Sell-Thru Vid Sector Moves Beyond ‘G’-Title Stronghold

BY SETH GOLDSMITH and EILEEN FITZPATRICK

NEW YORK—Sell-through continues to hold sway in home video. Repeating the pattern of every year of the video format, major studio purchases—not rentals—will drive the market into and beyond the holiday season.

But sell-through isn’t nearly as synonymous with family entertainment as it once was, despite Fox Home Entertainment’s August release of the clean-as-a-whistle “Star Wars Trilogy Special Edition.” More than ever, PG-13 and the occasional R-rated titles are going from theaters to mass merchants and other outlets catering to families.

Not only are retailers stocking titles they might have avoided a few years ago, they’re getting them directly from suppliers, another key trend. Sources indicate that as much as 50%-70% of sell-through shipments go directly to the big chains, bypassing wholesalers.

Adult-themed movies account for an ever-larger piece of the video pie. For example, New Line Home Video, which places great emphasis on direct shipment, is mulling the sell-through release of “Austin Powers: International Man Of Mystery,” a PG-13 feature that previously would have been guaranteed a rental slot.

“We’re finding parents are bringing younger kids to more sophisticated, edgier movies, so the same titles are

(Continued on page 99)

CD Slate Signals Bloomington’s Growing Vitality

BY BRADLEY BAMBERGER

NEW YORK—In the past couple of years, Bloomington, Ind.’s musicality has burgeoned beyond its twin poles of the renowned Indiana University (IU) music school and the hitmaking of the town’s most famous son, John Mellencamp.

Increasingly, home-grown indie labels and recording studios have been producing music of national note from regional stock (Billboard, May 4 and Nov. 30, 1996).

(Continued on page 87)

Labels Strive To Rectify Past Archival Problems

This is the first of a two-part series by Bill Holland on the state of the industry’s recorded music archives.

Today, catalog preservation is more of a priority for the major U.S. record companies than at any time in the history of the century-old industry. But these efforts come too late for untold numbers of recordings, old and not so old, that have been thrown away, mislaid, left behind in warehouses, and even sold for scrap.

Seventy-one vault-wise sources who agreed to discuss the issue with Billboard—sometimes on request of anonymity—say that while most of the 3 million-plus legacy U.S. recordings owned by the major labels are secure in vaults, a disturbing quantity of legacy material has been lost over the years.

Further, although it is difficult to estimate, sources say that as many as 1 million more recordings from long-defunct or inactive small indie labels are lying unattended and gathering dust in storage rooms, basements, and garages all over the country—or have been destroyed or buried in landfills.

Material in all genres of music has been affected, these sources say, including rock, R&B, jazz, country, blues, classical, pop, “ethnic,” and spoken word—the entire gamut of this century’s sound recordings.

Sometimes luck is on the side of the heritage material. Sony Music’s (Continued on page 88)

Aspiring Acts, Orphaned Vets Work The Web

BY GINA VAN DER VLIEET

LOS ANGELES—A growing number of established artists once affiliated with major labels are using the Internet to help re-establish their presence in the music industry and with fans.

While some acts are aiming to bypass major labels and distribute their music directly to consumers, others are hoping to use the Internet as a launching pad for career comebacks.

British singer-songwriter Carol Decker, co-founder of ’80s rock act T’Pau, is hoping a presence on the World Wide Web can help her band get back into the game after it was dropped by Virgin Records (U.K.). T’Pau’s members decided to go their separate ways at the time, (Continued on page 75)
Drive time in a perfect world.

Crowded House
Marc Antoine
Darden Smith
Gretchen Peters
Suzy Bogguss
World Party

Lowen And Navarro
Delbert McClinton
Robbie Robertson
Nil Lara
Cassandra Wilson
Julia Fordham

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PHILIPS TO LAUNCH CD RECORDER TARGETED AT CONSUMER MARKET

BY PAUL VERNAPhotos to Launch CD Recorder Targeted At Consumer Market

NEW YORK—Philips Electronics has unveiled plans for a CD recorder that will allow consumers to create their own digital recording media. The Philips CD recorder will be compatible with both CD recordable (CD-R), which allows a disc to be recorded only once, and CD rewritable (CD-RW), which permits unlimited recording and rerecording. However, only CD-R discs are compatible with existing CD players. By contrast, rewritable discs will play on most CD-ROM-equipped PCs—and on Philips’ dedicated CD-RW unit—but not on standard audio players. Philips plans to address this incompatibility issue by making all its audio CD players compatible with CD-RW technology beginning in 1998, according to the statement.

The ability to make your own audio CDs has been of a holy Grail among consumers,” says Doug Dann, chairman/CEO of Philips America, in a statement released June 25. “Now consumers can easily create their own recordings, with the quality and convenience of a company like Philips. This will enable consumers to create recording media, CD-RW hardware and software will carry the

(Continued on page 87)

EXPETING WEAK QTR. RESULTS, BLOCKBUSTER WRITING OFF ASSETS

BY SETH GOLDSTEIN

NEW YORK—Viacom had good news and bad news about the Blockbuster Entertainment subsidiary last week. Both can be contained in a single sentence: Blockbuster chairman/CEO John Antoci is expected to write off $900 million in assets, including excess inventory, when second-quarter results are announced next month.

Antoci, who joined Blockbuster in June from PepsiCo, decided on radical surgery after determining that the video and music retailer’s revenue and cash flow were substantially weaker than anticipated. “Viva Antoci!” says Joseph Lyons & Ross analyst Dennis McNally. “You’ve got to give him credit (for quickly implementing the Ablations). If you take a $900 million write-off and still can’t make money, something’s wrong,” he adds.

The problems are certainly write large. Blockbuster anticipates second-quarter earnings before interest, taxes, depreciation, and amortization (EBITDA) of $40 million-$50 million on sales of $880 million-$900 million, attributed to continued softness in the retail market, disruptions caused by moving the headquarters from Fort Lauderdale, Fla., to Dallas; the changeover to self-distribution; the “negative” impact of the discontinued “One World; One Word” ad campaign; and the cost of refurbishing stores.

But analysts are puzzled by the extent of Blockbuster’s difficulties, even though the litany of woes has been well publicized since the sudden resignation this spring of Antoc’s predecessor, Bill Fields. “I had expected an EBITDA of $150 million,” says

(Continued on page 47)
A recent Comment in these pages (Billboard, April 19) posited the assertion that classical music is becoming a commodity, just as rock music has, a transition, along with most of the record industry. As the owner of a classical label, I am not troubled by this and would agree: that the classical CD audience is not shrinking, just relaxing after repurchasing LP collections on CD; b) unit sales may not be down 15% as the story implies, but this figure reflects the dearth of classical superhits since 1995; and c) diminishing music education in public schools will not help classical sales in the future.

In fact, most points in that piece are sound, yet our perilous situation is not inevitable. Stations to major events may not be out of existence. I spend a lot of time chatting with buyers at the bins of Tower, HMV, and other stores in downtown Boston. They place most orders from all over the country, and beyond this, we regularly call classical music buyers to stations nationwide. (We service about 250 stations in all.) The views of these buyers and radio executives are strikingly similar, and they tell a tale of boredom, exclusion, and abandonment.

The current generation of classical buyers is a lot different than mine or my father's, yet classical labels seem to be living in the past rather than listening attentively to their constituents. Until the late '70s, customers maintained a high degree of label and artist loyalty. I and many collectors would buy almost any artwork, and lean heavily toward recordings on that or that label or imprint. That loyalty is now all but gone. The miniature artwork of CDs and the paucity of artwork and other inviting information visible from outside the package make buyers wary. A square foot of LP cover was big enough to snap one in the face. And on most albums, complete liner notes could be read through the shrink-wrap.

If music is above, there is much less impulse buying at the store. Instead, many classical customers rely on reviews, which, with the exception of major releases, typically appear after release and on radio. Here, too, we classical folk have been slow to realize that FM stations no longer live in the halcyon days of the '60s. Competition for listeners is fierce, and once the listener is tuned in, the battle to keep his or her attention is even more important. Most reviewers know that their average listener will only be in the car or between meetings for 10 or 20 minutes. Ergo, it makes little sense to program complete operas or major works.

Smarter stations now program a stream of short pieces from different centuries, and styles, and punctuated with single movements from major works. The quick changes retain listeners and keep us from being called "classical wallpaper," as one music director described his programming. Some classical music stations even try to demeans their audience, that it says, "We don't want to tax your minds." Yet when most schedules prevent extended listening, such programming seems win-win to me. Providing that each piece is fully announced, it should prove a winner for classical labels, too.

But as the listeners dip deeper, the kind most labels and artists would rather ignore: problems of tired repertoire, over-saturation, and attention span. It is not that we need new production and creation criteria, and, in general, snobish presentation of new releases to the public. All these combine to give many buyers the cold shoulder, as though classical music was a private club with rather high membership standards. It is time to remember that we are in the entertainment business, with lots of exciting competition from video, cable TV, and the Internet.

In that light, who really needs another new version of the Brandenburgs? Or Beethoven's "Nh" or even Holst's Planets, that beloved beanbag of the concert stage? Not the general public, and not radio: They tell me so at the bins and on the phone. Real classical mavens will always follow the hot new artists and conductors, but mavens alone will not pay our rent and salaries nor provide the profit margin with which to indulge our more esoteric desires now and then. The real audience is the purist, who alone can give us genuine hits, can find dozens of reputable, good-sounding recordings of all sorts, and will not care about the standard repertoire. In fact, he or she can find it all in recent digital recordings and at budget prices. I won't get wrong: I'm not suggesting we dump all those wonderful war horses, but how about spicing up our catalogs with some new Mozart? Or new Beethoven?

There have been numerous adaptations from "Koto Mozart" to Wendy Carlos' transcriptions and flights of fancy from Tomita to the Swingin' Sisters. Some of these were hits, many not. Most were scorned by the critics when they first appeared, while some have since been hailed as classics. Most important, these adaptations got noticed, and they brought classical music to the attention of and into the lives of consumers who normally don't buy classical: an audience to be sought devoutly. They also offered radio something to talk about and compare with the best traditional recordings of the same pieces. A few of our own releases have been in this spirit and continue to sell and get good airplay after many years. Even labels that would not be caught bankrupt issuing 500 Scarlatti sonatas on zither or Paganini caprices on harmonica can find plenty of legitimate "new classics." There are thousands of unrecorded transcriptions of beloved works by great composers, made either by the original composer or by another, contemporaries, students, and followers.

This, after all, was how many great works of art were first brought to the public. Long before Mozart's symphonies graced the concert halls of Scotland, published transcriptions by Hummel and Solomon transformed them into grand piano pieces. I have no patents to stop between dinner and dessert. Such hausmusik was thus a big part of the "pop" music scene of the '50s and '60s.

But we have built still other walls to keep general listeners away. Since the mid-'80s, artists, labels, and critics have refined the concept of the classical music "market." But if the classical market is to follow. In fact, many serious listeners have learned to appreciate interesting happenings and highly technical/educational segments of the Tower and HMV customers with whom I speak are unconcerned with original explanations, and prized micro- and two-microphone recordings.

For these buyers, again the real majority, the bottom line is how satisfying the performance and recording feels at home. Where the average system is definitely not high-end and the average living room is acoustically deprived. Do the performers reach out emotionally to the listener, or are they serving musical caviar that can only be appreciated by other performers and the intelligentsia? A goodly percentage of the CDs I've interviewed, young and old alike, feel that older recordings are simply more passionate; that the cook, more controlled feel of the recording is more "authentic," perhaps pristinely, but emotionally distant.

In addition, our drive to deliver musical perfection may be backfiring. Performances are edited to death, taking out anything vaguely resembling a passing mistake but often leaving the whole with something cold and lifeless. Records are often overdubbed or "comped" (constructed out of multiple takes). Of course, there are still a few true believers in artists' musical personalities, but less of a sense that each recording represents an event—one or more people engaged in the real-time interpretation of a love for a wonderful piece of music. Perhaps an HMV customer I met said it best: "I prefer recordings with mutes and borkmarks. Warts I can live without, but little imperfections are a sign of life."

We cannot afford to turn away listeners and buyers, especially those who hope to make classical an ever more important part of their musical lives. These are precisely the buyers we should be trying to invite in. They buy music not to be educated in the finesse of historic performance, but to compare one type of tuning or mixing with another, but simply to enjoy. They cannot be angry with us if they do not respond to entreaties of authenticity. That's why they have bought your records and enjoyed them. Let them take your vitamins—they're good for you."

If all of us in classical music don't wake up and learn again to entertain, to serve our audiences, to think four to five years ahead, and offer dessert-style, describing them in tantalizing and inviting ways, we'll need more than vitamins to stay alive. It'll take a miracle.
GEORGE STRAIT -  
"I think she's awesome!"

ALAN JACKSON - 
"I love her singing. 
Me and the guys in the band, 
that's all we do is sit on the bus 
and play that album of hers."

VINCE GILL - 
"Lee Ann Womack is 
providing what I really miss 
in country music these days— 
pure, straight ahead, 
hard core, traditional music. 
And best of all 
it's really good..."

RONNIE DUNN -  
(of Brooks & Dunn) 
"You have killed me with 
the Lee Ann Womack CD. 
It's a monster! 
It's my favorite record. 
This is the first record to 
knock me out 
in a long time."

Four Out Of Four Entertainers Of The Year Can't Be Wrong

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Here are some names and faces to remember as you fill out this year's Country Music Association Awards ballot. Heck, grab a No. 2 Ticonderoga and fill out your ballot right now using this handy guide.

Category #1 ENTERTAINER OF THE YEAR
✓ GARTH BROOKS
✓ JOHN BERRY

Category #2 SINGLE OF THE YEAR
✓ "That Ol' Wind," GARTH BROOKS
✓ "Strawberry Wine," DEANA CARTER
✓ "(This Ain't) No Thinkin' Thing," TRACE ADKINS
✓ "I Will, If You Will," JOHN BERRY

Category #3 ALBUM OF THE YEAR
✓ Did I Shave My Legs For This?, DEANA CARTER
✓ Dreamin' Out Loud, TRACE ADKINS
✓ Faces, JOHN BERRY

Category #4 SONG OF THE YEAR
✓ "Strawberry Wine"
✓ "Every Light In The House"

*Entertained 2 million people during his World Tour, the highest concert attendance of any touring performer

*Latest album, FACES, yielded three Top 10 singles
Category #5  FEMALE VOCALIST OF THE YEAR
✓ DEANA CARTER
✓ SUZY BOGGUSS
✓ TANYA TUCKER

Category #6  MALE VOCALIST OF THE YEAR
✓ GARTH BROOKS
✓ TRACE ADKINS
✓ JOHN BERRY

Category #7  VOCAL GROUP OF THE YEAR
✓ THE RANCH
✓ RIVER ROAD

Category #11  MUSIC VIDEO OF THE YEAR
✓ “Strawberry Wine,” DEANA CARTER
✓ “We Danced Anyway,” DEANA CARTER
✓ “Every Light In The House,” TRACE ADKINS
✓ “She’s Taken A Shine,” JOHN BERRY

*62 million albums sold

Category #12  HORIZON AWARD
✓ DEANA CARTER
✓ TRACE ADKINS

*Debut album
DID I SHAVE MY LEGS FOR THIS?, sold 3 million
BIZARRE SUCCESS. With the instant success of OMC’s debut single, “How Bizarre,” the track is No. 1 on charts in eight countries, including Sweden, Germany, Belgium, Switzerland, Mexico, Denmark, Russia, and Austria. Pictured is the New Zealand native’s debut album of the same name. Pictured, from left, are Danny Goldberg, president/CEO of Mercury; Paulu Fuemana, aka OMC; and David Leach, executive VP/GM of Mercury.

