders in deciding when to make his move into the mainstream. In the meantime, he had been laying the groundwork for the group at Mercury.

"Part of my job," Silver says, "is to make sure that when it is time for Walela to crossover, we are ready." Copies of the album will be serviced to triple-A radio, with Satterfield’s solo showcase. "The Walela," expected to be the emphasis track, Markus is also considering signing Satterfield to a solo deal.

TV will also play a part in the promotional campaign. Walela appeared on "Late Show With David Letterman" along with Robertson two years ago, and Markus expects the act to be booked as a solo act. In addition, he says, shows like "Good Morning America" and "Regis And Kathie Lee" have expressed interest in the group. But more important to Walela is its appearance July 24 at the opening ceremonies for the Smithsonian Institution’s Native American Museum, which will be followed by a tour that will find the act performing at Nature Company outlets and Borders bookstores.

Express CD Services
Next day CD-Rs as low as $16 a disc.
(Includes insert card and disc label with your logo)
Order as few as 200 Retail-ready CDs with 4-color inserts,
CD Mastering • CD Replication • Digital Recording • Digital Transfers
Sonic Solutions and Sony 16x30 Digital Editing Systems
Call for complete information and brochure

DB PLUS DIGITAL SERVICES, INC.
(Tel) 212-397-4099  (Fax) 212-397-2207
250 West 57th Street, New York, NY 10019

Don’t miss Dave Grusin on tour:
June 20 Chicago, IL
June 21 Minneapolis, MN
June 22 Denver, CO
June 26 Phoenix, AZ
June 25 San Diego, CA
June 26 Los Angeles, CA
June 27 Oakland, CA
June 28 Monterey, CA

Two For The Road Is #1 On The Chart.

Two For The Road
The Music of Henry Mancini

#1 May 31 Billboard’s Top Jazz Album Chart Debut
#1 June 7 Billboard’s Top Jazz Album Chart
#1 June 14 Billboard’s Top Jazz Album Chart

Style and substance with number one sales.
Dave Grusin brings a fresh twist to the music of Henry Mancini.
Featuring Diana Krall, Russell Malone, Harvey Mason, Eric Marienthal and more.

A Universal Music Company © 1997 GRP Records, Inc. All rights reserved.
When the show hits the road, the music industry turns to the premier reference guide.

The International Talent & Touring Directory

From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1997 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 17,000 listings in the U.S. and 22 countries worldwide! Agents & Managers, Sound & Lighting Services, Venues, Clubs, Hotels, Instrument Rentals, Staging & Special Effects, Security Services, Charter Transportation & Merchandisers.

Save time, save worry and make money—order the 1997 International Talent & Touring Directory today!

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1997 International Talent & Touring Directory. I am enclosing $____ per copy plus $5 shipping and handling ($10 for international orders). IVY, NJ, CA, TN, WA, IL, PA & DC please add applicable sales tax.

# of copies: ____________ Check enclosed for $__________

Charge $__________ to my: American Express MasterCard Visa

Card #: ____________ Exp. Date ____________

Signature (required)

Cardholder (print)

Name:

Company:

Address:

City, State, Zip:

Payment terms: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final. Mail coupon to: Billboard Directories, P.O. Box 2616, Lakewood, NJ 08701. For fastest service call 1-800-344-7119. In N.J. call (908) 363-4156.

14

www.americanradiohistory.com

Billboard

1997

INTERNATIONAL

TALENT & TOURING

DIRECTORY

Order Now!

ARTISTS & MUSIC

ASCAP (Continued from page 8)


WASHINGTON SOUNDTRACK & FILM SCORES

EDITED BY CATHERINE APPEL FIELDSON

GET YOUR BURGER’S WORTH: Meat lovers and vegetarians alike will be glowing to Capitol Records’ July 15 release of the soundtrack to Paramount Pictures’ “Good Burger,” the quirky comedy about dueling hamburger joints that’s based on the sketch from the Kenan- and Kel-hosted Nickelodeon serial “All That.”

The album is stacked with new cuts from R&B and pop artists, including Mint Condition, Warren G, Hootie & the Blowfish, the Presidents Of The United States Of America, and the recently reuniting Tracy Spencer. It also includes an interview CD of the soundtrack that will include additional topings, and it is hoped “Good Burger” will fill its soundtrack cravings through the summer. The label’s “Boogie Nights” soundtrack has been bumped back from June until the end of August to coincide with the released film-release date.

WARNER BROS. RECORDS is on an interactive crusade. Aside from its much-touted “Batman & Robin” soundtrack, the label released on June 10 an enhanced CD titled “Music From & Inspired By The ’Batman & Robin’ Motion Picture.” The CD features new recordings from Me'Shell Ndegéocello, R. Kelly, R.E.M., and the Smashing Pumpkins, as well as Internet access software from Prodigy that leads fans directly to the official World Wide Web site for the “Batman & Robin” album.

VISITING MILAN: Lots of summer soundtrack action at Milan Entertainment, which this month augments its “Directors Series” with a new album of music from Ron Howard films. Up next will be a best-of-collection of music from the films of Rainer Werner Fassbinder.

As for current film releases, Milan’s soundtrack to the Jack Lemmon/Meryl Streep vehicle “The Out of Sea” story “Out To Sea” hits the street July 1. The album bumbles with a bevy of cruise ship/lounge-style covers that would make even the Love Boat producers cringe, but among the original songs composed by David Newman. On deck are “Celebration,” “Ain’t Nothin’ But A Thang,” “Footsteps In The Sand,” “More,” “Canadian Sunset,” and “Sea Cruise,” many of which feature vocals by Brent Spiner, who plays a cruise director in the film and is known to Trekkies the world over for his role as the android Data in “Star Trek: The Next Generation.”

GUIDED BY VOICES: If the task of keeping tabs on the ever-complex film and TV soundtrack industry is getting a bit too unwieldly for your Bolderex, consider checking out the latest-off-the-presses 1997 Film TV Music Guide.” Compiled by Rich Esra and Stephen Trumbull of the Los Angeles-based Music Registry, the guide is chock-full of names and contact information, indexed by categories that include record labels, music publishers, film and TV music departments, music supervisors, and music editors.

PRODUCTION NOTES: Walt Disney Records is preparing the soundtrack to accompany the direct-to-video holiday feature “Beauty And The Beast—The Enchanted Christmas,” which features several new songs composed by Rachel Portman and Don Black. London Records is

Musician's Union & Recording Industry Association of America

For more information contact

Musician's Union & Recording Industry Association of America

For more information contact

Musician's Union & Recording Industry Association of America
ASCAP
(Continued from preceding page)
CHARGED AND READY: "Maybe It's Me," the RCA debut by Toronto rock act Treble Charger, will bow here July 29.

The group has been a long-term favorite in its home market, with two self-released albums, "NC 17" and "Self-Titled." Its new single, "Friend Of Mine," will be serviced June 30 to U.S. modern rock radio.

The band will be featured in Musician magazine in August and open for the Verve Pipe in the fall.

Ready To Ride. "Who-Ridin,'" the Southpaw/Delicious Vinyl/RED ant debut by rap act the WhoRidas, is set for release Aug. 5. The group has already built a name for itself in its Northern California home territory with the release of its "Shoot 'Em & Big Ballin'" EP last year and will attempt to spread the word when it begins a national promotional tour Friday (20). "Who-Ridin'" will feature the single "Talkin' Bout War," which is No. 32 on the Hot Rap Singles chart this issue.

The album, a comprehensive blend of traditional hymns, folk songs, and inspired spirituals, bows July 1. The Irish and English handbills mate headline dates at the Cornerstone Festival, which begins July 3, and make an appearance on "The 700 Club" later in the month.

Let's get eclectic! CEDUS "I'M JUDD RAZOR & TIE 2005 (10.98/16.98) I STOLED THIS RECORD.

Big House hook 1/1/98 (10.98/16.98). ROAD TO ZEN.

NEW: Our Lady Police CLEVELAND 04/17 (10.98/15.98). CLUMSY.

NEW: Sons of the Desert EPIC 6/20/19 (10.98/15.98) WHATSOEVER COMES FIRST.

NEW: Quarter Limite POLYGRAM LATIN 5/22/19 (9.98/12.98) PARTIENDOME EL ALMA.

NEW: AMAZON MARSHALL EPIC 6/15/19 (10.98/16.98). AMANDA MARSHALL.

NEW: ANN NESBY PERCEPTION 5/14/19 (10.98/15.98). I'M HERE FOR YOU.

The Three's Second. The Keystone Trio, comprising pianist John Hock, bassist George Mraz, and drummer Idris Muhammad, has recently finished "Newklear Music: The Songs of Sonny Rollins." The album, which comes as a follow-up to the act's stunning debut, "Heart Beats," was released June 3 by Milestone. On the new album, the trio works its way through such Rollins classics as "Airegin," "Tell Me You Love Me," and "Silk 'n Satin."

In Poughkeepsie, N.Y. The act's seventh album, "Inside The Torn Part," which was released June 3, is at No. 23 on the Northeast Regional Roundup this issue.

BOMB DROP: Astralwerks has picked up electronic act Fluke for distribution in the U.S. The band's single "Atom Bomb," which is featured on the "MTV's Amp" compilation, will also be included on its Astralwerks debut, "Rasoto." The latter title bows Sept. 23. The act, which is signed to Circa in the U.K., is primed to break out after spending nearly a decade building its audience in Europe and the U.K.

RADWORK: Eurache Records artist Napalm Death begins a nationwide club tour July 11 at the Chance theater in Chicago.
INTRODUCE YOUR HEART TO

MARIO WINANS

THE DEBUT ALBUM
STORY OF MY HEART
FEATURING THE NEW SINGLE "DON'T KNOW"
COMING SOON

AVAILABLE ON MOTOWN COMPACT DISCS, CASSETTES AND VIDEO.
MANAGEMENT: 24/70 WORLDWIDE
HTTP://WWW.MOTOWN.COM
© 1997 MOTOWN RECORD COMPANY, L.P., A PolyGram COMPANY.

www.americanradiohistory.com
Black Promoters Say They're Excluded From Top R&B Gigs

BY J.R. REYNOLDS

LOS ANGELES—As R&B artists embark on their annual summer tours (Billboard, May 26), black promoters are wondering whether they will receive their fair share of dates—especially when it comes to big-name R&B acts.

According to members of the Black Promoters Asso. of America (BPA), African-American concert promoters have been systematically excluded by booking agencies from bidding for many high-powered R&B crossover acts. BPA representatives cite Cric- ter Artists Agency (CAA) and the William Morris Agency as the leading culprits.

"We work hard to get developing black acts popular enough to be in a position to do big concert dates, then when they cross over, the dates all go to the majors like CAA and William Morris," says Lee Howard, promoter of Soulful Sound Productions in Atlanta. "It's a kick in the teeth, but what do we do?"

In addition, BPA claims its members have never been offered the chance to work non-black shows by any major agency.

BPA is a coalition of 12 African-American-owned promotion companies from across the nation that includes such key black-owned promoters as Los Angeles-based Al Haymon (Haymon Enter- tainment) and Washington, D.C.-based Bill Washington (Dimensions Unlim- ited).

"R&B music is the black commu- nity’s biggest economic resource," Rowe says. "And if we can’t share in the profits when black acts become successful, then we’re just scrapeworkers." Rowe says that he and other representatives of BPA have met with the leading agencies (CAA, William Mor- ris, and International Creative Man- agement/ICM) to address their con- cerns, with limited results.

"We’ve sent the companies letters and have had phone conversations, but we’ve not been satisfied with what we’re hearing from CAA and Morris," he says.

Representatives from CAA and William Morris declined to comment.

Rowe says that while CAA and William Morris have never used BPA members to promote R&B shows, ICM has always included black promoters on R&B concerts. "The problem is they won’t even talk with regard to giving black promoters a chance to cash in on the big-name recording acts," says Rowe. "We’re here in the business and we want our shots."}

Santa Ana, Calif., May 18

The deal among Burrowes, Dr. Dre, and Mike Lynn, who signed the artist to Aftermath, further demonstrates the unity between East Coast and West Coast creative and business forces.

"I’m looking for additional talent to supplement the work by the Bad Boy and Aftermath hitmakers who are already participating on the project," Burrowes says.

Explaining the search for hot outside talent, he says, "We just want to get another spin to the album for Kim’s music to give it more of an edge and reflect the incredibly diverse talent that she possesses."

FAIRY-TALE ROLE: Although she doesn’t have a wicked stepmother, Atlantic’s Brandi has led a Cinderel- la-like recording career. So it’s not surprising that the artist has been cast in the role of the stepchild-turned- princess for the updated television musical production of "Cinderella."

The ABC Entertainment/Walt Disney Television coll- aboration begins production June 23, and the special is scheduled to air in November.

Brandi’s a natural for her role and is playing opposite Arif Mardin serves as the show’s music producer.

An interesting aspect of this production is its multi-eth- nic approach; actors of various races blend to make the '90s version of "Cinderella."
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>WU-TANG CLAN</td>
<td>LOUDER</td>
<td>RCA</td>
<td>1 (10.98/16.98)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>GOD'S PROPERTY</td>
<td>GOD'S PROPERTY</td>
<td>1</td>
<td>1 (10.98/16.98)</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>THE NOTORIOUS B.I.G.</td>
<td>DAZE</td>
<td>ATLANTIC</td>
<td>1 (10.98/16.98)</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>ERYKAH BADU</td>
<td>GIRLS-LIKE-US</td>
<td>UNIVERSAL</td>
<td>1 (10.98/16.98)</td>
</tr>
</tbody>
</table>
| 5 | 1 | KRS-ONE | 4 YOUR LIFE | 1 (10.98/16.98) |}

**Greatest Gainer**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Ghetto Twinz</td>
<td>RAW TRACKS</td>
<td>INTERSCOPE</td>
<td>54 (10.98/16.98)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>DJ Jazzy Jeff</td>
<td>ROCK BOX</td>
<td>RCA</td>
<td>50 (10.98/16.98)</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>J. Prince &amp; The Uptown Group</td>
<td>FIVE ALL'S</td>
<td>ATLANTIC</td>
<td>30 (10.98/16.98)</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>T.L.C.</td>
<td>LUPA</td>
<td>MOTOWN</td>
<td>28 (10.98/16.98)</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>Mary J. Blige</td>
<td>VISION</td>
<td>MOTOWN</td>
<td>26 (10.98/16.98)</td>
</tr>
</tbody>
</table>

**Blow Your Head**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Format</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Ghostface Killah</td>
<td>MIRACLES</td>
<td>DEF JAM</td>
<td>29 (10.98/16.98)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Dr. Dre</td>
<td>KINGS OF WHOM?</td>
<td>REBEL</td>
<td>28 (10.98/16.98)</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>The Fugees</td>
<td>TRINITY</td>
<td>REBEL</td>
<td>26 (10.98/16.98)</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>Snoop Doggy Dogg</td>
<td>BUSHWHACKER</td>
<td>EMI</td>
<td>24 (10.98/16.98)</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>The Pharcyde</td>
<td>BREATHE</td>
<td>JIVE</td>
<td>22 (10.98/16.98)</td>
</tr>
</tbody>
</table>
**R&B Critique's Damage Looking To Make A Dent In The U.S.**

**BY GINA VAN DER VIET**

LOS ANGELES—After scoring three top 10 U.K. hits and winning over reluctant British programmers and press, London-based R&B group Damage is eager to prove itself in the U.S. with "Forever," its debut album, which hits stores July 15.

The five-member British vocal act—consisting of Andre, Doree, Jade, Noel, and Ray, whose ages range from 18 to 21—launched a five-album U.S. recording deal with Winchester, Mass.-based Critique Records after label president Craig Struble noticed the U.K. group. It seemed early in this year and heard the catchy single "Love II Love," the same track that is leading the album at top 40 and R&B radio.

Critique is distributed through BMI.

"I felt very strongly about the group after I heard 'Love II Love' and thought it would be a great record for America," says Struble. "There was a big buzz about them in Europe, and when I saw the video on MTV Europe and some of the group's TV appearances, I had a very good feeling about them. So I contacted their U.K. label, Big Life Records, and consequently signed the group to our label in America."

"Love II Love" was serviced in early May to R&B and top 40 stations and received 37 detections at 35 stations for the week ending May 27, according to Broadcast Data Systems.

Top 40 KLUC Las Vegas PD Cat Thomas added the single to the station's playlist even though he says that early access also makes it a national play for a U.K. group that is relatively unknown to U.S. programmers.

The group can definitely sing," says Thomas. "The song is perfect for our station; it's very upbeat and happy music. Especially the kids who will be out of school for the summer will enjoy this kind of music."

"In support of 'Forever,' which also includes a soulful rendition of Eric Clapton's "Wonderful Tonight," Damage is scheduled to travel in July to the U.S. to appear at the BMI Distribution Convention in New York. There are also plans for the act to play summer festivals, although no dates have been confirmed.

Jaw shows, the group insists, are an important element for offering consumers a well-rounded picture of Damage as an act.

"A lot of artists sing over [a recording] of themselves accompanied by a band."

(Continued on page 71)
Names like Dede Vogt, Gerard McHugh or Caroline Aiken may not mean very much to anyone outside of Atlanta's sometimes insulated music community, and they likely never will. That's not the point, not tonight. The scenario illustrates what is still one of the more charming characteristics of the Georgia capital's music industry: as much as certain factions seemingly outgrow its confines, there remains an ingrown commitment to give something back, to not forget where you came from, to reinvest—to stay down-to-earth.

IN LAFACE

Staying down to earth, however, may become next to impossible. Atlanta's status as a music-industry hot spot has grown considerably in the 1990s, due partly to the decision by urban music artists/producers Antonio "L.A." Reid and Kenny "Babyface" Edmonds to establish their LaFace Records label here in 1989. LaFace has become one of the most successful urban-music labels currently operating, establishing such multi-platinum stars as Toni Braxton, TLC, Outkast, Tony Rich and Goodie Mob. And with LaFace's success has come a slew of similar labels, new studios, management firms, artists relocating to the city, and so on.

Hometown hero Brendan O'Brien "I'm not taking all the credit for it," says Reid. "I'd say that we all have positively affected the economy of Atlanta, because we have hundreds of people here now who were not here before."

While Edmonds relocated back to Los Angeles a few years ago, Reid says the major factor that brought him to Atlanta—and is keeping him here—is his view of the city as "a great place to raise a family." Beyond that, and more specifically concerning LaFace, Reid describes Atlanta as "a
city that had always dabbled in music, but had never really made the big impression that we thought it could have. And we wanted to be somewhere we could develop. It wasn't that we could not develop in a major [music] industry city, but [it wouldn't have had] the same impact.

PRODUCING URBAN MUSIC
Since LaFace's emergence, an urban-music boom has dominated Atlanta's music scene, as producers like Dallas Austin and Jermaine Dupri have risen to prominence, establishing their own labels and attracting big-name talent to their hometown studios. Dupri's So So Def label, distributed through Columbia, has had considerable success with Kris Kross, Xscape and Ghosttown DJs and is hoping for more of the same this summer with the release of the second and Dione Farris are establishing themselves as solo artists.

and where is the live urban music? In a city with so much business, and so many artists putting down roots, most black-oriented music venues tend to rely on DJs and pre-recorded tracks.

It speaks of the way this music originates these days,” says Sonia Murray, who covers urban music for the Atlanta Journal-Constitution. “It’s a producer’s scene; very few artists are actually playing live on the records, and there are very few people who know how to play live. It's a reflection of the genre itself, not necessarily Atlanta.” Still, two bi-monthly functions, "Chocolate Soul" and "Funk Jazz Cafe," hit various clubs on a regular basis, hosting progressive urban and groove-oriented live-music nights.

ROCK ON
Atlanta’s rock scene is obviously more live-oriented, with a myriad of stalwart clubs and constant newcomers popping up. Most of them, typically, tend to specialize: The Star Community Bar goes for the "redneck underground," or offbeat country and rockabilly acts; Masquerade gravitates toward hard rock, Gothic and industrial; Eddie’s Attic is acoustic central; and Dottie’s tends to lure the fringe alt-rock crowd. Still, there is some cross-pollination.

Amy Ray, for instance, sings the praises of local vagabond outsiders Smoke, having employed them to back the Indigo Girls on "Hey Kind Friend," the closing song on "Shaming Of The Sun." Yet, despite a few key markets like New York and San Francisco, the concentration of people outside of Atlanta who've even heard of Smoke—and other non-cookie-cutter Atlanta bands—is woefully scattered. "In terms of critical attention, there are plenty of people getting write-ups," says Steve Dollar, a music critic for the Journal-Constitution. "Most of the bands are just kinda stuck here." This, despite the efforts of Ray and a handful of others promoting the scene with burgeoning independent labels.

All of the major labels operate promotion and distribution branches in Atlanta, of course, but the real heart of the city's rock scene can be found on the smaller indie companies. Ray's Daemon Records has released several acclaimed albums by diverse Atlanta acts like the reverto-mad Rock*A*Roo, singer-songwriter Michelle Malone, plus an all-local recording of "Jesus Christ Superstar" that won praise with live performances; Smoke, meanwhile, resides on the eclectic Long Play label, which also has reissued fine albums from offset pop group Big Fish Ensemble and vocalist Kelly Hogan. Newcomer G.M.M. Records concentrates on hardrock punk, but broke the mold with 17-year old co-ed pop-punk debut last year. And the Woobie Disk label continues to be a factor, releasing all-girl trio Catkiller's delightful "Kitty Glitter" album earlier this year. Additionally, as in most other active rock scenes, many bands don't wait on even the smaller local labels to notice them; they simply press and release their own music, counting on sales at shows and local-friendly retailers to help them recoup their investment. Collective Soul's first album, in fact, first saw light as one of those "glori-fied demos."

But while those aforementioned labels may accurately represent Atlanta's alternative-rock core, they still face the constant realities of a lack of funding and spotty distribution. On the other hand, local producer Brendan O'Brien (Pearl Jam, Stone Temple Pilots, Matthew Sweet) has emerged as one of Sony Music's major artists in the past few years, having been named a senior VP at Epic. And he has his own label—two, in fact: 57 Records (which concentrates on more commercializable acts like Michael Penn and newcomer David Ryan Harris) and Shoutput (with more of a local Atlanta focus). The difference is, he's getting backing and selected distribution from Sony and says he "certainly wouldn't have started it if I didn't have that kind of resources. Unless you're connected to a much larger company when you're doing promotion and marketing, it's really hard to try to break through."

Capricorn Records can appreciate that statement, having recently inked a deal with Mercury. Phil Walden’s company has just relocated its headquarters from Nashville to Atlanta, and it's easy to see why. With Capricorn's roster moving increasingly toward alternative acts like 311 and Cake, Nashville's country establishment has never embraced the company to any large extent. Atlanta, meanwhile, is one of Capricorn's strongest markets—not to mention that most of its acts are strong. Atlanta, meanwhile, is one of Capricorn's strongest markets—not to mention that most of its acts are strong. And with the city's many college radio stations, attracting talent who know how to promote their own acts, Atlanta's favorite urban music scene offers O'Brien. From my perspective, what it has going for it now that it maybe didn't have three or four years ago, is some pretty great recording studios. Southern Tracks is great, and Doppler... You know, really first-rate recording places."

What's lacking? Well, the presence of the national media, says Reed. The basic infrastructure of the industry, offers O'Brien. But perhaps what ultimately needs to happen to truly turn Atlanta into a nonstop musical heavyweight is simply for the primary factors—the urban and rock ends—to take some notes from each other. Wouldn't it be exciting if the local urban talent took Atlanta's live-music scene seriously? And how high could some of this underground rock and alternative talent rise if it used some of the business savvy of the urban bands? And what if all these bands could be accomplished while still remaining—as the Indigo Girls actions demonstrate—down-to-earth?

The possibilities are exciting, to say the least. But whether any of that comes to pass or not, folks like L.A. Reid can remain envious of the city's musical future: "Atlanta is a creative community. And because it's a creative community, all it needs to do is...to take advantage of the creative people. I don't think major trends ever come out of major cities, I think major trends always come out of cities like Atlanta."
THE CAPRICORN MOTHERSHIP HAS LANDED

STARRING

311
BILLY LEE RILEY
BOX SET
GOV'T MULE
THE FIJI MARINERS/COL. BRUCE HAMPTON

CAKE
FOOL'S PROGRESS
FREDDY JONES BAND
IAN MOORE BAND
JIMMY HALL

THE HONEYRODS
JOHNNY JENKINS
MEMORY DEAN
THE SCREAMIN' CHEETAH WHEELIES
2 SKINNEE J'S

WIDESPREAD PANIC
SONIA DADA
SPEAKER
SYD STRAW
UGLY AMERICANS
VIGILANTES OF LOVE

Artwork ©1997 Kent Myers

www.americanradiohistory.com
SAM SALTER

Who's the next R&B sensation to break out of LaFace Records’ seemingly bottomless hitmaking barrel? A lot of people are betting on Sam Salter, a handsome, sultry-voiced 19-year-old Los Angeles native who moved to Atlanta last year to become part of the formidable LaFace roster.

"I was floored," says LaFace co-founder L.A. Reid, recalling the day Salter's demo tape first reached his ears. "He's a great singer. I mean, we live in an era where you don't necessarily have to be, but he is!"

Salter's smooth, classic R&B style is readily evident on "After 12 Before 6," his debut single. Co-written by Salter, it tells the story of a man trying to balance a career and a relationship. It's a situation that workhorse Salter knows well, although with LaFace’s extensive summer marketing plans staring him in the face, he's not even thinking about a girlfriend right now. "I like to treat women good," he insists. "And right now my schedule just won't permit it. I'm gonna do whatever I need to do, whatever it takes.

The second of seven children, Salter developed his gospel-tinged vocals as a child in Los Angeles, singing at the Faithful Church Of God In Christ. By the time he got to high school, he'd dived headfirst into the R&B world, finally winning the school's talent show his senior year, after losing in three previous trials. "I won $300!" he laughs, but after that small victory he knew exactly what he wanted to do. "It felt so good. I was like, 'I can do this!'"

Salter counts Stevie Wonder and LaFace's co-founder Kenny "Babyface" Edmonds among his inspirations. "They are very sincere in what they do," he explains. "They put their all into every song. And I'm a fan of longevity. They've been able to sustain it, and that's what I want to do."

THE ROCK*A*TEENS

"I kinda wanted to create the sound of where we're from," declares Rock*A*Teens vocalist Chris Lopez, in a state of foggy, post-dusk crypticism, "or even to create some kind of mythical place: the South in general and the dawning of rock 'n' roll. We try to make the music sound like orchestration—which is a word that comes up all the time with us—so it doesn't just sound like guitars and drums."

Nevertheless, guitars and drums are what fester at the heart of this reverb-soaked quartet, which calls Atlanta's well-worn Cabbagetown neighborhood home. But one listen to "Cry," the Rock*A*Teens' second album on Indigo Girl Amy Ray's Daemon label, confirms the otherworldly mood Lopez is striving for. His desperate, middle-of-the-night vocals over the rumbling, screwy twang of guitars sparring in a muddy tangle. And yet, as Chris Verene jabs at his drums like a warbling prize fighter, it's all somehow danceable, too. In particular, "Black Log," "Cry Crybaby" and "Your Heart Or Your Life" are propelled by a disorienting fusion of nervous energy and creepy majesty.

One of three guitarists in the group, Lopez says the Rock*A*Teens' lack of a bass player happened by necessity more than anything. He sincerely explains. Continued on page 28
LOCAL NOISE
Continued from page 26

"Everybody had a guitar."

With a recent East Coast and Midwest tour under their belts, the Rock*A*Teens now must face guitarist Kelly Hogan's departure; she's relocating to Chicago to concentrate on her solo singing career. But Lopez predicts the group, and its offbeat vision, are nowhere near over. "When I was a teenager," he muses, "and I heard Murmur, I thought, 'Who are these people, and where do they live? They must live in some magic land.' The whole sound of the record; it would be really cool to accomplish something like that."

SUBSONICS

With a raw, trashy sound that resembles like a party in Poison Ivy's garage and a leatherpants, glitterhouse look straight out of New York's Lower East Side, the Subsonics would not immediately come to mind when the term "Southern rock" gets bandied about. Indeed, outside of the members' hometown of Atlanta, many folks just automatically assume they're from New York City.

It's understandable, according to gum-chomping, stand-up drummer Buff Aguero, "We've probably played in New York more in the past year than we have in Atlanta," she says, adding that their friends in NYC garage-trash bands like the Chrome Crackers and Speedball Baby have assisted in getting gigs. Add to that list the Jon Spencer Blues Explosion, who took the Subsonics (Aguero, flamboyant guitarist/vocalist Clay Reed and bassist Christy Montero) on a recent Florida jaunt. Spencer was so impressed that he invited the Atlanta trio out to Los Angeles for two subsequent shows.

The band's third album, "Everything Is Falling Apart," is out on the independent Get Hip label, and its notoriety is rising abroad as well. A 7-inch single is being released in Spain, where they recently toured, and a late-summer tour of Sweden is in the cards as well. Additionally, Get Hip plans vinyl reissues of the Subsonics' first two albums, originally on Atlanta indie Worry Bird Discs.

It's good to finally see years of hard work and dedicated touring finally start to pay off, says Aguero: "To me, the way we're approaching it is much more like R.E.M. did in the beginning; it's like, tour, tour, tour, make a record, tour, tour, tour... Most people now wait to get money. We never have any money, so everything we do is a real grassroots kind of thing."

ANGELIA CHRISTIE

After a casual listen to Angelia Christie's music, you might assume that this Atlanta-based alto saxophonist was a promising new name in the "light jazz" musical world. And, from one perspective, you'd be right: She's opened shows for Najee and has played jazz festivals with the likes of Jonathan Butler. But in her heart, she calls what she does "indie gospel," because her inspiration comes from a Higher Source.

"I got out here in the real world, and people say, 'Wow, I love the way you play jazz.' I'm like, 'Huh?' she laughs. "I don't want you to exclude me—I want you to apprately understand what I do—but I want you to understand where I'm coming from."

The daughter of missionaries, Christie grew up in Houston, attending a performing-arts high school and playing tympani in church. "Secular music wasn't allowed in our house," she explains. "I was not exposed to the Charlie Parker. I didn't even know who were they, I got all my improvisation from church. I drew my licks from the gospel singers who would stand up and, instead of singing 'He will,' they'd go, 'Heere-e-eere willlllll... So I played [those sounds] on my horn. As far as I was concerned, I was playing the gospel."

After studying music at Houston Baptist University, Christie set out on the road, playing shows in America, Africa and Europe—and eventually selling nearly 30,000 copies of her first independent releases. Last year, she signed with Atlanta International Records, who issued her label debut, "Eternity." Explains Christie, "I wanted a label, because I can't be everywhere at the same time. Now she finds herself in more places than she ever expected, being featured in Upscale and BET Magazine and performing for President Clinton at the National Baptist Convention.

With a new album set for early '98 release, Christie plans to continue telling everyone she plays to that "God is really real. And He will respond to you." Or should that be, "Hee-e-e-e-e-e-e-e eeeee!"

DAVID RYAN HARRIS

For David Ryan Harris, the most important thing he's learned since his former band Follow For Now disintegrated four years ago is patience. "I guess right after we broke up, what I wanted to do was kinda parlay whatever name I'd made for myself with that band into a deal and keep moving immediately. Of course, that didn't happen."

Instead, after Chrysalis rejected the Atlanta funk-rock quintet's demos for their second album, there was talk of a Harris solo deal with Columbia Records, which never materialized. "But ultimately, I wasn't really ready, even if it had happened," Harris now says.

He spent much of '94 and '95 playing guitar with fellow Atlantan Dionne Farris, on her "Wild Seed/Wild Flower" album (on which he also co-wrote and co-produced several tracks) and subsequent tour. It was on several of those dates that Harris opened Farris' show with a solo set, getting comfortable with his new songs and the idea of being the sole focal point.

"At that point, [solo gigs] were really the most petrifying experiences you could imagine," Harris claims. "Now it's the easiest. It's definitely gratifying, because I know I'm in full control."

Now Harris is gearing up with a new band and preparing to tour in support of his long-awaited solo debut, due in July on Brendan O'Brien's 57 Records, through Columbia. With a more soulful, introspective bent than the ramshackle Follow For Now was known for (the band took its name from a line in a Public Enemy song), the "David Ryan Harris" album reflects the down-to-earth concerns of a 29-year-old father of three who has finally outgrown impatience. "I admire people who are slow and deliberate," Harris says. "So I'm just trying to chill out."
Our people cover all spectrums of life...

And so does our music

LaFace Records salutes Black Music Month in celebration of our uniqueness


Daemon Records, PO Box 1207. Amy Ray's indie label concentrates on offbeat regional rock and acoustic acts.

Ichiban Records, P.O. Box 724677. Multi-genre company with several specialized imprint labels. Selected titles distributed by EMD. R&B, hip-hop, blues, rock, alternative.


LaFace Records, 3350 Peachtree Rd. L.A. Reid and Babyface's Arista-distributed label has been instrumental in triggering Atlanta's urban music boom. R&B, hip-hop, urban pop.

Long Play Records, PO Box 55233. Eccentric pop, rock.

Rising Star Records, 52 Executive Park South. Eclectic label with new age, classical, Celtic and comedy.

Rowdy Records, 75 Marietta St. Owned by producer/artist Dallas Austin. Hip-hop, funk, R&B.

So So Def, 685 Lambert Dr. Jermaine Dupri heads this Columbia-distributed urban music player. R&B, hip-hop, funk.

Table of The Elements, PO Box 5524. Experimental, avant-garde.

Triad Records, 6350 McDonough Dr. Hip-hop, R&B.

Worry Bird Disk, PO Box 95485. Garage rock, edgy pop.

All of the major distributors and labels have promotion and marketing offices in Atlanta.

Blind Willie's, 828 N. Highland Ave, cap. 85; blues in an intimate setting.

Dottie's is 370 Memorial Dr., cap. 90; mostly local, indie rock, alternative, fringe.

MQ, 551 Ponce De Leon Ave., cap. 100; late-night dance, lounge, exotic. DJs and live music.

Yin Yang Cafe, 64 Third St., cap. 124; jazz, acid jazz. DJs and live music.

Dark Horse Tavern, 816 N. Highland Ave., cap. 250; local rock, alternative appealing to college crowd.

Eddie's Attic, 515-B N. McDonough St., cap. 250; acoustic singer-songwriters.

Smith's Olde Bar, 1578 Piedmont Ave., cap. 250; local and national rock/rocker acts.

Star Community Bar, 437 Moreland Ave., cap. 250; rockabilly, surf, garage, twang. Lots of atmosphere and a special shrine to The King.

The Point, 420 Moreland Ave., cap. 350; local and national rock, alternative.
Coming Real Soon...

- Xscape
- Jagged Edge
- So So Def
- Bass
- All-Stars
- Vol. II
- Trina Broussard
- Trey Lorenz

It wouldn't be RIGHT, not to REPRESENT!

*Columbia* Registr. U.S. Pat. & Off. Made in Japan
© 1997 Sony Music Entertainment Inc.
Don’t Bother Flemming

My cherry-rim

Spooky

Company

en

D.A.R.P.

 expres

Tony Rich

Knew

Stomp and Stammer, free monthly, owned by Funny Farm Press, circ. 40,000. Irrelevant and informed coverage of national and local rock ‘n’ roll, related topics.

R&B Music Guide/Rap Guide, published seven times yearly by Atlanta personality Steven Rhim, circ. 20,000. Features and columns cover black music, including R&B, rap, blues and gospel.

D.A.R.P. Studios, 582 Trabert Ave. Noted R&B/​hip-hop producer Dallas Austin owns and uses it for his projects. Clients have included KRS-One, Collective Soul, George Clinton, TLC, Monica, Bobby Brown, Boyz II Men, Outkast and Goodie MoB.

Doppler Studios, Inc., 1922 Piedmont Circle. Traditionally known for R&B, pop and soul work, local R&B star Tony Rich uses the room for many of his projects. The “Savannah” TV show’s dialogue overbubbling is done here too. Musical clients have included Mariah Carey, Babyface, Edwin McCan, David Ryan Harris, Matthew Sweet, Michael Bolton, Aaron Neville, Roberta Flack and Kenny Rogers.

Griffin Mastering, 449 S2 Moreland Ave., #218. Full-time mastering, mainly focusing on local talent. Clients have included Swans, Drivin’ n’ Cryin’ and Rock & Tears.

Silent Sound Studios, 588 Trabert Ave. Noted R&B producer Dau Simmons presides over this facility. Clients have included Aretha Franklin, Monica, Keith Sweat, Wynonna Judd and Dru Hill.

Southern Tracks Recording, 3051 Clairmont Rd. Large collection of vintage microphones, gear. Producers like Brendan O’Brien cite the relaxed vibe as a major selling point. Clients have included Pearl Jam, Stone Temple Pilots, Matthew Sweet, Indigo Girls, Hootie & the Blowfish, Black Crowes, Rage Against the Machine, Michael Penn, Pete Droege, Fishbone and Widespread Panic.

Triclips Recording, 120 Interstate North Pkwy East, Suite 104. The owners’ dogs, Mao and Raisy, are adored by many a band, having gotten “thank you” mentions in album credits. Clients have included Hole, Smashing Pumpkins, Matchbox 20, Brother Canoe, Soul Asylum, Collective Soul, Indigo Girls, Counting Crows, Of Conformity, Warren Haynes, Drivin’ n’ Cryin’ and the Command Band of the U.S. Air Force Reserves.

Smaller facilities like Casino Music Recording Studio (426 Monroe Ave.) and the Shack n’ Shack (1750 DeFour Ave.) cater more to the local crowd. The former boasts former Clash manager Kosmo Vinyl as a producer, with clients including Jack Logan and Drivin’ n’ Cryin’, while local musician extraordinaire Rob Gal has worked the knobs for Atlanta favorites 17 Years and Big Fish Ensemble at the latter.

Considering Atlanta’s sizable African-American population, it’s no surprise that urban and hip-hop sounds dominate the airwaves. Ratings-wise, WVEE “V-103” (FM 103.3) tops, with a mix of smooth-to-funky R&B, rap and urban pop. More aggressive in the youth market is WHFA “Hot 97” (FM 97.5), which debuted nearly two years ago with a totally hip-hop appeal.

But hey, this is the South, and country is still quite huge, especially in Atlanta’s surrounding areas. The city has several country-music stations, including perennial powerhouse WNNX (101.5). Of special note is WMLB (AM 1170). Despite a signal that can be heard only on the north end of town, its grass-roots country and Americana format has won dedicated listeners and praise from the New York Times.

On the rock front, WNNX “99x” (FM 99.7) covers the modern-rock end, WRLS (FM 96.1) remains an AOR staple, and WZGC (FM 92.9) plays classic rock. WSTR “Star 94” (FM 94.1) keeps those Top 40 hits coming.

Atlanta is blessed with several commendable college and non-commercial radio outlets, including Georgia State University’s WRAS (FM 88.5), 100,000 watts worth of underground rock and other genres. Georgia Tech’s WREK (FM 91.1) is considerably more diverse and obscure in its programming, while Clark Atlanta University’s WCLK (FM 91.9) distinguishes itself as the city’s only true jazz outlet. Meanwhile, listener-supported WRFG (FM 89.3) plugs along with an unpredictable mix of African-American and special-interest programming.
HITCO
THE HIT COMPANY

Congratulations Its
BMI Award Winners

Joe Rich

Song Of The Year
"Nobody Knows"

Organized Noize
"Waterfalls"

HITCO · 3350 Peachtree Rd. · Suite 1160 · Atlanta GA. 30326
Sweden's Robyn Is Poised To Take U.S. By Charm

HAVIN' WHAT IT TAKES: There's something perilously precocious and potentially off-putting about an 18-year-old artist who casually mentions tragic chanteuse Edith Piaf when asked to cite her primary musical influence—particularly when there's a nary a trace of that legend's essence in the newcomer's extraordinarily giddy pop/dance music. But when the artist in question is the disarmingly charming and poco-seriously ingenuous Robyn, it's easy to give her the benefit of the doubt.

Then, again, her performance throughout her RCA debut, "Robyn Is...

Here," boasts a remarkably soulful tone that belies her youth. Maybe she's been taking copious notes from those dainty old Piaf recordings after all.

"When you're young, it's natural to gravitate to music that captures the intensity of emotions you're experiencing for the first time," she says, her feather-light voice etched with a joltily mature self-awareness. "No, I'm not looking away in my room crying for hours in fits of teenage angst, but I have always been one of those people who has actively used music as an emotional outlet. It can speak for you when words fail."

Like most kids her age, the singer also spends loads of time consuming the hits of statewide stars like Brandly, TLC, and R. Kelly. "You can probably hear more of those artists in my music," she says, "But I'm not mimicking them. I'm simply following their lead and using them as an inspiration to develop my own ideas."

Confident words for a teenager? Not when you take into consideration the fact that Robyn has been in and out of recording studios and writing songs since she was 10 years old. Actually, a large chunk of "Robyn Is Here" was released in her native Sweden and various parts of Europe two years ago—a fact that has her approaching the introduction of the project in the States with a tiny afforded of innocence. The album was recorded in the wake of her winning the prestigious Swedish pop/dance competition "Melodifestivalen 2001" and launching the international hit "True Love." The album, which has been a hit in the UK and Europe, features her first US release, "Dancing On My Own."
**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST 2</th>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PRODUCTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>5</td>
<td>IT'S NO GOOD (MIXES) [EXP]</td>
<td>DEPECHE MODE</td>
<td>465936/SONIC MUSIC</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>9</td>
<td>I'M NOT THE ONE</td>
<td>BOB SAGET &amp; THE THIRD KIDS</td>
<td>300365/PASSPORT</td>
</tr>
<tr>
<td>3</td>
<td>9</td>
<td>12</td>
<td>IT'S A REAL ADVENTURE [CUT]</td>
<td>JOCELYN BROWN</td>
<td>330395/NYU ORGANIC SOUL FEAT.</td>
</tr>
<tr>
<td>4</td>
<td>11</td>
<td>15</td>
<td>FREE I'M GONNA HAVE TO MAKE A DECISION</td>
<td>ULTRA NATE</td>
<td>350396/ULTRA NATE</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>9</td>
<td>SUPERNATURAL (REMIX)</td>
<td>KIM ENGLISH</td>
<td>360397/ATLANTIC</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>1</td>
<td>LOVE IS ALL WE NEED [REMIX]</td>
<td>MARY J. BLIGE</td>
<td>370398/EMI</td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>15</td>
<td>STOMP [REMIX]</td>
<td>F.U.</td>
<td>380399/SESQ</td>
</tr>
<tr>
<td>8</td>
<td>15</td>
<td>25</td>
<td>I DON'T WANT TO (FREE VERSION)</td>
<td>TONY BRAXTON</td>
<td>390400/REPRISE</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>15</td>
<td>OFFICIAL VIVID AFTERMATH</td>
<td>DAVE MEANS</td>
<td>400401/CHARMS</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>1</td>
<td>FABELSHOFF (CONSTRUCTION)</td>
<td>ROBERT MILLS</td>
<td>410402/ELECTRO RHYTHM</td>
</tr>
</tbody>
</table>

**NEW**

Music from new artists or tracks never before played on Billboard charts.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PRODUCTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOMETHING GON'T (REMIX) [X]</td>
<td>TERRY J PARRISH</td>
<td>480403/ATLANTIC</td>
</tr>
<tr>
<td>2</td>
<td>RETURN OF THE MACK</td>
<td>THE ADAGIO SINGERS FEAT.</td>
<td>490404/GERMAN / MCA</td>
</tr>
<tr>
<td>3</td>
<td>CAN'T NOBODY HOLD ME DOWN</td>
<td>JULIA BASSETT</td>
<td>500405/AMERICA</td>
</tr>
<tr>
<td>4</td>
<td>I'LL BE HERE TO TALK TO YOU</td>
<td>ROBERT MILES</td>
<td>510406/EPIC</td>
</tr>
<tr>
<td>5</td>
<td>I'M HAVING YOU</td>
<td>TERESA MIDNIGHT</td>
<td>520407/KNOW</td>
</tr>
<tr>
<td>6</td>
<td>SOMETHING'S COMING TO MIND</td>
<td>JOHN LEE HOOKER</td>
<td>530408/ATLANTIC</td>
</tr>
<tr>
<td>7</td>
<td>THAT'S RIGHT</td>
<td>DEPECHE MODE</td>
<td>540409/SUGAR</td>
</tr>
<tr>
<td>8</td>
<td>THE WAY</td>
<td>U2</td>
<td>550410/REPRISE</td>
</tr>
<tr>
<td>9</td>
<td>THERE IS A RED ROSE</td>
<td>NINA ROSE</td>
<td>560411/REPRISE</td>
</tr>
</tbody>
</table>

**HOT SHOT DEBUT**

Music that enters the top 50.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PRODUCTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHOW ME WHAT YOU'RE MADE OF</td>
<td>DANNY BOY</td>
<td>560412/ATLANTIC</td>
</tr>
<tr>
<td>2</td>
<td>SPINNING</td>
<td>LELLA</td>
<td>570413/GREATFUL LIFE</td>
</tr>
<tr>
<td>3</td>
<td>DON'T WANT TO</td>
<td>TONY BRAXTON</td>
<td>580414/REPRISE</td>
</tr>
<tr>
<td>4</td>
<td>FREE I'M GONNA HAVE TO MAKE A DECISION</td>
<td>JOCELYN BROWN</td>
<td>590415/EPIC</td>
</tr>
<tr>
<td>5</td>
<td>CAN'T NOBODY HOLD ME DOWN</td>
<td>JULIA BASSETT</td>
<td>600416/AMERICA</td>
</tr>
</tbody>
</table>

**MAXI-SINGLES SALES**

Compiled from a national sample of pop/rock record retail stores which report number of units sold to Discounz, Inc., Toronto, Canada.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PRODUCTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL BE HERE TO TALK TO YOU</td>
<td>ROBERT MILES</td>
<td>600417/EPIC</td>
</tr>
<tr>
<td>2</td>
<td>SOMETHING GON'T (REMIX) [X]</td>
<td>TERRY J PARRISH</td>
<td>610418/ATLANTIC</td>
</tr>
<tr>
<td>3</td>
<td>RETURN OF THE MACK</td>
<td>THE ADAGIO SINGERS FEAT.</td>
<td>620419/GERMAN / MCA</td>
</tr>
<tr>
<td>4</td>
<td>CAN'T NOBODY HOLD ME DOWN</td>
<td>JULIA BASSETT</td>
<td>630420/AMERICA</td>
</tr>
<tr>
<td>5</td>
<td>I'LL BE HERE TO TALK TO YOU</td>
<td>ROBERT MILES</td>
<td>640421/EPIC</td>
</tr>
<tr>
<td>6</td>
<td>SOMETHING'S COMING TO MIND</td>
<td>JOHN LEE HOOKER</td>
<td>650422/ATLANTIC</td>
</tr>
<tr>
<td>7</td>
<td>THAT'S RIGHT</td>
<td>DEPECHE MODE</td>
<td>660423/SUGAR</td>
</tr>
<tr>
<td>8</td>
<td>THE WAY</td>
<td>U2</td>
<td>670424/REPRISE</td>
</tr>
<tr>
<td>9</td>
<td>THERE IS A RED ROSE</td>
<td>NINA ROSE</td>
<td>680425/REPRISE</td>
</tr>
</tbody>
</table>

**GREATEST SELLER**

Music with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among songs below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest increase among singles. On Sales chart: (X) Vinyl single availability. (M) CD single availability. © 1997, Billboard/RPM Communications.
BlackHawk Puts Emphasis On Songwriting On 3rd Arista Set

By DEBORAH EVANS PRICE

NASHVILLE—Often the first casual- ty of success in an artist's career is songwriting. It's commonly said that an artist has a whole life to write the songs for the first album and just a few short weeks or, at best, months to write the second one.

That was the case for singer-songwriters Dave Robbins, Van Stephenson, and Henry Paul of BlackHawk. So, for their third album, "Lithium & Gravity," due July 29, they recommitted themselves to writing and co-wrote seven of the 11 cuts.

"You get to do your second album, and you're out of songs and don't have time to write them, and you're out of luck," says Steppenwolf. "One good thing about this record is we sort of took a divide-and-conquer mentality for the songwriting. We got with some pretty heavy-weight writers like Desmond Child, Mark Sanders, and Jim Peterik for the songs, and it paid off.

Writing while touring was a big part of their creative effort. "We took a studio on the road with us," Steppenwolf says, "and we brought a couple of our songwriters and we rolled it up the bus every night, right into the hotel room, and made demos.

We knew if we didn't concentrate on the songwriting for this record we would be stuck with other people's material." "Which isn't a bad idea, either," adds Paul. "There are some great outside songwriters on the record. But, too bad, we could have some balance on the third record, [as with] the first record.

Robby was the fact they wrote more songs for this record obviously gives them a stronger connection to the material. "We had to spend time writing, and it felt like we were making an album here," says. "That's where it starts. It doesn't start the day you go into the studio. The record basically took shape on the road.

The first single from the album, "A Hole in My Heart," was written on the road, along with the cuts "She Dances With Her Shadow" and "(I) That Was A Lie." Robbins says that by doing so many of the songs on the road, they determined what songs would work before going into the studio. "The ones that didn't make the cut for the second album, One of their tunes was cut by the group Ruf Falo Club.

One cut sure to draw attention is "If Anderson Makes Mercury Nashville With New Set

By JIM BEMANN

NEW YORK—For John Anderson, whose first Mercury Nashville album, "Twink The Country Back," comes out July 29, his new label affiliation "seemed right from the beginning.

"Then again, Anderson, whose last album, "Paradise," was released a year ago to the day, plans to launch his new single "I'll Be Crazy" from his new album, "I'll Be Crazy," his first on the country music scene.

"Keith came to Nashville about the same time I did, and we had a lot of the same experiences," says Anderson, a Florida native who came to Nashville and joined Utop Volksband in 1971 after graduating from high school. "We both went down a lot of the same roads—and ended up in different places.

Anderson, of course, became one of his generation's most significant country music voices.

"He's the best," says Darlene Evans, music director at WKIS Hol- wood, Fla. "On the wall in my office is a quote from Mark Knopfler saying, 'John Anderson is the greatest coun- try singer ever,' and I truly believe that nobody will ever sing like him.

Anderson's excellence, in fact, is seen by Mercury Nashville as confirmation of its own arrival at the level of quality envisioned by Stagall and label head Luke Lewis. "Keith said how he wanted to get the label in line with whether or not John's stature would want to be here," says Mercury senior VP of sales John Graff, citing a comment Stagall made at a recent industry showcase in Key Largo, Fla. "When he came around to the department heads and said he was thinking of signing John Anderson, nobody hesitated. Everybody was a big fan to start with, and the only thing I can say is they made a stuf- fle-unknown decision.

Anderson himself was just as excit- ed to come to Mercury Nashville after leaving BNA. "I was really thrilled just to hear they wanted to talk," he says. "Mercury's one of the hottest labels in town, and I thought they were pretty much full.

"But then we talked about what was needed to do in making the record, and I listened to Keith's view and we both really listened to what he would have some people listening to us" Anderson and Stagall also agreed to wait until they got the right material before going into the studio. "We made sure we had plenty of songs of all dif- ferent kinds, and the album seems to be pretty well-rounded, which is the way I like," says Anderson, who co- wrote six of the 11 tracks. "Sarah' I co-wrote with [Dave] 'Bucket' Cowell of Bad Company, and it seems kind of different—not one I would have pulled out in '74. But these days it's country by all means, and somebody Slap Me has a new country lyric.

Pennebaker and Bob McDill and Roger Murrah, "Somebody Slap Me" is the album's first single. "I heard him do it in Florida," says WKIS' Evans, and as soon as I got it in my hand, it goes on radio," she says. "She'll get it June 23. It's a smash." Says Grady of the single, while predicting at least three more from the album. The track title—the likely second sin- gle, "Like a Song"—was "Jump On It," and the ballad "Sarah."

Grady says the key now is to "announ- ce" the album. "Useful to be, we'd let retail know," he says. "It has really good digital, although his last couple records didn't do what everybody wanted them to. But our research shows that if he gets on radio, will play it, and it will sell. So my plan is very basic: to announce the record to people who are wondering where the heck in John Anderson.

Mercury Nashville, notes Grady, "There goes John."

Rimes Debuts TV Special: New Garth Set Delayed; Old Dogs' New Tricks

By P.B. LEANN RIMES first TV special airs June 22 on the Disney Channel at 7 p.m. EST/PST. A screening shows that it's a real fantasy: Besides concert footage, it presents the precocious supernova Rimes as a typical teenage girl, doing such typical teenage things as riding a bike, going to a mall, getting a job, and being gored by a cow. "I think people are going to be amazed," says Steppenwolf, "if they compared it to the Garth kids' show."

The event also features a "Relief Country" show with artists like David Allan Coe, the Grouses, and Stars.

Vince Gill has lined up several dozen country celebrities for his annual Vinny golf tournament, set for June 30 and July 1 at the Golf Club of Tennessee. The event benefits Tennessee Junior Golf... Belta Fleck & the Flecktones launch their world tour June 28 with a concert at Congress Hall in Warsaw. The tour will include stops at the Montreux Jazz Festival July 10 and the North Sea Jazz Festival in the Hague, Netherlands, July 12 and 14 at the Miss press tour is at the Festival de Atesto in Agosto de July 20. By mutual agreement, Aaron Tippin leaves RCA Nashville.

Old Fart News: Bobby Bare regularly had country hits back in the 1960s until 1966, when the young movement in Nashville resulted in a wholesale early retirement for a number of country artists. Now, he and a fellow "retraites" are exacting their revenge with a recording project tentatively titled "Old Dogs." Children's book author and country songwriter Shel Silverstein, who wrote a number of hits for Bare and others, is writing the songs, and Waylon Jennings, Mel Tillis, and Jerry Reed are the other "old dogs" taking part. "We just decided that since we can't get played on radio anymore to just have some fun," says Bare, tells Nashville Tennessean. "The hell with them. We've just been doing old fart music. Shel told me he hasn't laughed so hard in his life." Bare says a typical old fart song is "It's Hard When It Ain't."
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIM MCGRAW</td>
<td>CARRYING YOUR LOVE WITH ME</td>
<td>1</td>
</tr>
<tr>
<td>LEANN RIMES</td>
<td>BLU</td>
<td>1</td>
</tr>
<tr>
<td>LEANN RIMES</td>
<td>UNCHAINED MELODY - THE EARLY YEARS</td>
<td>1</td>
</tr>
<tr>
<td>DEANA CARTER</td>
<td>DAVE I SHAVE MY LEGS FOR THIS</td>
<td>2</td>
</tr>
<tr>
<td>TAM TILLIS</td>
<td>GREATEST HITS</td>
<td>6</td>
</tr>
<tr>
<td>CLAY CLARK</td>
<td>REMEMBER ME</td>
<td>4</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>EVERYTHING I LIVE FOR</td>
<td>5</td>
</tr>
<tr>
<td>ALABAMA</td>
<td>DANDY ON THE BOURBEOUD</td>
<td>4</td>
</tr>
<tr>
<td>KEVIN SHARP</td>
<td>MEASURE OF A MAN</td>
<td>4</td>
</tr>
<tr>
<td>TRACY LAWRENCE</td>
<td>THE COAST IS CLEAR</td>
<td>4</td>
</tr>
<tr>
<td>BROOKS &amp; DUNN</td>
<td>BORDERS</td>
<td>5</td>
</tr>
<tr>
<td>ALISON Krauss &amp; Union Station</td>
<td>SO LONG SO WRONG</td>
<td>5</td>
</tr>
<tr>
<td>LEE ANN WOMACK</td>
<td>LEE ANN WOMACK</td>
<td>5</td>
</tr>
<tr>
<td>REBA MCMANUS</td>
<td>WHAT IF YOU</td>
<td>5</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>THE GREATEST HITS COLLECTION</td>
<td>5</td>
</tr>
<tr>
<td>BILL WYNN</td>
<td>BETWEEN NOW AND FOREVER</td>
<td>7</td>
</tr>
<tr>
<td>CLINT BLACK</td>
<td>THE GREATEST HITS</td>
<td>2</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>ME AND YOU</td>
<td>2</td>
</tr>
<tr>
<td>COLLIN RAYE</td>
<td>I THINK ABOUT YOU</td>
<td>5</td>
</tr>
<tr>
<td>MINDY McCready</td>
<td>TEN THOUSAND ANGELS</td>
<td>5</td>
</tr>
<tr>
<td>TANYA TUCKER</td>
<td>COMPILATED</td>
<td>5</td>
</tr>
<tr>
<td>AARON TIPPIN</td>
<td>GREATEST HITS - AND THEN SOME</td>
<td>7</td>
</tr>
<tr>
<td>JOHN BERRY</td>
<td>FACES</td>
<td>9</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>BLUE CLEAR SKY</td>
<td>6</td>
</tr>
<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>WHAT I DO THE BEST</td>
<td>6</td>
</tr>
<tr>
<td>LORRIE MORRISON</td>
<td>GREATER NEED</td>
<td>8</td>
</tr>
<tr>
<td>RICK TREVINO</td>
<td>LEARNING AS YOU GO</td>
<td>17</td>
</tr>
<tr>
<td>MARK CHESNUTT</td>
<td>GREATEST HITS</td>
<td>8</td>
</tr>
<tr>
<td>TIM MCGRAW</td>
<td>ALL I WANT</td>
<td>1</td>
</tr>
<tr>
<td>TRACY BYRD</td>
<td>BIG LOVE</td>
<td>12</td>
</tr>
<tr>
<td>TY HERndon</td>
<td>LIVING IN A MOMENT</td>
<td>7</td>
</tr>
<tr>
<td>MARK WILLIS</td>
<td>NEW</td>
<td>1</td>
</tr>
<tr>
<td>MARK WILLIS</td>
<td>MARK WILLIS</td>
<td>38</td>
</tr>
<tr>
<td>TRAVIS Tritt</td>
<td>THE RESTLESS KIND</td>
<td>7</td>
</tr>
<tr>
<td>TRAVIS Tritt</td>
<td>GREATEST HITS - FROM THE BEGINNING</td>
<td>3</td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>IF IT MATTERS TO ME</td>
<td>9</td>
</tr>
<tr>
<td>VINCE GILL</td>
<td>HIGH LONESOME</td>
<td>5</td>
</tr>
<tr>
<td>KATHY MATTHE</td>
<td>LOVE TRAVELS</td>
<td>15</td>
</tr>
<tr>
<td>PATSY CLINE</td>
<td>THE TROUBLE WITH THE TRUTH</td>
<td>10</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>FRESH HORSES</td>
<td>3</td>
</tr>
<tr>
<td>VINCE GILL</td>
<td>SOLLERS</td>
<td>3</td>
</tr>
<tr>
<td>SAMMY KERSHAW</td>
<td>POLITICAL, RELIGION AND HER</td>
<td>17</td>
</tr>
<tr>
<td>JOE DIFFIE</td>
<td>GOODWISH</td>
<td>21</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>STRAIGHT OUT OF THE BOX</td>
<td>3</td>
</tr>
<tr>
<td>WILLIE NELSON</td>
<td>THE BEST OF BAND COUNTRY</td>
<td>5</td>
</tr>
<tr>
<td>LORRIE MORGAN</td>
<td>I STOLED THIS RECORD</td>
<td>23</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>BIG HOUSE</td>
<td>33</td>
</tr>
<tr>
<td>SONS OF THE DESERT</td>
<td>WHATEVER COMES FIRST</td>
<td>53</td>
</tr>
<tr>
<td>ROY ORBISON</td>
<td>SUPER HITS</td>
<td>54</td>
</tr>
<tr>
<td>GARY ALLAN</td>
<td>USED HEART FOR SALE</td>
<td>20</td>
</tr>
<tr>
<td>ALABAMA</td>
<td>SUPER HITS</td>
<td>47</td>
</tr>
<tr>
<td>TAMMY GRAHAM</td>
<td>A PLACE IN THE WORLD</td>
<td>3</td>
</tr>
<tr>
<td>MARY CHAPIN CARPENTER</td>
<td>TIME</td>
<td>4</td>
</tr>
<tr>
<td>TRACY LAWRENCE</td>
<td>TIME</td>
<td>4</td>
</tr>
<tr>
<td>JOE DIFFIE</td>
<td>TIME</td>
<td>4</td>
</tr>
<tr>
<td>KIPPIE BRANNON</td>
<td>I'D BE WITH YOU</td>
<td>53</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>HOT COUNTRY '97</td>
<td>51</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>LEAVING</td>
<td>4</td>
</tr>
<tr>
<td>ROY ORBISON</td>
<td>THE VERY BEST OF ROY ORBISON</td>
<td>29</td>
</tr>
<tr>
<td>ROY D. MERCER</td>
<td>HOW BIG A BOY ARE YOU VOLUME 1</td>
<td>65</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>PEACE IN THE VALLEY</td>
<td>31</td>
</tr>
<tr>
<td>LORRIE MORGAN</td>
<td>GREATEST HITS</td>
<td>5</td>
</tr>
<tr>
<td>JEFF MockWORTH</td>
<td>CRANK IT UP -- THE MUSIC ALBUM</td>
<td>3</td>
</tr>
<tr>
<td>RICOCHET</td>
<td>COOL</td>
<td>4</td>
</tr>
<tr>
<td>RICKY EVERETT</td>
<td>GAMES REDEEMER PLAY</td>
<td>7</td>
</tr>
<tr>
<td>PAUL BRANDT</td>
<td>CALM BEFORE THE STORM</td>
<td>4</td>
</tr>
<tr>
<td>TRISHA YEARWOOD</td>
<td>EVERYBODY KNOWS</td>
<td>6</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>BLUE MOON</td>
<td>6</td>
</tr>
<tr>
<td>LITTLE TEXAS</td>
<td>GREATEST HITS</td>
<td>7</td>
</tr>
<tr>
<td>ROY D. MERCER</td>
<td>HOW BIG A BOY ARE YOU VOLUME 2</td>
<td>74</td>
</tr>
</tbody>
</table>

**Greatest Gainer**

**Pacemaker**

Compiled from a National Sample of Retail Store and Rack Sales Reports, Collected, Compiled, and Provided by Billboard. Copyright © 1997, Billboard/BPI Communications, and SoundScan, Inc.
BLACKHAWK PUTS EMPHASIS ON SONGWRITING ON 3RD ARISTA ALBUM
(Continued from page 36)

next single might be "Marked Thursday." The group is currently working on a new album.

"I think we've got a hit record on our hands," says Dungan. "We've got a great sound, a great tune, and a great song, and we're looking for some stores that have a high youth appeal. We're really expecting that on that first record." The group has received feedback that not only were females in their teens and 20s purchasing Blackhawk, but so were men in the same age group. "The group is bringing in a lot of the different things that really blow us away is that of Blackhawk's core fans, their first record went gold, and we've sold pretty much the major country stars like Garth, Reba, Alan Jackson, and Vince. But when you looked beyond the top five songs, it's an on-going campaign that we're going to continue." Dungan attributes the group's broad-based appeal to its unique sound. "They're a high-energy act with great country music and some really cool videos. They've got an older hardcore country fan and a younger, occasional country listener. The group is an ongoing story, and that's why I'm on this mission. It's important to us as an industry to have acts like this out there." Dungan says the group's wide fan base is partly due to the way it has toured. "The past two years we were out there with Tim McGraw, which was definitely a youth tour," he says. "When I went out on a couple of those arena shows, the audience was so young. Then they made a conscious effort to go away from that when they opened for Wynonna, which obviously attracted a more mature audience. They've been very smart about that." But some people are unaware of Blackhawk's accomplishments. "We are trying to tell a story right now because I don't think a lot of people realize how much we've done," he says. "Now right now we are the largest-selling group in country music, and most people don't know that." Dungan says he has learned to appreciate the benefits of a slow-building career. "I think there's a danger of failing too fast if you rise too quick. I'd rather see a band like Blackhawk out and playing in 1997 on any of the weeks for the prospects of an ongoing career." Blackhawk is the Nashville-based Rick Alter Management and booked by Creative Artists Agency. All three members are published by EMI Music.