Bizarre Success. With the instant success of OMC's debut single, "How Bizarre," the track is No. 1 on charts in eight countries, including Sweden, Germany, Belgium, Switzerland, Mexico, Denmark, Russia, and Austria. Pictured is the New Zealand native's debut album of the same name. Pictured, from left, are Danny Goldberg, president/CEO of Mercury; Paulu Fuemana, aka OMC; and David Leach, executive VP/GM of Mercury.

The Pittsburgh-based chain's figures for the fiscal year ending March 29 show that the 148-store chain—the seventh largest in the U.S.—posted a net loss of $1.1 million on sales of $96.4 million, compared with the $3.9 million loss the company had in 1996, when it generated $99.1 million.

Total sales were up 0.4%, while comparable-store sales decreased 0.4% for the year.

Year-end results were affected by the fact that fiscal 1997 contained 52 weeks, compared with 53 in 1996. According to NRM, the extra week (Continued on page 97)

Music Industry Lauds Decency Act Decision

WASHINGTON, D.C.—The U.S. Supreme Court decision striking down the Communication Decency Act (CDA) was hailed among members of the creative community, who had challenged it immediately after it was passed by Congress and signed into law by President Clinton.

Hendy Berman, COO of the Recording Industry Assn. of America, said in a statement that “the recording industry and its partners are celebrating the Supreme Court's decision that unequivocally reaffirms that parents alone should have the right to decide what music children are exposed to, not the government or some special-interest group.”

(Continued on page 92)
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Marry Me Jane More Assured On ‘Tick’ Singer Takes More Central Role In 550 Act’s 2nd Set

BY CARRIE BORZILLO

LOS ANGELES—With the Aug. 26 release of “Tick” on 550 Music, Amandala Kravat, singer/songwriter of New York’s Marry Me Jane, is ready to step up to the plate. “My band and producers sat me down after a week of preproduction and told me I was doing a really mediocre job of leading the band,” says Kravat. “That in order for this record to be a success, I needed to be the boss. Since day one, the guys have been encouraging me to take the lead, but I was always afraid to. I finally got to a point where I was like, ‘Amanda, stop being afraid of yourself.’”

550 Music knows that in order for Kravat’s highly emotional, gut-wrenching songs of love, loss, pain, and pleasure to be believable, audiences need to get to know the singer and key songwriter of those songs a little better.

“We want people to discover Amanda more on this one,” says Michael Caplan, senior VP of A&B at 550 Music. “Her songwriting is very intimate. We want to make the gap between her and the audience as small as possible. We’re bringing her around more to our branches to see managers and to retail and radio and featuring her more. She’ll be doing a lot of acoustic performances by herself for them, and we’re focusing the press on her.”

This is something that Kravat didn’t do for the band’s 1996 self-titled debut, because of her insecurities with her guitar playing at the time, her reluctance to be singled out, and her need to prove that Marry Me Jane was indeed a band. The group, which formed in 1993, features Tim Beattie (lap steels, guitar and harmonica), Richard Pugno (trumpet and percussion), Dan Petty (guitar), and the newest member, Kevin Augunas (bass).

“We’ve toured so much together, and I don’t feel I have to prove it’s a band anymore,” she says. “For the last record, it was like, ‘Yeah, we have all these songs’ [and] ‘But who are you?’” (Continued on page 90)

‘Space Jam’ Leads RIAA’s 1st-Half ’97 Sales Figs

BY CHRIS MORRIS

LOS ANGELES—A couple of June’s big winners in certifications from the Recording Industry Assn. of America (RIAA) also proved to be the top sellers for the first six months of 1997, according to midyear figures released by the industry trade group.

The RIAA reported that the number of January-June 1997 certifications dipped only slightly, to 379 from 381 during that period in 1996. In a breakdown of down six-month tallies, multiplatinum album certifications dropped from 140 in 1996 to 123 in 1997; platinum album certifications rose from 72 in 1996 to 98 in ’97; and gold album certifications slipped from 168 in ’96 to 163 in ’97.

Michael Jordan has more than a fifth NBA title to celebrate: The Atlantic soundtrack to his 1996 film “Space Jam” is the year’s best-selling album so far. The set, which has spawned the singles by R. Kelly and Monica, reached quadruple-platinum in June.


In other June news, Jakob Dylan of the Wallflowers trumped his father Bob’s track record, as the younger Dylan’s band hit triple-platinum with its Interscope album, “Bringing Down the Horse.” Bob Dylan’s best-selling album is the double-platinum 1975 Columbia set “Blood On the Tracks.”

The folk-rock duo Indigo Girls scored their first multi-platinum album, as their self-titled 1989 Epic debut reached double-platinum.

A host of talents received their first platinum awards in June, including rap unit Tru (No Limit/Priority), X-rated female rapper Lil’ Kim (Undefeated/Big), contemporary Christian vocalist Bob Carlisle (Diadem/Jive), R&B unit Dru Hill (Island), alternative rock group the Verve Pipe (RC&A) and—for their 1997 greatest-hits set—Kenny Rogers & the First Edition.

Making debuts in the gold album category were Tru, hip-hopper Jamiroqui (Work Group/Columbia), country singer Paul Brandt (Reprise), alternative rock groups Matchbox 20 (Atlantic) and Sonic (A&M), pop act Savage Garden (Columbia), ska rockers the Mighty Mighty Bosstones (Mercury), and R&B vocalist Rome (Grand Jury/RCA).

Rome, R&B unit Az Yet (LaFace/Arista), prepheasant pop brothers Hanson (Mercury), and pop-alternative thrash Jewel (Atlantic) all notched their first platinum singles, while the Verve Pipe and Hanson raked in their first gold singles.

Following is a complete list of June RIAA certifications.

MULTIPLATINUM ALBUMS


Dave Matthews Band, “Crash,” RCA, 3 million.

(Continued on page 19)

Universal’s Sister Hazel Getting ‘More Familiar’

BY DOUG REECE

LOS ANGELES—When Universal Records senior director of marketing (U.S.) Tom Derr first sat down with Sister Hazel, he had a well-chosen bit of advice for the new act. Says Derr, “I told them, ‘What you’re doing right now . . . don’t stop doing it. Worked, it’s working, and it will continue to work.’

What Derr was referring to in his blunt statement was the quartet’s rugged work ethic and enterprising spirit, summed up by the band’s consistent touring, aggressive merchandising, and tireless campaigning in its local market.

Though far from unusual, these anecdotes—combined with Universal’s successful bid to spin the Gainesville, Fla.-based band’s regional success into a national story—have made the group a Heatseeker Impact act with its major-label debut, “Somewhere More Familiar.”

The album, which broke into the top half of The Billboard 200 at No. 94 in the July 5 issue, is at No. 88 this issue. It has sold more than 76,000 units since it was released in February, according to SoundScan.

In 1995, the band’s self-titled debut album was issued on the independent Soul Trax label. Yet even before that, Sister Hazel singer/songwriter Ken Block says, the band prided itself in a hands-on approach.

“There are a few things you can’t control, but everything that you can control you should,” says Block. “When you go into a town and play for four people, the next time you go you call them up and tell them to bring their friends, and you have eight people. After a few months, there are 1,000.

“We always worked at it like that,” he adds. “We thought, ‘If we get a major-label deal, that’s great, but in the meantime we’ll build a market through concentric circles further and further from our home, sell merchandise, and create a fan base.’

The band, which was signed to Universal after A&R researcher Greg Hammer got repeat positive word-of-mouth feedback, (Continued on page 90)
**Warner Hoping Murphey Set Spreads Like 'Wildfire'**

**BY DEBORAH EVANS PRICE**

NASHVILLE—With the release of "The Horse Legends," Michael Martin Murphey is coming full circle. After all, it was a horse named "Wildfire" that helped launch his career when that song climbed to No. 3 on the Hot 100 Singles chart in 1975 and became his signature song. He includes a new version of "Wildfire" on "The Horse Legends," an album composed entirely of horse-themed songs that he is promoting via concerts on horseback, a cross-promotional tour with his audiobook series, and specialty marketing in various alternative retail outlets that feature Western merchandise.

"It is definitely coming full circle to do 'The Horse Legends' with 'Wildfire' on it," Murphey says. "'Wildfire' is the thing that broke my career wide open and, on some level, still keeps it fresh. Because that song appeals to kids, and always has, it's kept my career fresh. I've always got a new generation coming along."

The album features such well-known horse-themed songs as "My Horse and I," "By the Light of the Moon," and "I'm Just a Horse and I Love My Freedom."

**Sweet Success.** Warner Bros. jazz artist Boney James is all smiles sporting the Heatseekers T-shirt awarded to him after his album "Sweet Thing" debuted at No. 1 on the Heatseekers album chart for the week ending June 14. James, who tours with Al Jarreau through August, will perform at in-stores in select markets. The acclaimed saxophonist will also contribute to the "Warner Christmas Jam" compilation being readied for a fall release.

**Supreme Review.** Warner Bros. director Rick Sackheim has moved the Detroit rap duo's album, distributed by PolyGram Group Distribution, from their shelves in an unprecedented action. June 24, citing "inappropriate" content. But the title still managed to sell more than 18,000 units, according to SoundScan. That total was good enough to launch the record at No. 63 on The Billboard 200 this issue.

The album recall is only the latest headache for Hollywood, the Walt Disney Co.'s pop label. In a bleak irony, Hollywood, which has been unable to break a new act in its nearly eight years existence, is recalling a record from a label that isn't even supposed to be in stores.

Meanwhile, though not yet dropped or released from its contract by Hollywood, Insnake Clown Posse—Joe Bruce, who performs under the name "Violent J," and his partner, Joe Utter, who uses the handle "Shaggy 2 Dope"—has been deluged with offers from other labels willing to take the band on and rerelease the album, according to the act.

"We're caught in a tornado right now," Bruce says. "We don't know what's going on—'I mean, record labels callin'. We're just some underground thugs. This is like blowing my mind, you know?"

While reports indicate that most major chains have complied with Hollywood's recall, the album's chart entry reflects some retailers' disregard for the label's directive.

Much of the retail strength of the "Great Milenko" is apparently concentrated in Michigan. Insnake Clown Posse, or ISP, as the act is known to fans, enjoys a sizable teenage following in the Detroit area.

The group—white rappers who sport Kiss-style clown makeup and perform profane, puerile material—has been considered a "serious threat to the nation's youth" by the American Radio History Group. From its official Web site, www.americanradiohistory.com, the group's "Jaded" has been delivered to retailers in the Detroit area.

The album's title track is a "provocative song" that has been recalled by Hollywood, according to SoundScan. The song, which was released in May, has sold more than 20,000 units, according to SoundScan.

**Mommyheads’ ‘Jaded’ Heralds DGC Set Single’s Potential Figures Into Go-Slow Promo Plan**

**BY CRAIG ROSEN**

LOS ANGELES—With "Jaded," the opening track and first single from the Mommyheads' self-titled DGC debut album, due July 15, the San Francisco quartet has delivered a song that has the potential impact of Nirvana's "Smells Like Teen Spirit." Radiohead's "Creep," or Beck's "Losers."

While "Jaded" is considerably more subdued than those three landmark modern rock hits, the song similarly sums up the young-adult Zeitgeist in an age in which the population is being assaulted with so much that it's difficult to tell the difference between popular culture and counterculture.

In the song, which recalls a "White Album" era Beatles ballad, Mommyheads' singer/guitarist Adam Cohen wryly sings, "The sky can fall/Milk can spill/Rebellion sells/Drugs can kill/What's the use in laying heads?"

In the early Beasty Boys and Green Jelly—has enjoyed healthy regional sales with two albums on its own indie label, Psychopathic Records. A third set, "Riddle Box," which was issued in 1995 on the Jive-distributed Battery imprint, sold more than 82,000 units, according to SoundScan.

Dave Levesque, head buyer at the 37-store Harmony House Records & Tapes chain based in Troy, Mich., says the group's "huge" following has led regional retailers to keep "The Great Millekol" in their stores.

"If you find anybody that's returned their ICP, I'd like to know who they are," Levesque says. "You'll be hard-pressed to find anybody in Michigan who's returned it, because it's money in the bank."

At Harmony House, the album moved more than 2,000 units and was the No. 1 album of the week. "It's one of the strongest No. 1's I've seen in some time," says Levesque.

Detroit-area independent stores that have held onto the record are also experiencing a surge in sales with "Jaded." In Iowa, for example, the record has delivered more than 300 copies on a "recall." The act is "riding the Mommyheads' buzz for sure," according to SoundScan.

**RECORD COMPANIES.** Mitchell Cohen is promoted to senior VP of A&R at Columbia Records in New York. He was VP of A&R at Sony Music Distribution in New York names Dave Curtis VP of catalog sales and promotes Ron Julian to director of packaging and P-O-P production. They were, respectively, VP/divisional manager at Nobody Beats the Wiz and associate director of packaging and P-O-P production.

**Darren Higman** is named VP of Atlantic Soundtracks in New York. He will continue as VP/GM of Big Beat. Atlantic Records in New York promotes Pat Creed to senior director of product development and Marni Konner to manager of artist tour development. They were, respectively, director of product development and coordinator of artist tour development. Revolution Records in Beverly Hills, Calif., appoints Ritch Bloom VP of radio promotion. He was VP of promotion at Capitol.

**James Stroud president.** He was co-owner of Hamstein Cumberland Music Group and owner of James Stroud Productions. Bad Boy Entertainment in New York appoints Gwendolyn Niles senior director of production. She was studio manager at Hot Factory.