ANDERSON MAKES MERCURY NASHVILLE BOW
(Continued from page 36)

will employ a variety of methods of announcing "Takin' The Country by the Tail" and "outdoors publications like Outdoor Life and Field and Stream. "He walks the walk and talks the talk in outdoors circles," says Grady. "He's a hunter and fisher who has spoken of it many times in the past." Because TNN offers substantial outdoors programming, a TNN nation-wide tour is likely to be accompanied by large advertising campaigns in key markets. A major press effort. There's a lot to write about John as an artist, his new label, our commitment, and his producer Keith Stegall, who loves to make traditional country music records. And John Anderson's one of the best country singers of all time. As Grady notes, Anderson has "never stopped touring" and is probably the most reliable country artist in the business. He's been all over the place through mid-November. But Anderson is now settling into a "writing frame of mind," having already gone six months since his last writing session. We've followed his start thinking of the next album, because I've still got a whole lot more songs and shows to do."
Artists & Music

Latin Notas

by John Lonnert

A Y Y ! E L I ! Enrique Iglesias has enjoyed a music career like no other. He has been supported by a multimedia initiative by his label, Fonovisa, that has been unprecedented in scope and duration in the Latin market. The result is a record-setting seven consecutive chart-topping singles on Hot Latin Tracks, two chart-topping albums on The Billboard Latin 50, and one Grammy Award.

But aside from the media campaigns plotted by his label and his manager, Fernán Martinez, the hand-some 22-year-old singer/songwriter—like his famous father, Julio—has played a crucial role in his stratospheric, out-of-the-box success by dint of a fiercely ambitious drive that has made him one of the hardestworking men in show business this side of James Brown.

Enrique has cut albums in Portuguese and Italian; he’s able to talk to the media; and most important, he likes to get upfront and personal with his fans on and off the stage. Moreover, Iglesias does everything first-rater, whether he be an album or a concert.

Certainly, Iglesias put his best foot forward May 31 at the Rosemont Horizon in Chicago by turning in a generous 2-hour, 15-minute set that first dazzled—then wore down—a prepubescent, mostly female sellout crowd of admirers. Iglesias plainly could have sung all night, but it was getting past the bedtime of many in the audience. Feverish demand for Iglesias tickets compelled concert promoters Jam Productions and Cárdenas, Fernández & Associates to add a June 1 performance.

As Isabel Preysler, Iglesias’ socially prominent mother who resides in Madrid, was taking in his show for the first time, Iglesias neatly ran through a 17-song set, the majority of which was culled from his eponymous first album and its follow-up, “Vivir.”

With a crowd-pleasing mix of snazzy lighting effects, Iglesias’ lighthearted stage patter, and the tight musicianship of his crack Angle band, the sleekly produced show was highlighted by a riveting take of “Experiencia Religiosa,” which featured Iglesias rotating high above the ever-screening throng on a crane before descending to climax the smash ballad with a stirring duet with Crystal Taliefero. (And why doesn’t Taliefero have a record deal?)

Iglesias’ vocal form was solid, save several moments when his raspy, high baritone did flag a battle with an often stentorian sound mix. Despite Iglesias’ warm rapport with his adoring chicos throughout the show, the tall, slender performer seemed to be less a sex symbol than a nice boy next door who only wants people to like his music and enjoy his show.

Thus far, Iglesias is plainly a big-box-office attraction. According to Amusement Business’s Boxscore listing in the June 14 issue of Billboard, the $617,885 box office gross generated from his two sellout shows at Arrowhead Pond in Anaheim, Calif., was the highest of the week. The two Arrowhead Pond concerts were promoted by the Nederlanders Organization. The box-office gross of $516,940 from Iglesias’ pair of Chicago concerts placed fourth on the list.

A SONG FOR UNIVERSAL: Universal Music Latino has taken a step toward gaining a foothold in the U.S. (Continued on next page)
Latin market by signing a licensing pact with Mexican imprint Discos Melody. The three-year pact takes effect July 1.

The first release under the deal is a July 8 album from Mexican pop songstress Laura Flores titled *Jefe De Jefes,* produced by Fonovisa's much-sought-after star Marco Antonio Solís.

Other upcoming releases in July include eight catalog titles from such pop notables as Cristian, Lucero, and Daniela Romo in Universal Mexican electronic dance group Noemia (both June 22), plus the latest set by Universal Mexico's noted merengue outfit Orquesta Guayacán (July 3).

Lastly, Universal is slated to issue in August the debut double-CD set by rock act Molotov. The release of the band's album is part of Universal's distribution deal with noted producer Gustavo Santaolalla.

TIGRES ARE BOSS: On Tuesday (17), Fonovisa is slated to drop *Jefe De Jefes,* a double-CD set by legendary xoño band Los Tigres Del Norte that president CEO Guiller-mo Santiso calls one of the label's most important releases this year.

The impressive twin pack contains 19 corridoas, or anecdotal topical tales, about politics and drugs, among other lifestyle subjects.

Fonovisa is supporting the release with the usual complement of TV and retail campaigns. But in a rare industry coup, Santiso says, the album will also be supported on the day of release with a radio thrust that entails 64 stations playing only Los Tigres songs for 24 hours.

*El Mojado Acuático,* the album's lead single, is a thin Ung polka about a homesick Mexican immigrant; it makes a strong debut at No. 4 this issue on Hot Latin Tracks.

With "Jefe De Jefes," Los Tigres, who always put out strong albums, may scale The Billboard Latin 50 for the first time. In April airing Bill- board's Latin Music Awards, the Grammy-winning act won the record of the year (group) category for the third consecutive year.

STATESIDE BRIEFS: EMI Latin thrush Thalía has replaced Ariela/BMG rocker Alejandra Guzmán as a performer in Presidente's music festival and has joined the label's all-star album of the year (group) category for the third consecutive year.

El Destino is the first single on Hot Latin Tracks since "El Impresario," topped the chart July 15, 1995. Dúrcal's last chart-topper was another duel smash with Roberto Carlos ("Si Piensas, Si Quieres,") that charted the chart Feb. 29, 1992. In the meantime, Enrique Iglesias' "Sólo En Ti" (Fonovisa) has reclaimed the top spot this run on Hot Latin Tracks.

Despite the fact that he is on a U.S. tour, sales of Iglesias' chart-top-ping album "Vivir" have declined 26% in the past two weeks to the lowest level in five weeks. During the same five-week period, sales of Iglesias' self-titled debut dropped only 3%. Similarly, overall album sales on The Billboard Latin 50, have plummeted 26% in the past four weeks, dropping to their lowest mark since May 10.

One final note: Grupo Limite's hit album "Por Puro Amor" has been deleted from The Billboard Latin 50 because of a chart rule that states all albums are to be removed from The Billboard Latin 50 and placed on one of its catalog charts.

Latin Tracks A-Z

<table>
<thead>
<tr>
<th>No</th>
<th>Artist/Label</th>
<th>Title/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Enrique Iglesias</td>
<td>&quot;Si Me Cuieres&quot; (Sony Music Latin)</td>
</tr>
<tr>
<td>2</td>
<td>Juan Gabriel</td>
<td>&quot;Candela&quot; (EMI Latin)</td>
</tr>
<tr>
<td>3</td>
<td>Selena</td>
<td>&quot;Muy Dentro&quot; (Sony Discos)</td>
</tr>
<tr>
<td>4</td>
<td>Alejandro Fernández</td>
<td>&quot;Enamorada&quot; (EMI Latina)</td>
</tr>
<tr>
<td>5</td>
<td>Olga Tañón</td>
<td>&quot;Quiereme&quot; (Sony Music Latin)</td>
</tr>
</tbody>
</table>

THE BILLBOARD Latin 50

Composite from a random sample of weekly charts and sales reports of distributors,elnats, and retailers.

**No. 1.** "Vivir"

**No. 2.** "Candela"

**No. 3.** "Muy Dentro"

**No. 4.** "Enamorada"

**No. 5.** "Quiereme"

**Greatest Gainer:**

**Hot Shot Debut:**
**Top Gospel Albums**

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

<table>
<thead>
<tr>
<th>NO.</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>GOD'S PROPERTY FROM KIRK FRANKLIN'S NO NATION</td>
<td>8-BIT 9000/33333</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>SOUNDTRACK®</td>
<td>ARISTA 18991</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>GOPP LION RECORDS 4</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</td>
<td>KERRY'S 6784</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>T.D. JAKES</td>
<td>KEEWAY 88310</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>SHIRLEY CAESAR</td>
<td>WORD 90434/36</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>FRED HAMMOND &amp; RICKY MARTIN</td>
<td>KERRY'S 6784</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>DONNIE MCCLURKIN</td>
<td>WARNER ALLIANCE 875087/2</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>VIRTUE</td>
<td>EMI 6022</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>ANOINTED</td>
<td>WORD 90434/36</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>REVEL MELTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS</td>
<td>SPARROW 37048</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>CARLTON PEARSON</td>
<td>WARNER ALLIANCE 43031</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>MARVIN SAPP</td>
<td>GODSPOT 90434</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>KURT CARR SINGERS</td>
<td>GODSPOT 90434</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>THE WILLIAMS SISTERS</td>
<td>FIRST LIGHT 10013</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>CECE WINES</td>
<td>SPARROW 91441</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>RICHARD SMALLWOOD WITH VISION</td>
<td>KERRY'S 6784</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>CANDI STATION</td>
<td>CGG 161276</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>THE WILLIAMS BROTHERS</td>
<td>BLACKJACK 90434/36</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>YOLANDA ADAMS</td>
<td>VIRTUE 43031</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>WANDA NOEL BURTON</td>
<td>SOUL OF GOD 223</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>ALL THE GLORY TO GOD</td>
<td>SPARROW 91441</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>MIGHTY CLOUDS OF JOY</td>
<td>INTERSOURCE 9236</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>B.B. FORD</td>
<td>PRAISE 162119</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>LAMBERTON BROTHERS</td>
<td>MALACO 80634</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>VARIOUS ARTISTS</td>
<td>TRIBUTE TO AC/DC</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>THE GEORGETOWN MASS CHOIR</td>
<td>SAVOY 7233</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>STEVE MIDDLETON WITH MIGHTY WATERS</td>
<td>KERRY'S 6784</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>RE-ENTRY</td>
<td>VIRTUE 43031</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>VARIOUS ARTISTS</td>
<td>TODAY'S GOSPEL MUSIC COLLECTION</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>MIGHTY MIGHTY BAND</td>
<td>PARADISE 162194</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>VARIOUS ARTISTS</td>
<td>VIRTUE 43031</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>MISSISSIPPI MASS CHOIR</td>
<td>MALACO 80634</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>LUTHER BARNES &amp; THE SUNSET JUBILARIANS</td>
<td>INTERSOURCE 9236</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>HELEN BAXTER</td>
<td>WORD 678430/33</td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>RE-ENTRY</td>
<td>VIRTUE 43031</td>
</tr>
<tr>
<td><strong>37</strong></td>
<td>RE-ENTRY</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>RE-ENTRY</td>
<td>MIGHTY MIGHTY BAND</td>
</tr>
<tr>
<td><strong>39</strong></td>
<td>KENNY ELDREDGE &amp; THE JESUS CELEBRATION MASS CHOIR</td>
<td>PARADISE 162194</td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>VARIOUS ARTISTS</td>
<td>VIRTUE 43031</td>
</tr>
<tr>
<td><strong>41</strong></td>
<td>TUCK MCKENZIE &amp; THE GOSPEL H-LITES</td>
<td>FIRST LIGHT 4007</td>
</tr>
<tr>
<td><strong>42</strong></td>
<td>BISHOP RONALD E. BROWN</td>
<td>SAVOY GOSPEL 9006</td>
</tr>
</tbody>
</table>

**Artists & Music**

**Cantara Spirituals Start Verity's Latest Spate Of Releases; Adams Does Gospel**

**READY TO ROLL:** With Zomba Music Group’s acquisition of Benson in February, New York-based Verity Records (the company’s gospel arm) saw its gospel roster double from nine to about 18, including headliners like Fred Hammond & Radical For Christ, Albertina Walker, Hezekiah Walker & The Love Fellowship Crusade Choir, Cowboy Larry & The Krazy Kapers, and Yolanda Adams. All industry eyes turned to Verity, which—with the consolidation of Benson’s traditional gospel roster—had become gospel’s largest major.

Now, after three months of restructuring, newly promoted GM VP Tara Martin says, “What’s Griggs-McGee is promising an exciting product rollout that officially gets under way Sunday (10th) (Father’s Day) with the campaign for the Cantara Spirituals” —“Southern Gentleman” keying in on the release of their highly anticipated album, “Living The Dream: Live In Washington, D.C.” —The project ships to retail July 15. The campaign—focusing on the South—targets hardcore Cantara fans.

On July 29, Daryl Coley makes his label debut with “Love In Oakland—Home Again,” and Ben Tankard teams with his Tribe Of Benjamin of “Git Yo Pace On.” Then, in August, the label introduces the latest release from John P. & The New Life Community Choir, “Thursday Love,” and is set to record a new live album from Vanessa Bell-Armstrong.

Just as much excitement is being generated by the production/label deals forged with Hammond, Ke, and Walker, Shawn Mclemore & New Image from John’s New Life Records is in Washington, D.C. with Jesus Christ. The debut release—slated to bow July 15—is fielding positive response from gospel luminaries.

Griggs-McGee is counting on the backing of the Jive Records’ marketing expertise and an expanded staff—including Carla Williams, its newly appointed director of marketing, and Jeff Grant, national director of radio promotion—to direct its artist contingency.

“It’s a more structured situation, so we feel we can handle the load,” Griggs-McGee reports. “What’s exciting is that so many of our artists have great track records in the marketplace and their own unique niche. That makes all the difference in the world.”

**BACK TO SQUARE ONE:** Music comes full circle for Oleta Adams—the daughter of a Southern Baptist minister—with the June 6 release of “Come Walk With Me” from Harmony Records. Adams, who had wanted to record gospel music for some time, states, “It had to be right. I had to have something to say. I have an allergic reaction to people who call their music gospel when it doesn’t have anything to do with Jesus Christ.”

“I have never enjoyed the experience of recording as much as I enjoyed this one,” adds the singer, whose next mainstream release is due from Sony the first quarter of ’98. “If I pray that it will touch somebody.”

**BRIEFLY:** Beverly Crawford tapes her sophomore album (Saturday 14) at the National World Baptist Center in Nashville. The project is tentatively set for release in October. . . And St. Thomas hosts its first Gospel in Paradise Music Festival July 3-4 at Lionel Roberts Stadium in the Virgin Islands. Headliners for the four-day retreat include Hezekiah Walker, Kirk Franklin & the Family, the Hawkins Family, and the Wilming- 

**REGGAE MUSIC**

**Free Catalog: Same Day Mail, Best Price Call Toll Free To Place Orders**

1-800-441-4041
Fax: 718-658-5373

**LARGEST DISTRIBUTOR**

**REGGAE GOLD '97**
Various Artists
LP CD & CASSETTE
VP 1509

**REGGAE RECORDS PRESENTS**

**REGGAE SELECT**

**FEATURING**

**EAST COAST RECORDS PRESENTS**

**EAST COAST RECORDS**

**CALL TOLL FREE TO PLACE ORDERS**

**1800.917.2880**

**AVAILABLE IN STORES JUNE 10, 97**
THELONIOUS MONK Institute of Jazz is branching out again. The Washington, D.C.-based concern has united with the Music Center of Los Angeles County to initiate a jazz program, the main thrust of which will be education. Herbie Hancock has been named the artistic head of the project, serving in a role similar to that of Wynton Marsalis at the well-regarded Jazz at Lincoln Center program in New York. Classes, lectures, and workshops will be taught by veteran musicians, jazz scholars, and other historians of the music and will be open to the public.

"This is certainly a major signal that the West Coast is recognizing the importance of jazz," says Tom Carter, president of the Monk Institute. "It has wanted to do for a long time, and our program will make great strides toward increasing the visibility and activity of jazz out here."

The Monk Institute has had its fingers on the action in L.A. for two years now. Its administration of the Jazz Sports L.A. program, which helps teach jazz instruments to high school students, offers participants a chance to perform at high-profile athletic functions, such as baseball games with the Los Angeles Dodgers. The initiative comes at a time when public school arts programs have drastically withered.

The Music Center is a performing arts complex that has a bit of jazz on its education agenda already. But the arrival of the Monk Institute will increase the number of programs taken place. The Center's concert schedule—which is still being worked on, artistically—will begin in the fall. On Sept. 12, approximately 2,000 students will attend a concert/education program at the Center's Ahmanson Theater. On Dec. 9, there will be a gala benefit concert that, Carter says, "will really introduce a lot of the Los Angeles community to all we'll be doing." Hancock will host. The operating budget for the first year is more than $1 million. Much of it comes from the coffers of jazz's new best friend, the Nissan Corp.

Carter adds, "L.A. is not only a major performance and education environment—but of our big concerns—but the home of film and television. With our TV special released in 1997, the Institute has embarked on a whole new road of reintroducing jazz to the TV industry...and expanding into film."

(Continued on next page)
Artists & Music

Higher Ground

by Deborah Evans Price

ROCKETOWN LAUNCHES RICE: Michael W. Smith has a long history of creative excellence as an artist and songwriter in the Christian music industry. When he announced his latest release, Rocketown, records, it was not only that expectations would be high. With the Tuesday (7/17) release of the label's debut album, Smith receives Chris Rice's "Deep Enough To Dream," those high expectations will be more than fulfilled. Produced by Monte-o Jones (one of Nashville's most talented and understated producers), the album is filled with incredible songs—beautifully poetic and filled with vivid images. Rice's songwriting gifts and warm vocal style make him a powerful communicator.

In a time when much of the industry is chasing the youth market with modern rock and alternative product, Rocketown chose to debut with gentle poet who will appeal to young people as well as their parents. "I think everybody is going to be shocked," Smith admits, "because it's not what everybody else is doing, not that everybody else is doing isn't right. It just seems like a lot of people want to ride the wave."

"I think we're about songs and artists, and I think we all agree that we [in the Christian industry] have a lot of great performers but few great artists. Chris is an artist and poet, and there are very few poets in this industry. We are drawn to Chris because of his character and his humility, and he loves kids."

Rice has been living in Nashville for 11 years, writing songs and working with young people at camps, churches, and retreats. An acclaimed songwriter known for such tunes as "By Faith" (recorded by Boyz II Men) and "Go Light Your World" and "Hallelujahs" (recorded by Kathy Troccoli), Rice has been courted by major labels over the years. He says he decided to go with Rocketown because Smith and label president Don Donahue understood what he was doing and wanted to use their resources as a label to help him build his music ministry.

"During high school I would help at retreats and speak at sessions, so about 10 years ago, I started doing it full time. Music was a big part of that as far as communication and bringing truth into kids' lives," he says, "I could set aside music and still love my life for what I'm doing. Talking to [Smith and Donahue] about doing a record, I really expressed to them, 'I’d love to do that, but it's got to be a spiritual recording of Kids With a Vision.’ Rice will continue to travel and perform at camps and retreats. As for opening for other Christian acts or doing traditional touring, he will work dates into his crowded schedule. Donahue says the goal is simply to enhance what Rice is already doing. "One thing we are scared of is putting Chris into the machine, because we have so much respect for what he does," he says, "Chris invested all of his time in kids' lives with camps and retreats, being a teacher and a friend to a lot of kids. We love his art and what he does, all we say is, 'Let us help you with what you do, but not get in the way of what you've been doing for the last 10 years.'"

Rice released an independent album before his affiliation with Rockettown. Donahue says he's heard stories about parents and teachers singing along to the songs while driving their kids to school. It's another reason why Rice's music aside and fighting over who would keep the tape for the day. "They are fighting over the tape," he says, "I look at that as a cute story, but look at the demographics of it.... I think the most important thing for us to do is just tell his story. He already has a marketplace."

Classical Keeping Score

by Heidi Walewski

HEAVENLY VOCES: Angels have captured the popular consciousness of late, a craze reflected in films, TV, and objects ranging from figurines to wallpaper, and the record industry has responded with many homogenized compilations of new-age music sung by choirs of boys. But anyone looking to angels for a serene and spiritual aura in the chaos of contemporary life would be better served by the Boston Camerata's latest disc, "Angels," released May 27.

Joel Cohen, artistic director of the Camerata, has scripted a primeval myth of war in heaven, with avenging angels and the Angel of Death, rather than cherubim floating on clouds. He has juxtaposed medieval vocal music with early American hymn and Shaker songs, and composer Tod Machover, known for his trailblazing work with electronics and interactive instruments, has woven them together with an overlay of synthesized sound. Some cuts are all acoustic, the Angel of Death is entirely synthesized. The electronic part of the disc was mastered at IRIAC, which Cohen sees as poetically appropriate. "There we were with the most sophisticated electronic possibilities...it looked like a console in a 'Star Wars'-type of studio...and above us were the streets of 'Star Wars'."

The disc may not induce serenity, but Erato is nonetheless pitching it to a range of niche media, including Christen radio, religious print and internet, and new age and early music publications, in addition to the standard classical outlets. With Warner as its parent company, the label has also been able to enlist Warner Christian Distribution to involve the religious media. Cohen is slated for some online chat on a number of sites, including an "Angels" World Wide Web site. Unlike the Camerata's previous hit, "Simple Gifts," a collection of Shaker music, however, the electronic instrumentation involved much tour support for this release unlikely. "This is a project that was really con-

Quartet News: Budapest String Quartet to perform at Oberlin Conservatory

The Budapest String Quartet will be in residence at the Oberlin Conservatory of Music from the 97-98 school year. In addition to master classes, coaching, and open rehearsals, the act will perform the entire cycle of 15 Shostakovich string quartets in concerts throughout the year. The members of the group will bring their families to live in Oberlin for the duration of the residency. The Quartet, which was founded in 1945, is composed of first violinist St. Petersburg Conservatory, has recorded quartets by Tchaikovsky, Borodin, and Shostakovich for Sony Classical.

PRIZE: British composer Simon Bainbridge, 44, has won the 1997 Grawemeyer Award for "Ad Ora Incerta...Four Orchestral Songs From Primo Levi." The prize is an award of $150,000. The Chicago Symphony Orchestra has released a limited-edition, two-CD collection of performances led by Jean Martino, who was music director of the orchestra from 1963 to 1968, as part of its "From The Archival Series" of historical recordings. The set is available for a $100 pledge to the orchestra (312-294-3000).

Bills, Top Contemporaries Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by The American Radio History

Top Contemporary Christian

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL</th>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
<th>#6</th>
<th>#7</th>
<th>#8</th>
<th>#9</th>
<th>#10</th>
<th>#11</th>
<th>#12</th>
<th>#13</th>
<th>#14</th>
<th>#15</th>
<th>#16</th>
<th>#17</th>
<th>#18</th>
<th>#19</th>
<th>#20</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOB CARROLL</td>
<td>Word</td>
<td>50</td>
<td>76</td>
<td>67</td>
<td>80</td>
<td>82</td>
<td>89</td>
<td>91</td>
<td>92</td>
<td>93</td>
<td>94</td>
<td>95</td>
<td>96</td>
<td>97</td>
<td>98</td>
<td>99</td>
<td>100</td>
<td>101</td>
<td>102</td>
<td>103</td>
<td>104</td>
</tr>
<tr>
<td>JIMMIE ROGERS</td>
<td>Word</td>
<td>49</td>
<td>76</td>
<td>67</td>
<td>80</td>
<td>82</td>
<td>89</td>
<td>91</td>
<td>92</td>
<td>93</td>
<td>94</td>
<td>95</td>
<td>96</td>
<td>97</td>
<td>98</td>
<td>99</td>
<td>100</td>
<td>101</td>
<td>102</td>
<td>103</td>
<td>104</td>
</tr>
<tr>
<td>JIMMIE ROGERS</td>
<td>Word</td>
<td>48</td>
<td>76</td>
<td>67</td>
<td>80</td>
<td>82</td>
<td>89</td>
<td>91</td>
<td>92</td>
<td>93</td>
<td>94</td>
<td>95</td>
<td>96</td>
<td>97</td>
<td>98</td>
<td>99</td>
<td>100</td>
<td>101</td>
<td>102</td>
<td>103</td>
<td>104</td>
</tr>
<tr>
<td>JIMMIE ROGERS</td>
<td>Word</td>
<td>47</td>
<td>76</td>
<td>67</td>
<td>80</td>
<td>82</td>
<td>89</td>
<td>91</td>
<td>92</td>
<td>93</td>
<td>94</td>
<td>95</td>
<td>96</td>
<td>97</td>
<td>98</td>
<td>99</td>
<td>100</td>
<td>101</td>
<td>102</td>
<td>103</td>
<td>104</td>
</tr>
</tbody>
</table>

BLUE NOTES (Continued from preceding page)

ABC has renewed the special, which was broadcast around the 1980s holidays and offered performances by Hancock, Williams, and various jazz luminaries. It was the first time in years that jazz has had its own prime-time network program. This year's edition will be taped at the 5th Annual D.C. Kennedy Center and telecast in December.

DRUGS ARE AS INSIDIOUS as they are ruinous, and many a jazz musician has suffered from their abuse. Veritas Therapeutic Community Foundation is a nonprofit residential treatment program that helps abusers—musicians or not—and those around them get back on the good foot. The foundation recently announced that its board members have decided to participate in the program. Talents galore have signed up for the ninth annual Evening With Friends of Charlie Parker Foundation, and Max Roach, Milt Jackson, George Coleman, Slide Hampton, Frank Wess, and many more will play Monday (6/12) at New York's Supper Club. Call 212-907-7117.

www.americanradiohistory.com
Missy Elliott Forges Her Own Groove

**Artist Grows Through Work With Timbaland**

**BY HAVELock NELSON**

NEW YORK—Lyrically trooping through a boogie wonderland created by hot producer Timbaland, rookie writer/performer Missy Elliott builds deft R&B/pop songs that radiate deep passion and a sensitive heart.

Working closely with Timbaland, Elliott has helped craft tunes for Aaliyah, Gina Thompson, 702, New Edition, MC Lyte, Ginuwine, SWV, and other soul stars. She says her creativity begins with a beat or groove. "I can't write a song before I hear the music, because the way the music sounds is what guides me," she says.

"When I initially tracked beats, the first thing I hear are melodies. Then I get a feeling."

When asked "Can We" for SWV, for example, Elliott says the track made her feel sexy.

"The soundscap for the Ginuwine song I'll Do Anything/T'm Sorry," meanwhile, conjures up images of a sorry fellow begging for forgiveness urgently on his knees. "The only thing I heard is a guy saying, 'I'm sorry, I didn't mean to hurt you or whatever,'" Elliott explains.

A Virginia native, Elliott hooked up with Timbaland during the early '90s after a mutual friend introduced them. "When I met Tim, he was making beats on this baby Casio keyboard—and he has big hands. It cracks me up that he started off on that tiny thing and that's how he is," she says.

The pair's first collaboration was a jam called "Wonder Funky Groove," Elliott recalls. "I had gone over to Tim's house. The vibe was good. He started playing me a bunch of things, and that's what we eventually ended up doing."

Missy says that "Wonder Funky Groove" was "a hot song, a whole new thing. And I know that if it was to come out now, it would be the perfect summer song."

Unfortunately, the title will never see daylight and be covered by anyone because it was preserved neither on tape or in the minds of its creators.

Flipping through her mental files, Elliott remarks about her tuneful triumphs, "I don't really have a favorite. But among the compositions that are meaningful to her are "Steele" by 702, the SWV song, and, more than anything, Aaliyah's "Heartbroken." "It seems like everybody has adopted it as their theme song. I guess a lot of people can relate to it."

Elliott says she finds it easy to write anywhere, anytime. "Sometimes," she says, "I can just go into the studio and do my thing. But most times, I would have to have gone through something. That's the case with sad songs. I don't think I'm a sad songwriter. I'm more of an everyday songwriter [whose songs] make listeners go, 'Oh, I've been through that.'"

Elliott's interest in songwriting started developing at an early age. "When I was 5, I was making up stupid little songs," she recalls. "And when I watched 'American Bandstand,' I used to be like, 'Oh man, I want to be up there one day!' I used to stand outside on top of a garbage can, holding my little brown, and just sing about butterflies or whatever."

These days, besides completing caesium and background vocals on the songs she writes, Elliott can be heard on her own upcoming Elektra album, "Suga Dupa Fly," due July 22. "I wrote everything, and it's a little different," she says of the work in progress. "I honestly believe it's going to change the face of radio."

Honoring A Career. Composer Patrick Williams receives the Richard Kirk Award at the BMI Film and Television Awards dinner May 14 in Los Angeles. He is flanked by BMI president/CEO Frances Preston, left, and Doreen Ringer Ross, assistant VP of film/TV relations. The award is presented each year for outstanding career achievement.

**A Toast Of The Town**.KiX Brooks, standing, center, has renewed with Sony/ATV Tree Publishing, keeping half of the Brooks & Dunn catalog the exacerbatex for the next decade. He first signed with Tree International in 1984, writing successes with Ronnie Dunn and on his own. Standing with Brooks are, from left, Sony/ATV Tree executives Phil May and Don Cook. Donna Hillkey is seated.

**Battling Three For Three**. The National Assn. of Songwriters (NAS) hosted a salute concert May 21 in Los Angeles for hit writer Glen Ballard. Ballard also was honored May 19 as ASCAP's songwriter of the year, and on June 3 he received a National Academy of Recording Arts and Sciences Governor's Award. Shown standing, from left, are NAS members David Foster, Ballard, Walter Afanasieff, Curtis Stigers, and, seated, Paul Anka. The Global Outlook. Global Beat Media Corp. has signed a worldwide co-publishing deal with Warner/Chappell Music. The New York-based label/publishing operation has just released its latest album, "Tribal Grind," by Wayquay, Shown, from left, are Patrick Conset, VP of international creative services at Warner/Chappell; Yee-Ching Lee, VP of Global Beat; Allan Tepper, VP of creative services/special projects at Warner/Chappell; Laurence Singer, CEO/chairman of Global Beat; John Tita, senior VP of creative services at Warner/Chappell; and Nicky Brown, director of corporate communications at Global Beat.

**Words & Music** by Iry Lichtman

**MCA Buys All-Nations C’rights; Bug Shifts Execs In Nashville**

MCA MUSIC PUBLISHING has acquired the interests in the copyright held by All-Nations Music, operated by music publishing veteran Billy Meahl and Dan Pritzker, of the Chicago Pritzkers, who have extensive holdings in real estate, according to word on the street. The sale could not be confirmed at press time. All-Nations Music, established in Los Angeles in 1989, has acquired the catalogs of the Statler Brothers and Larry Gatlin, among others. They have copyrights as Buck Ram's "You've Got The Magic Touch"; Michael Omartyan's "The Words Have Gone, The Money"; Billy Ed Wheeler's "Coward Of The County"; and Herb Newman's "Birds And The Bees." Before setting up All-Nations, Meahl, in his publishing career, had associations with Arista Records' publishing firm, Carriers Music; Famous Music, the publishing wing of Paramount Films; and others.

EXEC SHIFT AT BUG: Los Angeles-based Bug Music's plan to open a New York office is partly responsible for several staff shifts at the company's Nashville office.

Garry Velletri, the senior VP who opened the Bug Music office on Music Row 12 years ago, plans to move to New York to head a newly established Bug Music operation there. The day-to-day chief in Nashville now is Dave Durocher, who will shift to GM from creative director. Peter Cronin, at Maverick Music in Nashville for the past two years, moves to Bug Music to replace Durocher. In addition, other Nashville staff moves include the promotion of Angel Hues and the hiring of Fred and Dan Bourgoise, former creative controllers, who assumed the new title of creative manager/catalog development.

Bug Music, operated by Fred and Dan Bourgoise, is known for its policy of making many co-administration deals while engaging in heavy exploitation of these copyrights. It also has catalog ownership.

**Taking Care Of IF And WHEN**. As a result of the April New York Federal District Court decision that narrowed the scope of the 1986 historic U.S. Supreme Court decision on Mills vs. Snyder, the Harry Fox Agency (HFA), the mechanical collection arm of the National Music Publishers' Assn., has instituted several licensing and distribution procedures.

The decision in question, Abiert Music Corp. vs. Warner/Chappell Music, narrowed the framework in which a publisher could collect mechanical payments on a license it obtained before losing the copyright to others. The song involved a 1969 version of "Bye Bye Blackbird" by Joe Cocker, originally licensed through Warner/Chappell.

While the word is that Warner/Chappell intends to appeal the decision, HFA says its new "licensing and administration guidelines" aim to address other similar situations. HFA's six-point approach includes keeping in escrow undistributed royalties until a dispute of this nature is settled and possibly depositing royalties with a court.