**Eliane Henri is named senior director of artist development at Qwest Records in Los Angeles. She was assistant director of artist development at PMP.**

**Putumayo World Music Inc. in New York appoints David Kazan senior VP of marketing. He was director of national promotion at VH1.**

**Rick Sackheim is named radio promotion director at Sizzle Entertainment in Pasadena, Calif. He is a recent graduate of San Francisco State University.**

**Lorena Mann is promoted to manager of creative services and new media at EMI Publishing in New York. She was executive assistant.**

**Wiford Savage is named senior director of royalties at peermusic in New York. He was senior director of royalties at Zomba Music Publishing.**

**Opryland Music Group in Nashville names Ron Owens VP of finance and operations, Susan Baskin director of licensing, and Troy Tomlinson VP of creative services. They were, respectively, controller and export sales director, and creative services director.**

**RELATED HELD.** Angie Bibbs-Samuels is named senior director of the National Academy of Recording Arts and Sciences in Los Angeles. She was director of marketing operations at RCA.
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Geffen Act Melody Looks For ‘Satisfaction’ In U.S.

By STEVE MIRKIN

Ask even the most plugged-in music fan about Melody—the response will include either the mention of summer fruits like cantaloupe or the folk singer who topped the chart in 1973 with “Brand New Key.” The correct answer is that Melody is a Swedish power pop trio whose debut album, “Satisfaction,” will be released on Minty Fresh/Geffen Records Aug. 12. The label’s hope is that Melody’s profile will be the main obstacle in setting up the record. “We’ve got a blank slate,” explains Geffen’s head of marketing, Robert Smith. Even the most obscure British band, he goes on, has some press clips or has been on tour with a better-known act. With Melody, he says, “there’s nothing.” But, Smith adds, the band has one very strong factor in its favor. “Satisfaction” is “the sort of record that gets people excited when they hear it. That quality has served the band well so far. Jim Powers, Minty Fresh’s president, signed them on the basis of a tape that came into the Chicago-based label’s ashtray pile. The album was sent to Powers by Melody’s publisher, MNW Music. Melody was hard-pressed to create a slick sort of pop production, it’s basically an attempt to try and interpret what Rainer is trying to do, trying to bring it out ourselves,” says Plant. “I think the project has a sanity about it. I think it has a great deal of appeal.”

As far as his hopes for the project, Plant says, “I don’t know how far you take it. Hopefully, with the aid of the collection, it might bring Rainer’s work to a bigger audience and enable him one way or another to improve his life to some degree. But, I mean, I can’t see it competing with Bozy II Men.” No single release has been planned for the project.

In the meantime, Plant and Page are in the studio with producer Steve Albini working on their next album. The project is tentatively slated for an early 98 release.

SIRE KINGDOM: No official word on how Sire Records Group, the new Warner Music Group (WMG) entity, is being run by former Elektra Entertainment president Seymour Stein, is shaping up, although there continues to be plenty of movement behind the scenes.

Speculation is that there may be more staff changes in the works, including the departure of Joel Wertman, who was named GM of the entity in May (The Beat, Billboard, May 24). A WMG spokesman would not confirm Wertman’s departure, Wertman, who had previously served as Discovery’s head of promotion, had no comment.

On June 20, Discovery let go VP of media/World Wide Web site editor Cary Baker, video promotion/tour marketing director Holly Ross, and head of A&R Gregg Bell (Billboard Bulletin, June 24).

The first album coming out from the new label group will be the latest from Blue Rodeo July 15. Long a hit in its native Canada and despite some critically acclaimed albums on Atlantic here in the early '90s, Blue Rodeo has never managed to make a real dent stateside. Stein is also rumored to be looking at some groups who were on Elektra Entertainment.

A spokesman for WMG confirmed that Discovery has become part of Sire Records Group but says that many of the details are still being worked out and that a formal announcement will be forthcoming.

In related news, Baker has set up his own shop, Baker Media Group, which will handle publicity and Web site development. Baker, who can be reached at 818-501-0056, is expected to announce the addition of a partner shortly.

This and That: Steve Greenberg has been promoted to senior VP/head of A&R at Mercury Records. His previous title was VP of A&R. Among the artists he’s worked with during his time at the label are Hanson, Jon Bon Jovi, the Wilsons, and Brendan Lynch... Gloria Estefan has signed with Creative Artists Agency for representation in music, film, and television... Raise your hands if you now know who the Insane Clown Posse are, but did not know who they were prior to Hollywood Records’ pulling their album “The Great Milenko” off the shelf six hours after its June 24 release (see story, page 14). Just add them to the long line of acts who get their minute in the spotlight but will have otherwise gone unnoticed by the mainstream if their record companies had not brought their outrageous work to our attention... UB40 has postponed its Thursday (10-Aug. 22 U.S. tour due to, according to a release, “unforeseen problems in their stage production.” Given how the summer touring season is going, our guess is that no one wanted to see the act’s stage production.
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The Work Group Lays Foundation For Andrew Dorff's Debut Set

BY CARRIE BORZILLO

LOS ANGELES—Ask most musicians what their earliest musical experience is, and you usually get a detailed answer. However, ask Andrew Dorff, the 28-year-old son of film/TV composer Steve Dorff and brother of actor Stephen Dorff, and the reply is, "I never listened to music."

That is probably why his debut album, "Hint Of Mess," due Aug. 12 on the Work Group, doesn't have the derivative sound one might expect from an unseasoned youth.

Dorff's gravelly voice, combined with his quirky lyrics and odd lyrical phrasing, makes the otherwise pop-sounding "Hint Of Mess" stand apart from what's on the radio today.

The one comparison that could be made would be Dorff's voice to the raspy sounds of Tom Waits. "Everyone says I must be influenced by Tom Waits or Elvis Costello or Lou Reed, but I don't know them," says Dorff, who wrote and recorded the album last year in Memphis and Oxford, Miss., with producer Dennis Herring (Dorff and Chris Fugel co-produced).

"My influences are you and him and her and just music in general," he continues. As inconceivable as it seems, Dorff grew up unaware of the music going on around him. "I don't really listen to much music. I grew up around it, but I always tried to avoid it. When I was young, I'd pretty much stay secluded in my room or I'd go to my dad's studio if I didn't have a baby-sitter. I didn't have a stereo until I was 14 or 15. My dad would put on the radio and I'd just scream, 'Turn that off!' I was really embarrassed recently when I said to someone, 'Who's that?' and everyone laughed. It was the Beatles.

Even once Dorff finally became more interested in music, his first experiences aren't what one would expect after bearing the decidedly left-of-center "Hint Of Mess." His first songwriting credit was on a song called "Desperate Times" for "Murder, She Wrote," one of the many TV programs his father has written music for. (The elder Dorff is a two-time Grammy nominee, as well as winner of Country Music Assn., People's Choice, and Juno Awards. He has written for several movies and TV shows, such as "Murphy Brown," and written songs for Kenny Rogers and Anne Murray.)

The first two albums Dorff bought might also come as a surprise: Michael Bolton's "Soul Provider" and Don Henley's "The End Of The Innocence."

Even today, the artist says he listens mostly to classical music or pop/R&B artists, such as R. Kelly and Babyface.

The one common denominator is a pop sensibility: "I guess growing up the way I did, I think the structure of a song subconsciously got stuck in my head by my father," he says. "So, I would be writing pop songs around age 13 or 14."

By the time high school rolled around, Dorff says, he became conscious of music. "I was very much interested in music, but I'm so much more of a singer. I began to sing in public and perform in public. He soon became a regular at the Bitter End before heading back to his hometown of Los Angeles."

"I never thought I would sing," says Dorff. "I was too shy. But one day, a cheeky melody hit my head, and I wanted to sing. It." And thus began "Baby Doll" for my girlfriend (actress Claire Danes) at the time for Valentin's Day." "Most of my life was spent watching," he continues, "but then it just happened, and when it did, it was really quick and it just spilt out of me all at once. I feel I have stories to tell, and this record really reflects a lot about me. There's a sensitive side, a quirky, funny side, and an angry, darker side."

Soon after school, Dorff hooked up with music publishing consultant Linda Blum. She began shopping his demo tape to labels and eventually hooked him up with the Work Group. She also introduced him to a few of the musicians and writers he collaborated with on "Hint Of Mess."

While Dorff wrote the majority of the lyrics on the album, he collaborated on the music for each song. Among his co-writers is his mentor, New York-based singer/songwriter Willie Nile; Justin Clay; Michael Ochs; and his father, who co-wrote and arranged and conducted the string quartet on "Come To Me."

But, it was Dorff performances at the Work Group and Direct Management that landed him with both companies. "The amazing thing was that he really performed," says Direct Management's Martin Kirkup, who manages Dorff with his partner Steven Denny. "His voice was his skin peeled out, he prowled around the office. It was a full-on emotional intensity, and in the end, we were like, 'How can we not sign him?'"

Jordan Harris, co-president of the Work Group with Jeff Ayeroff, had a similar experience with Dorff. "He has some brilliant lyrics, and his stories and characters are wonderful," says Harris. "Then he performed for us in the office, and he was just amazing to watch." That said, live performances will be a key factor in spreading the word on Dorff. He left for a six-week promotional tour of Europe June 21, and he'll open for World Party in the U.S. July 10-25.

He then heads back to Europe for a few summer festivals: Belgium's Pukkelpop Festival Aug. 22; Britain's Reading Festival Aug. 24; and the Netherlands' Crossing Border Festival Sept. 13.

"We're really stressing touring, set up through word-of-mouth, and international markets for this," says Harris. On the international front, "Hint Of Mess" has already sparked interest from Sony's affiliate in France. Therefore, Dorff opened for Steve Winwood on June 24.

The label doesn't plan to service radio right away. Instead, it plans to send out loads of promotional copies of the first track from the album, "Supercool," to initiate word-of-mouth. If a recent run-in with Glen Ballard, the producer who collaborated on Alanis Morissette's "Jagged Little Pill," is any indication, the word-of-mouth has already begun.

"I ran into Glen," says Harris, "and, he came up to me and started singing "Supercool." The people that seem to fall in love with [Dorff] first have come from the creative community."

"It's more of a corral, which will eventually be serviced to modern rock and triple-A radio, in its lyrics. Oftentimes like "Searches like a freezer burn' and 'Yeah, it hurts real neat' nicely offset the song's pop structure."

"If you strip my voice and lyrics off these songs, they are pop songs," says Dorff. "But lyrically, and [with] my voice, there's a twist. But I don't consider it alternative. I don't consider it poprock. I don't know."

Phil Gassens, the A&R executive at the Work Group who signed Dorff, says he's glad that "Hint Of Mess" doesn't fit nicely into any one format.

"When you perform tracks as many tapes as we do, you find that there are things to be doing by [No Doubt singer] Gwen Stefani," he says. "[Dorff's] voice has a unique flavor. It forces you to really concentrate on it."

The Work Group has a good track record with fitting square pegs into round holes, such as Fiona Apple, who, like Dorff, has an older-sounding voice in a mature format. But that's just in her teens when she wrote her debut album, "Tidal." "We're specializing in very young artists with very mature voices and content of their songs," quips Harris. "As a company, we sign a lot of square pegs that later the market comes around to. Fiona Apple, damiroula are not easy, and Andrew isn't either. We have to be patient."
RIAA SALES FIGURES (Continued from page 13)

Sade, "Best Of Sade," Epic, 3 million.
Wallflowers, "Bringing Down The Horse," Interscope, 3 million.
Asiah, "One In A Million," Blackground, 3 million.
Counting Crows, "Recovering The Satellites," DGC, 2 million.

PLATINUM ALBUMS

Tru, "Tru 2 Da Game," No Limit/Priority, its first.
Lil' Kim, "Hard Core," Undeavil/Great Beat, her first.
Bob Carlisle, "Butterfly Kisses (Shades Of Grace)," Diadem/Zee, his first.
Kenny Rogers, "20 Great Years," Reprise, his 13th.
Celine Dion, "Unison," 550 Music, her fourth.
The Verve Pipe, "Wallflowers," RCA, its first.
Gin Blossoms, "Congratulations I'm Sorry," A&M, their second.

GOLD ALBUMS

Tru, "Tru 2 Da Game," No Limit/Priority, its first.
Various artists, "Chub Mix Yo,'" Coldfront.
Mickey Gilley, "Biggest Hits," Epic, his second.
Jim Brickman, "By Heart," Windham Hill, its second.
Paul Brandt, "Calm Before The Storm," Reprise, his first.
Matchbox 20, "Yourself Or Someone Like You," Atlantic, its first.
Ty Herndon, "Living In A Moment," Epic, his second.
Mighty Mighty Bosstones, "Let's Face It," Mercury, their first.

PLATINUM SINGLES

Freak Nasty, "Da Dip," Trad, its first.
Mark Morrison, "Return Of The Mack," Atlantic, his first.
Rome, "I Belong To You," RCA, his first.
As Yet, "Hard To Say I'm Sorry," LaFace/Arista, its first.
Hanson, "Mmmbop," Mercury, its first.
Jewel, "You Were Meant For Me," Atlantic, her first.

GOLD SINGLES

The Verve Pipe, "The Freshmen," RCA, its first.
Notorious B.I.G., "Hypnotize," Bad Boy/Arista, his fourth.
Joe, "Don't Wanna Be A Player," Jive, his second.
Hanson, "Mmmbop," Mercury, its first.