Also, the guidelines include seeking agreement among interested parties to the terms under which it would issue a license; seeking evidence or assurances as to a party's standing; proceeding similarly with respect to distributors and licensing regarding synch rights and rights other than mechanical royalties; and HFA continuing to pay royalties on recordings covered by the original licenses. It's understood that HFA has been paying Warner/Chappell an additional $200,000 for the Cocker version in "Sleepless In Seattle."
In N.Y., A Room With A View That Draws Top Mixers

by Paul Verna

NEW YORK—If Room With A View weren't one of the top mixing facilities in the world, it would still bear the distinction of having an impossibly large brochure, an “off-site” studio clock, and a super-secretary of assistant engineers.

Room With A View owner Alessandro Cecconi points at the famed Met Life clock tower visible from the studio's ceiling-high windows: “That's the clock, he says, smiling. Then he produces an aesthetically astoundingly, two-foot-high brochure says he was designed with the practical purpose of being “impossible to fit in a garbage can.”

But you won't be able to budge one word out of him about where he gets his assistants. “We have a great source of assistants which will never be revealed,” he says, zipping his lips to reinforce the finality of his statement.

Beyond his eccentricities, Cecconi is a savvy studio owner who has been able to carve a singular niche in this cutthroat market with several factors against him: He operates a one-room facility in a business climate that favors multi-room studios; he has virtually no tracking capabilities (despite an extensive vintage microphone collection); and he leveraged his business by investing hundreds of thousands of dollars in a Solid State Logic SSL 9000 console.

“We put ourselves in a tough position,” says Cecconi. “There are a lot of things against us. But we're a finishing room, and people tell us we're one of the best sounding rooms and one of the nicest mixing environments in New York City.”

The credits support Cecconi's claims. Since it opened commercially in March 1984, the studio has had the good fortune of being graced with artists who were relatively unknown when they arrived and have since rocketed to stardom—including the Dave Matthews Band, Bruce Springsteen, John Coltrane.

The studio also has worked with established artists ranging from Ozzy Osbourne to Dave Byrne to Milton Nascimento, as well as such up-and-coming acts as Luna.

Similarly, the studio's producer and engineer clientele includes such top names as John Lennart Oliin, Bob Ezrin, Primo Ippetti, Michael Beinhorn, Michael Brauer, Tom Lord Alge, Russ Titelman, Jerry Harrison, Brian Malsouf, Kevin Killen, Roger Motenot, and Dave Bianco. Many of these studio pros are not only the bread-and-butter of Cecconi's business, they're also his personal inspiration.

“Russ Titelman was one of my big idols,” beams Cecconi. “I mean, [Steve Wynn's] Back In The High Life is the album that made me go, 'Ah, this is really where I want to be.' And it was produced by Russ and mixed by Tom Lord Alge.” And it's these people—whether they come into my studio is a nice reminder of why I do this.”

Such remarks are particularly sweet on the days when it really hits the fan,” according to Cecconi. Although his demeanor is laid back, he runs a tight business that lives and dies by its bookings. Accordingly, Cecconi is a master juggler, moving one client world-class mix room. In fact, the studio has been so successful lately that Cecconi has been able to make time to reconnect with his creative roots.

And you're a studio owner you're no longer a producer, says Cecconi. “I've gotten the entire spectrum, from working on a little 4-track at home, moving up to an 8-track, and then getting a 24-track and saying, ‘That's the last thing I'll ever need.' And then I got a bigger board and then boom, Room With A View. And suddenly I realized I hadn't done anything. Musically I completely stopped. I lost all my connections. I know a lot of people. I don't have, but the connections with musicians that I used to have when I had a little 8-track. So I said, ‘I’ve got to change this.' This is what I want.”

And I made a conscious decision when I brought in the SSL 9000 that the room is going to be empty. So now I'm mixing projects during the day, and I encourage my assistant engineers to bring their projects here when the room isn't being used. It's a lot more fun than it used to be.

A native of Rome, Cecconi got into the music business when he left his homeland to attend Boston College in 1977. His roommate there was a disco fanatic—a big contrast with Cecconi's musical taste at the time, which he describes as “esoteric,” ranging from King Crimson to Tangerine Dream.

“I couldn't be bothered with anything else,” he recalls. “If it played on the radio, I went, ‘Ahaa!' So after the first major hit with my roommate, I said, ‘OK, let me listen to this stuff!' So I got into disco in a major way, and I got a gig working as a DJ, and before I knew it, I was playing at the clubs in Boston. It was an exciting time.”

Being a DJ allowed Cecconi to fulfill his lifelong passion for gadgets and electronics. “I went out and got a little 4-track and started making mixes of albums,” he recalls. “Then I got into the [Apple] Macintosh and MIDI in the early '80s, and the 4-track gave way to the 8-track.”

Drawing further inspiration from a friend in Italy who was working in a recording studio, Cecconi bought a Sony 24-track, which is still used as a backup machine at Room With A View. “I feel com-

But we do get hit in the behind because we're a one-room facility. For us it's crucial when you book time for weeks on end that we feel comfortable doing business with you so we can really put a hold on the time. Because if you book two or three weeks and you pull out at the last moment, we're swimming very far from the shore. And sometimes it has happened.”

Although many of Cecconi's operational and fiscal headaches would be alleviated by the addition of a second room, he is reluctant to expand his cozy domain.

“For now I don't think we'll be going to a second room,” he says. “We've thought about it, and we have space to work with. But going that route—even though commercially it would be a smarter move, as we all know—it would take away from the philosophy of the studio. All of a sudden they would be two rooms, a bigger staff, and more people, and it would entirely change the focus of what we're trying to do. But when you close this door it's your own studio.”

Cecconi—who is about to appoint a studio manager but currently runs the operation himself—notes that he would not allow anything to change the character of Room With A View.

In the meantime, Room With A View is running on its own momentum as a production center.
EU Set For New C’right Rules
WIPO And Parallel Imports Are Core Issues

BY JEFF CLARK-MEADS

BRUSSELS—The European Union is set to get a four-pronged initiative to take its copyright laws into the new millennium.

A Directive due from the European Commission will address a quartet of areas where, the commission feels, changes are necessary to address protections in the digital age and to bring the whole of the European Union under one set of rules regarding such issues as parallel imports.

The planned Directive is being drafted as a Green Paper discussion document. When the Green Paper is issued, though, any provisions it gives the music industry for stronger protections in the electronic arena are likely to meet opposition from the powerful telecommunications lobby.

The text of the Green Paper is now being discussed by the relevant commissioners and a final draft is set to be issued in July, although because of summer vacations on the European continent, it is believed that September or October is a more likely date.

Olivia Regnier, legal adviser at the Brussels office of the International Federation of the Photographic Industry (IFPI), says that although the text of the document is not known, it is believed it will address four areas.

She describes these as follows:
• reproduction rights and how they apply to so-called ephemeral copies made during the electronic transfer of files representing music;
• distribution rights and how they apply to the single European market;
• the extent to which labels can control communication of their music to the public;
• the outlawing of technical measures that would circumvent anti-copying technology.

As the commission’s mission d‘être of harmonising legislation and trading conditions across the EU, Regnier says the Green Paper’s chapters on distribution rights are likely to carry provisions that would finally close the door on the parallel import into the EU from the US.

At present, distribution of records within the EU is governed by the principle of “community exhaustion.” That is, when a label issues a record in any EU country, it is deemed automatically to have exhausted its rights in the 14 other sovereign states that make up the EU. This allows the free circulation of records across national borders within the EU in a phenomenon that has become known as transshipments.

The concept has been legally validated by the European Court of Justice.

However, the Scandinavian states and Luxembourg have extended this principle. Arguing that competition from across the Atlantic is good for domestic business, they have adopted the concept of “international exhaustion,” meaning that once Sony Music has released a Michael Jackson album in the US, for example, American-made copies of that album may then be sold in Sweden, Denmark, or Luxembourg.

While such a decision by the government in these states appears only to sales within their territories, the EU’s open market means it is virtually impossible to ensure that albums entering one of these states will remain within its national borders.

Says Regnier, “We think the Directive will make it very clear that EU member states cannot have this rule of international exhaustion.”

Regarding reproduction rights, Regnier says she believes the Green Paper will make it very clear that EU members cannot have this rule of international exhaustion.

For KPMG in Milan says the only options for NFC are its立项 of a CD sales, most likely to a multilateral union.

Italy’s Nuova Fonit Cetra Label For Sale

BY MARK DEZZANI

MILAN—Nuova Fonit Cetra (NFC), Italy’s 86-year-old record label owned by the country’s state broadcaster, RAI, has been put up for sale following a succession of strategic changes in the past four years and consistent losses.

NFC’s catalog includes a rich patrimony of Italian classical music, light pop, opera, and country music, including rare recordings of soprano Maria Callas and tenor Beniamino Gigli.

The sale of 100% of shares in NFC and their likely acquisition by a major has provoked warnings about the loss of a historic national music catalog to foreign ownership and the potential further erosion of domestically owned labels’ market share.

The sale of the Ricordi music group to BMG in 1994 has been seen as an example of nationalist elements on the political right and left and from executives from indie labels and associations.

On June 5, a week prior to announcement of the sale, NFC’s managing director Carlo Latini resigned and issued a statement explaining that he was leaving voluntarily following strategic differences with RAI’s board. “Above all, I would like to note that in the 20 months of my mandate, [NFC] has recuperated 12 billion lira ($7.3 million) of its local agent, Costa. I hope that NFC does not end up in the hands of foreigners, but the risk continues.”

“This would represent the complete disappearance of a major part of the record industry that is purely Italian. I would like to know why the duty prime minister [Veltcrnho], who is culture minister, has not said a word about this situation.”

If supplies are accounted for the consultancy and consulting firm KPMG, which has been appointed to broker the sale, last year NFC recorded a loss of 3.5 billion lira ($2.12 million) on revenue of 26 billion lira ($15.76 million), compared with a loss of 7.5 billion lira ($4.55 million) on similar revenue in 1996. Further losses are anticipated this year.

A representative for KPMG in Milan says the only options for NFC are its立项 of a CD sales, most likely to a multilateral union.

(Continued on next page)

Mushroom Expands A&R, Marketing

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Mushroom Records’ Australian operation has undergone its biggest ever restructuring, creating a new senior management team and expanding its A&R, marketing, and promotions divisions.

Most of the key positions are held by women. While the company has enjoyed considerable success in Europe, Japan, and Southeast Asia with acts Peter Andre, Gangsta, and Deni Hines, its domestic market share has in recent times dropped to 5%, according to chairman/CEO Michael Gudinski. Nevertheless, the Mushroom group turns over about $75 million Australian ($58.5 million) annually, says managing director Warren Costello.

In a bid to return to its 10% share of the late 80s, Gudinski switched distribution to Sony Music Australia (Billboard, March 29), a deal that also freed his staff from sell-through duties.

When announcing the changes to Melbourne staffs June 6, Gudinski said, “We are in the midst of the company’s most exciting period. To coincide with our enormous success in Europe and Asia, our management component must be on top of the game for distribution, and the impending celebrations of our 25th anniversary, I promised a lot of changes.

This total reorganization will allow us to successfully focus on new artists and take them to the world.”

The new senior management team consists of Mark Opiatu, GM of A&R and artist development; Sue McAllay, GM of marketing and promotions, who is based in Sydney at headquarters; and Dawes, marketing manager, has not said the word about this situation.

For INFORMS supplied by the accountancy and consulting firm KPMG, which has been appointed to broker the sale, last year NFC recorded a loss of 3.5 billion lira ($2.12 million) on revenue of 26 billion lira ($15.76 million), compared with a loss of 7.5 billion lira ($4.55 million) on similar revenue in 1996. Further losses are anticipated this year.

A representative for KPMG in Milan says the only options for NFC are its立项 of a CD sales, most likely to a multilateral union.

(Continued on next page)

Saigon Audio Opens 1st CD Plant In Vietnam

BY MATT GROSS

HO CHI MINH CITY, Vietnam—Saigon Audio inaugurated Vietnam’s first CD production line in a ceremony held May 30 here.

The production facility, purchased from Switzerland’s Roti-System and built by local agent, Camco, is a “complete line,” says the latter firm’s project manager, Christian Lodde, it produces both CDs and CD-ROMS and can yield 20,000 pieces a day.

Saigon Audio planning director Pham Ngoc Trieu says the company expects to manufacture about 1 million CDs a year.

Trie also says that Saigon Audio, recently appointed as one of Polygram’s two distributors in Vietnam (Billboard, May 17), wants to manufacture CDs for the major. However, Graham Furrish, finance director of Polygram Far East, says it is not involved in the plant, “and we have not agreed that they produce our CDs.” He adds, “It may be that we will allow them to manufacture for us, but the licence is in no way a joint venture.”

(Continued on next page)

Ariola Act Is ’N Sync With German Fans

BY WOLFGANG SPAHR

HAMBURG—One of the hottest pop acts of the last two years in Germany—and a growing number of other European markets—is a five-piece band from the Sunshine State.

“ ’N Sync,” a group of five men from Orlando, Fl., has made big inroads into the German market since last year, now dominating a chart-topping debut album.

In September 1996, the act, signed to Ariola, enjoyed its first big success here with first single “I Want You Back,” which earned some 600 plays at radio and, within one week, entered the Top 100 Singles chart. The second single, “Tearin’ Up My Heart,” shot up the charts to No. 10 and resulted in complete sold-out tours of the 18,000 Sy’s 17-city tour through Germany.

The latest single, “Here We Go,” has already been a No. 8 hit, while the self-titled album, released May 26, had pre-orders of over 250,000, making it gold-certified even before it reached stores.

On Media Control’s June 3 chart, the album raced from No. 22 to No. 1, with sales estimated by Ariola at 20,000 per day, and has climbed to No. 5 in Sweden and Switzerland, where it is on top BMG. ‘N Sync has also seen chart action in Austria, Holland, and Hungary.

According to head buyer and director Wolfgang Orthmann, the WOM music store in the city of Kiel has enjoyed good sales of ‘N Sync. “One cannot help but notice that among the recent series of cool boy groups, there is one which is really good, it has a good, very good, namely ‘N Sync.”

“I have hardly ever witnessed newcomers enter the German charts with such incredible, rocket-like speed,” says Thomas Stein, the Munich-based president of BMG Music Entertainment in the German-speaking territories.

Both of the band’s debut hits have charted on Billboard international Top 10 (Continued on next page)
Anniversaries Abound At Novello Awards

BY NIGEL HUNTER

LONDON—Reaction to the first half-century celebration of the Novello Awards, which honored U.K.'s premier honors for songwriting, suggests the event is entering its second 50 years with renewed vigor.

The event is unique in recognizing and acclaiming the songwriters, and you could tell that the Spice Girls were inspired by it and for an exclusive Ivor Novello Awards occasion to celebrate the 50th anniversary of the Academy of Organizers of the British Academy of Songwriters Composers & Authors (BA CASA), "and that's just what it proved to be. We got tremendous coverage in most of the national press and on the TV networks."

Peter Reichardt, EMI Music Publishing

SAIGON AUDIO

(Continued from preceding page)

Cosa Liebermann's Lovstedt says that in contract negotiations with Saigon Audio, it was clear that the production line was not being financed by PolyGram. Nevertheless, the latter bought advertising space in the Saigon Giai Phong (Liberation) daily newspaper congratulating Saigon Audio on the new facilities. Previously PolyGram assembed the company's Lettus audio.

The new production line has already been put into operation, with Saigon Audio compilation CDs like "Mot Cot Di Vc" (My Owing Lonely World) and enhanced CDs like "Hat Ho Trang Ram" (Full Moon Festival).

The problems of piracy was brought up at the plant's opening ceremony by Ho Chi Minh City deputy mayor Pham Phung Thao. According to one report, he mentioned that the new line could, together with government control of fraudulent audio-video materials, hinder the invasion of "evil" (i.e. illegal) cultural products. This may suggest that the government will keep a close eye on the plant and that the new availability of CD-making facilities will not result in increased piracy.

Assistant in this story provided by Geoff Burpee in Hong Kong

EU SET FOR NEW C'RIGHT RULES

(Continued from preceding page)

conference at the end of last year (Billboard, Dec. 28, 1990). The conference aimed to strike a balance between the labels' right to control reproduction and the "fairness" the news' need to report

Governer says she believes this aspect of the deal. Penn said she will address "every-
ting to do with records that doesn't involve selling them."

What the labels want from the final Directive, she says, is the right to allow or prevent dissemination of music to the public in any form.

Says Regnier: "This is a right to con-trol. It goes further than the right we now have of reasonable remuneration where we think it would be "right to prevent or allow."

Of the Green Paper as a whole and the issues it will address, she says, "This is very much needed. The part which relates to the digital environment is deeply needed because it will provide the clarification we have not had so far." was written by Richard Stannard, Matt Rowe, Melanie Brown, Victoria Ad-dams, Geri Halliwell, Emma Bunton, and Mel B, and was produced by PolyGram Music Publishing and Windswept Pacific Music.

During this year's highlights included George Michael who auctioned off the songwriter of the year trophy for a record-break- ing third time. The two previous occa-sions were in 1984 and 1991 when he shared the award with Mick Stock, Matt Aitkin, and Pete Waterman. Elvis Costello received the PRS outstanding contributions to British music award, and Dolores O'Riordan and Noel Hogan of the Cranberries triumphed in the international achievement category.

Nicky Chinn took the Jimmy Kenny-award, and Richard Thompson was honored with the outstanding songwriting achievement prize.

The PRS award for the most per-formed work of 1996 went to George Michael for "Fastlove," written by Brian May, and John H. ants. They are now also referred to as RAI.

"No words can express our thanks to Clive and the team. There is no doubt that the entry of the IVM into the market will be welcomed by all those involved in the music business for it represents a major development and a significant step forward in the progress of the IVM within the music industry," says Regnier.

"We are now in a position to offer our customers a wider range of services and products, and we are looking forward to working with the IVM in the future."

The new venture will be headed by a managing director, who will be appointed in due course.

"We are looking forward to working with the IVM in the future."
Paul Kelly’s Int’l Success Sealed ‘With A Kiss’?

MELBOURNE, Australia—In its longstanding rivalry with glamorous Sydney, Melbourne offers more subtle charms: not an expansive hinterland, but the Yarra River and Port Phillip Bay; not a landmark opera house, but the Victorian grace of Flinders Street Station (and more recently, the glass and steel opulence of Civic Theatre and entertainment complex).

For this fan of Australian music, however, one thing will always tilt in Melbourne’s favor: its sound. It’s not quite Pauley.

One of the finest songwriters to hail from Australia, Kelly has just released “Songs From The South” on the White label of Melbourne-based Mushroom Records, distributed through Sony Music Australia. The collection entered the Australian album chart at No. 2. The driving album is a double A-sided single featuring “Tease Me,” an image-busting, sexy hit of key- board pop and a beautifully understated remake of “It Started With A Kiss,” a former hit by the British B&C group Hot Chocolate that went to No. 5 on the U.K. singles chart in 1982 and hit the top 15 in Australia that year.

A songwriter of Kelly’s talent seldom has reason to turn to someone else’s repertoire. He had very good reason in the case of the song, bringing his own subtle charms to Erol Brown’s lovely lyric of childhood love and grown-up heartbreak. As pays off, the song achieves “It Started With A Kiss.”

Kelly’s major-label deal in the U.S. since his albums on A&M Records in the late 1980s, and he’s never enjoyed commercial success in America equaling his critical stature. So understandably, there are no immediate plans for a U.S. release of his new Australian album. Yet Kelly’s sound and sensibilities, after all these years, now fits ideally into the style of AC radio. The benefit of the new project may be if it were to find a place on the A&M Records’ 2002-03 national ARIA chart for the week ending June 14, LeAnn Rimes’ BRIDAL BRIDE’s single “Even When I’m Sleeping” entered at No. 9 on the Melbourne Fox FM charts, and Bob Carlisle’s “Butterfly Kisses” (from this year’s Protein album) was released behind this chart’s success. July releases include Deadstar, Archie Bode, and John Lydon, with Hunters & Collectors, The Sunnyboys, and long-awaited debut solo album due in August.

The first week of June, Hines’ debut single, “It’s Alright,” entered at the chart at No. 35 in the U.K. The record was a chart topper in Japan and Malaysia, and in its top 20 hit in Australia, where it platinum with sales of 100,000.

Canadian Classical Chases Niches Crossovers Dominate in Fractional Market

By LARRY LeBLANC

TORONTO—With the dominance of international classical superstar teamings, special event-type marketing, and pop-styled recordings, as well as a proliferation of media outlets available today, the plethora of choices faced by classical consumers is no longer merely classical. Crossover sales are growing, and the market for classical recordings in Canada is more complex than ever before, according to the PolyGram Classics Canada, PolyGram Group Canada, subsidiary of the PolyGram Group of Germany.

The PolyGram Classics Canada, PolyGram Group Canada, subsidiary of the PolyGram Group of Germany.

The PolyGram Classics Canada, PolyGram Group Canada, subsidiary of the PolyGram Group of Germany.

According to Terry Power, director of PolyGram Classics Canada (Red Seal), the Classical Symphony Orchestra with Julka-Pekka Saraste (Finland), playing the music of Ravel, Debussy, and Guy-Bernard, who has performed in Canada, according to Vas Polakis, VPGCM of PolyGram Classics & Jazz, a division of PolyGram Group Canada.

Most record companies are now looking at crossovers projects, because they bring in the units that can help us break into the market,“ says Catherine Burke, classical marketing manager for EM Canada.

Among the current classical successes, the record company has released a record of the Prague chamber orchestra and their version of the string quartets of Schubert, which has been a major success. The company has also released a record of the London Symphony Orchestra with Sir Simon Rattle, conducting the music of Beethoven, who has been a major success. The company has also released a record of the London Symphony Orchestra with Sir Simon Rattle, conducting the music of Beethoven, who has been a major success.

On the other hand, the company is also releasing a record of the Los Angeles Philharmonic with Gustavo Dudamel, conducting the music of Mahler, who has been a major success. The company has also released a record of the Berlin Philharmonic with Daniel Barenboim, conducting the music of Brahms, who has been a major success.

industry sources note that classical buyers have been for price-conscious in recent years. “Two different groups now compete,” says Sony Classical, a division of Sony Music Entertainment, which has been buying more budget releases, the other group might buy CDs at a time and be very loyal customers to certain classical acts.

“Sales are not doing very good anymore,” says Sony Classical. “They’re not doing very good anymore.”

industry sources note that classical buyers have been for price-conscious in recent years. “Two different groups now compete,” says Sony Classical, a division of Sony Music Entertainment, which has been buying more budget releases, the other group might buy CDs at a time and be very loyal customers to certain classical acts.

“Sales are not doing very good anymore,” says Sony Classical. “They’re not doing very good anymore.”

industry sources note that classical buyers have been for price-conscious in recent years. “Two different groups now compete,” says Sony Classical, a division of Sony Music Entertainment, which has been buying more budget releases, the other group might buy CDs at a time and be very loyal customers to certain classical acts.

“Sales are not doing very good anymore,” says Sony Classical. “They’re not doing very good anymore.”

industry sources note that classical buyers have been for price-conscious in recent years. “Two different groups now compete,” says Sony Classical, a division of Sony Music Entertainment, which has been buying more budget releases, the other group might buy CDs at a time and be very loyal customers to certain classical acts.

“Sales are not doing very good anymore,” says Sony Classical. “They’re not doing very good anymore.”

industry sources note that classical buyers have been for price-conscious in recent years. “Two different groups now compete,” says Sony Classical, a division of Sony Music Entertainment, which has been buying more budget releases, the other group might buy CDs at a time and be very loyal customers to certain classical acts.

“Sales are not doing very good anymore,” says Sony Classical. “They’re not doing very good anymore.”
**JAPAN**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>

**GERMANY**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>

**U.K.**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>

**FRANCE**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>

**CANADA**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>

**NETHERLANDS**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>

**AUSTRALIA**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>

**HITS OF THE WORLD**

<table>
<thead>
<tr>
<th>Hits</th>
<th>VA:B(W 16 11 13 11 17 9 4 9 nl</th>
<th>NEW</th>
<th>997.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>THE GATHERING NIGHTIME BIRDS</td>
<td>YOU</td>
<td>TRISTAR</td>
</tr>
<tr>
<td>NEW</td>
<td>PINEAPPLEASH KACPER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>U-MORPH ZUMA</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>LIME LIGHT</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>SOLACE</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>THE END OF THE WORLD SHIMMER</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
<tr>
<td>NEW</td>
<td>B.B.O.L.Y</td>
<td>YOU</td>
<td>JAPAN</td>
</tr>
</tbody>
</table>
### NORWAY

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
<th>Artist, Song, Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-5</td>
<td>1</td>
<td>ANGELA, &quot;Blue Moon Swan&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>2</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>3</td>
<td>BARRY GIRL, &quot;Aqua Univers&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>4</td>
<td>KISS, &quot;Heaven Help Me&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>5</td>
<td>MAHMOOD, &quot;Hanorak&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>6</td>
<td>LOVE SHINE A LIGHT, &quot;KATRINA &amp; THE WAVES&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>7</td>
<td>WHEN SUSANNIAN CHIES, &quot;Sway Universal&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>8</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>9</td>
<td>SHIN, &quot;This Is Not the Right Way&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>10</td>
<td>GIRLS SING GIRLS, &quot;Sway&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>11</td>
<td>MICHAEL JACKSON, &quot;Blood on the Dance Floor - History in the Mix&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>12</td>
<td>DEPECHE MODE, &quot;Ultra&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>13</td>
<td>WHO DO YOU THINK YOU AREAMA, &quot;Spice Girl&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>14</td>
<td>GILDE BELL TIL SANDER, &quot;Jakov Roban&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>15</td>
<td>IN MY MIND, &quot;Antidispers&quot;</td>
</tr>
</tbody>
</table>

### DENMARK

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
<th>Artist, Song, Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-5</td>
<td>1</td>
<td>ANGELA, &quot;Blue Moon Swan&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>2</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>3</td>
<td>BARRY GIRL, &quot;Aqua Univers&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>4</td>
<td>KISS, &quot;Heaven Help Me&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>5</td>
<td>MAHMOOD, &quot;Hanorak&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>6</td>
<td>LOVE SHINE A LIGHT, &quot;KATRINA &amp; THE WAVES&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>7</td>
<td>WHEN SUSANNIAN CHIES, &quot;Sway Universal&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>8</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>9</td>
<td>SHIN, &quot;This Is Not the Right Way&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>10</td>
<td>GIRLS SING GIRLS, &quot;Sway&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>11</td>
<td>MICHAEL JACKSON, &quot;Blood on the Dance Floor - History in the Mix&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>12</td>
<td>DEPECHE MODE, &quot;Ultra&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>13</td>
<td>WHO DO YOU THINK YOU AREAMA, &quot;Spice Girl&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>14</td>
<td>GILDE BELL TIL SANDER, &quot;Jakov Roban&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>15</td>
<td>IN MY MIND, &quot;Antidispers&quot;</td>
</tr>
</tbody>
</table>

### SWEDEN

<table>
<thead>
<tr>
<th>Week</th>
<th>Albums</th>
<th>Artist, Album, Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-5</td>
<td>1</td>
<td>PAUL MAJOR, &quot;The Journey&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>2</td>
<td>MICHAEL JACKSON, &quot;Blood on the Dance Floor - History in the Mix&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>3</td>
<td>KISS, &quot;Heaven Help Me&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>4</td>
<td>WHO DO YOU THINK YOU AREAMA, &quot;Spice Girl&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>5</td>
<td>LOVE SHINE A LIGHT, &quot;KATRINA &amp; THE WAVES&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>6</td>
<td>WHEN SUSANNIAN CHIES, &quot;Sway Universal&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>7</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>8</td>
<td>SHIN, &quot;This Is Not the Right Way&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>9</td>
<td>GIRLS SING GIRLS, &quot;Sway&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>10</td>
<td>MICHAEL JACKSON, &quot;Blood on the Dance Floor - History in the Mix&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>11</td>
<td>DEPECHE MODE, &quot;Ultra&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>12</td>
<td>WHO DO YOU THINK YOU AREAMA, &quot;Spice Girl&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>13</td>
<td>GILDE BELL TIL SANDER, &quot;Jakov Roban&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>14</td>
<td>IN MY MIND, &quot;Antidispers&quot;</td>
</tr>
</tbody>
</table>

### MALAYSIA

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
<th>Artist, Song, Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-5</td>
<td>1</td>
<td>ANGELA, &quot;Blue Moon Swan&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>2</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>3</td>
<td>BARRY GIRL, &quot;Aqua Univers&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>4</td>
<td>KISS, &quot;Heaven Help Me&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>5</td>
<td>MAHMOOD, &quot;Hanorak&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>6</td>
<td>LOVE SHINE A LIGHT, &quot;KATRINA &amp; THE WAVES&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>7</td>
<td>WHEN SUSANNIAN CHIES, &quot;Sway Universal&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>8</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>9</td>
<td>SHIN, &quot;This Is Not the Right Way&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>10</td>
<td>GIRLS SING GIRLS, &quot;Sway&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>11</td>
<td>MICHAEL JACKSON, &quot;Blood on the Dance Floor - History in the Mix&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>12</td>
<td>DEPECHE MODE, &quot;Ultra&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>13</td>
<td>WHO DO YOU THINK YOU AREAMA, &quot;Spice Girl&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>14</td>
<td>GILDE BELL TIL SANDER, &quot;Jakov Roban&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>15</td>
<td>IN MY MIND, &quot;Antidispers&quot;</td>
</tr>
</tbody>
</table>

### FINLAND

<table>
<thead>
<tr>
<th>Week</th>
<th>Singles</th>
<th>Artist, Song, Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-5</td>
<td>1</td>
<td>ANGELA, &quot;Blue Moon Swan&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>2</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>3</td>
<td>BARRY GIRL, &quot;Aqua Univers&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>4</td>
<td>KISS, &quot;Heaven Help Me&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>5</td>
<td>MAHMOOD, &quot;Hanorak&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>6</td>
<td>LOVE SHINE A LIGHT, &quot;KATRINA &amp; THE WAVES&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>7</td>
<td>WHEN SUSANNIAN CHIES, &quot;Sway Universal&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>8</td>
<td>BANZAI, &quot;Paradiso&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>9</td>
<td>SHIN, &quot;This Is Not the Right Way&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>10</td>
<td>GIRLS SING GIRLS, &quot;Sway&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>11</td>
<td>MICHAEL JACKSON, &quot;Blood on the Dance Floor - History in the Mix&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>12</td>
<td>DEPECHE MODE, &quot;Ultra&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>13</td>
<td>WHO DO YOU THINK YOU AREAMA, &quot;Spice Girl&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>14</td>
<td>GILDE BELL TIL SANDER, &quot;Jakov Roban&quot;</td>
</tr>
<tr>
<td>4-5</td>
<td>15</td>
<td>IN MY MIND, &quot;Antidispers&quot;</td>
</tr>
</tbody>
</table>
No wonder your customers aren't buying as much music as they used to. You're making it hard for them to buy what they want. Over 96 percent of them own and regularly listen to a cassette player*, but they can't find prerecorded music cassettes in your store. And you're losing the sale. They know that prerecorded music cassettes sound great, are portable and are a better value than ever before. Wanna sell more music? Start selling more cassettes. Find out how to profit from cassette retail sales by calling toll free: 1-888-567-TAPE

ITA Audio Cassette Coalition Charter Members: Allied Digital Technologies • Auriga Aurex • BASF Audio/EMTEC Magnetics • EMC Distribution • BMG Entertainment • Cinram • PolyGram Group Distribution • Sonopress • Sony Disc Manufacturing • Sony Music Distribution • WEA Manufacturing

Contributing Members: Concept Design • Olamon Industries • Replication News

ITA, The International Recording Media Association, is a 27-year-old industry trade association with 470 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program right holders, recording and playback equipment manufacturers, and audio and video duplicators.

*SoundData 1996
Family Web Maintains Harmony
38-Store Mich. Chain Has Sound Principles

BY DON JEFFREY

NEW YORK—Fifty years ago Carl Thom, fresh out of the Army and a 21-year-old student at Wayne State University, took his $400 discharge pay and opened the first Harmony House in the Detroit suburb of Hazel Park. The store was initially named Harmony House Cards & Records because he was a Hallmark dealer. Sheet music, musical instruments, and radios were among the other products sold. By the 1960s, though, almost everything but records had been phased out.