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Artists & Music

RICHMOND, VA: The Ernies are Richmond, Va.'s rock'n'roll anomaly: 311 and Sublime meet the Mighty Mighty Bosstones. "Being compared to bands such as 311 and Sublime is definitely a plus," says frontman Matt Goves. "We just prefer developing our own identity." Unleashing a disparate attack that boasts all-over-the-musical-map styles such as ska-core, funk, and hip-hop, this horn-tinged sextet could cause a hyperkinetic reaction in even the most comatose listeners. Formed in 1994, the Ernies built their live reputation on the same Richmond club circuit that spawned the likes of Fighting Gravity and Everything. Since becoming a full-time touring band in early 1995, the Ernies have parlayed their success into 150-200 shows a year (including opening slots for the Mighty Mighty Bosstones and Bim Skala Bim). Meanwhile, the band's self-titled indie release is closing in on the 4,000-unit mark. Couple those numbers with a track on the Bob Records compilation "Shaka Cover To Cover" (which has sold 30,000 copies, according to the label), and the Ernies' rhythm-happy, category-defying ship is riding a tidal wave. "We really like being the kind of band with an ever-evolving identity," Goves explains. The group, which also includes LA/preview-singer Chris Bondi, bassist Mike Hughes, guitarist/keyboardist Mike Schelbert, saxophonist Hayes Smith, and trombonist Stefan Demetriadi, demonstrates that steadily developing style in grand fashion on its latest Bob Records release, "Dropping Science." Released in mid-April, sales are already topping the 1,000-unit mark. Contact Abe Kaufmann at 301-588-6505. J. DOUG CILL

MINNEAPOLIS: Minneapolis has long been known for its rock'n'roll swagger, but what's happening on the other tip of the musical spectrum is often much more interesting. Casinoradio (tjaryboards), Erik Ileby (drums), and Erik Frenzke (base), along with drummers Phyll Surkle (with whom the trio released a cassette, "Sweat Microphone," in '90) and various other rhymer and players-features a unique conflux of jazz, ambience, trip-hop, funk, and hip-hop. And though the trio covers a wide range of musical terrain, it has staged a coup of sorts in drawing the city's long-time rock hipsters into its fold. With the self-released "Hammo Mobley's Sound Of Love," the group laid down its multihued influences (Miles Davis, Tricky, Parliament) into a sonic slab that travels various eras of jazz, rock, and R&B. The effort garnered the trio awards from last year's Minnesota Music Academy (MMA) top slot at First Avenue's year-end showcase, airplay on the University of Minnesota's KUOM, and a list of nominations for this year's MMA Music Awards. While holding firm to its analog approach with its new material (Keston is a fan of vintage equipment), Casinoradio is pushing the boundaries of straight-ahead jazz with its free-form, retreaded convolutions and tripped-out, nostril-sound sound collages. "We could make an album of strictly experimental '70s Miles Davis 'Bitches Brew' stuff, or we could do a record that fits into the acid jazz genre, or we could do a record that fits into the hip-hop. Brand New Heavies, Digable Planets kind of thing," Keston says. Contact Keston at 612-381-0287 or via E-mail at mondai@bistream.net or visit Casinoradio's World Wide Web site at: http://www2.bitstream.net/~mondo. VICKIE GILMER

MIAMI: The Butter Club has been churning up the stages of Miami's live club scene for more than a year. With a nod to the jamming groove bands of the '70s, the Butter Club takes those influences and spreads them on thick. Vocalists Rhett O'Neill and guitarist Gabe Loor hooked up first, writing songs and looking for musicians who wanted in on the vibe. "We just started jamming with musicians from rehearsal studios and other bands," says O'Neill, "anyone who just wanted to jam. After a while, it became an idea." The full line-up is O'Neill, Loor, J.C. on bass, Frank Stones on guitar, Frank Lein on drums, and Tony Suarez on percussion. The band's name came from its sound. "We want to jell together a lot of influences into a smoky mix, sort of like butter," says Loor. O'Neill pens lyrics, and the whole band contributes to riffs and writing music, a blend of influences ranging from funk to acoustic ballads with a constant underlying groove. Not surprisingly, the band has already signed a publishing deal with peermusic. The band, which has released a seven-song acoustic EP is recording its first full-length electric album and has just wrapped up the first leg of an East Coast tour. The Butter Club has been selected to be part of the Los Angeles Independent Film Festival, which will be held in June. Contact Ramon Arias at peermusic at 303-584-0608. SANDRA SCHULMAN

Continental Drift
 tied---made up of Richard Wingo, Kyle Norman, and twin brothers Brian and Brandon Casey---came together as members of rival church choirs during friendly competitions.

Eventually, the act was introduced to So So Def president Jermaine Dupri—who ended up producing “A Jagged Era”---by 5th Month Management, which is run by Tracey Ellison and two members of So So Def labelmates Xscape, Kandi Burres and Zonnique Pullins. The group, whose single, “The Way You Talk” will be serviced to radio the week of July 29, recently finished shooting a clip for the song with guest performances by Dupri and rapper Da Brat.

However, during a conversation with Dupri at the video shoot, the label made it clear that his participation was the exception to a general rule. “I’m not really into appearing in everything our new acts do, but in this case we just thought it would be right to get out there and show people that we’re really behind this act,” he says. “It definitely can’t hurt.”

The group may already be familiar to some via their contribution to the 1996 holiday album “Beautiful Nights of Christmas (Part 1),” which also featured such artists as Brian McKnight, Gerald Levert, and Xscape. Big Pop’s Big Top #4: Big Pop act Mexico 70 is receiving a well-deserved push at top 40 radio via its label’s new deal with Red Ant Entertainment. The group, which is the beginning of an exhaustive summer promotional tour, already received a commendable amount of radio spins for “I Want You” earlier this year. Now Mexico 70 is breaking through with the help of Red Ant’s promotion and marketing team.

Red Ant repackaged and re-released the band’s sophomore album, “Imperial Comet Hour,” June 24. As a result, “I Want You” has garnered play on such primary-market stations as KYSR Los Angeles, WTMX Chicago, and KHMX Dallas. For the week of June 16, the song had 346 top 40 spins, according to Broadcast Data Systems. Later this month, Mexico 70 will cut an acoustic version of the song in Detroit.

For more: Y&T Music’s Amanda Green (Continental Drift, Billboard, Nov. 2, 1996) has been asked by producer Glen Ballard to re-record “Never Too Late” from her album “Junk & Stuff” for inclusion on the soundtrack to his forthcoming film, “Clubland.” The movie, which is being shot late this summer by Ballard’s production company, Intrepid Entertainment, is due next year.

Green recently performed songs from “Junk & Stuff,” which was released in February, on WYXPN Philadelphia’s Clear For Takeoff. Katell Keeng’s new album, “ été,” the gorgeous follow-up to her Elektra debut. “O Seas ons, O Castles,” could be this summer’s triple-A top 40 sleeper with such accessible and immediately affecting tracks as “One Heil Of A Life” and “Smile.” Keeng, who will be dividing her time this summer between European, Cana-dian, and U.S. markets, is part of the Lith Fair tour (Billboard, May 3). It was released June 5.
R&B Artist Thomas Takes Blunt Beyond Rap ‘... In 12’

BY HAVELOCK NELSON

NEW YORK—Although singer Tara Thomas feels she has what it takes to reach listeners far beyond her core R&B audience, Paul Burgess, Blunt/TVT Recordings marketing VP, is confident that the label is doing the right thing by starting her marketing campaign on the streets.

“When You're In Love,” the artist's first single, shipped to radio in April and features Thomas riding a looped hip-hop backbeat with rapper C.L. Smooth in tow. “We felt it good to introduce the artist with her most upbeat, lively song,” says Burgess. “And we knew having C.L. Smooth would help us with awareness.”

Universal Unity, MCA trio Immature, wearing T-shirts, front, stands with labels standing, appears to the left of the artist. The album was to be released on June 24. The single was scheduled for release later this summer. Thomas says, “It's different in that everything is not hip-hop/R&B. I want listeners to fall into the mix and let the sounds, the way it feels—and remember the time when they felt something listening to the music, the words, as opposed to just vibing off of the beat 'cause it's hot.”

(Continued on next page)
Conceiving the set’s creative direction, Thomas says, “I didn’t want to see anywhere specifically [or] in one direction. We were touching on gospel, jazz, fusion, the things I like to listen to.”

Producers on the set include Joyful Noise Productions, Richard “Young- lord” Frasier and his brother Harvey Frasier, Ebony, and Thomas.

Brian Leach of the T.W.I.S.T. would help extend R&B’s rich cultural legacy. “I just want to heighten the standard for singers coming after me, because it seems to me that a lot of things are just thrown out there, hurriedly packaged,” he says.

The vocalist came to the attention of T.W.I.S.T. A&R director Bryan Leach heard “When You’re In Love” as an independent single on RMC Records. “I was talking to the producers, Harvey Frasier and Younglord, about something, and that song was moving some units,” he says.

For the next year, Blunt picked up the season, as well as Thomas. In early April, Blunt, which is known for such rap acts as Royal Flush and Mic Geremeno, shipped copies of the single to R&B stations. It received significant airplay on mix shows at outlets like WQHT (Hot 97), WKTU (103.5 FM) in New York and WPGC Washington, D.C.

Burgess says the single is being helpful in terms of sales. “For people who have noticed us, you can’t stop them. It really helps. You can’t stop them. It really helps.”

In an effort to generate awareness of the artist, Blunt has also been distributing full-color handouts depicting the music video, coupled with art and T-Shirts personalized for 15 major U.S. cities, such as Miami, with the same rosters, as well as the title of the single on the back.

“The idea was to do a real heavy grassroots awareness campaign,” Burgess says. “So, we printed up a lot of full-color handouts and distributed them to radio, at retail, and via the street teams, in 25 major markets. We also did 500-600 T-Shirts.”

Currently, Thomas is completing the recording of her album, which is titled “...In 12” because of the number of cuts it contains.

“When You’re In Love” will not be supported by a video; unless we see the song jump up with lots of airplay, says Burgess. However, a follow-up single is slated for release prior to the album’s release.

“We really wanted to position Tara as an important artist for the major urban programmers, major retailers, and video outlets to make a statement that Blunt can do R&B too,” he says.

Concerning the set’s creative direction, Thomas says, “I didn’t want to see anywhere specifically [or] in one direction. We were touching on gospel, jazz, fusion, the things I like to listen to.”

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**Poets And Prophets Speak Out**

**The RAP Column**

by Havelock Nelson

Mika Turner—has been facilitating a lot of the clothing designs. The track, "Searchin,'" features most of the West Coast-based gangsta raps. Basically, he expressed a world where black folks are no longer afraid to express their feelings. He shared warm, brotherly feelings throughout the summer, and he was a part of the Lollapalooza tour. The group is led by Peter Schwartz at the Agency Group.

The infamous D&D Studios, which has been long respected in hip-hop circles, has spawned a label, D&D Records. And we expect big things from it. On its last release, they covered hip-hop classics by Big Jazz and Mamy Mystique.

Jazz, the silky-sounding lyrical, has become known for his smooth, silky-toned voice, which has a unique ability to move the audience. In fact, the first single, "If The World Was Mine," an open letter to the performer's mom, expresses sorrow. It's so on-point, we'll get on an exempt: "If I can go back and change things that I've done, I'd start my life with my wishes and the things that I brung/All the drama livin' kin/killed/All I wanted to do was make you happy and be somebody that you could be proud of, that you could speak loud.

We hear that Ruthless Records is about to connect with Sony's Epic Records. Ruthless is currently distributed by Relativity Records, which is also owned by Sony. Bone Thugs-N-Harmony's new album, a double set titled "The Art Of War," is due to hit retail July 29. It will be the last Ruthless album with Relativity, according to sources. Upcoming from Ruthless include a solo set from Eric "Easy-E" Wright's N.W.A. bandmate M.C. Ren, comedians Chris Tucker, and several new R&B and artists.

On June 16, the day before its sophomoric set, "Love, Peace & Party People," the Last Boyz played a set at Tramps in New York that was live. Freaky Tah, 112, Freeway, and DJ SpadeNice were backed up by a black-aliens band. The display reflected the next level in hard-edged hip-hop performance. Of course, the Last Boyz have a tight family bond and are hardcore party guys who have effortless, carefree fun. The Last Boyz can be heard throughout the United States. The Last Boyz are called "the best party people in the game, "the best party people in the game."

The Last Boyz are called "the best party people in the game, "the best party people in the game."

**BUBBLING UNDER HOT R&B SINGLES**

Billy Porter—continues to be heard on PolyGram Group Distribution's annual meeting. The vocalist, who has no manager, also gave a showcase performance at the annual conference of the National Black Programmers Coalition last November.

At press time, no international release date had been scheduled.

**TO OUR READERS**

Data Faison's Rhythm Section column will return next week.
Nervous TURNS Up The Heat with Stingily, Others

HOT & NERVOUS: The always competitive summer record season has gotten a little more intense now that the reliably on-12 chart Nervous Records has unleashed its key singles.

First, clubland icon Byron Stingily gives his legion of disciples a reason to smile with "Flying High," a fit-ting follow-up to the massive "Get Up"—not to mention an appetizing preview of the singer's forthcoming album, "The Pursuit." This time, he's teamed up with "Little" Louie Vega and Kenny "Dope" Gonzalez for a spiritually charged house anthem that is anchored by Stingily's rich falsetto performance. In fact, there's an ease in his delivery that renders carnearious comparisons to Marvin Gaye and Sylvester far more than potentially hollow complements. He's now bringing an equally formidable degree of that to his recordings. Per-sonally, though, we prefer to view Stingily as a true original who is simply the sum of his legendary predecessors, and he seems more than comfortable in that role.

Folks who allow themselves to be stuck solely in the house personality of "Flying High" are making a fool-ish mistake. Stingily, Vega, and Gon-zalez have also crafted a pure Brazilian version that is beyond gorgeous. With its lush live instrumentation, this should prove irresistible to chill-out DJs—while civilians like us will gladly (and frequently) use it as its fes-tive for a festive cha-cha around the living room. We're hoping that direc-tor Brock Houghton will do both house and Brazilian edits of the video-clip that's he's about to lens with Stingily.

Nervous offers a somewhat less artist-driven but far more communal and immediate winner in "Music Is Poisoning" by Preuss Und Union. Boasting the aggressive diva stylings of Sharon Williams, this Zack Toms production flexes a firm deep-house baseline and straightforward vamps about the joy of working up a hearty sweat. This is a no-brainer for peak-hour spinners—especially given the smartly varied array of remixes by Cevin Fisher and Eric Kupper. A separate "West Coast" 12-inch press-ing also provides solid interpretations by Tony B, Orlando, Pete Lorimer, and Richard "Humpty" Vission. Actually, we wouldn't be surprised if this hit another home run, underlining Brooks' acerbic delivery with a jittery baseline and percussion that cut almost as deep as the guitar riffs on the album version. Will this be an underground smash? No way. But it will help Capitol Records woo crossover radio programmers. Plus, it's about a half-dozen tacky cover-happy hi-NRG acts to the punch.

BREAKIN' OUT: There's a bit of interesting artist motion lately in the U.K. The wondrous Sasha has hitched up with William Orbit's budding new Expressions Record. His first offering for the label is due shortly. Meanwhile, Orb's own new single, "Serenade," has the potential to cross over to pop radio, and it looks to be an irresistible mix of house and pop that will make a good impression. In other Strictly Rhythm news, the indie has added New York's fab Deep-er Records to its family of distributed labels. That agreement will be lis-tened Friday (11) with S.L.N.Y.C.'s "Goddes Of Love," a cute house jam that has been heavily chatted up within the New York circuit for sev-eral months now. This is just the start of what should be a mighty active few months for Deeper. Punters should be on the lookout for "Express" by "Brutal Bill" (Murphy). "Yes I Do" by Anthony Acid, "Excuse Me" by Franklin Fuentes & Jonathan Peters, "Off The Hook" by Anthony Love, and "Cold World" by Stéren & Eddie Baez. Yikes! We can only wonder what the label has planned for the winter.

The album will precede by the single "You're Not Alone," which has just begun to circulate in a two-record 12-inch pressing featuring remixes by Black Olive (no direct relationship to the act, believe it or not), Ganja Kru, X-Rays, and Paul Oakenfold. Fortunately, the original electro/trip-hop flavor of the album mix remains prominent at almost all times—with Oakenfold's version show-casing kids the uptempo pace needed to get over in the house and hi-NRG sec-tors.

More than nearly any other act of this ilk, Olive has the potential to go the full pop distance. Singer Ruth-Ann Boyle has a torchy vocal quality akin to Tracey Thorn of Everything But The Girl, but with a far more accessible, media-friendly persona—not to mention a heaping dose of down-home soul. By the sound of songs like "Falling" and "Safer Hands," he's clearly paying close attention to the interaction between the electronic and pop scenes and have crafted arrangements that are true to the underground—while also giving RCA Records something realistic to pre-sent to the conservative minds that control top 40 radio. "You're Not Alone" is as hooky as can be, as is the likely follow-up "Miracle."
**DANCE MUSIC SUMMIT**

**July 16 - 18, 1997**

**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 Ralph 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, B96 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 1-800-228-9290.
Room rate $135.00 single or double.
Please be sure to state that you're with BILLBOARD'S DANCE MUSIC SUMMIT to receive discounted rate.

**Registration Bag Inserts**

Call Michele Jacangelo at (212) 536-5088 to inquire about cost, quantity and shipping details.

**Contact Information**

Maureen Ryan, Director of Special Events
(212)  536-5002 ph.
(212)  536-1400 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 Ryan
1515 Broadway, 14th Floor, NY, NY 10036
or Fax to (212) 536-1400.
This form may be duplicated – please type or print clearly.

Make all payments to Billboard Magazine.
(Confirmation will be sent via mail – please allow 10 days!)

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Pre-Registration (payment received by June 30th)
$355.00 $249.00
Full Registration (after June 30th and walk-up)

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**Last Name**
**Company**
**Address**
**City**
**State**  **Zip Code**
**Phone**  **Fax**
**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 29th will be subject to a $175.00 cancellation fee. No refund will be issued for cancellations received after June 30th.
**CLUB PLAY**

**HOT DANCE MUSIC**

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

**TOP 40**

**TITLE**

**LABEL & NUMBER**

**1**

*Dancing in the Dark*

**2 weeks at No. 1**

*Ultra Nate*

**2**

*Funky Green Soul*

**3**

*Toni Braxton*

**3**

*Diana Ross*

**4**

*Lionel Richie*

**5**

*Mary J. Blige*

**6**

*Shampaie Cartier*

**7**

*Yello*

**8**

*Junkie Star*

**9**

*Kelly Lebrock*

**10**

*Mary J. Blige*

**11**

*Diana Ross*

**12**

*Shampaie Cartier*

**13**

*Yello*

**14**

*Junkie Star*

**15**

*Kelly Lebrock*

**16**

*Mary J. Blige*

**17**

*Diana Ross*

**18**

*Shampaie Cartier*

**19**

*Yello*

**20**

*Junkie Star*

**21**

*Kelly Lebrock*

**22**

*Mary J. Blige*

**23**

*Diana Ross*

**24**

*Shampaie Cartier*

**25**

*Yello*

**26**

*Junkie Star*

**27**

*Kelly Lebrock*

**28**

*Mary J. Blige*

**29**

*Diana Ross*

**30**

*Shampaie Cartier*

**31**

*Yello*

**32**

*Junkie Star*

**33**

*Kelly Lebrock*

**34**

*Mary J. Blige*

**35**

*Diana Ross*

**36**

*Shampaie Cartier*

**37**

*Yello*

**38**

*Junkie Star*

**39**

*Kelly Lebrock*

**40**

*Mary J. Blige*

**POWER PICK**

**I'M TALKING TO YOU UP AL2 40**

*Shampaie Cartier*

**ON TRACK**

*Yello*

**SLIDE**

*Junkie Star*

**NEVER GET ENOUGH HUGS**

*Kelly Lebrock*

**A LITTLE BIT OF ECSTASY**

*Jocelyn Enriquez*

**THE SHIPMENT**

*Colombian Drum Cartel*

**MOMENT OF MY LIFE**

*Bobby D'Amorosco featuring Michele Weeks*

**HARMONICA TRACK 97**

*Robbie Zorraka*

**OXYGENE 8**

*Jean Michel Jarre*

**OFFSHORE**

*Chicane*

**EVERYBODY NEEDS TO BE LOVED**

*Ganove Jumpers feat. Ajani*

**ONE MORE NIGHT**

*Amber*

**YOU WOMAN**

*White Town*

**I FOUND LOVE**

*Darryl D'Brooke*

**AND THEN THE RAIN FALLS**

*Blue Amazon*

**SPIN SPIN SUGAR**

*Sneaker Pimps*

**NINA WINE**

*Genesio II*

**WHAT DO I GOTTA DO KING STREET**

*Urban Soul*

**IN MY ARMS**

*People Undergound*

**KEEP ON GROOVIN' MUSIC PLANT 08**

*One Vision*

**PEOPLE GET READY**

*Ziggy Marley and the Melody Makers*

**FABLE**

*Robert Miles*

**SOMETIMES DELICIOUS VENU**

*The Brand New Heavies*

**MUSIC IS PUMPING**

*People Undergound*

**THE MESSAGE**

*Temple Featuring Alan Hidalgo*

**TIC TIC TAC**

*Carrapicho*

**ONLY WOROS**

*Deborah Gibson*

**VALGA EL BRACO DE TUS OJOS**

*Alberta*

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**MAXI-SINGLES SALES**

**TITLE**

**LABEL & NUMBER**

**1**

*I'll Be Missing You (The Remixes)*

*Pluff Daddy & Faith Evans feat. (Mase)*

**2**

*Long in The Game* (Remixes)*

*Puff Daddy feat. (The Game)*

**3**

*Take Me Out (Remix)*

*Kanye West feat. (P. Diddy)*

**4**

*Let Me Love You (Remixes)*

*Nelly ft. (Ludacris)*

**5**

*It's Like That (Re-Entry 3)*

*Puff Daddy feat. (Cee Lo)*

**6**

*Jump Around (Remixes)*

*House of Pain feat. (Alicia Keys)*

**7**

*Before I Let Go (Remixes)*

*Usher ft. (Babyface)*

**8**

*Underneath It All (Remixes)*

*Mariah Carey feat. (P. Diddy)*

**9**

*Love Can Wait (Remixes)*

*Mariah Carey feat. (Timbaland)*

**10**

*We Are Number One (Remixes)*

*Spice Girls feat. (Beyonce)*

**11**

*You Make Me Feel (Instrumental)*

*Brian McKnight feat. (T-Pain)*

**12**

*Whip My Hair (Remixes)*

*Kerry Washington feat. (Beyonce)*

**13**

*With You (Remixes)*

*Jason Derulo feat. (Diplo)*

**14**

*No One Else But You (Remixes)*

*Keisha Roundtree feat. (M.I.A.)*

**15**

*I Will Survive (Remixes)*

*Roxanne Shante feat. (Chuck D)*

**16**

*Everytime We Touch (Remixes)*

*David Guetta feat. (Sasha)*

**17**

*陶渊明 (Remixes)*

*Chingy feat. (Plies)*

**18**

*Long Live Love (Remixes)*

*Drake feat. (Draheim)*

**19**

*No One Else But You (Remixes)*

*Keisha Roundtree feat. (M.I.A.)*

**20**

*I Will Survive (Remixes)*

*Roxanne Shante feat. (Chuck D)*

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Title with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. Videos sold at retail stores which report number of units sold to SoundScan, Inc. CountScan Artist

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**HOT SHOT DEBUT**

**RHYTHM OF LOVE**

*Doug 946909CP*

**SOMETHING GOING ON**

*U2 feat. (Bob Dylan)*

**MY FAITH CAN MOVE MOUNTAINS**

*U2 feat. (Bob Dylan)*

**RETURN OF THE MAC**

*Asian (The Last Resort)*

**MARK MORRISON**

*100% 80's* (G-Power)**

**STEP INTO A WORLD**

*Jupiter & bubbly*

**DEBORAH COX**

*9 to 5* (Arista)**

**HIP HOP DRUNKIES**

*La:Ah Kings featuring DL Dirty Bastard*

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*9 to 5* (Arista)**

**HIP HOP DRUNKIES**

*La:Ah Kings featuring DL Dirty Bastard*
NASHVILLE—For most artists, a greatest-hits album is an obvious recognition of success. Trisha Yearwood doesn’t see it that way. Her Aug. 12 hits package, “Songbook: A Collection Of Hits,” and she says, wants it to be a tribute to the songwriters who’ve penned the tunes that have made her career.

“You want to call your album ‘greatest hits’ because you want people to know that’s what it is, but I wanted to have another name, too,” she explains. “And I came up with ‘Songbook’, because my career really has been based on finding really great songs. I have such a great respect for the songwriter that I really wanted, in some way, to use this greatest-hits package to be a tribute to the great songwriting that I’ve been lucky enough to find. ‘Songbook’ seemed the perfect title to focus on the songs instead of me singing everything.”

ECA Nashville chairman Bruce Hinton says the package will spotlight Yearwood’s vocal gift. “Trisha truly is one of the finest voices in country business,” he says. “And when this greatest-hits album comes out, I think not only with the fabulous hits she’s had in the past, but with these three great new singles, the industry will come to realize what an amazing presence she is.”

MCA Nashville VP of sales and marketing Dave Weigand agrees. “Since Trisha joined the label in ’91, she has consistently delivered music of an extraordinary nature, he says. “With each release, she’s greatly matured, and I think she’s evolved into one of the industry’s most respected artists.”

The 12-song album will include nine of Yearwood’s hits and three new tunes. Current single “How Do I Live” is one of the latter. There’s also a Sunny Russ/Stephany Smith song called “Perfect Love.” “It’s one of those happy, posers, upbeat, love songs that’s not sappy,” she says. “And then I’ve just finished a single with Garth’s producer. I can’t wait to hear about that’s going to be on there. I couldn’t be happier with the hits we chose and with the new stuff. All three of the new songs have something really special about them. So I’m thrilled.”

The hit “In Another’s Eyes,” was written by Brooks and is slated to be Yearwood’s next single. “It’s an exciting record,” says Trisha. “That’s a lot of the industry knows Trisha and Garth are great friends. That goes back to their doing demos together when we were just starting out in their careers.”

Prior to the song being released as a single, Nashville residents can hear it broadcast on the low-power radio station that MCA operates near Music Row in conjunction with the MCA Records billboard at the Broadway-West End Avenue split. The station, located at 106.9 on the dial, can only be heard by those blocks. Hinton says he isn’t too concerned about someone recording it off that broadcast for airplay elsewhere because a reproduction would not be air-quality.

There are also plans for Brooks and Yearwood to film a video. “It’s a really pretty song, a big power ballad,” Yearwood says. “It’s exciting for me because he and I have been talking about doing a duet for several years now and everyday keeps asking. Whenever the duet album comes out, I think if we release this as a single and it does well and people really like it, then that’s just the album we’d need to go in and do a whole album of duets.”

Hinton would love to see that happen. “From my standpoint, that would be incredible. That would be wonderful. More power to that idea. In the meantime, I’m just appreciative that we’ve got the duet single... And the song after the duet, ‘Perfect Love,’ is a monster. So we’re talking about an album that is not only loaded with prior hits, but three smash records.”

Yearwood said she initially resisted the idea of doing a greatest-hits package because it just seemed too soon in her career, but after weighing her options and taking stock of her repertoire, it didn’t seem like a bad idea at all. “It goes by so quickly you don’t really take time to look at what you’ve done,” she says of the fast pace of a country career.

“I worked such a long time on the last album, the ‘Everybody Knows’ album, that I didn’t want to just crank out another record. For some reason, I just didn’t feel ready to go back in the studio and start a new album. I wanted to just take some time. People have been asking for a year now, and I thought, ‘We don’t have enough [hit songs].’ We haven’t done enough.’ So I sat down one night and started writing and we had filled the album with big power ballads and what had been top 10 or better. And I had something like 18 songs. And I thought, ‘Wow, I didn’t realize I had done that much.’ So it seemed like a good time to do that.”

Yearwood says the greatest-hits package was originally scheduled for a fall release, but then she got a call to record “How Do I Live” for the sound继续...
Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage increase. Pacesetter indicates biggest percentage increase.

![Country Albums](https://www.billboard.com/charts/country-albums)

**Artists and Titles**: Shania Twain,2

**Albums**: FLYING WITH AN ANGEL

**Billing**: GOLD

**Weeks on Chart**: 6

**Peak Position**: 1

**Label**: BMG/REPRIEVE 9453

**Catalog**

**Certification**: Million

**Format**: CD

**Top Country Catalog Albums**

**RCA/NASHVILLE**

**Greatest Gainer**

**Albums**: GREATEST HITS VOL. 1

**Billing**: GOLD

**Weeks on Chart**: 8

**Peak Position**: 1

**Label**: RCA/NASHVILLE 30287

**Catalog**

**Certification**: Million

**Format**: CD

**Top Country Catalog Albums**

**RCA/NASHVILLE**

**Greatest Gainer**

**Albums**: GREATEST HITS VOL. 2

**Billing**: GOLD

**Weeks on Chart**: 12

**Peak Position**: 1

**Label**: RCA/NASHVILLE 30287

**Catalog**

**Certification**: Million

**Format**: CD

**Top Country Catalog Albums**

**RCA/NASHVILLE**

**Greatest Gainer**

**Albums**: GREATEST HITS VOL. 3

**Billing**: GOLD

**Weeks on Chart**: 16

**Peak Position**: 1

**Label**: RCA/NASHVILLE 30287

**Catalog**

**Certification**: Million

**Format**: CD

**Top Country Catalog Albums**

**RCA/NASHVILLE**

**Greatest Gainer**

**Albums**: GREATEST HITS VOL. 4

**Billing**: GOLD

**Weeks on Chart**: 20

**Peak Position**: 1

**Label**: RCA/NASHVILLE 30287

**Catalog**

**Certification**: Million

**Format**: CD
YEARWOOD “SONGBOOK” A TALE OF HITS

(Continued from page 30)

track to the movie “Con Air.” The song’s success continues to add fuel to the fire of conjecture about whether Yearwood will move up the greatest-hits package to August. She says it wasn’t easy culling her 18 previous hits down to nine songs to include on the album, as there were many songs that are obvious, like ‘She’s In Love With The Boy,’ and then there are songs that just decided to put on, like ‘Down On My Heels.’” This song went to No. 12 on the charts, but it was one of those songs that even though it wasn’t a No. 1, it was recorded in one of those career records. So I wrote a lot out and tried to make more of a well-rounded choice than just what was the most popular, but...”