And since then, right up through this 50th anniversary year, 38-store Harmony House has continued to set itself apart from most other music chains by sticking with its motto, “music is all we do,” and making it work.

“They are a well-run chain that’s always kept a very tight focus on music,” says Bill Schulte, Midwest regional director for PolyGram Group Distribution, who has supplied music to Harmony House for more than 20 years. Detroit-area music retailers and distributors who knew Thom—he died in 1994—praise him as a man who combined sound business sense with outstanding personal qualities.

“Carl Thom was a class act who looked out for his people and who always made a healthy margin,” says Schulte. His line was, ‘Never go to work with an empty wagon.”

Jerry Adams, senior VP/product manager of Handelman Music Group, went to work for Thom in 1974 when he had one store and helped build the company into a 38-store chain before leaving as executive VP/GM 15 years later. He says of his former boss, “He was the finest human being I’ve ever encountered. He had a genuine love of the business, a genuine concern for his people, for the customer. There was nobody better than Carl Thom.”

And Roman Kotrys, who owns the 17-year-old four-store Michigan chain Repeat the Beat, recalls the generosity of Harmony House’s leadership.

“They’re the best competitors a guy could ask for. When I started out, Carl supplied us with fixtures for our Royal Oak location, our second store.”

Harmony House has pretty much retained the sense of being a neighborhood store, if the state of Michigan can be considered a neighborhood. All its stores are there except for a couple of locations over the border in Ohio. The chain’s expansion over the years has been conservative.

“We’ve always had a strong-but-slow growth philosophy,” says the chain’s president, Bill Thom, son of Carl. “We’ve always financed expansion ourselves. We have no debt. My father’s philosophy—and mine today—is walk, don’t run.”

At various times Harmony House was in talks about one location that it may open this year: The chain’s stores range from 2,000-8,000 square feet. New stores will be the largest. Most locations are free-standing or in strip malls, although five are in major malls.

Annual sales were close to $40 million last year. Although they have been flat the past three years—between $38 million and $40 million—Thom points out that profit is up.

Commenting on the price war, Thom says, “We dug in our heels before it got to Detroit. We were able to watch the phenomenon of these discounters in other markets. My dad always said, ‘If you can’t make money doing it, why bother?’ We’ve maintained our profitability in the face of the price war. You can’t sell music with a 15%-20% markup and stay in business.”

Harmony House does match its competitors’ advertised prices but, other than that, stays out of the skirmishes.

What helped it remain competitive was an overhaul of its inventory management systems, including a $2 million computer upgrade.

“We now have a better selection than ever with a smaller inventory value,” says Thom. “We’ve reduced the backup on everything in our stores. It’s more on-demand.”

(Continued on next page)

Reader’s Digest Revs Up Its Vid Business

BY SETH GOLDSTEIN

NEW YORK—Reader’s Digest has become Viewer’s Digest as well. In recent years, the print publisher has become a major force in the direct-response sale of prerecorded cassettes—more than 5 million a year of just its releases, according to Tom Simon, VP and executive producer of Reader’s Digest Video and Television unit.

And Simon also oversees direct-response distribution of third-party titles, bringing video sales in 1996 to $240 million with a goal of $280 million. “We have all the hot hits,” Simon says. Because they fit Digest’s demographics, such Disney family entertainment classics as “Darby O’Gill And The Little People” are big revenue producers. Simon is also working hard to expand coverage to include the other studios.

First among equals, though, is the Digest label, offering subject matter dear to the hearts of armchair travel- ers who get caught up in special-interest series like “The Living Edens” and “Incredible Journeys.” Over time, volume for cassette sets can range from hundreds of thousands to millions of units. The cassettes are duplicated by Technicolor Video Cassette Services.

In fact, Digest customers have a lot in common with another brand name synonymous with wholesaling fare National Geographic. The similarity made for a straightforward transition for Simon, who spent a decade at National Geographic prior to joining Digest early last year.

Now Simon wants to take a page from the Geographic’s business plan and get television exposure for his pro-

(Continued on page 68)

NOT ALL LISTENING SYSTEMS ARE CREATED EQUAL

High Level Systems have been in continuous use in high volume retail stores for over five years. There are solid reasons why retail chains such as Tower Records, The Wherehouse, Harmony House, Streetside, EURPAC and hundreds of other retailers feature The High Level CD Listening Stations™.

HEAR THE DIFFERENCE—Our high quality audio systems and durable, responsive headphones deliver sound second to none.

SEE THE DIFFERENCE—Our user-friendly Control Panels act full line of rugged, space-efficient fixtures that are designed as a point-of-purchase in order to maximize sales.

EXPERIENCE THE DIFFERENCE—That High Level Systems have on increased sales and consumer satisfaction. The original Listening Station™ company has a lot more to offer than the most related retailer on the market. When you choose High Level, you get the benefit of our years of experience and marketing expertise that will change the way you look at consumer-interactive systems.

High Level Interactive—the finest systems available for Music, Audio Books, Software, Kids and Point-of-Purchase Consumer Information. Our two (2) year warranty is included in the purchase price.

USA—6033 Sunset Blvd Suite 3518, Los Angeles, CA 90066. Tel: (818) 769-7700, Fax: (818) 769-7133.

Australia—17 Bowden St, Unit 6, Alexandria, NSW 2015 Australia. Tel: (02) 319-7988, Fax: (02) 319-0173.

Canada—1016 Colonel By Drive, Mississauga, Ontario L5J 1L4 Canada. Tel: (905) 813-8270, Fax (905) 813-8009.

www.americanradiohistory.com
HighBridge Leads Audies Publishers Pick Up Four Trophies

by Terri Horak

**CHRIS**—In a final celebration of AudioBookLoob, the second Audie Awards were held here May 31. Created to honor excellence in the field, the Audies are presented by the Audio Publishers Assn.

HighBridge Audio was the big winner, with four awards, including best production for its full-cast edition of "Return Of The Jedi." Australian firm Bolinda Audio Books took home the best new publisher award.

Following is a list of the 1997 Audie Award winners:

**Fiction, abridged:** "Honky Tonk Kat," Soundunes Entertainment. Author: Karen Kijewski; reader: Harley Jane Kozak.


**Nonfiction, abridged:** "Angelas' Ashes," Simon & Schuster Audio. Author and reader: Frank McCourt.


**Personal development:** "101 Great Answers To The Toughest Interview Questions," HighBridge. Author and reader: Ron Fry.

**Business:** "The Art Of War," Dove Audio. Author: Sun Tzu; adapted and introduced by Stefan Swiatkiewicz; readers: Ron Silver and B.D. Wong.

**Best educational/how-to/instructional:** "Word By Word," Merriam-Webster. Author and reader: Anne Lamott.

**Children's book:** "Babe (The Sheep Dog)," HighBridge. Authors: Dick King-Smith; reader: Stephen Thorne.

Children's audiobooks a mixed media: "Snow White And The Seven Dwarves," Dove Audio. Author: Howard Pyle.

(Continued on page 58)

**EMERSON FRIENDSHIP**

by Motra McCormick

NAIRD and its annual gathering, noting that "everyone in the convention is accessible the entire time. They know they're here to talk to you; they're at your disposal. People are very generous with time and energy."

She said she believes that the children's business can only grow when its members "share information, such as what publications are covering kids' audio and what new royalties to approach. There is competition, of course, and some feel they have to guard their info—but you can share it in ways that make business sense. Everyone in this business is hungry for information."

Steve Rashid, an Evanston, Ill.-based jazz musician who has released a pair of well-received kids' albums, "I Will Hold Your Tiny Hand" and "Fidget Feet," and is owner of indie label Woodside Avenue Music, was attending his fourth NAIRD convention. He, too, is sold on the organization, noting that he was more of a panelist his first few conferences. "Now I go down with four or five things I want to accomplish in the way of networking," he said. Confering with longtime wholesalers Silo Music and Rounder Kids was high on his list this year, as well as "looking into Canadian distribution and tracking down the head buyer of the Signals and Wirehaired catalog."

Rashid said he also benefits from an atmosphere in which "a lot of people are doing the same thing you are. It makes you feel like you're not alone."

(Continued on page 58)

**MUSICLAND**

by Motra McCormick

NAIRD-UP: Child's Play ride the rails south from Chicago to New Orleans over the weekend for the first two days of the National Assn. of Independent Distributors and Manufacturers (NAIRD-UP) Convention, held May 21-23 at the Fairmont Hotel. (At the convention's conclusion, it was announced that the trade organization would be changing its name to the Assn. for Independent Music [AFIM]).

The conclave reinforced the cooperative spirit of the independent children's audio business, notably in a pair of meetings held by a NAIRD subcommittee, the Children's Special Interest Group (SIG). The SIG meetings turned out being run informally by consultant Regina Kelland and by R. Paul Smith, director of sales and marketing in NAIRD, from which they then officially took over as chairman of the Children's SIG, with Kelland in an advisory capacity. Approximately 50-60 kids' artists and label representatives attended the meetings, held May 21 and May 23.

The Children's SIG established as a primary goal the raising of awareness of kids' audio in the NAIRD organization. For one, the committee agreed to lobby for the establishment of a children's music "crash course" workshop for the next convention. These nuts-and-bolts presentations, focusing on distribution, manufacturing, and marketing, already exist for other specialty genres. "We would bear the brunt of the expenses for the course, if the NAIRDAMF sanction," said Kelland.

On behalf of the children's SIG, Smith also planned to look into the possibility of placing advertising deals in the group. "Certain publications offer discounts to NAIRDAMF members, said Smith. But the SIG wants to present a forum of considerations that pertain to the kids' industry trade—magazines like Specialty Retailer and Playthings and consumer publications like Parents and Parenting."

Plus, the Children's SIG plans to "build bridges to other independent trade organizations like the Children's Entertainment Assn., and the American Specialty Toy Retailers Assn.," said Smith.

On an even more grassroots level, the Children's SIG set in motion the beginnings of a comprehensive member database, a sort of NAIRD kids' directory. A questionnaire will be circulated among children's audio mavens involved in NAIRD, from which the directory will be assembled. Smith said it will include information on each artist and/or company, as well as the standard name/address, phone numbers, and so forth.

The proposed directory is emblematic of an intense spirit of cooperation that defines the indie kids' audio business. Kelland feels that one of NAIRD's most important attributes is its ability to foster an environment that inspires. Children's music veteran Kelland, who previously ran A&M Records' Kids Department and Yankee Records, and who, among other accomplishments, has been hailed for her past achievements, says she has formed lasting business alliances at early NAIRD conferences. The subsequent sharing of information and resources, she claims, has continued to prove valuable.

Kelland had nothing but praise for
Place your ad today!

**EAST/CANADA**
212-536-5004 - PH  
212-536-5055 - FAX  
KEN PIOTROWSKI  
PAT ROD JENNINGS  
KARA DIOGUARDI

**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 PHOTOGLO

**FLORIDA/LATIN AMERICA**
305-441-1976 - PH  
305-250-1796 - 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
In announcing Trans World Entertainment’s pending new credit agreement (Billboard Bulletin, June 9), Bob Higgins, chairman/CEO/president of the Albarg, N.Y.-based company, is displaying a leadership stance—albeit one that music and video manufacturers likely won’t appreciate.

Although terms of the deal have not been announced, sources say that Congress Financial Corp. is providing Trans World with a $100 million facility, carrying a debt service of “prime, minus .75%.” The prime rate currently is 8.5%. Also, the facility may be expanded if Trans World were to make an acquisition, according to sources.

Trans World suppliers and investors will find the new credit agreement attractive in that it will make the chain a stronger company by generating annual savings of up to $2.5 million, or 15 cents per share in earnings, based on current borrowing patterns at the chain. The new agreement replaces two credit agreements—a term loan and a revolving credit facility—that carry high interest rates of 11% and 11.5%, respectively, according to the financial strength of Trans World after a successful turnaround.

What the music manufacturers won’t be enamored of is that the new debt facility is with Congress and will be secured by Trans World inventory. It is an unusual move for a financially strong company to turn to an asset-based lender. Generally, such companies can command loan agreements carrying low interest rates without resorting to supplying collateral. Higgins is said to have been attracted to the deal because of the low interest rates.

Usually companies in trouble or with a highly leveraged balance sheet are forced to turn to an asset-based lender. When such a situation occurs, an account does not have to ask for permission from suppliers if it agrees to give the bank security. On the other hand, if the suppliers are unhappy that they have been subordinated to the bank, they can stop supplying credit and product.

Currently, the Musicland Group also is involved in negotiations with its bank creditors that involve loans being partially secured by inventory, although trade suppliers are said to be unhappy with the direction those talks are taking. With Trans World making a similar unilateral decision to provide security to its lenders, it could take some of the trade heat off Musicland for first walking down that path.

The situations are dissimilar in that Musicland has a negative net worth, while Trans World’s equity totals about $100 million. Considering the financial strength of Trans World, the trade is more likely to feel comfortable allowing banks to have a superior claim on the inventory.

SAME STORY LINE: As has been the case with other recent bankruptcies, creditors will follow a two-track (Continued on next page)
LEGGENDS OF THE MEMPHIS MUSIC SCENE
Lee Baker Remembered; Cordell Jackson Rocks At 73

REQUIEM FOR A LOCAL HERO - Sometimes you can be glad that certain bad news doesn't reach you immediately.

During a trip down to Memphis this spring, we were horrified to learn belatedly of the murder of Bluff City guitar virtuoso, Lee Baker. Baker and his aunt were found dead last September. According to people close to the Baker family, he was apparently the victim of an ongoing conflict between Baker's family and some local gangsters, who had earlier burned the muscular man's house to the ground.

Baker was only 58.

We had the opportunity to see him perform only once: Three years ago, during the Memphis in May Beale Street Music Festival, we wandered into a dusty bar on Beale to find Baker, stocky, brooding, and gray-bearded, performing with vocalist Sid Selvidge, another stellar Memphis talent. Baker's resonant guitar work perfectly complemented Selvidge's sweetly aching vocals.

Unless you're a Memphisian, you may be unaware of Baker's work, but he was something of a legend among local musicians. His story is one of the major threads running through "It Came From Memphis" (Oberon, Faber & Faber, 1966; Robert Gordon's superlative book about the city's music.

Baker was schooled in the guitar by the great Memphis bluesman Robert Lewis, but the young white protégé brought his own bent sensibility to the music. Listen to any Baker solo, and you hear a musician working his way through the blues diagonally, like a dazed crab.

In the early '70s, Baker led a zany metal band, Moloch, its debut album on Stax's Enterprise subsidiary contained the first of many versions of producer Don Nix's "Going Down" (one of the group essentially manufactured as a jam in the studio). Later in the decade, Baker was a core member of the subsidiary rock outfit Mud Boy & the Neutrons, which also included Selvidge and musician/producer Jim Dickinson. That band's work can be seen on the Koch Records CD "They Walk Among Us."

As a sideman, Baker appeared on some unforgettable Memphis epics as Big Star's "Soul". Dickinson's "Dixie Fried," Selvidge's solo albums for Elektra and his own Private label, and Alex Chilton's badly damaged solo album, "Like Flies On Sherbert." More recently, he recorded with singer Loretta Vellecette.

Baker's last musical testament has just arrived on our desk: an album, "Fresh Oil," by Lee Baker & the Agitators. The set has been released by Blues Works Records and is being manufactured and distributed by Select-O-Hits/SOH Distributors Network.

The band reunited Baker with his old Moloch comrade, singer/guitarist Jimmy Segerson, and with drummer Richard Bessbrock, another local guitarist from the Chilton Dickinson axis. Bassist Joe Gaston completed the lineup.

The record is a typically nutty melding of Deep South bluesiness and Memphis-bred art attack; rumbling covers of Robert Johnson tunes next side by side with cockey, slightly salacious originals like "In Ma Bag" and "Big Fat Mama." Baker's distinctively vertiginous guitar work stirs through the proceedings like a moonshine-drunk snake.

"Fresh Oil" is a wonderful slice of gritty, soulful Memphis blues - much like the rest of his work. It's a damn tragedy that Lee Baker won't be around to create more records like it. Like his friend Dickinson, Baker was a soul of musical independence, if independence may be measured as a state of mind and not solely as an economic proposition.

FLAG WAVING: There are more cheerful indies to be told out of Memphis. One of them involves a charming 73-year-old lady named Cordell Jackson.

Even if you don't know the name, you've undoubtedly seen Jackson. In 1962, she appeared as a guitar-flailing granny in a nationally televised Budweiser spot featuring Brian Setzer.

On "Live In Chicago," a new concert set recorded at Schuba's in the Windy City that arrives June 24 from Pravda Records' subsidiary Bighouse, Jackson introduces the instrumental "Knockin' 60" as "the little ditty that was in the commercial." It's on the contents of the album and her long and noteworthy history in the Memphis music business suggest, there's a lot more going on with Cordell Jackson than a novelty ad for beer.

"It's been documented in the Smithsonian," Jackson says with pride. "It's a song I am the first female engineer and producer in America."

In 1947-before Sam Phillips established the Memphis Recording Service, the precursor of Sun Records-Jackson bought her first cutting lathe and began recording local talent in her home studio.

In the '50s, Jackson started operating Moon Records, which, like Sun, documented the rockabilly talent that began flooding into Memphis in the wake of Elvis Presley's success. Some of Moon's wider tracks—Alonzo Page's "Dateless Night," Joe Walz's "Leopard Man," and Earl Patterson's indescribably bizarre "Nightmare Hope"—have been collected on the LP "The 50's Rock On The Moon Of Tennessee," which is available at local Memphis record stores and from Jackson herself.

Jackson, who was herself a Moon artist, has just produced a new album on the label, by singer Susan St. John. Jackson, who insists on the title: "I Want To Lose The Hell Out Of You." Naturally, it's rockabilly, and it includes a cover of "Dateless Night."

For her own part, Jackson has always stuck pretty much to guitar playing. She says, "My two children told me, 'Mother, if you just play guitar, you can make it.' When I tried to sing, they come through the house bayin' like a hound!"

When she began to take her act in front of young rock 'n' roll audiences in the '90s after the Bad ad brought her back into the public eye, the reactions were sometimes strange. Jackson recalls that at one early gig at the Lone Star in New York, "Everybody looked at me like a nut, getting up there with that red electric guitar."

But, as "Live In Chicago" demonstrates, Jackson can charm the socks off an audience with her snapping, heavily chorded guitar work and chittering singing (best heard on the new album on her touching encore, "Be Easy").

"But my crowds get larger all the time, so it's all funin' me," Jackson says.

Jackson is currently near completing a book about her life and is looking for a publisher. "They'd either love me or stomp the manure out of me when they read it," she says.

She also says she'll be taking her show on the road this summer. Jackson, who turns 74 next month, is setting up a series of Midwestern dates.

"I just play rock'n'roll, but I live like a Southern belle," she proclaims.

Anyone interested in learning more about Moon Records is encouraged to contact the label, and the delightful Miss Jackson, at 3333 Steine Highway, Memphis, Tenn. 38129.

RETAIL TRACK (Continued from preceding page)

path in the Chapter 11 reorganization of Strawberries Inc. While chain management pursues a stand-alone plan, the creditors committee has had a "book" with the chain's financial prepared as part of an effort to ship the chain, sources say. That book is expected to be distributed to interested suitors in the next 4 to 5 weeks.

WITH THE absorption of Passport Music Distribution by Independent Distributors Inc. (INDI), about 10 office and warehouse staff members were let go from the Denver facility so far, as well as nine of the 10 people on the front desk, sources say. Of the latter staff, IND1 is keeping Gerald Bain, who will be the Southeast sales representative. Also, IND1 will take over the Passport telemarketing sales force and keep it operating out of Denver.

As a result of the shuttering of Passport, DCC, the high-end reissue label based in Northridge, Calif., has cut a distribution deal with Distribution North America, the Woodland, Calif.-based subsidiary of Valley record Distributors. DCC's annual revenues are expected to be in the $10 million-$15 million range this year. Its record label division last year racked up sales of $3.5 million-$6 million, sources say. Currently in release from the label is the four-CD boxed set "Club Verboten," which celebrates contributions by the gay and lesbian community to mainstream popular music, and new reissue titles in the label's "24 Karat Gold" series, including "Red Octopus" by Jefferson Starship and "Elvis Is Back" by Elvis Presley.
HARMONY HOUSE (Continued from page 54)
Sandy Bean, VP; advertising; and Lloyd Welsh, VP; development.

These days, Thom has an unusually large constituency to headquarters in Hope: He and his Texas-born wife live in Austin. But on Sunday nights, he's on a plane for Michigan, where he remains until Thursday evenings.

To celebrate its 50th anniversary, Harmony House, during the months of August, July, and August, is running 20%–25%-off sales on merchandise, with each vendor being highlighted for a period of time. On Aug. 12, it is throwing a party at the Ritz Carlton in Detroit for 1,000 of its friends and colleagues in the industry.

CHILD’S PLAY (Continued from page 54)

Congratulations, by the by, are in order for the children’s winners of NAB's Indie Awards: Jil Stein’s Alacazam! Records for Jennifer Harper’s “Nera’s Room” (music) and High Windy Audio for David Holt’s “Stellaluna” (spoken word). "Stellaluna" also captured this year's Grammy in the same category.


In The Swim. Audiobooks publishers and retailers had a chance to mix and mingle at a party hosted by Northbrook, Ill.-based B&B Audio at Chicago's famed Shedd Aquarium. In town for the Audio Publishers Assn. conference and the BookExpo America, guests watched dolphins frolic during cocktails and were treated to a diver-narrated tour of the fish in the coral reef tank during dinner. Pictured, from left, are Tim Ditto, president, Listening Library; B.J. Wood, marketing manager, Durkin Hayes Publishing; B&B Audio; and Joe McNeely, director of acquisitions, Renaissance Media.

Harmony House, during the months of August, July, and August, is running 20%-25%-off sales on merchandise, with each vendor being highlighted for a period of time. On Aug. 12, it is throwing a party at the Ritz Carlton in Detroit for 1,000 of its friends and colleagues in the industry.

CHILD’S PLAY (Continued from page 54)

Congratulations, by the by, are in order for the children’s winners of NAB’s Indie Awards: Jil Stein’s Alacazam! Records for Jennifer Harper’s “Nera’s Room” (music) and High Windy Audio for David Holt’s “Stellaluna” (spoken word). "Stellaluna" also captured this year’s Grammy in the same category.


In The Swim. Audiobook publishers and retailers had a chance to mix and mingle at a party hosted by Northbrook, Ill.-based B&B Audio at Chicago’s famed Shedd Aquarium. In town for the Audio Publishers Assn. conference and the BookExpo America, guests watched dolphins frolic during cocktails and were treated to a diver-narrated tour of the fish in the coral reef tank during dinner. Pictured, from left, are Tim Ditto, president, Listening Library; B.J. Wood, marketing manager, Durkin Hayes Publishing; B&B Audio; and Joe McNeely, director of acquisitions, Renaissance Media.

Billboard.

JUNE 21, 1997

Top Kid Audio

This week's top 10 singles as compiled by SoundScan.

Artist/Title Release Date Week of Peak Chart Position

1. PINK FLOYD [PROMO] "WISH YOU WERE HERE" 06/09/97 06/09 2
2. BAND OF GYPSIES [PROMO] "GAMBOL" 06/09/97 06/09 3
3. THE CLASH [REMASTERED] "ENough IS ENough" 06/09/97 06/09 5
4. NIKI |& DAVE "UK TRIP" 06/09/97 06/09 9
5. ALF "THE PLANET" 06/09/97 06/09 11
6. SPANDAU BALLET [REMASTERED] "RETURN OF ELENE" 06/09/97 06/09 12
7. CHER "Believe" 06/09/97 06/09 13
8. U2 [REMASTERED] "CITY OF BLINDNESS" 06/09/97 06/09 18
9. NOEL GALLAGHER [REMASTERED] "THE THINGS I Did For You" 06/09/97 06/09 20
10. NINE IN THE MORNIN" [PROMO] "JESUS ON THE ROOF" 06/09/97 06/09 21

Billboard.

JUNE 21, 1997

Top Pop Catalogs

This week's top 10 catalog sales as reported by SoundScan.

Artist/Title Release Date Peak Chart Position

1. PINK FLOYD [PROMO] "WISH YOU WERE HERE" 06/09/97 06/09 2
2. BAND OF GYPSIES [PROMO] "GAMBOL" 06/09/97 06/09 3
3. THE CLASH [REMASTERED] "ENough IS ENough" 06/09/97 06/09 5
4. NIKI |& DAVE "UK TRIP" 06/09/97 06/09 9
5. ALF "THE PLANET" 06/09/97 06/09 11
6. SPANDAU BALLET [REMASTERED] "RETURN OF ELENE" 06/09/97 06/09 12
7. CHER "Believe" 06/09/97 06/09 13
8. U2 [REMASTERED] "CITY OF BLINDNESS" 06/09/97 06/09 18
9. NOEL GALLAGHER [REMASTERED] "THE THINGS I Did For You" 06/09/97 06/09 20
10. NINE IN THE MORNIN" [PROMO] "JESUS ON THE ROOF" 06/09/97 06/09 21

Billboard.

JUNE 21, 1997

Recording Industry Association of America (RIAA) certifications for sales of 500,000 units. A RIAA-certified for sales of 1 million units, with additional sales indicated by a symbol following the number. For labels, and Audio Publishers Assn. conference and the BookExpo America, guests watched dolphins frolic during cocktails and were treated to a diver-narrated tour of the fish in the coral reef tank during dinner. Pictured, from left, are Tim Ditto, president, Listening Library; B.J. Wood, marketing manager, Durkin Hayes Publishing; B&B Audio; and Joe McNeely, director of acquisitions, Renaissance Media.

Harmony House, during the months of August, July, and August, is running 20%-25%-off sales on merchandise, with each vendor being highlighted for a period of time. On Aug. 12, it is throwing a party at the Ritz Carlton in Detroit for 1,000 of its friends and colleagues in the industry.

CHILD’S PLAY (Continued from page 54)

Congratulations, by the by, are in order for the children’s winners of NAB’s Indie Awards: Jil Stein’s Alacazam! Records for Jennifer Harper’s “Nera’s Room” (music) and High Windy Audio for David Holt’s “Stellaluna” (spoken word). “Stellaluna” also captured this year’s Grammy in the same category.

DE A VU: Vintage children’s recordings by Pete Seeger, Gene Autry, and Burl Ives make up the first wave of releases in the Family Heritage Series, a new imprint from Sony Wonder and Legacy Recordings. The latter is Sony Music’s catalog arm and a division of Sony Music Special Markets. “Pete Seeger: For Kids And Just Plain Folks,” “Always Your Pal, Gene Autry,” and “Burl Ives: A Twinkle In Your Eye” are Sept. 9 (order cutoff is Aug. 21). Suggested retail price is $11.98 for CD and $7.98 for cassette.
Q & A: Intel’s Andrew S. Grove

As president of the world’s largest computer chip maker, Intel’s Andrew S. Grove has a strong interest in ensuring that the home computer continues to play a vital role in the entertainment industry. Billboard’s Enter*Active File/Music Video editor Brett Atwood spoke with Grove, who is a keynote speaker at E3, about his thoughts on the digital future of home entertainment in music, video and games.

What role do you see the home computer playing in the entertainment industry?

The big picture is this: There are probably 40 to 60 million multimedia computers in people’s homes. And the number grows by 25 to 30 million a year. That’s a very large number. About a third of those are going to users for “home entertainment” purposes. The introduction of new technologies in home applications, such as the Pentium II processor-equipped computers will bring real-time applications on the same wire that you are playing games on. It brings into gaming applications things that can not be done today. This kind of technology has so much power in it that it gives experiences on personal computer that are “multidimensional” like without the goggles. This can be done now on expensive machines, but the Pentium II will bring it to the home at around the $2,000 price point.

What will some of these advancements do for music and the music industry?

It will deliver the basic standards that the music and video industries have popularized in the last couple of years in terms of digital representation. There will be film- and broadcast-quality audio and video in home applications, which serves as the technological foundation for the “living room PC.” This is something that brings a big screen together with a higher-end machine capable of surround-sound and high-quality video. There has been experimentation on this, but it was ahead of the technology.

How do you expect to bring a so-called “PC theater” into the mainstream? Most consumers don’t yet have their computers in the living room, so it seems to be a bit of a challenge. No, I don’t think so. High-quality, Pentium II processor-equipped computers will be mainstream. Every commercial consumer item has some high-end option. This change of technology will lure many early adapters initially and will ultimately establish a new high-end market for “PC theater.”

How long do you think it will be before the “PC theater” takes hold?

The first incarnations are already available. But you’ll see new offerings over the next year. I have no idea when it will hit the imagination of the target audience. I hope that it will, but I have no idea.

What do you think about the idea of Internet-connected audio and Enhanced CD? Is Intel a proponent of that format?

Well, the technology is there. Intel has certainly been working to make sure that the music industry knows that. The commercial implementation of this technology is another matter. The intellectual property and distribution issues...that is for the music industry to figure out.

What about Internet-delivered audio and video?

(Continued on page 61)

Product Peek: A Sneak Preview Of Titles Expected To Bow At E3

BY DEBBIE GALANTE BLOCK

Children from ages 1 to 92 will certainly have their pads and pencils ready to make their Christmas wish lists after video and computer software developers and hardware manufacturers unveil their latest and greatest at E3 this week. In addition to the long-anticipated introductions of sequels to “Myst” and “Resident Evil,” a few DVD-ROM titles will hit the show floor; although not as many as one may have anticipated.

Mattel’s “Barbie Hair Styler”

ROM titles are likely to be handled, at first, until there is a significant DVD-ROM drive installed base, developers say.

Industry analysts have been speculating that more price drops for all of the dedicated hardware machines are likely. Some say these prices could go as low as $30, but at press time manufacturers denied these reports. Rumblings are also being heard about Matsushita’s long-awaited M2 64-bit system, but repeated phone calls to the company were not returned.

Speculation aside, here’s a sneak peek at some of the very hot titles expected to debut this week.

• Acclaim offerings include “Extreme G,” which is a futuristic combat racing game for Nintendo 64. And “Batman & Robin” for PSX is expected to have a cinematic feel, with multidimensional fighting and driving.

• Activision Inc., Los Angeles, Calif., will debut “Heroes II” for the PC. This sequel offers 3-D action role-playing. For the PlayStation comes “Apocalypse,” with Bruce Willis as a virtual partner in this futuristic game. DVD-ROM versions of “Spycraft: The Great Game” and the “Muppet Treasure Island” will also be shown.

• ASC Games, Darien, Conn., offers “Cowboy,” a futuristic game that offers alien races making up 16 teams of electro-magnetically charged Colidizer Craft for PC, Saturn and PlayStation.

• Brilliant Digital Entertainment, Cloud 9’s “Animal Doctor”

Los Angeles, will introduce a multi-platform interactive/multipath movie called “Cyberwars.” Users choose the mood and personality profile of the characters. The viewer can choose to interact or sit back and watch the story unfold in its real-time, 3-D environment.

• Capcom Entertainment, Sunnyvale, Calif., unveils for PlayStation “Resident Evil 2,” with a new cast of characters. The company will also offer “Mega Man X4” for Saturn.

• Cloud 9, Los Angeles, offers PC titles for children, including “I Can Be An Animal Doctor,” which teaches all about the animal kingdom.

(Continued on page 62)
Is ROM A Bomb?

Indistinguishable product and insufficient consumer interest combined to torpedo the format, but new developments suggest the “CD-ROM crash” of the past year may only be a slight thud. Is it on its way back?

BY BRETT ATWOOD

The major software makers are preparing to trumpet their latest CD-ROM titles at the Electronic Entertainment Expo (E3), held June 19-21 in Atlanta, Ga. Though the event is logistically larger than in previous years, many entertainment companies have downsized or completely withdrawn from the market since last year’s E3 show, including Philips Media, GTE Interactive, Graphix Zone and numerous others.

There are too many companies releasing too many titles, according to many industry insiders. More than 22,000 titles were released on PC CD-ROM in 1996, and the average retailer only has room to stock up to 250 titles, according to IDSA president Doug Lowenstein.