“So it’s a nice collection, from ‘She’s In Love With The Boy’ to songs like ‘Walkaway Joe’ and ‘Down On My Knees,’ ‘Thinkin’ About You,’ Xax’s And Ooo’s,’ and ‘Wrong Side Of Memphis.’ It takes from every album. The only song that I’ve never been able to find a way to put on the record is ‘Just A Little Better’ which didn’t do anything to the ‘Everybody Knows’ album since it was such a hit...”

Yearwood’s track record on Billboard’s Hot Country Singles & Tracks chart includes four No. 1’s (‘She’s In Love With The Boy,’ ‘Wrong Side Of Memphis,’ ‘Thinkin’ About You,’ and ‘Believe Me Baby (I Lied)’) and six top five singles. “How Do I Live” is climbing the chart and is at No. 24 on this issue. The song was also recorded by LeAnn Rimes, but the film company then decided to use Yearwood’s recording and used her version in “Con Air.”

Yearwood says she’s felt uncomfortable by the press generated by the competing versions of the song. “As strange as it may sound, I’m in such a competitive business, but I’m not real busy making that kind of decision. It’s happened in the press. I hate that it happened, and I really felt uncomfortable about the fact that the only thing that did at radio where people would play both versions and people would vote. It’s the reason award shows make me uncomfortable. Somehow or another with all these recent events, I just tried to really focus on the fact that I had this song in the movie that was a huge movie... I have nothing but a complete respect for LeAnn and her singing and think it’s unfortunate this whole thing had to happen.”

Weigand says the label is planning a big push behind the new album. “The marketing effort will spotlight the professional growth and achievement of Trisha Yearwood since her first single,” he says. “Each element of the marketing effort is going to include advertising, promotion, and publicity... and we’re also going to utilize such as consumer research and market analysis to not only target Trisha’s fan base, but to expand upon it.”

Tower Nashville GM Jon Kerikwo says that during Fan Fair (June 16-21) fans were asking for Yearwood’s greatest-hits package, and that he’s “If you’ve stuck with her heavy on the order of the new release. ‘Trisha has a strong following, and I believe the record will do well,” he said. “The record would do just fine with the ‘Con Air’ single on it, but it will probably do even better with the Garth Brooks dual disc.”

According to Weigand, MCA plans to advertise in such consumer publications as Country Music and CMT as well as network radio. He says the label is also in discussion with the Discover credit card company to promote Yearwood via a “back-slip mailing” utilizing the fliers that come in Discover Card billing statements to advertise the album. “We’re trying to develop a cross promotion, with Discover Card that will tie in with their back-slip mailing,” he says. The label also plans to send out a promotional piece that will resemble a songbook. “It will recount milestones in Trisha’s stellar career,” he says. “And we’re going to include charts, images and actual music charts and lyrics. It’s going to be neat.”

Hinton says MCA is also discussing an event that will help Yearwood and the label pay tribute to the songwriters who have contributed their talents to Yearwood’s career. “During the next few months, Yearwood will tour extensively in support of the project. She recently returned from Europe, and this summer and fall she’ll hit the U.S. ‘We’re doing a lot of West Coast and Northeast [dates] this year,” she says. “Seems like last year was a lot of the Northeast and didn’t get to places like Wyoming, Utah, and Idaho. Most of my favorite towns are up there anyway.”

For Yearwood, the “Day By Day” single is on 21 radio stations, including KTST Oklahoma City; KVDO Tulsa, Okla.; WDAF Kansas City, Mo.; and WMJL Long Island, N.Y.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

[Title list]

YeaCoach, Greg

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www.americanradiohistory.com
Artists & Music

by John Lannert

PRESIDENTE BREWS A SMASH PREMIERE: The hip-hop cognoscenti of Latinoos flocked to the Dominican Republic's Presidente, the best beers in the Caribbean and beyond. It must be noted, as well, that Presidente's impressive three-day music happening, which took place June 20-22 at Estadio Olimpico Juan Pablo Duarte in Santo Domingo, the festival was a source of pride forthe festival evolves into an annual must-do event for top-shelf Latino artists.

El Festival Presidente could become huge with a little tweaking. Clearly, the music fest has much going for it: Presidente's national strong organization and profile; its fine concert production headed by Cárdenas, Fernandez & Associates; the musical expertise of noted Dominican producer Manuel Tejada, who helped assemble the musical program; and a wildly enthusiastic audience of informed music fans. Univision is broadcasting "El Gran Festival Del Caribe," a special on the event that is slated to air Oct. 12. The show is tentatively scheduled to run one hour. High ratings for that program could only spur greater interest in El Festival Presidente.

So what adjustments could be made to improve the festival? First, tighten the schedule by booking a maximum of four acts per night. That way, if there are delays, as was the case the first two nights, they can be better accommodated.

Second, frustrating delays that sap the logistical flow of the evening (along with the energy of the crowd) can be largely eliminated by pulling the plug on self-indulgent artists who play beyond their allotted time. The scheduled June 21 set by EM1 Latin singer/actress Thalia did not end until 2:45 a.m. On the evening of June 22, Anthony's show was abruptly cut short by a fireworks display, which, to come of it, might be the most diplomatic way of ending a set.

Third, each night's performance should end on an upbeat note by booking a headliner who is a hot tropical star. With the exception of Carlos Vives June 22, the headliner (Continued on next page)

Fireworks sparked additional cheers and howls from a raucous, but occasionally unruly, crowd that was most grateful that an event of this stature had finally arrived in the Dominican Republic.

Indeed, the Presidente festival was a source of pride for the music lover. Cervecería Nacional hopes that the festival evolves into an annual must-do event for top-shelf Latino artists.

El Festival Presidente could become huge with a little tweaking. Clearly, the music fest has much going for it: Cervecería Nacional's strong organization and profile, a fine concert production team headed by Cárdenas, Fernández & Associates; the musical expertise of noted Dominican producer Manuel Tejada, who helped assemble the musical program; and a wildly enthusiastic audience of informed music fans. Univision is broadcasting "El Gran Festival Del Caribe," a special on the event that is slated to air Oct. 12. The show is tentatively scheduled to run two hours. High ratings for that program could only spur greater interest in El Festival Presidente.

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linder was a pop ballad act. The tempo was too slow, and the crowd started filling out for the soccer.

Fourth, place jumbo screens with adequate lighting on both sides of the stage for better viewing of the onstage action. Put two more at the other end of the spacious stadium.

Finally, keep the runway that ran about 40 feet from the stage into the crowd. The runway, which belonged to Enrique Iglesias' show, was used during the first night of the event, and it definitely amplified the good vibes for Iglesias and Fernández.

That runway, in fact, greatly enhanced the stunning performance by Fernández, who clearly emerged as one of the crowd favorites during the festival. Wearing a body-hugging three-piece suit, the darkly handsome Mexican singer anchored his appealing passel of crowd-pleasing mariachi tunes with a booming baritone that filled the stadium. By the time he concluded his steaming act, Fernández had conquered the female portion of the crowd, who showed him with enough women's undergarments to fill a Victoria's Secret catalog.

Also earning unleashed affections, not to mention his own collection of women's intimate attire, was another belting baritone, sabioso star Anthony. His soulful, sincere delivery of such hits as "Palabras Del Alma" and "Nadie Como Ella" brought down the house. Unfortunately, Anthony was saddled with an erratic sound mix that hampered several other artists during the final two evenings.

The flashy performances turned in by Iglesias, Emmanuel, and Thaila would have been better suited for indoor venues where the crowds could have better appreciated the physical manœuvres and dramatic gestures of each performer. All the artists did score well with the audience with their hits, however.

Predictably, the predominantly Dominican fans who showed up for three moonlit evenings of performances demonstrated warm affection for tropical grooves, especially the homegrown merengue sounds of Los Hermanos Rosario, Camino/ PolyGram Latino's resurgent Fernando Villalona, and the big-voiced, currently unsigned merenguero titan Eddy Herrera.

But the ever-rotating swirl of concertgoers proved that they are quite at home with other music styles as they sang with great enthusiasm such as by Emmanuel, Fernández, and the home-bred—and, amazingly, unsigned—pop/rock/funk outfit Tabí-Tek.

Sony Tropical/Sony's class act Gilberto Santa Rosa gave another typically classy performance, while Fonovisa's cumbia/nortera songstress Ana Barbara held her own with a set that closed out with "La Trampa," a catchy cumbia tune that was a huge hit in the Dominican Republic, not to mention the United States.

During his event-closing performance, Vives, now shorn of his luxurious locks, initially fired up the strong with his spicy vallejera/cumbia/rock blends. But Vives waited too long to get into his trio of hits ("La Gota Fría," "Py Mayte," "La Tierra Del Ovillo"), and he ended his show playing in front of a sparse crowd.

A SWEET TABÍ! It is always gratifying in this "been there heard that" biz to stumble upon a new band that deserves a shot for wider acclaim. The aforementioned Tabí-Tek merits such a chance.

Together only two years, the six-man group, whose members are all in their 20s, turned in a polished performance June 20 at El P pastoral Presidency that featured an embraceable batch of songs brimming with intelligent lyrics and infectious melodies.

Joining the tuna with soulful falsetto and rangy baritone stylings was the band's charismatic front man, Max Martínez. By show's end, the crowd was eagerly singing along with act's latest Dominican hit, "Intinstos."

The group, which has performed in Santo Domingo with EMI Argentina's Enanitos Verdes and Warner Mexico's La Ley (Martínez has sung onstage with La Ley's Beto Cuenca), has put out a superb debut album, titled "Girar." True, the band's contagious musical brew of rock, funk, and pop recalls at times a pleasant cross of George Michael and David Bowie, peppered with '60s-style funk. The group does not break new musical ground, but, with proper marketing and promotion, Tabí-Tek could score at radio and retail.

Unlike most rock-rooted acts whose vocal, in-your-face attitude is inversely proportional to their musical talent, these guys are refreshingly sincere—and eager for others to hear their music.

So far, the band members say, they have shipped 42 copies of their press kit and album to industry execs. They have received no reply, thus far.

Tabí-Tek can be reached at 809-566-0350, 809-565-5942, or 809-582-1003. Tabí-Tek's E-mail addresses are tabitekgeocities.com or tomasalvarez@hotmail.com.

LATIN TRACKS A-Z

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### Billboard Top Classical Crossovers

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<th>No.</th>
<th>ARTIST</th>
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<td>1</td>
<td>VARIOUS HANDEL</td>
<td>ORION'S CROSSING</td>
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<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>THE MOVIES</td>
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<td>3</td>
<td>JOHN WILLIAMS</td>
<td>ORION'S CROSSING</td>
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### Billboard Keepers Score

**by Heidi Walewski**

**VINTAGE MUSIC:** For those who can never get enough Rodstroupch, EMI Classics has put out a fascinating 13-CD Pops performances from Europe and Asia, recorded from 1940 to 1994. It includes works by such legends as Bruckner, Bruckner, and Bruckner, and Bruckner, all with the composer as the conductor. A range of pieces dedicated to Rosstroupch, including famous and not-so-famous composers and performances of classic works (a 1967 Beethoven Triple with the National Philharmonic Orchestra under Kyril Kondrashin) are also in the set. For a bonus, the set includes a CD of new recordings (1995), including Astor Piazzolla's "The Grand Tango" and his Orquesta Sonora No. 2, both of which are dedicated to Rosstroupch.

**THE OLD GUYS:** Sony Classical's new SEON line brings the pioneers of period instrument and vocal performance to the U.S. at a budget price. The original label, created in 1965 by producer Wolf Erichson, who now supervises Sony's EMI Classics division has recorded the work of such legends as Bruckner, Bruckner, and Bruckner, and Bruckner, all with the composer as the conductor. A range of pieces dedicated to Rosstroupch, including famous and not-so-famous composers and performances of classic works (a 1967 Beethoven Triple with the National Philharmonic Orchestra under Kyril Kondrashin) are also in the set. For a bonus, the set includes a CD of new recordings (1995), including Astor Piazzolla's "The Grand Tango" and his Orquesta Sonora No. 2, both of which are dedicated to Rosstroupch.

### FIG DISH GETS A GRASS-RoOFS 'PUSH'

(Continued from page 16)

an engineer-based engine song by a song guy. We thought we were getting somebody who’d be like, “Take half that chorus and put it after the bridge,” and we didn’t get any of that. And for a couple of days it was really unsettling.”

“For a day or two I was just fuming—‘I know they’re paying us a lot of money.’ But we didn’t want to abort the sessions, so we just kind of got together and... started working. It forced us to become better songwriters right out of the box. I think if we hadn’t turned a huge rock star, which everybody thinks they’re going to have the world record. You have to think you’re gonna be the world record, or all the balls are going to happen.”

In fact, it very nearly did kill them when their van and trailer wiped out into the road. They were all from professional background, with minor injuries like 

### Local H

Local H starts five days later in Cleveland. Polyblend’s Pellik says Fig Dish will remain on the road indefinitely after the triple-tall stand for Fig Dish. Fig Dish is booked by an exclusive distribution deal with Koch International, effective July 1.
**Top Jazz Albums**

**Top Contemporary Jazz Albums**

**Jazz Blue Notes**

by Jim Macnie

saxophonist and symphonic

bassist and keyboardist for more than 20 years. He has performed with the likes of Miles Davis, Herbie Hancock, and Wayne Shorter, among others. His music has been featured in films, television shows, and commercials.

Coleman's music has been widely recorded and performed around the world, and he has received numerous awards and honors for his contributions to jazz. He was inducted into the Jazz Hall of Fame in 2002 and received the NEA Jazz Master Award in 2005.

Coleman's music is characterized by his use of free improvisation and his ability to create unique and intricate rhythms. He has also been known for his use of turns, a technique in which he creates a sense of movement and flow in his music.

**Top New Age Albums**

**Artists & Music**

**Jazz**

*NEW* Join YANNI in an arrangement of the hit song "The Wind of Change" from the band Scorpions. YANNI's version features haunting vocals and lush orchestration, creating a truly captivating listening experience. You won't want to miss this incredible interpretation of a classic.

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Peermusic Cultivates Blümchen

Publishing Co. Grooms German Singer For Success

BY NIGEL HUNTER

LONDON—This is the time of year when things blossom, and that certainly includes Germany’s Blümchen, the fast-rising artist being nurtured by peermusic Germany with new material and songs from its catalog.

Her name means “little blossom” in English, and Blümchen is going to be for English-language productions. The floral connotation was suggested by her real first name, Jasmin. Her family name is Wagner, but although that composer was into heavy music of a kind, techno pop was not part of his oeuvre, and there is no direct descendance.

Hamburg-born Blümchen is only 17, and Michael Karnstedt, peermusic’s European president, regards her as a prototype for contemporary pop star-dom, as well as a publishing asset.