In addition, several software retailer chains have closed shop, including Tandy’s Incredible Universe, and portions of the Software Etc. and the Electronics Boutique chain. Despite these negative developments, the overall software sales picture is far from gloomy. The interactive-software industry generated $3.7 billion in retail sales in North America in 1996 and is estimated to grow to $5.3 billion in 1997, according to a recent IDSA report. By the year 2000, the packaged-entertainment software industry will reap $8 billion in the U.S. alone.

Indeed, the so-called “CD-ROM crash” of the past year may only be a slight thud.

The installed base of home computers continues to grow, which signifies expanded opportunities for software sales. U.S. household penetration of personal computers is passing 40%, and more than 67% of computer-equipped homes have CD-ROM drives, according to Datalogic. The 21.9 million total of multimedia computers in the U.S. is expected to approximately triple to 75.6 million by 2001, according to Datalogic.

“There are a tens of millions of PCs out there, yet a hit game in America is defined by sales of well under 500,000 units,” says Brett W. Sperry, president of worldwide development of Virgin Interactive Entertainment. “There is still a huge market to tap into.”

IMPROVING GAME EFFICIENCY

Game-makers are learning to be more efficient and are seeking to lower production costs and release fewer titles in the future. The production cost of the typical entertainment CD-ROM title is now between $1.3 million and $2 million, according to Lowenstein.

The next year will likely bring more consolidation and a shakeout of companies that release marginal product, as well as a decrease in competition (and, thus, salary levels) for development talent.

The next year will likely bring more consolidation and a shakeout of companies that release marginal product, as well as a decrease in competition (and, thus, salary levels) for development talent, says Lowenstein.

Among the recent acquisitions are CUC International’s purchase of Sierra Online, Berkeley Systems and Blizzard Entertainment; and Ignite’s purchase of Inscape and Trimark Interactive.

“It is likely that many companies will follow a studio model, where there evolves a small number of major companies that do the bulk of development and publishing, as well as distributing for independent companies,” says Lowenstein.

Game companies are also beginning to prepare for the future of CD-ROM.

(Continued on page 62)

PRODUCT PEEK

(Continued from page 59)

- Creative Wonders, Redwood City, Calif., is showing “Kid Creation Station,” which provides children with activities on the computer and encourages activities away from the computer.

- Crystal Dynamics, Menlo Park, Calif., will focus on PlayStation games, with such offerings as “Pandemonium! II,” a series of character statistics through a multi-level backdrop of environments.

- Disney Interactive, Burbank, Calif., introduces a slew of new titles. Among them: “Disney’s Animated College Football: Heroes Of The Gridiron.”

- DreamWorks Interactive will introduce “The Lost World: Jurassic Park” for the PlayStation, which is a 3-D adventure for the PC. The PC will be “Trespasser,” also a 3D adventure that takes place after “The Lost World.”

- Electronic Arts, San Mateo, Calif., is debuting “Need For Speed II,” which allows users to drive fast and expensive cars. Several offerings will also come from EA Sports, including “NCAA Football 98.” Electronic Arts will also preview “Wing Commander IV” on DVD-ROM.

- Fox Interactive, Los Angeles, is introducing “Aliens Vs. Predator,” a hard-core deep-space combat game allowing gamers to play as a Colonial Marine or as an alien. Also showing: “Anastasia’s Adventure,” based on the animated film.

- Ion Storm, Dallas, Texas, is unveiling “Daikatana,” a time-travel adventure using id Software’s 3-D Quake engine.

- Mattel, Inc., El Segundo, Calif., Mattel’s “Clueless”

including “Star Trek: First Contact,” which continues the intense battle with the evil Borg for command of the Enterprise-E. “MecWarror III” is also among the offerings.

- Microsoft Corp., Redmond, Wash., will release several CD-ROM games, among them “Microsoft Baseball 3-D.” Microsoft will also preview its enhanced Internet gaming zone.

- Sega Of America, Inc., Redwood City, Calif., will debut several Saturn titles, including “Duke Nuken 3D,” which has been a hot seller in the PC games market. Also unveiling is “Mafia TT Super Bike,” a motorcycle racing game.

- Sega Entertainment, Redwood City, Calif., will release several PC games. These include “Worldwide Soccer Championship Edition,” which is said to offer intense speed and animation.

- 7th Level, Glendale, Calif., will unveil Raymond Feist’s “Return To Krondor,” the official sequel to Dynamix’s “Betrayal At Krondor” for the PC. Another offering is “Dominion,” based on combat, conquest and colonization. Its 3-D graphics depict real-time strategy, modern, head-to-head and eight-player network battles are key.

- Sony Computer Entertainment, Foster City, Calif., will show PlayStation title “Spunw,” based on Todd McFarlen’s comic book. Among other Sony offerings: “Final Fantasy VII,” “an RPG game continuation,” the yet-unnamed sequel to “Crash Bandicoot,” and “NFL GameDay ‘98,” the third installment of that game.

- Wanderlust Interactive Inc., Glen Cove, N.Y., is offering several children’s and action titles. Among them is the “Hokus Pokus Pink” CD-ROM, the sequel to “The Pink Panther’s Passport To Peril.” Pink travels around the world looking for clues to combat witchcraft.

- Westwood Studios, Las Vegas, Nev., will show several PC titles, including “Lands Of Lore: Guardians Of Destiny,” the epic sequel to “Lands Of Lore.” Also showing will be the Internet-based “Command & Conquer” Inside 7th Level’s “Kronodor” 7th Level’s “Dominion” Sole Survivor and “Blade Runner.” In addition, Westwood will show its DVD version of “Command & Conquer.”

BILLY JUNE 21, 1997

www.americanradiohistory.com
New Music Meets New Technology @

[Image of a woman with a microphone]

PLUG IN '97
Conference & Expo

July 16 - 17, 1997
MARRIOTT WORLD TRADE CENTER
NEW YORK CITY

Featured Conference Speakers:
Tom Freston, Chairman & CEO
MTV NETWORKS
Fredric D. Rosen, President & CEO
TICKETMASTER
John Perry Barlow
Co-Founder & Vice Chairman
ELECTRONIC FRONTIER FOUNDATION

brought to you by

INTEL NEW YORK MUSIC FESTIVAL
JULY 16-19, 1997

conference sponsors

To register or receive a conference brochure call 800.214.5952 or 212.780.6060
SIMITAR ENTERTAINMENT PUBLISHES A WIDE SELECTION OF DVD TITLES!

Don't you dare sleep with the lights off!

All DVD discs are packaged in their own jewel storage case.

SEE THESE FINE DISTRIBUTORS FOR AVAILABILITY ON DVD AND COMPUTER SOFTWARE TITLES:

- Arrow
- Ingram Ent.
- AEC Dist.
- Image Ent.
- Baker & Taylor
- Star Video
- Norwalk Dist.

FOR MORE INFORMATION CONTACT US AT SIMITAR ENTERTAINMENT, INC., 8280 ANNAPOULUS LANE N., SUITE 140, MINNEAPOLIS, MN 55447-5443, 1.800.469.9273 PHONE 612.559.8000 FAX 612.559.0210 VISIT US ON THE WORLDWIDE WEB AT http://www.simitar.com

Enter*Active Focus On E3
A BILLBOARD SPECIAL SECTION

ROM'S COMEBACK
(Continued from page 60)

year was the entry of Mattel, which released its first CD-ROMs in late 1996—as the business was already cooling off. Just as Disney stormed its way onto store shelves with strong titles based on its properties, Mattel has not been shy about cashing in on the marquee value of Barbie. Despite an intense battle for shelf space, Mattel has been able to leverage its solid distribution in the mass-merchandise retail channels, and the company has immediately established itself as one of the top publishers.

"We were lucky in that we were able to immediately reach mass distribution through Mattel's existing retail channels," says Lauren Derzins, product manager for Mattel. Though a good brand name won't hurt, positive word-of-mouth among gamers can still make a title a hit. Upstart game developer Eidos Interactive rose from relative obscurity to overnight success with its 3-D action game "Tomb Raider." The game has been praised widely on the Internet and among videogame publications and was among the top sellers of the past year. A sequel and expansion packs are already in the works.

In addition, revenue opportunities are emerging in markets in other countries. Overseas sales already net from 40% to 60% of total revenues for many U.S. entertainment software companies. Global sales are approximately $10 billion, with the majority of revenues coming from the U.S., Asia and Europe.

E3 SCHEDULE
(Continued from page 59)

Home: Examining Cable Modern Services

GAME DEVELOPER TRACK
Developed in association with Computer Game Developers Conference, Computer Game Developers Association and Miller Freeman.

With the rapid technological, market and demographic changes in the interactive entertainment industry, this track takes an in-depth look at how to create better games. Learn how to leverage technical and creative skills in a fast-paced business environment.

Thursday, June 19, 10:30-11:45 am
Ask The Publishers

Thursday, June 19, 1:00-2:15 pm
Developing For Future Platforms

Thursday, June 19, 2:45-4:00 pm
New Directions In Gameplay

This series of breakout sessions addresses how to create great gameplay in various genres of gaming:

- Adventure Games: Bob Bates, President, Legend Entertainment Company
- Puzzle Games: Scott Kim, Puzzlemaster, SegaSoft

- Kid's Games: Deborah Todd, Writers Guild of America
- Sports Games: Richard Hilleman, VP and General Manager,
- Entertainment Division, Electronic Arts

Friday, June 20, 10:30-11:45 am
The Makings Of A Great Game

Friday, June 20, 1:00-2:15 pm
Cross-Media Development

Friday, June 20, 2:45-4:00 pm
Working With Marketing

RETAIL DISTRIBUTION AND MARKETING: PLAYING THE GAME TO WIN

This track will demonstrate proven strategies and techniques for marketing and selling new titles to consumers. Markets are changing, and retail channels are becoming broader and deeper.

Thursday, June 19, 10:30-11:45 am
Getting Into The Game Big Time: How To Launch An Entertainment Product

Thursday, June 19, 1:00-2:15 pm
Inside The Buyer's Head: How
(Continued on page 61)
Play It For All It's Worth.

Tap the star power of TNN: The Nashville Network, home of the most popular music in America. TNN provides maximum exposure to an intensely loyal audience. TNN viewers don't just love country, they live it — its music, its lifestyles, its values. We link the stars with America's biggest advertisers, and when our viewers see and learn about their favorite artist, they buy their records. It's the power of country, and it's worth its weight in gold records on TNN: The Nashville Network.
Do You Know Who Really Makes Your CDs?

Probably not.

Your project is important. So why order from just anyone? Don’t ask for surprises, call Europadisk. We’re not a broker. We do everything in-house, on-site for guaranteed quality, dependable delivery and cost efficiency. We pride ourselves on personal service and support that’s unique in the industry. And we take care of major accounts and small orders with the same attentiveness to the smallest detail. So next time you’re ready to order don’t take risks. Know who your dealing with. Call Europadisk.

CD-Audio • CD ROM • Vinyl • Cassette

COMPLETE SERVICES ON PREMISES

Replicating Mastering
Duplicating Graphics
Pressing Fulfillment

For a free catalog or quick quote, call 800-455-8555, ext.31
Major credit cards accepted.

EUROPADISK LTD.

Discs with No Risks.

75 Varick Street, New York, NY 10013.
(212) 226-4401, ext.31 FAX (212) 966-0456.
Member of NAIRD

ANDREW GROVE

(Continued from page 59)

I do think that, technologically, for sound, we have arrived. The combination of the connected PC with music is absolutely capable of mass implementation. The industry just needs to figure out how to deploy that. The end-to-end capabilities are there, and “Every commercial consumer item has some sort of business triangle that appeals to the low-end, high-end and the sweet spot in between. I think that the living-room PC will always be a high-end application, just as ordinary analog home-theater systems target the high-end consumer.”

the Internet is good enough to handle music. It’s not quite good enough to handle broadcast-quality video, but, I think that it will get there soon.

In your book, “Only The Paranoid Survive,” you mention “strategic inflection points” as a crucial factor in the maintenance of a successful business. Explain what exactly a “strategic inflection point” is and how it might apply to the music industry.

When a change in your competitive environment takes places, the rules of the game also change. This might be the result of the entry of a powerful new competitor or a new technology. The incumbents are typically not familiar with a new method of doing things, so therefore they have a hard time relating and adjusting. This allows the new threat to creep in and accelerate. Very often, the incumbents are too late and too far behind to respond to that, and the new players become big players. This whole phenomenon is something I describe as a “strategic inflection point.” The presence of digital media is a strategic inflection point for all producers of print, audio and video content. It changes the distribution systems, the production systems and the meaning and practice of intellectual property. It repositions the business in a very, very profound way.

“The presence of digital media is a ‘strategic inflection point’ for all producers of print, audio and video content. It changes the distribution systems, the production systems and the meaning and practice of intellectual property. It repositions the business in a very, very profound way.”

E3 SCHEDULE

(Continued from page 62)

“Enter Active Focus on E3”

A BILLBOARD SPECIAL SECTION

Consumers Speed Their Money And Why

Thursday, June 19
9:45-10:45 am
Putting On Your Best Game Face To Merchandise More Effectively

Friday, June 21
1:00-2:15 pm
The Future Of Retail: How Retailers Adapt To Changing Markets

TRENDS IN ON-LINE ENTERTAINMENT

Developed in association with USA Today, this session will touch on the development of a community between game players and companies. With the growing popularity and challenges, both developers and publishers are finding it more and more profitable to make online games successful and profitab

Thursday, June 19
11:15-12:15 pm
Online Distribution Strategies

Thursday, June 19
2:45-4:45 pm
Online Marketing

Friday, June 20
1:00-2:15 pm
Designing Online Games

Friday, June 20
1:00-2:15 pm
Managing The Future Of Online Gaming

FINANCING NEW MEDIA TRACK

Developed in association with Cooper & Lybrand, this track takes participants through the crucial steps of funding a new media company.

Thursday, June 19
10:30-11:45 am
Seeking Early Stage Financing: How To Build A Business Model That Will Attract Investors

Thursday, June 19
1:00-2:15 pm
The Who, What, Where And When Of The Venture-Capital Stage

Friday, June 20
10:30-11:45 am
Partnering In The New Media Industry

Friday, June 20
1:00-2:15 pm
Exit Stage New Media Companies: Going Public—A Whole New World

Friday, June 20
2:45-4:00 pm
Intellectual Capital: Compensation Strategies Through All Stages Of A New-Media Company’s Life Cycle

www.americanradiohistory.com
CATALOGERS FIGHT THE COMPETITION

THEIR TACTIC: SPECIALIZING IN HARD-TO-FIND TITLES

BY TRUDI MILLER ROSENBLUM

NEW YORK—Catalog houses have dropped the world wide Web (Billboard, May 31). Now if they can only dole out a strategy for staying aloft long enough to benefit from the Internet's potential.

It proved impossible for Time Warner's Viewer's Edge, which vanished with the sale of its catalog and customer database to Critic's Choice Video. Much of the reason is traceable to tougher retail competition. Direct-mailers are fighting lower price points in supermarkets and mass merchant stores and rising costs of paper and postage.

"The marketplace keeps changing," says Nancy Hamlin, director of market development for Critic's Choice Video in Chicago. "Certainly five years ago, nobody thought of grocery stores as a market for video, so that's competition. There's pricing: All videos used to come out at a rental price first, and then the price would come down. Now many videos come out initial-

CBS BETTING TIGER WOODS VID WILL BE A MARKETPLACE CHAMP

BY JIM BESSMAN

NEW YORK—He's the hottest thing in sports—which is why CBS Video has big hopes for its new "Tiger Woods: Son, Hero & Champion" video.

Billed as the first in-depth look at the phenomenal youngster, the hour-long tape is basically the program produced by TransWorld International, the parent company of Wood's IMG agency. It ran the Saturday of his historic Masters Tournament victory and only added to the publicity surrounding him.

Notes Deborah Mitchell, marketing VP for CBS Video distributor 20th Century Fox Home Entertainment, "The whole hype is definitely one of the things that pushed us to release this title very quickly."

CBS Video's Ken Ross anticipates sales of several hundred thousand units. "This will transcend golf," maintains Ross, who puts Woods on the level of Michael Jordan, another pop icon and CBS Video superstar. However, "This has happened so fast, it could be propelled a lot quicker," he says.

Woods has been featured in virtually every newspaper and magazine, especially following his big Masters win. "It doesn't seem that the media coverage is stopping, but is increasing more and more," Mitchell adds.

"So there's a definite consumer appetite for wanting to know as much."

(Continued on page 67)

REALITY CHECK.

When it comes to sales that sizzle, nothing beats the real thing. And we've got it with today's most exciting reality-based series, PLAYBOY's REAL COUPLES II: BEST SEX EVER. Featuring ordinary couples sharing extraordinary sexual encounters. So check it out today and get ready for profits that are definitely for real!

PLAYBOY HOME VIDEO
www.playboy.com

(Continued on page 67)
Home Video

READER’S DIGEST REV UP ITS VID BUSINESS
(Continued from page 58)

million people who make up the database of buyers of some Digest product. While acknowledging the importance of what he calls “grandparent sales,” Simon says he’s “going after the family market much more than ever. Down the road are video tie-ins with books and special-interest magazines that Digest publishes, such as “The Illustrated Guide To Gardening.”

This spring, Simon is testing the potential of a 48-page video catalog that has gone to several million households. It’s a mix of theatrical titles and proven special-interest favorites like Digest’s travel series, such best-selling titles like “In Hot Pursuit,” and such made-for-TV perennial as “The Thorn Birds,” “Lonesome Dove,” and “Roots.”

Until recently, Digest focused on single-cassette sales. Simon wants to shift the emphasis to continuity series, introducing the idea of separate pages dedicated to customers. Negative opinion is that the buyer automatically receives the monthly selection unless he or she notifies the vendor otherwise, in the hope of bulk most books but has been little used in video. The early results of a trial are “very favorable,” he says.

Simon has been adding staff from Time Life Video, National Geographic, and ABC, doubling the size of his editorial organization to about 12. The push may be extended to retail. Simon says he’s talking to distributors or Digest might choose to go through an established vendor such as PolyGram Video.

One way or another, he predicts stores will ultimately account for 10% to 20% of video revenues. An earlier arrangement, by which Digest distributed primarily travel titles through International Video Network, won’t be renewed.

Reader’s Digest is using the PBS telecast to build home video interest in “The Living Eden: Patagonia.”

Tom Karm, LF, 19.95

Top Music Videos

June 21, 1997

Top Special Interest Video Sales

June 21, 1997

www.americanradiohistory.com
ARIA ACT ‘N SYNC WITH GERMAN FANS
(Continued from page 17)

sold more than 350,000 units, according to the label. Bigi Hammer, head of BMG’s promotion department, claims that the tour has confirmed that ‘N Sync has become one of Germany’s hottest acts.

For ‘N Sync, Braxton Mauters, at 16 the youngest member, says an intense live schedule has taken its toll on the ‘N Sync hardy performers. “We rehearse in an old warehouse which doesn’t have any air conditioning, and when you have a full house of 20,000 people, it’s 40 degrees (Celsius) heat for three or four hours a week, it makes you pretty strong.”

Industry awards for ‘N Sync have also been arriving thick and fast, including newcomer of the year from various magazines, including Popcorn.

The authoritative German newspaper Die Welt opines that the group’s achievements as “the best example of the success of perfect marketing. The 16-25-year-old guys were the target of this marketing campaign. ‘N Sync’s single had been released.”

Branches of the large German department stores Kaufhof and Karstadt chose excellent figures for all of ‘N Sync’s singles. “This turnover is due to the promotional push through the huge coverage in press, radio, Bravo TV, and Viva,” says Michael Meindorfer, chief music buyer for Karstadt in Berlin.

Mark William, head of music at Delta Radio in Kiel, adds, “We’re playing the single [‘Here We Go’] three or four times a day. The kids love the music, and numerous listeners are calling in requesting ‘Here We Go’ or one of their earlier hits.”

The members of Damage, which is managed by U.K.-based Ray Shell and Baba Tunji Williams for Street Angels Productions, all have extensive background in the performing arts. In their younger years, they’ve all performed on London’s West End (the U.K. equivalent of Broadway), appearing in such productions as “Carmen Jones” and “Porgy And Bess.” Later, Ras, Jade, and Noel attended theater school together, where they formed Damage in 1991.

With their self-described “gritty Brit funk,” Damage hopes to lead the way for more R&B-oriented blasts from the U.K. “We’ve all got problems gaining mainstream media attention there,” says Ras. “You can’t use more black groups in the U.K., but record companies didn’t always think of them as long-term acts and dropped them when they floundered.”

“Ras, right now, there’s a handful, but we need more. There’s still [programmers] out there who don’t play R&B, but if they’re forced to play it [due to demand], they’ll have to.”

The U.K. release of “Forever” early this year was repeated with 10 singles “Love II Love,” the title track, and “Love Guaranteed.”

Ras says Damage’s second album may be slightly more political in nature than the first set, which is a collection of mostly love songs. He says that it will deal with the difficulties that black artists are still facing in the U.K.

The artist adds that Damage was recently featured on the cover of a “very mainstream” U.K. magazine, Smash Hits. “We were the first British all-black group to be on the cover, while other black acts have [also] tried,” he says.

According to Ras, the reaction of many mainstream U.K. magazines had been, “We don’t want to lose sales.”

He adds, “What happened was that [the Damage cover issue] sold double the amount of issues they normally sell,” says the artist. “The school kids of the U.K. are obviously color that matters. It’s the music.”

BLACK PROMOTERS SAY THEY ARE EXCLUDED
(Continued from page 18)

Although he is sensitive to the plight of African-American promoters, Phillips doesn’t think that Braxon or other agents owe any particular debt to him. “We don’t have a debt because a promoter is black doesn’t mean they’ll automatically get a ‘T,’” he says.

“But a conscious effort has to be made for everyone to be on a level playing field when it comes to business.”

Rowe says overall treatment in the industry of black and white promoters is “unequal,” he says, “but those who have the ability have put to put down 50% or better. There’s always a black price and a white price.”

All who were interviewed agreed that the artist is ultimately responsible for who promotes her or his show. However, most maintain that the booking agents are the gatekeepers.” Change has got to come from the talent. The recycling of artists is definitely the problem.”

Although some BPA members use the term “institutional racism” to describe the actions ofCAA and William Morris, others are more cautious in their assessment. “We want to know if this is a company policy of exclusion, or the practice of a few agents,” Rowe says.

June 14-15, Urban Focus Music Conference, presented by the National Academy of Songwriters, Musicians Institute, Hollywood, Calif., 213- 469-9800.

June 16, A Toast To Frances, music, broadcast, cable, and video divisions of the U.K.-Based WorldLink, Press, Etayer, Essex House, New York, 832-1136.

June 18, 24th Songwriter Showcase, presented by the Songwriters’ Hall of Fame and the National Association of Music Traps, New York, 953-327-2509.

June 19, Fourth Annual Red Cross Round Up, a concert and silent auction, Wildhorse Saloon, Nashville, 615-327-1931.

June 19-21, Elia’Atlantic, presented by the Interactive Digital Software Assoc., Georgia World Congress Center and Georgia Dome, Atlanta, 800-315- 1133.

June 20, Silver Clef Award, Inter-Continental Hotel, London, 44-1-716-736-5000.


June 24, 1997 Creative Achievement Award honoring Phil Ramone, presented by EMI Group, Starnord New York Hotel & Towers, New York, 516- 376-0749.


June 27, Kids’ Entertainment Seminar (K- W30), Furama Hotel, Los Angeles, 516-825-0810.


JUNE

JULY


July 17-18, National Association of Broadcasters Management Development Seminar For Radio Broadcasters, University of Notre Dame, South Bend, Ind, 202-775-3510.

July 20-28, National Association of Broadcasters Management Development Seminar For Radio Broadcasters, University of Notre Dame, South Bend, Ind, 202-775-3510.

AUGUST


Aug. 14-17, Pophomm, Congress Center East, Cologne, Germany, 49-221-91555-0.

Ronnie Lane, 51, of multiple scle- rosis, June 4 at his home in Trim- idale, Colo. Lane, bassist and a founding member of the Small Faces, which were formed in east London in 1964 as The Tridents, and of their best-known songs, including “Itchycoo Park” and “All Or Noth- ing.” Their revered 1968 concept album, “Oden’s Gun Gone Walk,” was recently reissued in the U.K. by Castle; the group is cited as an influence by such current U.K. artists as Paul Weller, Ocean Colour Scene, and Blur. Lane went on to further success in the early ‘70s with the Faces, playing on such hits as “Maggie May” and “Stay With Me,” but as the band began to play second fiddle to vocalist Rod Stewart’s solo stardom, Lane left in 1973 and formed Slim Chance, enjoying British chart hits with the fondly remembered “How Come” and “The Peach.” Around the time he contracted MS, he recorded the “Rough Mix” album with Pete Townshend. Many of Lane’s musician friends rallied to his aid in 1983 with a benefit show at London’s Royal Albert Hall last starred Erics Clapton, Jimmy Page, Bill Wyman, Charlie Watts, and many others. A two-track 45 called “Happy Faces,” “Long Ago And Worlds Apart,” was released in the U.K. in August 1996 by the independent Nice Records, with 89% of the proceeds going to Lane’s treatment and the remainder to MS research. A children’s chari- ty, Small Faces, is to be established in honor of Lane and the group’s lead singer, Steve Marriott, who died in a fire in 1991.
JOCELYN ENRIQUEZ
Jocely

PLAYING
Warner Bros.

Al4S

Chords

Produced by: Glenn Gutierrez, Elvin Reyes, Joey Gardner

PRODUCERS
 Produkte: Lenny White

Dropped

Review

0

TIME

7:50

Preview

of the 11 cuts here. The band members are all good musicians, they always go to perform. Marc Bean is a particularly expressive lead singer: Together they "bleed" their voices well for beautiful harmonic singing. Especially in soprano-tenor, they're well ahead of the curve of contemporary country music groups.

L A T I N

VICTOR MANUELLE

PRODUCER: Estefan

EMI Latina

56308

This Spanish opera opens with a successful batch of dramatic renditions of Latin classics with an equally solid set of ballads, but overall half of which are packaged into sleek medleys. While this smooth-flowing disc features an appealing array of material for pop stations, the lone mariachi-vocal, "Volver/Volver/En El Rey," could pique interest at regional Mexican outlets.

N E W A G E

LEVI CHENG

PRODUCER: Lei Cheng

Vivian

Fourth album has concocted an East-West and further West fusion. Despite a couple of Irish traditional tunes, this project has less to do with Celtic music and more to do with a compendium of global strings that includes China's guzheng and guqin, the Irish bodhran and various other conflicting influences, all "in" and effectively "out." The band "unifies" all under one "new" music label with a dizzying array of many distinct regional influences. Sometimes overlooked and occasionally overshadowed by the multiple strings compen- sations, the artist would be an ideal candidate for the "next big thing" in world folk music.

CONTEMPORARY CHRISTIAN
REALITY CHECK

PRODUCERS: Todd Cabeen, David Lifton

Guitar

Singing

euro-pop

Milton Nascimento

"Baila conmigo, " Le Callum and his band, known for their distinctive and compelling vocal harmonies, have contributed a collection of contemporary Latin music that is sure to captivate both seasoned fans and newcomers to the genre. The album's rich textures and harmonies showcase the group's proficiency and artistic growth.
new & noteworthy

**Myron**

the domestic release of this wonderful bit-sing single should have sent the R&B charts last year. With its shuffling, funk-derived beat and soulful melody, this jam will have many warmly remembering the 80s era of Brit-soul acts like the Blows Monkeys. Singer Tunde Baiuyewo has a star-powered style that will draw into her record many instrumentalists. Paul Tucker contributes with layers of warm keyboards and saxophone, and may even triple-A stations before making a transition into the land of top 40. Do not miss this band's fantastic piece "Ocean Drive.

**Mr. & Mrs.**

the new release from the band’s self-titled album, which has already earned major props from hip-hop and radio programmers throughout much of the world, and it looks like the U.S. will nicely follow suit. Some singles just define the carefree fun of the summer season... this one is 't of. Contact: 219-1099

**Monaco**

What Do You Want From Me? (3:49)

**Producers:** Hook, Potts

**Writer:** Meko, Thomas, Potts

**Publisher:** Warner-Chappell/Urban, ASCAP

**Pobyld:** 0079 (10:19) (RCA/BMG, Germany)

**Note:** From the studio, this energetic track has already emerged to a fine note on the hits charts, but the world is waiting for the live performance. For fans of fans of fans of fans, you can expect to hear this band on the tour in the coming months.

**Lighthouse family**

The new release from the band’s self-titled album, which has already earned major props from hip-hop and radio programmers throughout much of the world, and it looks like the U.S. will nicely follow suit. Some singles just define the carefree fun of the summer season... this one is 't of. Contact: 219-1099

**Monaco**

What Do You Want From Me? (3:49)

**Producers:** Hook, Potts

**Writer:** Meko, Thomas, Potts

**Publisher:** Warner-Chappell/Urban, ASCAP

**Pobyld:** 0079 (10:19) (RCA/BMG, Germany)

**Note:** From the studio, this energetic track has already emerged to a fine note on the hits charts, but the world is waiting for the live performance. For fans of fans of fans of fans, you can expect to hear this band on the tour in the coming months.
The video streaming software, VideoActive, is being promoted with a new ad campaign. The tagline is: “The Shape of Things to Come.”

**TIBETAN FREEDOM CONCERT**

[Website URL]

One of the biggest concert events ever was also one of the best. Several top-name performers, who had previously announced they would not perform at this event, which benefited the Mijape Fund, a nonprofit organization founded by the Beads Boys’ Adam Yauch to promote compassion for the Tibetan people.

Although the acts performing mini-sessions during the event, which was held at the Asif

**THE ONLY WAY I KNOW**

By Brett Ripken

Read By Sam Fontana

Published: 1997-11-01

3 hours (unabridged), $16.95

True baseball fanatics will get the most out of this autobiography of Ripken’s career. The audio comes two years after Ripken broke Lou Gehrig’s record for consecutive games played, and he is back in his 21st season (game Sept. 6, 1996), and it delves too deeply into the mechanics of baseball, almost like an instructional webinar. More interesting is Ripken’s personal and professional relationships with his teammates, loyal fans and relatives. More interesting is Ripken’s personal and professional relationships with his teammates, loyal fans and relatives. It also offers highlights from his career, both on and off the field.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.

**SPORTS**

**JACKIE ROBINSON: BREAKING BARRIERS**

Written by Jackie Robinson

Read by Walt Disney

Published: 2017-12-31

5 hours (unabridged), $11.95

Based on the autobiography of Jackie Robinson, this audiobook tells the story of his career in baseball, from his childhood in Brooklyn to his time with the Brooklyn Dodgers.
Radio Execs Upbeat At Promax Confab
Promotion And Marketing Reps Tackle Tough Issues

BY DOUG REECE

CHICAGO—The 1997 Promax (Promotion and Marketing Executives in the Electronic Media Conference & Exposition held June 4-7 here) marked a victory on several fronts for organizers and attendees in the radio programming field.

For one, Promax members turned out in record-setting numbers and were rewarded with a greatly invigorating assortment of radio-related panels.

This year also saw the debut of an informal Radio Lounge, where attendees could meet outside of regularly scheduled meetings to discuss pertinent programming issues.

"I remember last year spending a lot of time standing around looking at each other or going to the bar. Everything has changed for the better," said one enthusiastic convention-goer.

Optimism was so high, in fact, that organizers conducted a membership survey to see if radio promotions personnel would be interested in attending an additional 1998 Promax conference held without their television counterparts. The results from that survey are not yet available.

The Promax board of directors is also seeing an unprecedented amount of representation from the radio side. Members this year include ABC Radio VP of marketing Marty Raab, WCBS-FM New York director of marketing Paul Miraldi, and former KSIS Los Angeles VP of marketing Karen Tobin.

CONSORTION CONCERNS

Even so, attenders agreed—fuelled largely by new streams brought on by consolidation—was intense in the convention’s Navy Pier and Sheraton Hotel meeting centers.

Many radio promotions and marketing directors admitted to feeling stretched thin, as their workload has increased relative to the number of stations their group owners snatched up in the last year.

WBT AM/FM, WLKN-FM Charlotte, N.C., promotions director Sandra Mann, who led a radio roundtable called Multi-Stations/ Multi-Responsibilities, said promotions staffs are operating on the laws of the jungle.