“She was discovered at a German new wave party two years ago,” says Karnstedt, “and the peer team sharing her career are Michael Boechter, our head of A&R, and two producers, Arn Schleuermann and Stani Djukanovic. They were impressed by her youth, her tremendous personality, and the way she projected herself.”

Karnstedt notes that Blümchen and her writing team are supplying all the material for her forthcoming recordings. The first song selected to launch her recording career came from peermusic’s back catalog, “Here An Here” (Heart To Heart) is a 1986 work penned by Frank Oberpichler and Ulf Krueger. It was originally recorded at that time by Pajo Dohle and had moderate success. Blümchen’s version on the edel label, produced by Ulk Oberpichler, went gold there. She was also awarded the 1997 Echo Award for best national female artist. “Herfrequency” has also been recorded in English for the legendary Queen Elizabeth II Health, one of peermusic U.K.’s writers and the force behind Urban Cookie Collective.

She also has recorded Queen’s “Bicycle Race,” which was originally dueted in English with the late Freddie Mercury. The recording was part of the “Queen Dance TOUR” project.

“She did a very successful club tour of Japan and Taiwan earlier this year,” says Karnstedt. “She does frequent promotional appearances in Scandinavia and East Europe as well as presenting the RTL show ‘Heart Attack.’ She was recently engaged on an extensive German tour for one of our top promoters, which is unusual for a young dance act.

“It’s another example of how publishers are replacing record companies in finding and developing new artists. External A&R is generating material for the whole record industry, and publishers are doing most of it.”

Karnstedt says publishers prefer this model as it functions to merely pitching songs for recording. “Pitching songs is one of our hardest tasks, and acceptance is zero. There’s a lack of recognition for quality songs.”

From Zeros To Big Numbers? Famous Music has made a global publishing agreement with new Seattle-based rock band the Gimmings, whose debut album, “Forever,” has been on Revolution Records. They are currently on a North American tour. Shown standing, from left, are guitarist Scott Bickman; Bobby Carlton, senior creative director at Famous Music; Kevin Lee, the band’s manager; Lisa Jeffs, president of Famous Music; and Seven Pearson, the group’s lead singer. In the second row, seated from left, are band members Eric Craig, guitarist, drummer Edoit Freer; bassist Johnny Martin, and Missy Worth, A&R rep for the band.

Bert Berns’ Contributions To Rock, R&B Remembered On Set

A TIDAL WAVE OF TALENT: As a songwriter, he was a rock’n’roll & R&B superstar, with an iconoclastic personality that made him one of the most colorful, passionate personalities of his era. His life and era were, tragically, short-lived when he died of heart failure at the age of 36 in 1967.

Bert Berns, whose hits included brash, danceable songs, was an iconoclast whose tastes included production and, on occasion, performing as a vocalist, is brought front and center as his survivors’ publishing interests bring to the trade an attractive two-CD promotional package of 46 original recordings of songs that he wrote.


Great Day! The Songwriters Guild of America will salute lyricist Edward Eliscu in honor of his 56th birthday, which was in April, Wednesday (9) at the Yale Club in New York, Eliscu was president of the guild from 1968 to ’72, preceding Ervin Drake, the songwriter who is chairing the entertainment portion of the evening. Eliscu, selected to the Songwriters’ Hall of Fame, has a memorable list of song credits. His biggest successes were collaborations with composer Vincent Youmans, including “Without A Song,” “Great Day!,” “More Than You Know,” “June In The Moonlight,” “Carisa,” and “Flying Down To Rio.”

Print on Print: The following are the best-selling folios from Music Sales Inc.

1. Tori Amos, “Bones For Pole.”
2. Bob Dylan’s Greatest Hits Complete.”
4. Tom Waits, “Beautiful Maladies.”
5. “Paul Simon Complete.”

"THEY'RE PLAYING MY SONG" WRITTEN BY DEBORAH EVANS PRICE

"STARS AND STRIPES FOREVER" Written by John Philip Sousa
Arrangement published by Colorado Music (ASCAP)

Composed by John Philip Sousa in 1897, “Stars And Stripes Forever” is one of most popular marches version by the composer who became known as "The March King." Congress declared the song America's official march, and over the years it has been performed countless times by bands all across the country. It has also been recorded by various artists, including instrumentalist John McEuen, who includes it on his current release, an enhanced CD titled "The Best Of John McEuen: String Wizard’s Picks.

"This collection is drawn from what people have told me are their favorites and what goes over best onstage, and a couple of them are my favorites," John McEuen says of the album. ""Stars And Stripes Forever" has been a favorite melody of America, and I'm part of that.

"Ever since I was a teenager, it's been one of my favorite songs. I first heard a bluegrass version of it by Don Reno and Charlie Daniels. This is a perfect commercial country and across-the-board instrumental novelty hit.

"Given the way Sousa wrote the song, it lends itself well to a country treatment, McEuen says. "I just felt like I wanted to create an interesting sound for something that was well known. And I find people usually smile when they hear it and say, 'Play that again'... My dream is that it's going to be on every baseball field and state fair and events like that, that are already playing a version of this song. But when they hear it, they are going to want to use this one because it's more country, more America.

"Response has been wonderful. I feel like I have a hit record. It's getting a lot of attention. It's the birthday of the 4th of July. Why does McEuen think the song has endured? "It has one of the strongest melodies; a strong melody," he says. "It's the mystique of the melody. That's why I work so hard at instrumental music. I think if you can reach someone melodically and not lyrically, it's a real good challenge."
Omertian Moves His Producer's Chair To Nashville

Michael Omertian says that producers get better results in the studio when they approach the recording process as a way to bring out the essence of an artist.

"I don't go in and say, 'OK, here's the day, I'll do everything and you just sing the song,'" explains Omertian. "I rely heavily on the passion and the instincts of an artist. To me, that is the key to a hit song."

Omertian, a veteran producer with a track record that includes Amy Grant, Red Stewart, and Christopher Cross, adds that a record producer is similar to a movie producer, because both must secure a strong supporting cast.

"You're there to help cast the players," he says. "Guys like Quincy Jones really work like a film producer, because they put combinations of people together."

Although he worked in Los Angeles for many years, Omertian moved to Nashville for a "fresh start," as he puts it.

"There was a certain honesty about the way the music was cut in Nashville," he adds. "I come from a strong production background in the '70s that went very much into the MIDI domain in the '80s, but I got tired of sitting in front of a computer doing computer music. It was refreshing to come here and see everyone playing live."

"It started with the Amy Grant project 'Heart In Motion,'" he recalls. "Either people from Nashville were going to L.A. to work with me or I was going to Nashville to do background vocals or whatever."

That platinum album yielded such hits as the title track and "That's What Love Is For," which was co-written by Omertian. He also supervised Peter Cetera's debut with Grant, "The Next Time I Fall," as well as Cetera's most recent single, "Do You Love Me That Much?" (see AirWaves, page 85).

Omertian is in the studio producing a Christmas album by Gary Chapman for Zomba's new Nashville label as well as a pop album by Relentless Heart's Larry Stewart for Windham Hill.

"There's a new marriage that's going on between the coasts," Omertian muses. "There was tremendous resistance in the past between Nashville's country and L.A.'s pop, but it seems like some of these barriers are starting to fall.

"Omertian goes to the Sound Kitchen, Starstruck, Masterfonic's, and the Sound Shop as among his favorite recording locales in Nashville. Moreover, the studio Omertian is building a room just for Omertian.

"I'm thinking more about where I can just get everything up," he says. "I also want a room or area near my house that has full MIDI with digital storage to do writing and demos."

"Omertian believes in tackling projects from conception to the final mix. Consequently, he is unapologetically opposed to the common industry practice of hiring several producers for an album, then handing over the project to another producer for the mix.

"You end up with a hodgepodge and a disjointed mess on a record," he insists. "You want to go down with the record knowing you did the whole record or you want to have a great ride."

"The whole thing was about economy," Omertian explains. "Working with them probably had a whole lot more to do with what molded me as someone who tries not to put too much into something. I learned to pull back and find out what's important. Those guys were masters of that."

In 1978, Omertian joined Warner Bros. as a nonexclusive producer, touring with such acts as Stewart's "The Sound Kitchen" and "Some Guys Have All The Luck," as well as Cross' breakthrough hits, "Sailing" and "Ride Like The Wind."

Co-Artist: National Video & Recorder (NVR)
Campaign Against Music VAT Expands

New Paris-Based Assn. To Lobby Throughout EU

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media, and Remi Bouton.

PARIS—The war against the value-added tax (VAT) on music is moving on to a new, pan-European battlefield.

French record industry body SNEP is expanding its campaign for a lower VAT rate with a new, centrist action plan.

The main instrument of the new initiative is the newly created, Paris-based European Assn. for Lower VAT on CDs, which aims to bring together the lobbying efforts of individual segments of the music industry to give them greater focus on both the national and European Union levels.

The aim of all sectors of the music industry is to have records classified by the European Commission as cultural goods so that national governments within the European Union can then levy a reduced or zero VAT rate. At present, VAT is levied at up to 17.5%.

“This association must unite all the players in the music field, from record labels and music publishers to artists and recording studios,” says Herve Rony, director general of SNEP. The association is active not only in France but is planning a rapid expansion into other EU countries with a network of branch offices. A first general assembly of the association is planned for the summer.

“It will take six months to a year before we get this structure fully operational at a European level,” admits Rony, who adds that the long-term goal for the association is 1999, when European Union member states will implement harmonized VAT rates for the single market.

Rony says the creation of the association is a way to coordinate lobbying actions at the local and pan-European levels, targeting governments, the European Commission, and the European Parliament. “We have come to realize that the support of the French authorities in this issue wasn’t enough on its own,” says Rony.

Nonetheless, he welcomes a declaration made June 21 by the new French minister of culture and communications, Catherine Trautmann, in favor of a lower VAT rate. “The fact that she made this declaration on Music Day, June 21, is of good omen, but we know that the one we have to convince now is Mario Monti,” says Rony, referring to the European Commission member in charge of the single market. He adds, “Europe must address this issue seriously.

To be effective in European politics, Rony argues, the campaign will require the support of the entire music community. The French record industry has felt that its vigor in raising awareness of the VAT issue has not been matched elsewhere.

However, recent events such as the music industry’s June 18 hearing (Billboard, June 28) before the Cultural Committee of the European Parliament in Brussels, where the VAT rate issue was high on the agenda, is being seen by French executives as a positive development. Rony says he also feels that the attitude of the major record companies on this issue is changing.

The VAT rate on recorded music “is seen as an unfair tax which can discriminate against people from buying prerecorded music,” says PolyGram Continental Europe president Rick Dobbs. He points out that printed material is classified as a cultural good and notes that a book about Mozart and a CD of his music carry different VAT levels.

(Continued on next page)

newsline...

FRIEDHELM (FREDDIE) DE WALL has been named VP of European marketing at BMG Entertainment International, based in London. He was marketing director at Metronome Records in Germany for six years and prior to that was product manager at WEA Germany from 1988-91. The appointment of De Wall, who reports to Heinz Henn, BMG’s New York-based senior VP of international A&R and marketing, follows the recent departure of the company’s VP of European A&R and marketing, Chris Stone.

RONALD CHENG, son of PolyGram Far East president Norman Cheng, was a two-time winner in Taiwan for the week ending June 22. His album “Never Say That I Love You” climbed to No. 1 on the top 20 charts compiled by the local International Federation of the Phonographic Industry group, while his current "I've Got You," spent its eighth consecutive week atop the singles chart. Both are released on Treasure Island, a PolyGram imprint. The label says the album, issued June 6, has sold more than 270,000 copies to date.

CLASSIC FM, the British broadcaster with various European interests, is establishing a new classical label in partnership with BMG U.K., according to station sources. It is said to be a $25 million deal; more details will be announced in July. Classic FM is already producing and marketing its own compilation albums in the U.K. through a marketing and merchandising arm, Classic FM Enterprises.

MIKE MCGEEVER

ATLANTIC RECORDS act All-4-One was due to take advantage of a Hong Kong show to cut a duet with Warner Chinese pop star Sammi Cheng. The song, yet to be determined, will be included on the Asian version of the U.S. group’s new album, due in August. All-4-One was scheduled to appear Saturday (5) at a Celebrate Hong Kong 1997 concert with other acts. Several of Cheng’s 1996 projects have netted combined sales of more than 1 million units, with the strongest showings in Taiwan and Hong Kong.

GEORGE BURPEE

FRANK BEHRENDT has been appointed managing director of PolyGram Germany’s Karussell Music & Video effective Sept. 1. Behrendt, currently managing director of PR agency Stein Promotions, will succeed Werner Klone, who is retiring after more than 15 years at the helm of Karussell and more than 40 years with PolyGram.

THE GERMAN MUSIC PUBLISHERS’ ASSN. has elected Dr. Peter Hanser-Strecker, head of International MusicVerlag in Mainz, Germany, its president. He succeeds Maja-Maria Reis, who is stepping down after 27 years on the organization’s board. Hanser-Strecker’s deputy will be Karl-Heinz Klemmow of Berlin-based Transcontinent Musikverlag, who succeeds Dr. Hans Wilfried Sikorski. Reis and Sikorski both become honorary presidents. Hanser-Strecker’s new priority for the body, which represents more than 450 publishers with total revenues of $400 million, is to fight piracy on the Internet, which, he says, threatens the $100 million-a-year German sheet music industry.

WOLFGANG SPAHR

FOR THE RECORD: The single “Engel” by German band Rammstein does not contain the line “Ein Menseh breen,” as reported in Newsline in the July 5 issue. Nor does the band’s video use right-wing imagery, as stated in the same item.
France's SACEM/SDRM Reports Slow '96 Revenue Up Only 3%; Operational Costs Increase 4%

BY REMI BOUTON

PARIS—French authors' rights society SACEM/SDRM posted a modest 3% increase in revenue in 1996 at 3.27 billion francs ($563 million). In 1995, the growth reached 4.4%.

This limited rise in income from mechanical and performing rights reflects the depressed state of France's music market in 1996, according to the organization. In its annual report, it notes that "like many French companies, SACEM has been affected by a difficult economic environment." Proceeds from mechanical rights increased by 9.7% to 627 million francs ($105 million), and revenue from private radio stations and TV channels also rose, but income from other sectors fell. Concert income was down 2.1%, as were royalties from public broadcasters.

In 1996, SACEM/SDRM distributed to right owners 2.445 billion francs ($421 million), a 2.8% increase over 1995, with revenue remitted to foreign societies accounting for 38.4 million francs ($65 million) of this. During the same period, SACEM/SDRM received 608 million francs ($107.6 million) from foreign societies for the use of works registered with SACEM/SDRM.