"Big is gobbling up little, and as that happens, promotions directors are getting cut," she said. "If you’re going to survive, your only choice is to become streamlined and organized almost to a point of fault."

Some of the roundtable participants more creative ideas to help budget times included putting yellow "do not cross" construction tape on office doors and setting beepers to go off during over-extended meetings.

Still, some ideas that came from that meeting and others highlighted the benefits of group ownership.

Combining meetings, using the group’s buying power, and promoting larger group stations’ events were all cited as new benefits for promotions and marketing personnel.

But what about competing stations with the same owner? asked CRN International creative director Doug Harris at a panel featuring three high-powered network executives. Should they, too, be expected to work with those who most likely pose a threat to their livelihoods?

The answer, according to Evergreen Media president/CEO Jimmy de Castro, is resounding yes.

"I don’t have a magical answer about the best ways (competing stations can share resources)," he said. "Those rules are not written yet. But I do know that the only way to drive revenue in our industry is by the power of better operators doing things together in their marketing efforts."

PRODUCTIONS POTENTIAL

Changes in the broadcasting industry have also resulted in new opportunities for promotions and marketing staffs. Many attendees say that group ownership offers advancement opportunities that have historically gone to sales staffs.

"We should take a lesson from the [non-radio] companies that are doing marketing right," said Mark Woggeson, marketing and promotions director

(Continued on next page)
**Radio Programming**

**Radio Execs Upbeat at Promax Confab**

(Continued from preceding page)

For ABC affiliate WHYT-FM Detroit. At Ford Motors, there is one marketing division that oversees all brands, and for radio promotions directors, there is a new opportunity to place many duties addressed in each market and outdo your competition by overseeing each of those brands effectively,” he said. “Marketing people need to come up with ideas and strategies as aggressively competitive and creatively obtaining in innovative and non-traditional revenue.”

The recurring concern at Promax was how to homogenize the music for these promotions, which can often mean the difference between winning or losing a bay, which is a key to keep the station’s integrity.

One example of this type of promotion given by WDBZ-FM (the Buzz) New York director of marketing and Promax panelist Dave Cervini was an event that tied a sandwich promotion into a charity golf event sponsored by the station.

The client initially wanted the station to deliver the sandwiches to work sites on the air. Instead, they went on air, got tied into the golf tournament. PAs for the event mentioned the sandwich sponsor and allowed the company to hand out the food and have a real-time affiliate.

“Many of the biggest challenges of being a promotions person today is that we have to learn a skill of being able to get things past our PDS so that we can make our sales department happy,” said Cervini. “It’s an ever-changing environment, and it requires a lot of new ideas.”

During the Sales Promotion—Don’t Jump Out the Window with an Idea—panel, executives discussed other ways to get the most from non-spot promotions.

Understanding the goals of your station’s clients and salespeople and pairing clients with money to those who have goods and services were among the topics addressed during the panel.

**OPRAH’S HEADLINE**

Featured speakers this year included Oprah Winfrey, who delivered an enthusiastically received keynote speech that encouraged attendees to realize the importance of positive programming. Winfrey also grabbed headlines when she took time to deny purported rumors that she is a lesbian.

Other special guests included advice columnist Ann Landers, trend expert Faith Popcorn, actor Kelsey Grammer, and marketing guru Al Ries.

**Adult Top 40**

(Continued from preceding page)

where the advertising dollars are—

that they ignore older Listeners. So beautiful music, whose core audience was younger, became a dominant national format to a loose coalition of about 50 stations.

In many parts of the country, especially those with strong non-commercial populations, stations cling to the old-school easy-listening format. Allen Moore, who described those listeners as a “wanna-be” WRSA Huntsville, Ala., says his playlist includes about 65 percent instrumental music. He adds that it’s harder to find35-54 audiences these days—WRSA buys music from just one company, compared with four in the 70s—but good music is still out there, he says.

Moore cites Ray Kelly, a Palm Springs, Calif., music director who recently released an instrumental CD of Eagles hits. “Everybody who grew up in the 60s and 70s is going to relate to those titles,” Moore says. “For a while, easy listening had been dismissed, and the synthesizer came out, and they just had a synthesizer playing pop hits. That was pretty basic, and they lost some of the market.”

He acknowledges that WRSA’s core audience—the 35-64 market share—has changed over the years but it’s used to be seniors who hated or ignored rock. Today, Moore says, it’s baby boomers who are comfortable with the occasional soft Beatles or Eagles classic.

“It’s the wave of the future,” he says of the format. “It doesn’t take a rocket scientist to figure out that these baby boomers are turning 50, and in 10 more years they’ll be 60. So how do you spend what has been five stations in the market trying to chock up that 25-54, and you’re going for that 35-64. When it comes down to it, most new car buyers are over 35. They’re probably listening to easy listening, and it’s very much a family-friendly, nicely tinkly instrumental music. But beautiful music was the country’s No.1 forgotten promotions panel, executives discussed other ways to get the most from non-spot promotions.

Station, Fla. DJ’s WDVU, similarly, also has stuck with the easy-listening format, although its playlist includes about 50 vocal songs, and it never hires Ray Con-fident DJs to re-record existing pop hits. “I think overall, there’s been a complete change of mind-set,” said PD Dave Harrell, who has been working at the station for 32 years, since it was pure beautiful music and he was 19 years old. “I think our audience—the beautiful-music audience—has changed as well. They’ve been exposed to more music through TV and the proliferation of radio formats.

For so long, beautiful music was referred to as elevator music, or easy listener music,” he says. “We’re deter-

To review the Wolf B. 390-62
dited to prove that we don’t play elevator music.”

After flying high overall shift away from beautiful music and toward Latin lite FM and soft AC endured for about a decade. But in some markets, Lanza says, the change was jarring. One day, there was a safe place on the dial where, as the defunct Medina, Ohio, station WBRN once advertised, “You could turn down the world.” The next day, it was gone.

So what happens, what is it to all those listeners? Some of them, of course, switched to their local lite FM, soft AC, or smooth jazz stations or even to new single-station, largely tinkly instrumental music. But beautiful music was the country’s No.1 forgotten promotions panel, executives discussed other ways to get the most from non-spot promotions.

Stuend still sounds dismayed that such a successful format could end so easily. “It was always a puzzle to me,” he adds, “that all those broadcast stations that went to the bank with smiles on their faces for many, many years overnight started bad-

**Beautiful Music Gone, Not Forgotten**

(Continued from preceding page)
**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Week</th>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUNE 21, 1997</td>
<td>1</td>
<td>1</td>
<td>LITTLE WHITE LIE</td>
<td>SAMMY HAGAR</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>2</td>
<td>IF YOU COULD ONLY SEE</td>
<td>LEE VICTOR</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>3</td>
<td>GONE AWAY</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>4</td>
<td>THE DIFFERENCE</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>5</td>
<td>CIRCLE THE SQUARE</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>6</td>
<td>FEAR</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>7</td>
<td>HOLE IN MY SOUL</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>MONKEY WRENCH</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>9</td>
<td>SIGN OF THE TIMES</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>10</td>
<td>No.1 AIRPOWER</td>
<td>BLUES TRAVELER</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>11</td>
<td>PUSHER</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>12</td>
<td>THE FRESHMEN</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>13</td>
<td>IN THE LIGHT</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>14</td>
<td>MANN'S CHINESE</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>15</td>
<td>LIE TO ME</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>16</td>
<td>FALLING IN LOVE</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>17</td>
<td>LUKAS NIXON</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>18</td>
<td>COME DOWN</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>19</td>
<td>I'M NOT A CHARITY CASE</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>20</td>
<td>NO WORRY ABOUT BEING FOF</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>21</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>22</td>
<td>BUTTONED DOWN</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>23</td>
<td>NO WORRY ABOUT BEING PARANOID</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>24</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>25</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>26</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>27</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>28</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
</tbody>
</table>

**Modern Rock Tracks**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Week</th>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUNE 21, 1997</td>
<td>1</td>
<td>1</td>
<td>SEMI-CARAMELIZED</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>2</td>
<td>THE IMPRESSION THAT I GET</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>3</td>
<td>LET ME IN</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>4</td>
<td>THE END IS THE BEGINNING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>5</td>
<td>I'M NOT A CHARITY CASE</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>6</td>
<td>NO WORRY ABOUT BEING PARANOID</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>7</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>8</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>9</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>10</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>11</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>12</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>13</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>14</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>15</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>16</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>17</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>18</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>19</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>20</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>21</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>22</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>23</td>
<td>NO WORRY ABOUT BEING</td>
<td>MATCHBOX 20</td>
</tr>
</tbody>
</table>

**Notes:**
- *No. 1 AIRPOWER* is the highest charting rock entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
- *No. 1 AIRPOWER* is the highest charting albums entry of the week.
- *No. 1 SEMI-CARAMELIZED* is the highest charting albums entry of the week.
Atlantic To Let Radio In On Yet Another Jewel Of A Single From 'Pieces Of You'

PIECES OF JEWEL: While three years of unending labor have pro-

pelled Atlantic singer/songwriter Jewel to core status at top 40 radio, there’s bad news ahead for the artist: Sorry, no vacation yet.

With the upcoming release of “Foolish Games,” the third and final single from her quadruple-platinum debut album, “Pieces Of You,” Jewel is poised to share what is arguably the quintessential musical moment of the CD.

The vocally sweeping ballad, set for its radio push in July, offers the richest arrangement of mainstream top 40 and closer to the moder-

tunes, than it was with the station operating under the slogan “Music for all people, a station to stay alive for.”

“I used to write a song or two a week, but I got a lot more sleep at the beginning,” Jewel says. “These days, my ability to play and stay awake for more than 10 minutes has become a challenge.”

Even after she may be writing less, Jewel acknowledges that her more recent work demonstrates the payoff of practice. “I’m liking what I write,” she says. “I think it’s much better.”

For the near future, Jewel will continue to tour—likely through the end of this year, then record her next album around March. The project is tentatively scheduled for completion in June or July.

In the meantime, the artist intends to take to the task of expanding her instrumental talents. “I’ve been working more on the station and trying to play the piano and drums,” she says. “I’ve also been working on the keyboard and just trying to get better.”

Despite such ruthlessly, “Foolish Games” was never regard-

ed by Jewel as a track of particular importance to “Pieces Of You.” It began as a poem she fashioned at 16 (Jewel is 23 now) about a relationship that I was dramatically involved in.

She’s been satisfied with the results: “I actually thought it was a long, babbling song without a focus. I just never thought it was that good.”

When she recorded it a year later, Jewel says she was more pleased particularly with its refined message. “I think the woman is looking back at a relationship that I had,” she says. “I think the purpose of the song is to be involved in a relationship where I’m selling myself short.”

It also says who you know yourself to be at your highest level.” Still, she adds, “I certainly never expected it to be a single.

Those at the label, however, admit they’ve had their eye on the track, even when it was uncertain that timing would allow a follow-up to “You Were Meant For Me.”

“We knew we couldn’t lead with the track; we knew we couldn’t even go second with it,” says Atlantic executive VP of national promotion. “But now that Jewel is a core artist at radio with two huge singles, she’s earned the right to come out with a ballad.”

With 4 million units of the album sold, we feel it’s time to put out what will probably be the biggest track song in the months to come.

“Her vocal power is so extraordinary; you finally get a chance to show her singing style,” she says. “That can sing the roof off of a building. It’s one that the world needs to hear on radio.”

Ganis says. "It’s a song that everybody has been attached to, but I don’t know how to be cool and slick—

So I think it has as its bases covered. But could a straight-ahead rock station like WASC in Los Angeles easily make room for a rhythmic top 40? Probably, says Taylor. "With a [total survey area] that’s well over a million, there has to be somebody who wants to hear those songs." However, he adds, “they can entertain between the records and produce compelling radio that their listeners can relate to, as opposed to something that is detached from them. If they can do that, then it doesn’t matter what kind of hit records they’re playing—country, urban, or polka.”

The "Bob & Madison Show" dominates mornings, with 186,444 quarter share for the No. 2 contender; WMMS Cleveland veteran Sue Tyler handles middays, fol-

owed by Taylor and night host, Casey.

Although he’s the PD, Taylor continues to hold tight to his music direc-

tor duties. “Scheduling music has never been a chore; it’s just time-


consuming,” he says.

Like most contemporary PDs, Taylor has no illusions that his duties end at music logs and managing jocks.

“Let’s be realistic—it’s all about memos. The people rely on me to help work out solutions, which leads to promotions, which means hours of brainstorming,” he says. “It’s all about satisfying the needs of other people without giving up the soul of the radio station.”

After two years of imprinting his vision on G105, Taylor says, “I know we have somebody else in mind for tomorrow, they would immediately change a bunch of stuff. To an out-

sider looking at this,” Taylor adds, “it shouldn’t be. Fortunately, we’ve been able to work to the point where it does make sense, not because I want it to, but because the listeners are talking to me it makes sense, and that’s the game.”

KEVIN CARTER
NEW VIDNET? A new video music service, known as VidNet, is aiming to bring complete music videos from several major and independent-label acts to consumers.

The Marina del Rey, Calif.-based company, which will launch Aug. 1, plans to charge a yet-to-be-determined monthly subscription fee to the service. At launch, VidNet will contain about 200 clips that are being viewed by it's video streaming software. To receive the programming, VidNet viewers must dial a toll-free number and log onto the private online service, which will include banner and video streaming advertising.

Telecommunications giant MCI is providing some of the equipment behind the service, but is not a partner in the venture, according to VidNet CEO Stephen Brown.

VJs will introduce new clips and report music news and gossip. Beginning July 1, Internet users will be able to download VidNet software at the company's promotional Web site (http://www.vidnetusa.com).

VidNet initially will be available only in the U.S., but will expand to a global audience in 1998, according to Brown.

The out-there nature of the service may raise some concerns among performance right and copyright clearance agencies, according to J.H. Alofs, founder of the Mill Valley, Calif.-based Total Clearance, which specializes in multimedia and Web site clearance agencies.

“They will have to get proper permission from the rights holders to legally stream the videos,” says Alofs. “There is a general sense by many Web sites that they are helping promotion agencies. But some rights holders may not want their material distributed over the Internet—particularly without compensation.”

VidNet will be complying with all ASCAP and BMI rules and regulations once it becomes official, according to VidNet GM Mary Ann Collins.

CM CAMPAIGNS TO KEEP D.C.: C.C.M., which was recently dropped from Media General in Fairfax County, Va., has launched a campaign to be reinstated on the local Washington, D.C.-area cable system. VidNet has taken out ads in area newspapers, including The Washington Post and The Fairfax Journal, in an attempt to rally subscribers to protest the cable provider’s decision to replace C.M. with Bell Atlantic-owned sub-equipment.

C.M. is also campaigning on local radio stations about the switch, which took effect June 1.

Media General also dropped MORe Galleria, the home-shopping channel that was formerly known as MOR Media.

The move leaves CCM absent from all Washington, D.C.-area cable providers following the decision by a local Jones Interacable to drop CCM in favor of the Jones-owned Great American Country channel.

Scream For an MTV Award: The Wes Craven horror flick ‘Scream’ was named best movie at the 1997 MTV Movie Awards.

The mtv online video channel, which is also sponsoring a contest to win a part in the forthcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

More surprising is the failure of Beavis & Butt-head to nab best on-screen duo honors for their third outing but in “Beavis & Butt-head Do America.” The MTV duo lost to Nicolas Cage and Dean Connery, who paddled on “The Rock.”

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.

The best presenter of the night was teen sensation Hanson, who appeared in person, held June 7 in Santa Monica, Calif. The win should come as no surprise to viewers of the E Channel’s “The Daily” channel, which also is sponsoring a contest to win a part in the upcoming sequel to the Double/ Miramax flick. The film has already grossed more than $100 million—much of which has come from the MTV viewers.
Mike Jackson's Blood (Continued from page 6)

their opinion that Epic had done a good job supporting them with co-op advertising.

"To Epic's credit, they did give us a lot of co-op support," says Keil, "but unfortunately, it just didn't seem to do any good.

Other merchants added that the large co-op buy compelled them to purchase in greater quantities than they otherwise would have. "If we thought they weren't going to support us with advertising, we would have bought as little as humanly possible," one retailer opined.

Retailers expect Epic to receive a higher number of returns on the project. "That's always the way it is when you're going to see a coming back," says another retailer.

Other retailers had hopes that the project would prove the backbone of the company's future record sales.

"It's hard to say, but it seems it's really just a case of one record after another, says another retailer.

"The thing is that there are going to be a lot of records that come out that are going to be successful."
A two-year hiatus from the record racks, smart-mouth outfit Toad the Wet Sprocket has returned with its sixth album, "Cool," and a No. 15 Modern Rock Tracks hit, the soaring "Come Down." A working band for more than 10 years, the Santa Barbara, Calif.-based members of Toad took the time off to strengthen familial bonds, with three kids born to the band in just over a year.

Conventional wisdom would have that a healthy marriage and a blissful brood of kids is inimical to a touring rock band. But don't tell that to Toad vocalist Glen Phillips. "It's a lie that you have to be screwed up and self-destructed to make great rock music," he says. "The tortured-artist syndrome is a cop-out; the idea that you don't have to be responsible to others just because you're an artist is complete, unashamed bullshit."

"Rock's role is supposed to be a young person's fantasy, a young man's, really," Phillips adds. "But it doesn't have to be that way. We met Robin Zander of Cheap Trick the other day, and it was so inspiring. He shows that you can do this for 20 years and still be a decent person and love your kids."

With touring, videos, and media taking a band away from home for long periods of time, the music business isn't really set up with families in mind. But even though it makes things more hectic and expensive, Toad is trying to make allowances by booking shorter tours and scheduling more days off for visits.

Plus, Phillips makes plenty of phone calls home to sing "It's a Baby's Spider.">

And even with nursery rhymes ringing in his head, Phillips says that domesticity has proven a balm to the songwriting process. "We're not a real 'entertainment' kind of band anyway, but one you listen to when your dog dies or something," he says. "Our sound, that we're all about self-searching, and as a result, there's a whole lot more to stoke for the stakes [are] a lot higher for self-improvement. If you're not just being yourself you can possibly be, you're just not going to screw up your life but someone else's, too."

**Mainstream Rock Tracks**

**Modern Rock Tracks**
Michael Jackson’s ‘Blood’ Cut Doesn’t Find U.S. Radio Rushing To The Floor

by Chuck Taylor

WHYY (WY1) Miami. “Everyone there seasoned—he was our own house,” one of the club’s residents, a jazz musician, told the author, John Ivey, in a conversation on the phone. “He was actually thinking of his music and not the business. He’s a true artist.”

The song, “Blood,” was released on October 2, 2001, in the UK and was a commercial failure in the US, peaking at number 35 on the Billboard Hot 100. It was produced by Jermaine Dupri and was intended as a duet with Mary J. Blige, but she was not allowed to sing on the track due to a contractual dispute. The song was later included on Jackson’s album “Invincible,” which was released on November 13, 2001.

The song received mixed reviews from critics and fans alike. Many felt that it was a departure from Jackson’s usual style and lacked the hooks of his previous hits. However, some fans praised the song’s raw and passionate energy. Despite its commercial failure, “Blood” has since gained a cult following and is considered by some as one of Jackson’s best songs.

James’ Long, Winding Road To New Orleans

ERNEST JAMES, recently named VP/Market Manager by Clear Channel Broadcasting New Orleans, has been a major force in the region’s music industry for years. His new role will include overseeing the company’s network, WNOE, and its affiliate stations, as well as developing new programming opportunities to enhance the music experience for listeners.

Crushed by the failure of WCIN, James hurriedly accepted an offer from Tak Broadcasting to manage a Philadelphia outlet. But when he arrived, he found that the exec who had promised him the job was fired. James found himself managing the food service operation at a popular local restaurant.

One day, while driving to work, James happened to hear a conversation on the radio about the New Orleans music scene. It was then that he realized the potential of the market and decided to accept the offer.

James has since made a name for himself in New Orleans, becoming a key player in the city’s music industry. He is currently working on developing new programming opportunities to enhance the music experience for listeners.
**Special Attractions**

- "Clubland Unplugged" - Prepare for the excitement of seeing stellar artists like Kristine W., Martha Wash, Dajae, Byron Stingily and Pamela Williams of Funky Green Dogs, with a live band.
- Also appearing in special artist showcases are dance music superstars Crystal Waters, Sandy B., and Rosie Gaines ... and many, many more.
- Twirl in the twilight at nightly DJ Marathons that will feature influential Chicago spinners Ralphi Rosario, Psycho Bitch, and Mark Hultmark, among others. Co-sponsored by Pro Motion.

**PLUS...**

- "TRIP HOP N'BEATS NIGHT" featuring DJ Wally and Dozia
- "KONKRETE JUNGLE/DRUM & BASS PARTY" with DJ Soulslinger, DJ Dara, Delmar and Future Forces "PROGRESSIVE/SUB CLUB PARTY" with Billboard DJ Jeff Moyer and others
- Keynote Addresses by Erik Bradley, Music Director, 896 Chicago; Pioneering dance producer, Arthur Baker and Electronic Renegade Brian "B.T." Transeau
- Celebrate the heritage of dance music during a special Chicago House Reunion with legends of club music. Plus a special presentation commemorating the establishment of the Dance Music Grammy category.
- A&R Juries -- newcomers will have a rare opportunity to network and get career counseling with top industry figures.
- "Producers Speak Out" featuring red hot producers Deep Dish, Ernie Lake & Bobby Guy, Frankie Knuckles, Roger Sanchez, Prince Quick Mix and Teri Bristol among others.

**Discount Airline Information**

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.

**Hotel Accommodations**

Chicago Marriott Downtown, 540 N. Michigan Avenue
For reservations, please call 1-800-228-9990.
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.

**Registration Bag Inserts**

Call Michele Jacangelo at (212) 536-5088 to inquire about cost, quantity and shipping details.

**Contact Information**

Maureen Ryar, Director of Special Events
(212) 536-5052 ph.
(212) 536-1450 fax
Larry Flick
Dance Music Editor
(212) 536-5050 ph
(212) 536-5358 fax

**REGISTRATION INFORMATION**

To Register: Cut out form and mail to:
Billboard Dance Music Summit
Attn: Maureen Ryar
1515 Broadway, 14th Floor, NY, NY 10036
or Fax to (212) 536-400.
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/Record Pool
Director's Only
$305.00 $199.00
Pre-Registration (payment received by June 30th)
$355.00 $249.00
Full Registration (after June 30th and walk-up)

First Name
Last Name
Title
Company
Address
City State Zip Code
Phone Fax
I'm paying by OCheck OVISA/MC OAmex
Credit Card #
Exp. Date
Cardholder’s Name
Cardholder’s Signature
Cardholder’s Phone

Cancellation Policy: All cancellations must be submitted in writing. 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.
SONY ADDS MUSCLE TO ITS INTERNET, ECD EFFORTS
(Continued from page 1)

these and other emerging technolo-
gies will enable greater creative free-
dom for artists and the growth of a new music delivery business.

Sony is the second major music company to strike a deal with an Internet company to use the audio CD as a distribution tool, following a similar banding deal between BMG Entertainment and AOL (Billboard, April 20). Extra's distribution software is already included on several Sony audio and ECD titles, including new releases from the London Studio, Chantal Kreviazuk, and Michael Penn. However, the deal will extend the partnership to numerous other in-house artists as well.

Earthlink is offering 30 days of free Internet access and is waiving its $25 setup fee for each consumer. The online service is available through a Sony CD. Once installed, the World Wide Web browser will default to a specific artist's Web page.

Sony is close to announcing a simi-
lar deal with leading Internet service provid-
er AOL. It is expected that Sony will receive a small bounty for each consumer who signs up through Earthlink or AOL through the access software.

Artists will ultimately decide whether the Internet browser soft-
ware will be included on their releases, according to Steve Rennie, Epic Records marketing VP, West Coast.

"We're not going to shove this down their throats," he says. "But, this is something that does offer value to the fan, the record company, and the artist. The CD Extra acts as an on-
road to drive consumers to the Web site, which is ultimately the bottom line.

Sony will continue to develop ad-
ditional multimedia content for many of these releases. Despite some early problems with the ECD format, the music company has remained a lead-
ing proponent of the hybrid music-
ECDs-multimedia concept.

"Sony has been behind the format from day one," says Fred Ehrlich, senior VP/GM of new technology and business development for Sony Music. "We've always stated that when the time is right, we would promote it on our packaging. We feel that the time has now arrived.

WEB MUSIC SALES EXPECTED TO SOAR
(Continued from page 6)

their local record stores. As online or-
ders increase, the report concludes that there may be a consolidation of international distributors and a slow realignment of some international revenue toward the domestic side.

THE INTERNET CONSUMER

Internet consumer buying patterns are significantly different from tradi-
tional offering, says Catlett. Specifically, hack-catalog releases and specialty titles are selling well on the Web rather than newer releases. This is a result of the significant graphic dif-
fences among computer users and traditional retail customers. Main-
stream music is less likely to flourish through the Internet itself becomes more mainstream.

Online retail efforts targeting the mainstream consumer, such as MCI's ill-fated 1-800-MusicNow venture, are faltering, while retailers that empha-
sie specialty genres, such as classical and country, are finding success.

"It's as if the rules of traditional retail were flipped around," says Mooradian. "It's a very different retail environment.

About 20% of all online households worldwide shopped via the Web in 1998, according to a study by the online retail market research firm Edison Media Research. The study found that 79% of connected computer owners by 2002. The proliferation of existing music club and online direct-mail opportuni-
ties in music have already made con-
sumers receptive to online music retail, according to the study. As a result, sales of online, digitally recorded music (including CDs, cassettes, vinyl, music video longforms, and digitally down-
loaded songs) grew from $37 million in 1997 to $1.6 billion in 2002.

The average online music consumer purchased about three music units in 1996, which accounted for about 15% of his or her total music purchases for the year. By 2002, it is estimated that online music consumers will purchase over 200 units of recorded music, or 25% of their total music purchases for the year.

The average music unit price of a track purchased through the Internet is $1.33, challenging the long-time leader, CD, for topping $1.47 in 1997. As online music sales continue to rise, musi-
companies are concerned with the rise in hardware prices and are looking to see if Web-based music will continue to soar.

Major and independent record labels are watching closely to see if Web users will be willing to pay a premium to access Internet-delivered music content. Most existing Internet audio is free, and the developing genre is still unclear to many record labels and major music companies. However, recent improvements in audio fidelity may result in a formidable netcast player in the near future.

"The concept of a pay-per-play jukebox has worked in bars and hot spots," says Eric Albertson, who is looking to see if this is a viable appli-
cation in the marketplace," says Albertson.

Sony is also close to debuting its first ConnecteD-branded multimedia efforts on the Internet. ConnecteD technology synchronizes Internet-del-
eged music with images, video, sound, and as they are played on a computer's CD-ROM drive (Billboard, March 29).

In addition, many official Sony artist home pages will contain a direct-retail purchase opportunity through Sony.

"Rather than a generic 'buy now' button, it will be a keen implementa-
tion," says Gruen. "The integration will be seamless, simple, and sexy—not un-
reasonably commercial.

Sony is also preparing the first pay-
per-play Internet jukebox, which is expected to debut this fall. The juke-
box will offer several hundred selec-
tions from Sony artists for immediate playback to computer users through Sony's Internet software. However, these selections are not permanently stored on the user's computer hard drive.

Sony is still deciding how it will charge for Internet-delivered music, and a micro-
transaction payment partner (to han-
dle the payment and post-checkout costs) was not announced at press time.

Many in the industry will be watch-
ing closely to see if Web users are willing to pay a premium to access

SOUPLOWER (Continued from page 6)

"label," says Schack, who formerly worked as a concert-tour DJ with Queen Latifah.

Schack and Karlin plan to release two or three albums in 1998 by R&B and rap acts. "We want acts that already have their own vision," Schack says. "We're continuing to meet with potential artists. Our goal is to come to the table with a sense of self."

According to Schack, the duo's goal is to create a "24-hour-a-
-7, day-to-day operation of Soulep-plow. "We're pretty comfortable with our-
selves when it comes to the music part; having spent a hundred hours at a time with the music, we clearly get your confidence going," Schack says. "The biggest thing will come from the [artists] stuff that comes with running a label."

HANDELANNOUNCES HEALTHY TURNAROUND
(Continued from page 6)

were 20.7% of sales, down from 21.6% in the previous year. In fiscal 1996, profits and expenses were affected by inventory write-down and other charges. But the $110.5 million, or a loss of $20.5 million in the prior year.

For the fourth quarter, net sales were $278.4 million, up 7% from the $261 million reported in the previous year. But there was still an $8.3 million, or a loss of $20.5 million in the prior year.

In announcing its results, Handle-
man broke out annual revenue by operat-
ing unit. Handlennent Entertainment Resources, which includes the com-
pany's national retail operations, had sales of $593.3 million, up slightly from the $588.2 million it had in fiscal 1996. The company foresee sales of $545.6 million, while video sales were $266.4 million, book sales were $55.6 million, and computer software sales were $41.7 million. All data since fiscal 1994, except for gross margin, is presented on a pro forma basis.
The record companies participating in the suit include A&M, Ariola, Atlantic, EMI, Geffen, MCA, Sony Music, PolyGram, Warner Bros., Maverick, and Virgin, and they are asking for monetary damages, in addition to interest and costs, in an undetermined amount.

According to the suit, the RIAA has discovered a "street" on the Internet called "The Jungle," where users can download the songs from the album in MP3 format.

The RIAA is seeking federal court action to enjoin the defendant from distributing the songs, and to order him to pay damages.

Meanwhile, Captellan says that the downloading sites are "just another day in the life of the music industry." He adds that the sites are "just another form of organized crime."
NAXOS CELEBRATES 10TH ANNIVERSARY

Continued from page 1

ing complete editions and eschewing duplication of material. And while the label earned its initial success as a dependent on its partners, it has avoided the many favorites from the likes of Mozart and Beethoven, its 1,400-title catalog now enjoys a heightened stature among collectors as a key source for rare repertoire from Stamitz to Sallinen. Attesting to those facts, Naxos was honored at this year’s MIDEM as “best label” in the Cannes Classical Awards, judged by a panel of international classical music journalists. David Hurwitz, chairman and co-founder, says, “Naxos’ success has come by the label treating the music seriously but, ironically, not overly taking itself seriously. No audience, no one. And so no one is doing more to expand the listener base for classical music than Naxos.”

In his recent book “When The Music Stopped,” Andrew Rees & Corin Throckmorton say, “Since the demise of Decca’s留下ing Violinists label, Naxos’ efforts to expand the reach of its labels through the catalog are an ongoing story. With Nishizaki as soloist, Naxos has outperformed its “several other companies,” and that success has been expanded to include the “best of the best.”

Racked with the recent death of Aulis Sats, the label’s president and CEO, Naxos has been looking for new ways to expand its reach. Aulis Sats, who started the label in 1987, was “a true maverick” in the classical music world, says Naxos, and his death has left a “massive void” in the catalog. Naxos has been looking for new ways to expand its reach. Aulis Sats, who started the label in 1987, was “a true maverick” in the classical music world, says Naxos, and his death has left a “massive void” in the catalog. Naxos has been looking for new ways to expand its reach. Aulis Sats, who started the label in 1987, was “a true maverick” in the classical music world, says Naxos, and his death has left a “massive void” in the catalog. Naxos has been looking for new ways to expand its reach. Aulis Sats, who started the label in 1987, was “a true maverick” in the classical music world, says Naxos, and his death has left a “massive void” in the catalog.

EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS

Continued from page 1

first Cannas Classical Award for best label, presented at the ’96 MIDEM. “The label is a truly independent company, and we’re used to doing things our own way,” says CPO president Heindrich. “We have some of the best artists and we have some of the best repertoire.”

By recording the work of unsung talents like Fanny Mendelssohn (Felix’s sister) and composer of the 19th century, Maria Goretti, CPO honors its claim as the world’s leading home for female composers. Also, with its new recording of chamber music, the label has also covered music the world over, spotlighting such composers as Englishman Benjamin Franklin and American Morton Feldman along the way.

Selected Titles From CPO’s Catalog

- **Busoni:** “Orchestral Works,” “Nocturne Symphonique,” and others. NDR-Symphony Orchestra, Werner Andreas Albert.
- **Caldera:** “12 Sonatine A Quattro.” Slovak-Lorina Orchestra, Bohdan Warzal.
- **Glories, Gloria:** Symphonies Nos. 1 and 2. Rundfunk Symphony Orchestra, Michael Gilbertson.
- **Fauré:** Piano Quartets. Peter Oundjian, Arrau, Murray, Moriarty. London Mozart Players.
- **Feldman:** “1948.” Ensemble Avant-Garde, Deutsches Symphony Orchestra Berlin, Michael Morgan.
- **Handel:** “Funeral Anthem For Queen Caroline” and “Caroline To De.” Various soloists; Baroque Orchestra Of Bremen, Wolfgang Hübich.
- **Heindrich:** Complete String Quartets. The Danish Quartet.
- **Kancheli:** Giyas Symphony Nos. 1 and 2. Rundfunk Symphony Orchestra, Michael Gilbertson.
- **Keiser:** “Masaenni Furiace,” various soloists; Fiori Musicali, Theresa Altbert.
- **Petersson:** Concertos for String Orchestra, Anderes Kammerorchester, Neues Kammerorchester Hamburg.
- **Pfiffer:** Cello Concertos. David Geringas, cello; Bamberg Symphony Orchestra, Werner Andreas Albert.
- **Reger:** Complete String Quartets. Bern String Quartet.
**EXEMPLARY PHILOSOPHY BRINGS CPO SUCCESS**

**Continued from preceding page**

Besides Ortmann and Schmilgun, CPO has only two other full-time employees—high creativity and low overhead. "That's our philosophy," says Schmilgun ("we're organized, but not so organized that we lose ideas"). Because of the low cost structure and the fact that CPO is the only major label associated with a German national radio station, CPO claims that its top managers' salaries are not based on "star performers" over all else. Even the charge that CPO has "devalued music" with its low pricing strategy is dismissed by Schmilgun. "When the Deutsche Grammophon label (U.S.) is willing to offer a contract to somebody for ten dollars a week while paying the players as much as they earn in some store: "Naxos' label can be proud of being a leader in a new label category that is rapidly growing."

However, there is a trend among some classical fans to look for special editions of CDs by different artists. "We've seen a lot of the artists early on who've turned up on Naxos and then later went to other labels," says Heymann, who plays for Naxos, who played for Heymann for us in '85 and was excellent."

In 96, NPR commentator Ted Lib

**EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS**

**Continued from preceding page**

Besides Ortmann and Schmilgun, CPO has only two other full-time employees—high creativity and low overhead. "That's our philosophy," says Schmilgun ("we're organized, but not so organized that we lose ideas"). Because of the low cost structure and the fact that CPO is the only major label associated with a German national radio station, CPO claims that its top managers' salaries are not based on "star performers" over all else. Even the charge that CPO has "devalued music" with its low pricing strategy is dismissed by Schmilgun. "When the Deutsche Grammophon label (U.S.) is willing to offer a contract to somebody for ten dollars a week while paying the players as much as they earn in some store: "Naxos' label can be proud of being a leader in a new label category that is rapidly growing.

However, there is a trend among some classical fans to look for special editions of CDs by different artists. "We've seen a lot of the artists early on who've turned up on Naxos and then later went to other labels," says Heymann, who plays for Naxos, who played for Heymann for us in '85 and was excellent."

In 96, NPR commentator Ted Lib

**EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS**

**Continued from preceding page**

Besides Ortmann and Schmilgun, CPO has only two other full-time employees—high creativity and low overhead. "That's our philosophy," says Schmilgun ("we're organized, but not so organized that we lose ideas"). Because of the low cost structure and the fact that CPO is the only major label associated with a German national radio station, CPO claims that its top managers' salaries are not based on "star performers" over all else. Even the charge that CPO has "devalued music" with its low pricing strategy is dismissed by Schmilgun. "When the Deutsche Grammophon label (U.S.) is willing to offer a contract to somebody for ten dollars a week while paying the players as much as they earn in some store: "Naxos' label can be proud of being a leader in a new label category that is rapidly growing.

However, there is a trend among some classical fans to look for special editions of CDs by different artists. "We've seen a lot of the artists early on who've turned up on Naxos and then later went to other labels," says Heymann, who plays for Naxos, who played for Heymann for us in '85 and was excellent."

In 96, NPR commentator Ted Lib

**EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS**

**Continued from preceding page**

Besides Ortmann and Schmilgun, CPO has only two other full-time employees—high creativity and low overhead. "That's our philosophy," says Schmilgun ("we're organized, but not so organized that we lose ideas"). Because of the low cost structure and the fact that CPO is the only major label associated with a German national radio station, CPO claims that its top managers' salaries are not based on "star performers" over all else. Even the charge that CPO has "devalued music" with its low pricing strategy is dismissed by Schmilgun. "When the Deutsche Grammophon label (U.S.) is willing to offer a contract to somebody for ten dollars a week while paying the players as much as they earn in some store: "Naxos' label can be proud of being a leader in a new label category that is rapidly growing.

However, there is a trend among some classical fans to look for special editions of CDs by different artists. "We've seen a lot of the artists early on who've turned up on Naxos and then later went to other labels," says Heymann, who plays for Naxos, who played for Heymann for us in '85 and was excellent."

In 96, NPR commentator Ted Lib

**EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS**

**Continued from preceding page**

Besides Ortmann and Schmilgun, CPO has only two other full-time employees—high creativity and low overhead. "That's our philosophy," says Schmilgun ("we're organized, but not so organized that we lose ideas"). Because of the low cost structure and the fact that CPO is the only major label associated with a German national radio station, CPO claims that its top managers' salaries are not based on "star performers" over all else. Even the charge that CPO has "devalued music" with its low pricing strategy is dismissed by Schmilgun. "When the Deutsche Grammophon label (U.S.) is willing to offer a contract to somebody for ten dollars a week while paying the players as much as they earn in some store: "Naxos' label can be proud of being a leader in a new label category that is rapidly growing.

However, there is a trend among some classical fans to look for special editions of CDs by different artists. "We've seen a lot of the artists early on who've turned up on Naxos and then later went to other labels," says Heymann, who plays for Naxos, who played for Heymann for us in '85 and was excellent."

In 96, NPR commentator Ted Lib

**EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS**

**Continued from preceding page**

Besides Ortmann and Schmilgun, CPO has only two other full-time employees—high creativity and low overhead. "That's our philosophy," says Schmilgun ("we're organized, but not so organized that we lose ideas"). Because of the low cost structure and the fact that CPO is the only major label associated with a German national radio station, CPO claims that its top managers' salaries are not based on "star performers" over all else. Even the charge that CPO has "devalued music" with its low pricing strategy is dismissed by Schmilgun. "When the Deutsche Grammophon label (U.S.) is willing to offer a contract to somebody for ten dollars a week while paying the players as much as they earn in some store: "Naxos' label can be proud of being a leader in a new label category that is rapidly growing.

However, there is a trend among some classical fans to look for special editions of CDs by different artists. "We've seen a lot of the artists early on who've turned up on Naxos and then later went to other labels," says Heymann, who plays for Naxos, who played for Heymann for us in '85 and was excellent."

In 96, NPR commentator Ted Lib

**EXPANSIVE PHILOSOPHY BRINGS CPO SUCCESS**

**Continued from preceding page**

Besides Ortmann and Schmilgun, CPO has only two other full-time employees—high creativity and low overhead. "That's our philosophy," says Schmilgun ("we're organized, but not so organized that we lose ideas"). Because of the low cost structure and the fact that CPO is the only major label associated with a German national radio station, CPO claims that its top managers' salaries are not based on "star performers" over all else. Even the charge that CPO has "devalued music" with its low pricing strategy is dismissed by Schmilgun. "When the Deutsche Grammophon label (U.S.) is willing to offer a contract to somebody for ten dollars a week while paying the players as much as they earn in some store: "Naxos' label can be proud of being a leader in a new label category that is rapidly growing.

However, there is a trend among some classical fans to look for special editions of CDs by different artists. "We've seen a lot of the artists early on who've turned up on Naxos and then later went to other labels," says Heymann, who plays for Naxos, who played for Heymann for us in '85 and was excellent."

In 96, NPR commentator Ted Lib
SONY, PHILIPS AT WORK ON SUCCESSOR TO CD

(Continued from page 1)

weeks after the music industry's Inter-
national Steering Committee (ISC) set a
December deadline for establishing tech-
nical specifications for DVD audio-
or whatever the next audio car-
er will be called (Billboard, June 7).

Philips Sound & Vision communica-
tions at Sony Electronics Inc., "Essentially, you could listen to
music that comes on this disc on either
"Our view is that we're having to
also be on a high-speed, one-bit digital
audio system, which may not need the
full level of resolution that a record label's
catalog department might require for
archiving purposes. This is currently
being tested in pro audio circles as an
dedication to recording, mastering,
production.

"What this announcement does is trigger
the implementation of DSD and
move it into the distribution arena," says
a source. "Until this time, DSD was
only [applicable] for archiving and
production."
By Theda Sandiford-Waller

COUNTRY CROSSOVERS: I hope LeAnn Rimes’ “How Do I Live” (Curb) Hot 100 debut at No. 89—abead of Trisha Yearwood’s “How Do I Live” (MCA) at No. 91—is some consolation for having her rendition passed over for the “Con-Air” soundtrack. Rimes was approached first to record the song for the soundtrack, which she turned down through the subject matter, and Yearwood got the green light instead. Both versions were serviced to country and top 40 outlets at the same time. Yearwood is clearly the winner at country radio. She has 129 monitored stations and 14 million audience impressions, compared with Rimes’ 72 stations and 5.5 million audience impressions. At top 40, Rimes is the winner. Her version of “How Do I Live” has 1.5 million audience impressions, derived from airplay at 38 stations, including KBBR Houston, KHTO Springfield, Mo., WLTN Minneapolis, and WWXK Boston. None of the top 40 stations spinning Yearwood’s version played the song more than five times during the survey period.

“What’s Your Name” by Tim McGraw (With Faith Hill) (Curb), which remains flat on the Hot 100 at No. 8, is receiving airplay at WWJX Chattanooga, Tenn. (94 detections), a station that that sparkles its playlist with the occasional country title that sells well locally. “It’s Your Love” by LeAnn Rimes (Curb), which is the No. 1 ranked retail single in Chattanooga for four weeks.

SOUNDTRACK SEASON: Three more singles from soundtracks make their debut on the Hot 100 this issue, at Nos. 9, 10, and 11, bringing the total on that or that are being serviced to country radio.

NOMINATIONAL CAPITIALIZATIONS: The Raybon Bros.’ “Butterfly Kisses” (MCA) moves 62-37 on the Hot 100 and 52-35 on Hot 100 Singles Sales, with a 30% sales improvement. The Raybon Bros. also earn Greatest Gainer/Sales for their sales showing. Meanwhile, the original version by Bob Carlisle (Daedae/Jive) hits stores with a 7-inch configuration on Tuesday (17). Sales of 7-inch singles, which are typically sold to record-box dealers, do not count toward Hot 100 Singles Sales or the Hot 100. Under the Cover, the label that has been successfully capitalizing on noncommercial singles by releasing records because No Doubt’s “Don’t Speak,” has done it again. Both a balled-out version of "Butterfly Kisses" by Carlisle are at retail. Incidentally, the label has also remade the Wallflowers’ radio-only hit “One Headlight” as a dance track by studio the Waterfalls, of course.

SALES STORIES: Meredith Brookes’ “Bitch” (Capitol) scoots 12-10 on Hot 100 Singles Sales and leaps 10-6 on the Hot 100 because of a 50% gain at retail. The title is now being carried in two major accounts that had previously refused to rack the single because of the song’s title. “Bitch” is now available at those accounts with packaging that obviates the title.

As the NBA playoffs between the Chicago Bulls and the Utah Jazz come to a close, Tommy Boy’s sports tie-in “ESPN Presents The Jock Jam” has spent almost a quarter of System P’s top 40 and the single has scanned more than 100,000 units since its release seven weeks ago. Its best sales markets are New York and Chicago.

The Billboard Hot 100 chart ranked by sales, airplay, and streaming for the week ending June 21, 1997.

SMITHSONIAN TO REISSUE ITS CLASSIC FOLK ANTHOLOGY SET

By John Zacher

Smithsonian has announced that it will reissue its Classic Folk Anthology Set on June 23, 1997, by the Smithsonian Folkways label. The set includes 14 CDs and will be housed in a 12-12 box.

While the original "Anthology" was essentially an elaborate bootleg, Smithsonian Folkways has now owned the material from copyright holders.

Efforts have been made to upgrade the set. "Peter Reinger and I have been going around to recorders and finding people who have really clean copies of some of the tracks," said Rich Rosen, "and we're using the Smithsonian Folkways sound production supervisor.)

Sony Music, which controls the rights, has given the label a broad authorship of the "Anthology" material, according with the project. Place and Reinger have solicited the input of others to ensure the copy is as accurate as possible.

"We have some material that is the Smithsonian Folkways sound production supervisor.

Smithsonian Folkways also has the rights to use the name "Anthology." They will use the name for the reissue.

"The Anthology" reissue is "like an old friend moving to town who's been living elsewhere for many years," Reinger said. "It's always a great collection... we have many people ask about the last several years and they're delighted to see it back. I think it'll be a big seller.

Since the "Anthology" has been prominently featured in Cantwell's and Mandell's "American Folk Anthology," Smithsonian Folkways, and adds, "We'll probably do some underwriting—we'll be determined to meet our sales goals on some of the NPR shows that would be appropriate.

"We're planning to sell it to people who have been collecting it for some time," Reinger said. "It's a great gift for people who have been collecting it for some time.

"There's a short section [will contain] additional stuff about the music. You go in there and you can click on a song title to read about it. You can also find other songs on the "Anthology" by going to another page where you can listen to some covers... I've also turned up a bunch of other biographical information, biographical information, pictures of some of his [art] collections.

There's also a short film of Harry walking into the sales impressions and "Butterfly Kisses" by Carlisle, telling to Moses Aeschach that somebody shot. There's a short film of Harry accepting the award at the Grammys.

"The other section [will contain] additional stuff about the music. You go in there and you can click on a song title to read about it. You can also find other songs on the "Anthology" by going to another page where you can listen to some covers... I've also turned up a bunch of other biographical information, biographical information, pictures of some of his [art] collections.

There's also a short film of Harry walking into the sales impressions and "Butterfly Kisses" by Carlisle, telling to Moses Aeschach that somebody shot. There's a short film of Harry accepting the award at the Grammys.

"The other section [will contain] additional stuff about the music. You go in there and you can click on a song title to read about it. You can also find other songs on the "Anthology" by going to another page where you can listen to some covers... I've also turned up a bunch of other biographical information, biographical information, pictures of some of his [art] collections.

There's also a short film of Harry walking into the sales impressions and "Butterfly Kisses" by Carlisle, telling to Moses Aeschach that somebody shot. There's a short film of Harry accepting the award at the Grammys.

"The other section [will contain] additional stuff about the music. You go in there and you can click on a song title to read about it. You can also find other songs on the "Anthology" by going to another page where you can listen to some covers... I've also turned up a bunch of other biographical information, biographical information, pictures of some of his [art] collections.

There's also a short film of Harry walking into the sales impressions and "Butterfly Kisses" by Carlisle, telling to Moses Aeschach that somebody shot. There's a short film of Harry accepting the award at the Grammys.

"The other section [will contain] additional stuff about the music. You go in there and you can click on a song title to read about it. You can also find other songs on the "Anthology" by going to another page where you can listen to some covers... I've also turned up a bunch of other biographical information, biographical information, pictures of some of his [art] collections.

There's also a short film of Harry walking into the sales impressions and "Butterfly Kisses" by Carlisle, telling to Moses Aeschach that somebody shot. There's a short film of Harry accepting the award at the Grammys.
The Billboard 200 is a weekly music chart that ranks the top 200 songs in the United States based on sales and radio airplay. The chart was first published on December 29, 1958, and has been a staple of the music industry for over 60 years. It is compiled by Billboard magazine and is based on data provided by Nielsen Music, a division of Nielsen Media Research.”

### Greatest Hits

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheryl Crow</td>
<td>&quot;Shake Up the Room&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Fleetwood Mac</td>
<td>&quot;Tusk&quot;</td>
<td>2</td>
</tr>
<tr>
<td>Jackson Browne</td>
<td>&quot;The Pretender&quot;</td>
<td>3</td>
</tr>
<tr>
<td>Elton John</td>
<td>&quot;Bennie and the Jets&quot;</td>
<td>4</td>
</tr>
<tr>
<td>Eagles</td>
<td>&quot;Hotel California&quot;</td>
<td>5</td>
</tr>
<tr>
<td>David Bowie</td>
<td>&quot;Let's Dance&quot;</td>
<td>6</td>
</tr>
<tr>
<td>Bruce Springsteen</td>
<td>&quot;Born in the U.S.A.&quot;</td>
<td>7</td>
</tr>
<tr>
<td>Queen</td>
<td>&quot;Don't Stop Me Now&quot;</td>
<td>8</td>
</tr>
<tr>
<td>Journey</td>
<td>&quot;Don't Stop Believing&quot;</td>
<td>9</td>
</tr>
<tr>
<td>Journey</td>
<td>&quot;Open arms&quot;</td>
<td>10</td>
</tr>
</tbody>
</table>

### New Releases

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Weeknd</td>
<td>&quot;Blinding Lights&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Beyoncé</td>
<td>&quot;Formation&quot;</td>
<td>2</td>
</tr>
<tr>
<td>Ariana Grande</td>
<td>&quot;Thank U, Next&quot;</td>
<td>3</td>
</tr>
<tr>
<td>Billie Eilish</td>
<td>&quot;Bad Guy&quot;</td>
<td>4</td>
</tr>
<tr>
<td>Billie Eilish</td>
<td>&quot;Supergrams&quot;</td>
<td>5</td>
</tr>
<tr>
<td>Harry Styles</td>
<td>&quot;As It Was&quot;</td>
<td>6</td>
</tr>
<tr>
<td>Harry Styles</td>
<td>&quot;Sevens&quot;</td>
<td>7</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>&quot;cardigan&quot;</td>
<td>8</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>&quot;Red (Taylor's Version)&quot;</td>
<td>9</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>&quot;Willow&quot;</td>
<td>10</td>
</tr>
</tbody>
</table>

### Billboard 200 Chart Example

<table>
<thead>
<tr>
<th>Date</th>
<th>Top Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 21, 1997</td>
<td><em>Plastic Bertrand</em></td>
</tr>
<tr>
<td>ARTIST</td>
<td>TITLE</td>
</tr>
<tr>
<td>------------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td>Danzig</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Sister Hazel</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Aaliyah</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Otis Redding</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Big Daddy Rich</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Prince</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Kirk Franklin And The Family</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Neon Moon</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Sister Hazel</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>Two Lanes</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Enuff Z'nuff</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Asia</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Bob Seger</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>Soundtrack</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>Sister Hazel</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>The Outfield</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>Enuff Z'nuff</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>Square Wave</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>R.E.M.</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Enuff Z'nuff</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>Enuff Z'nuff</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>Enuff Z'nuff</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>Enuff Z'nuff</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>37</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>39</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>41</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>42</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>43</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>44</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>45</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>46</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>47</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>48</strong></td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td><strong>49</strong></td>
<td>Gloria Estefan</td>
</tr>
</tbody>
</table>

**Notes:**
- The table lists artists by their chart position, with the artist's name and title in bold for each week they were in the Top 40. The chart position is indicated by the number in parentheses next to the artist's name and title. The chart week range is from 117 to 4. The table also includes relevant discography details such as album names and song titles.
Michael Jackson’s ‘Blood’ (Continued from page 6)

MICHAEL JACKSON’S ‘BLOOD’ (Continued from page 6)

Lydon was a solo artist. The second single was “Ghosts,” which Lydon recorded as a duet with Leftfield, a group from London. The single peaked at #2 on the Billboard Hot 100 and sold over 112,000 copies in its first week. The video for “Ghosts” was directed by Spike Lee and featured a Moby remix of the track. The album featured collaborations with artists such as David Bowie, Paul McCartney, and the Chemical Brothers.

Laras (Continued from page 6)

Magazine

The Lift is the only new solo album by Michael Jackson to be released in 1996. The album features collaborations with artists such as Stevie Wonder, George Michael, and Elton John. Despite its commercial success, the album received mixed reviews from critics.

Wut’s WHO: In 1996, Wut-Tang Clan’s first album debuted at No. 41 on The Billboard 200 and spent 42 weeks on the chart. It also included an impressive feat of 6.8% market share, which was impressive for an album that was released in the midst of the dot-com bubble burst.

Worldly: Ratings for the June 2 World Music Awards on ABC were down from last year’s telecast, but the show still helped generate buzz for the album. The big for No. 3 Price Girls’ No. 23 Ne-Yo, No. 5 T-Pain, and No. 195 Fugees. On this issue’s unpublished Top Classical Albums chart, the show delivered a 613% gain, and a 10-1 vault, for violinist Vanessa-Mae (200,000 units). The show also bolstered the Bee Gees’ latest (21-20 on a 36% gain), but much of that album’s growth comes from a Target Stores Cameo. Sales for the title more than tripled at the department store chain when the veteran group was featured in an endcap program. The Target sale also included a program for Target Catalog customers. And, with night-night VH1 “Greed” runs, the campaign firms the soundtrack’s 23-week grip at No. 1 on the chart list (24,000 units, a 39% gain).

Stuff: In all but seven of this year’s 22 sales weeks, the 224,000 units that place Tim McGraw at No. 2 would have been enough to top The Billboard 200 (see Country Corner, page 38). For a second week, MTV is on aerostar.com’s “Hot In My Sea” video, which also looks enough at radio to bullet at No. 8 on Mainstream Rock Tracks. But the video channel’s run of two Aerosmith specials is what picks up a 26-28 (a 25% gain) on the big chart for the band’s “Nine Lives” and a No. 2 re-entry on Top Pop Catalog Albums. And, with night-night VH1 “Greed” runs, the campaign firms the soundtrack’s 23-week grip at No. 1 on the chart list (24,000 units, a 39% gain).
DUTCH, BRITISH GROUPS DISCUSS NEW U.K. CHART

(Continued from page 1)
ject that is unprecedented in Europe on several counts. Chief among them are the fact that the concept runs counter to the existing system of authoritative charts being driven by record label groups. Further, the possibility of a new commercial society forming one country having a stake in the charts in another nation has no parallel.

Though the mere fact that Amsterdam-based BUMA/STEMRA and its U.K. counterpart, the Mechanical Copy-Right Protection Society/Performing Right Society (MCPS/PRS), are prepared for an action that is potentially groundbreaking, both sides agree that discussion of a concept is a long distance from commitment to action.

Nonetheless, BUMA/STEMRA CEO Cees Vervood says the prospect of a new jointly backed U.K. chart was put on the agenda at a meeting of MCPS/PRS June 5-6. The Dutch and U.K. bodies have begun a series of meetings as part of their process of combining expertise and resources as a way of cutting costs and simplifying procedures (Billboard, May 10). The purpose of the meetings is to familiarize the whole staff of their respective establishments to establish where efficient

cencies might be achieved and where new opportunities might lie.

Vervood says that a raft of working group meetings going beyond issues was established at the June 5-6 meeting and that one of the new commissions is that of extending BUMA/STEMRA's Aircheck radio-monitoring system to the U.K.

"In the Netherlands, Aircheck is one of the research elements in the compi-
lation of the Dutch industry-backed charts (see story, this page)," he adds. "At the same event, our board was keen to have a similar involvement in a new U.K. chart, Vervood responds, "Yes. We want to extend to the U.K."

He adds that his primary motivation is the commercial potential of selling Aircheck information to the U.K. record industry and notes that BUMA/STEMRA is used to operating in a country where there are two competing charts.

"The official" industry charts in the U.K. at present are run by Chart Information Network (CIN), in which the British Phonographic Institute (BPI) and magazine publisher Miller Freeman have equal stakes. Also represented on

the CIN board is the British Assn. of Record Dealers (BARAD).

The electronically captured sales data which, it is generally agreed, has been bought from BARAD by CIN under an exclusive agreement with the retail trade, SERMEX, which provides the major retail chains and the bulk of the significant independent stores in the U.K., its agreement with CIN has pre-
cluded a sharing arrangement among BARAD members' information to pre-
pare their own listings.

BUMA/STEMRA and its partners—one of the few bodies known to have a capa-

cy of processing retail sales information—would need information from BARAD stores if its U.K. chart was to be authoritative. Asked if he foresees difficulties arising from BARAD's exclu-
sive agreement to supply data only to "exclusive agreement? Is that allowed in Europe?"

He adds, "All these things will have to be worked out. At the moment we have no plan. We simply want to know whether it is possible to take what we have developed here to another country."

Vervood says that if BUMA/STEMRA's systems are felt to be

exportable and the result commercially viable, the organization will have broad horizons in deciding where to trade. "If agreement is reached in Britain, we are exportable to any country in Europe," Vervood observes.

The raison d'etre of the existing U.K. charts, most notably the complaint that the singles listing is too additive and the evaluation from some senior executives that an airplay element would slow the pace of each record's rise and fall. Currently, the U.K. charts are produced on a weekly basis, and

Vervoord says that "we will conduct town meetings in several Latin American countries and Spain within the next few months. We will talk with the local authorities with the help of ministers of culture and education, as well as with the recording industry organizations.

Eventually, Greene says, meetings with Latin American nations will determine if BUMA/STEMRA will launch a Latin U.K., Greene says that the U.K. presidium will convene to set up programs in Latin America which are akin to such NARAS programs as Grammy in the Schools and MusiCares.

Greene is holding discussions with accounting firm Deloitte & Touche to begin laying the foundations for a Latin version of the Grammy Awards. While he expects the inaugural show to take place in 1999, Greene asserts he has no idea who will broadcast the ceremony.

"We are not coming out of the box with a huge awards process," says Greene, "but we do want to make it exclusive enough to make it meaningful.

"Greene dismisses the opinion privately voiced by many involved in the U.S., that a Latin music chart, LARAS will 'ghettoize' the Latin music categories in the Grammy Awards. He points out the recent addi-
tion of a category for Latin rock as "testament to our goal of making the Latin fields in the domestic awards pro-
grams become much bigger."

In fact, remarks Greene, the awards show is a secondary goal of LARAS. The main objective, he says, is to involve members who will participate in the organization's altruistic initiatives.

"In the last 10 years, NARAS membership has grown from 3,200 to 13,000 via new members who came because of their involvement in a lot of the programs we do... and those are the ones who renew."

FEARLESS INDIE

(Continued from page 6)
lar types of cooperative projects to increase in the future as government funding dwindles.

"Until we see another cycle of [eco-

nomics] confidence and attitude change, we're projecting a very important increase in private-sector contributions," says Lyons.

UNICEF paired with Putumayo World Music last year in a similar project keyled by the One World Awards, which is aimed at giving away CD 30s and 250s from each cassette contributed to the organization.

Cassettes in 7 Days!

300 C-12 Cassettes for only $495

Package includes:
- Deluxe graphic design
- Package & w/inserts
- Ready in 7 days
- Major label quality
- Fine-Print guarantee

Call today for your Free
24 HOURS TOLL FREE
1-800-468-9533
www.americanradiohistory.com

CASSETTES

BILLBOARD JUNE 21, 1997
93
Wu’s On First, McGraw’s On Second

Last issue, the Brits ruled The Billboard 200, as Spice Girls and Paul McCartney occupied the top two positions. This issue, it’s an all-American top two, as the nine members of Wu-Tang Clan outnumber the five Spice Girls, and Tim McGraw outguns Sir Paul with “Everywhere” (Curb), opening at No. 2.

“Wu-Tang Forever” (Loud/RCA) enters at No. 1, far surpassing the No. 41 peak of the Staten Island, N.Y., rappers’ first disc, “Enter The Wu-Tang (36 Chambers),” released in 1993 (see story, page 3). Since then, some members of the Clan have distinguished themselves as solo stars. Method Man had a No. 1 album with “Tical” in 1994, Raekwon equaled that chart position with “Only Built 4 Cuban Linx” in 1999, Ol’ Dirty Bastard peaced at No. 7 with “Return To The 36 Chambers: The Dirty Version” that same year, and Genius/GZA reached No. 9 with “Liquid Swords,” also in 1995. Last year, Ghostface Killah spent a week at No. 2 with “Ironman.” In 1994, the Gravediggaz, featuring Wu-Tang Clan’s RZA (also known as Prince Rakeem), took “6 Feet Deep” to No. 36. That easily makes the new 2CD set the most successful Wu-Tang project to date by the group or any of its component parts.

Dynamic Trio: Rap rules on the Hot 100 as well, where the top three highest new entries are by Bone Thugs-N-Harmony, Scarface Featuring 2Pac And Johnny P, and Warren G Featuring Ronald Isley. The Bone Thugs’ single is the first song from the new “Batman & Robin” movie to reach the Hot 100. “Look Into My Eyes” (Butthole) tops High, No. 4. That almost matches the No. 2 debut of Bone Thugs’ biggest hit to date, last year’s “Tha Crossroads.” The battle for the biggest “Batman” song is under way, with the release of R. Kelly’s “Gotham City” (Jive). Will those two singles deliver a one-two punch and take over the top two positions?

The Warren G song’s debut means that Ronald Isley appears twice on the Hot 100. He’s also listed at No. 68, as he’s featured on Keith Sweat’s “Come With Me” (Elektra), which rises 16 places. Not bad for an artist who will soon celebrate the 50th anniversary of his first appearance on the chart (the Isley Brothers’ “Shout” debuted Sept. 21, 1959).

Pro-Con: The three highest Hot 100 debuts are rap songs, but the next two highest debuts are both written by Diane Warren. They also happen to be the same song. In a reversal of their positions on Hot Country Singles & Tracks, LeAnn Rimes’ version of “How Do I Love (Curb)” comes out slightly on top, opening at No. 89. Trisha Yearwood’s version on MCA, the one heard on the “Con Air” soundtrack, enters at No. 91. On the country chart, Yearwood is ahead in airplay, leaping 32-41, while Rimes is catching up, bulleted 79-90.

Dance Summit Themes: Surviving & Thriving

The time is drawing near for Billboard’s fourth annual Dance Music Summit, which runs July 16-18 at the Chicago Marriott Downtown. The confab will feature two days of essential panels and keynote speeches along with three nights of exciting showcase performances and DJ spotlights. Daytime sessions will be packed with stimulating and informative discussions on a variety of topics. Attendees will delve into the world of production and remixing with sessions featuring Deep Dish, Tony Moran, Ernie Lake & Bobby Guy, Frankie Knuckles, Roger Sanchez, Prince Quick Mix, Tyler Stone, and Terrf Bristol. A stellar group of performers—including Thes One, Austin, Sandy B, Karel and Crystal Waters—will offer tips for survival in the dance business. A session titled “A&B Juries” will give attendees a chance to get their music evaluated by some of the most influential figures of the industry. Another session will offer ideas on getting started and landing gigs. There also will be semi-private consultations with executives in marketing, and A&R.

During the “Chicago House Reunion” session, attendees will relive and celebrate key moments in dance music history with some of the pioneers who were there at the beginning. Join these innovators as they reminisce about days gone by as part of a special reunion panel. There will also be a major announcement regarding the DJ community.

Another important session—hosted by the key figures of the Global House Internet e-mail service—will explore dance music’s growing presence on the Internet. Topics will include effective uses and benefits of the Net as well as a discussion on how to get started on your journey into cyberspace.

And that’s just the beginning. Each night, intoxicating artist/DJ nightly showcases will have everyone dancing and schmoozing until dawn. Top performers and DJs will bring new and experimental music to Chicago nightclubs.

For registration information, contact Maureen Ryan at 212-536-5002.

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 & Awards
The Beverly Hilton, Beverly Hills, Calif • Nov. 20-22, 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 or 800-449-1402.
E-mail: shellb@billboard.com

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT
LIL' KIM
FEATURING LEFT EYE, DA BRAT, MISSY ELLIOTT, & ANGIE MARTINEZ
"NOT TONIGHT (REMIX)"

COOLIO
FEATURING THE 40 THEVZ
"C U WHEN U GET THERE"

2 HOT HITS FROM

NOTHING TO LOSE

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE AVAILABLE ON TOMMY BOY MUSIC
Los Tigres Del Norte
Jefe De Jefes

19 NEW SONGS ON TWO CD’S FROM MEXICO’S FAVORITE BAND

IN STORES NOW
Porlense Bien!