According to the company, operating costs reached 722 million francs ($124.5 million) in 1996, a slight drop compared with 1995's total. Operating costs represent 22% of revenue, but as the organization's accounting systems add various income—which amounted to 168 million francs ($29 million) in 1996, compared to 200 million francs ($35 million) in 1995—these costs, SACEM/SDRM claims, that the real total operating costs reached 552 million francs ($95 million) in 1996 (up 4.4% over the previous year) and accounted for 16.9% of the total turnover.

SACEM/SDRM president Jean-Loup Tournier says that this slight increase in operational costs is due to a drop in interest rates, which resulted in lower financial income. "The strategy adopted is that the only way to drastically reduce operational costs—as the organization is obligated to do under the Cannes Accord—would be "to make employees redundant, since salaries represent 75% of our costs."

"However," he states, "this is not in the framework of the philosophy of SACEM/SDRM, as we consider that to get the job of collecting and distributing well done, you have to pay for it."

One of the sectors posting the most significant drop in proceeds to SACEM/SDRM was TV and radio stations, which reached 1.688 billion francs ($112 million) in 1996, up 6.2% over 1995's total. This rise is due to the development of satellite cable and satellite channels in France and the good performance of the commercial radio sector.

SACEM/SDRM points out that national repertoire accounted for 50.3% of all proceeds collected in 1996 from France, compared with 47.3% in 1995, and for 57.3% from TV channel proceeds. But national repertoire represents only 40.7% of the proceeds from record sales, a drop of 4% compared with the previous year. "This drop is probably specific to a crisis in the record business and to the limited number of new releases by major local acts," comments Tournier.

ASDA TARGETS RECORD SALES

(Continued from preceding page)

In Asda," he contends, "It's on the shopping list. People plan to buy from us.

When they buy, they choose from a range of 2,500 music and 1,500 video titles. The music is a mixture of current material—the chain carries the product in its own top 40 singles chart and top 60 albums listing—along with "front-line catalog, the best of the Eagles, Meat Loaf, Celine Dion, and such, and we've got a good budget range and even a super-budget range with CDs at [$4.90]." Video product is mainly children's titles and movies.

Gallant says Asda has about an 8% music market share at present but aims to raise this to 10% "in the next year or two."

It will be assisted in this, he says, by record companies that are starting to realize the value of advertising to Asda's customer base. Noting that the average Asda customer is a woman aged 25-44 with a family, he says the chain is particularly well placed to hit the so-called lapsed buyers who no longer go to chains such as HMV or Virgin Our Price.

"Polydor was the first company to really appreciate this," says Gallant, "and they were the first people to have a co-op TV campaign with, for the Lighthouse Family album.

Asda is set to give even more prominence to music in the coming fiscal year, says Gallant, as space currently given to the declining cassette format is turned over to promoting new releases.

"A lot of our customers probably weren't aware that the Radiohead album went straight to the top of the chart this week. This year we're going to have a prominent new-release section where you'll see the Radiohead album in its first week of release, then we'll put it in the chart section the week after."

Gallant says that because Asda is luring lapsed buyers, it is expanding the total record market. However, he concedes that "every market-share point gained is one that somebody else loses. I think, though, that the people we hit will be other supermarket types like Woolworth and W H Smith rather than HMV and Virgin.

While noting that music is "not a very profitable department for Asda," he says the chain will remain committed to music, bolstered by the enthusiasm of new chief executive Allan Leighton. "It helps when the chief executive is on your side," says Gallant.

Overall, Asda profits were up 16.1% to 36.3 million pounds ($566 million) on revenue that was up from 8.53 billion pounds ($10.5 billion) to 7.5 billion pounds ($12 billion).
## Japan

**NEW**
1. **SONNY BOY**
2. **YUZU**
3. **KUMA**
4. **MIZUHO**
5. **GACKT**
6. **VERUS**
7. **SHISHAMO**
8. **THE VAMPIRES**
9. **THE ORPHAN**
10. **THE SOULs**
11. **THE ORPHAN**
12. **THE ORPHAN**
13. **THE ORPHAN**
14. **THE ORPHAN**
15. **THE ORPHAN**
16. **THE ORPHAN**
17. **THE ORPHAN**
18. **THE ORPHAN**
19. **THE ORPHAN**
20. **THE ORPHAN**

**SINGLES**
1. **SHISHAMO**
2. **KUMA**
3. **MIZUHO**
4. **SONNY BOY**
5. **YUZU**
6. **VERUS**
7. **THE VAMPIRES**
8. **SHISHAMO**
9. **KUMA**
10. **MIZUHO**
11. **SONNY BOY**
12. **YUZU**
13. **VERUS**
14. **THE VAMPIRES**
15. **SHISHAMO**
16. **KUMA**
17. **MIZUHO**
18. **SONNY BOY**
19. **YUZU**
20. **VERUS**

**ALBUMS**
1. **THE ORPHAN**
2. **GACKT**
3. **KUMA**
4. **MIZUHO**
5. **SONNY BOY**
6. **YUZU**
7. **VERUS**
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**DEBUTS**
1. **THE ORPHAN**
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4. **MIZUHO**
5. **SONNY BOY**
6. **YUZU**
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15. **THE VAMPIRES**
16. **SHISHAMO**
17. **KUMA**
18. **MIZUHO**
19. **SONNY BOY**
20. **YUZU**

## Canada

**NEW**
1. **SPICE GIRLS**
2. **BAREFOOT CHIC**
3. **A REASON TO BELIEVE**
4. **ONE MORE TIME**
5. **I CAN'T BELIEVE YOU'RE MINE**
6. **I'M GIVING UP**
7. **I'M NOT GONNA MISS YOU**
8. **I'M NOT GONNA MISS YOU**
9. **I'M NOT GONNA MISS YOU**
10. **I'M NOT GONNA MISS YOU**

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**DEBUTS**
1. **SPICE GIRLS**
2. **BAREFOOT CHIC**
3. **A REASON TO BELIEVE**
4. **ONE MORE TIME**
5. **I CAN'T BELIEVE YOU'RE MINE**
6. **I'M GIVING UP**
7. **I'M NOT GONNA MISS YOU**
8. **I'M NOT GONNA MISS YOU**
9. **I'M NOT GONNA MISS YOU**
10. **I'M NOT GONNA MISS YOU**

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**HITS OF THE WORLD**

**JAPAN**

**NEW**
1. **SONNY BOY**
2. **GACKT**
3. **KUMA**
4. **MIZUHO**
5. **SHISHAMO**
6. **VERUS**
7. **THE VAMPIRES**
8. **THE ORPHAN**
9. **THE ORPHAN**
10. **THE ORPHAN**
11. **THE ORPHAN**
12. **THE ORPHAN**
13. **THE ORPHAN**
14. **THE ORPHAN**
15. **THE ORPHAN**
16. **THE ORPHAN**
17. **THE ORPHAN**
18. **THE ORPHAN**
19. **THE ORPHAN**
20. **THE ORPHAN**

**SINGLES**
1. **SHISHAMO**
2. **KUMA**
3. **MIZUHO**
4. **SONNY BOY**
5. **YUZU**
6. **VERUS**
7. **THE VAMPIRES**
8. **SHISHAMO**
9. **KUMA**
10. **MIZUHO**
11. **SONNY BOY**
12. **YUZU**
13. **VERUS**
14. **THE VAMPIRES**
15. **SHISHAMO**
16. **KUMA**
17. **MIZUHO**
18. **SONNY BOY**
19. **YUZU**
20. **VERUS**

**ALBUMS**
1. **THE ORPHAN**
2. **GACKT**
3. **KUMA**
4. **MIZUHO**
5. **SONNY BOY**
6. **YUZU**
7. **VERUS**
8. **THE VAMPIRES**
9. **SHISHAMO**
10. **KUMA**
11. **MIZUHO**
12. **SONNY BOY**
13. **YUZU**
14. **VERUS**
15. **THE VAMPIRES**
16. **SHISHAMO**
17. **KUMA**
18. **MIZUHO**
19. **SONNY BOY**
20. **YUZU**

**DEBUTS**
1. **THE ORPHAN**
2. **GACKT**
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13. **YUZU**
14. **VERUS**
15. **THE VAMPIRES**
16. **SHISHAMO**
17. **KUMA**
18. **MIZUHO**
19. **SONNY BOY**
20. **YUZU**
HITS OF THE WORLD
CONTINUED

EUROCHART (BRAND) 06/26/97

NEW ZEALAND

SINGLES

1. MINNEAPOLIS HANSON
2. NEW YORK
3. WANNABE
4. SHAKESPEARE'S COMEBACK KID BAD"
5. THE BALLAD OF NINETY SIX
6. THE ARMS OF MARILYN
7. THE TASTE OF OWN SENSE
8. WELCOME TO THE JUNGLE
9. WE NEED LOVE
10. WE NEED LOVE

ALBUMS

1. NEW GROOVE
2. TAKE THE KINDNESS CHORDS
3. THE BEATLES
4. THE BEE GEES
5. THE BEATLES
6. THE BEE GEES
7. THE BEATLES
8. THE BEE GEES
9. THE BEATLES
10. THE BEE GEES

MALAYSIA IRON 06/24/97

HONG KONG

(FTP Hong Kong Group) 06/28/97

SINGLES

1. TIES THAT BIND
2. WHEN LOVE COMES TO TOWN
3. WHEN LOVE COMES TO TOWN
4. WHEN LOVE COMES TO TOWN
5. WHEN LOVE COMES TO TOWN
6. WHEN LOVE COMES TO TOWN
7. WHEN LOVE COMES TO TOWN
8. WHEN LOVE COMES TO TOWN
9. WHEN LOVE COMES TO TOWN
10. WHEN LOVE COMES TO TOWN

ALBUMS

1. WHEN LOVE COMES TO TOWN
2. WHEN LOVE COMES TO TOWN
3. WHEN LOVE COMES TO TOWN
4. WHEN LOVE COMES TO TOWN
5. WHEN LOVE COMES TO TOWN
6. WHEN LOVE COMES TO TOWN
7. WHEN LOVE COMES TO TOWN
8. WHEN LOVE COMES TO TOWN
9. WHEN LOVE COMES TO TOWN
10. WHEN LOVE COMES TO TOWN

IRELAND (IRAMChart-Tracks) 06/26/97

BELGIUM (Portugal) 07/03/97

SINGLES

1. WANNABE
2. WANNABE
3. WANNABE
4. WANNABE
5. WANNABE
6. WANNABE
7. WANNABE
8. WANNABE
9. WANNABE
10. WANNABE

ALBUMS

1. WANNABE
2. WANNABE
3. WANNABE
4. WANNABE
5. WANNABE
6. WANNABE
7. WANNABE
8. WANNABE
9. WANNABE
10. WANNABE

SWITZERLAND (Media Control Switzerland) 07/06/97

AUSTRIA

(Leitagent IFPI/Austria Tp 40) 07/03/97

SINGLES

1. WANNABE
2. WANNABE
3. WANNABE
4. WANNABE
5. WANNABE
6. WANNABE
7. WANNABE
8. WANNABE
9. WANNABE
10. WANNABE

MUSICPULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

UK: Tom Jenkinson freely admits to using both. "I'm off my head," he says, as if the obvious question of a referee is a normal one. The ad is to be launched nationally on 30 June. It has been designed by Rapp and Weis for the Unilever division of the Procter & Gamble company. The ad features a young man and woman sitting in a car, talking about the benefits of using the product.

MADAGASCAR: The country's finest guitarist, D'Garay has adapted a conventional guitar to sound like a traditional local instrument called the mandorona, replicating its distinctive textures by the use of fewer than 11 open tunings. The result can be heard on his third album, "Mbo Lozor" (Indigo, distributed by New Note in the U.K.), an inventive and rhythmic combination of the traditional and contemporary. D'Garay's instrumental technique is staggering, and he has been awarded the coveted Prix Miroir de L'Espace Francophone Award in France, where he lived for a while. His songs chronicle the Malagasy life as well as denounce the corruption that is endemic here in Madagascar. D'Garay is currently in Europe, where he has been playing benefit concerts for the Andre Les, a French organization which supports environmental projects in Madagascar.

LES, the campaign director of Friends of the Earth, died here in 1984 while engaged in field work on behalf of the organization. The release of D'Garay's new album confirms that 1997 is a triumphant year for Malagasy music, following the acclaimed "Son Etale" by Twanka on Xonopile (Global Music Pulse, Billboard, Jan. 18).

NIGEL WILLIAMSON

SENEGAL: Superstar singer Baaba Maal has always been quick to pay respect to his long-time friend and mentor, singer/guitarist/guitarist Mansour Seck. Maal has also provided a platform for Seek's talent. While Seek's guest spots during Maal's live sets are always a joy, the blind musician has slowly been building a fan base with his solo recordings and has released his third international album, "Yelafoa," on U.K.-based label Stereis. Unlike Maal's electric fusion, Seck's music is entirely mellow, reflective, and traditional, underpinned by his expressive acoustic guitar playing and subtly supported by female backing vocals, percussion, understated bass, and two traditional stringed instruments—the kor and kondo (or the very similar gondo). Seck's lyrics are steeped in social comment and historical detail, most notably on the deeply moving "Thiopano," a song named after the camp where returning Senegalese World War II veterans were massacred by their French colonial masters for demanding their freedom pay Seck's music is increasingly widespread, and the world music tag, and its quietue and cerebral qualities lend it an appeal that extends to the folk and new age markets.

KAWUK

NETHERLANDS: The release of the self-titled debut album by Grumpyhead—a bold fusion of trip-hop and metal—foreshadows an interesting new musical direction for Eindhoven-based techno and Dutch-language rap specialist label Djaq Records. "Crossovers are the future. Onstage they're far more exciting to watch than DJs," says Djaq owner Saskia Steegers, who is herself one of Europe's most popular techno DJs, under the performing name of Miss Djaq. Another Dutch band, Urban Dance Squad, began breaking down the barriers between rap and rock as long ago as the 1980s. But Grumpyhead is less American hip-hop-influenced and more in tune with what is happening on the U.K. No one knows exactly what to call their music, but they're all part of the new scene. Headed by multitalented guitarist, keyboard player, sampling maestro, producer, and mixer Sonic Spacehedge, the quartet effortlessly blends "unadaptable" styles. The superfirst single, "Radioactive," links sleazy rock guitar with drum'n'bass rhythms and is typical of an album that has had rave reviews in both the rock and dance press.

RICHARD TILLI

IRELAND: It's said that inside every music industry account there's a musician trying to get out, but David Coyle has gone one step further. A chartered accountant and partner in the Dublin firm of Coyle & Coyle, he has realized a long-standing ambition by making an album, "When I Grow Up" (Moon Records). A former business associate of U2 manager Paul McGuinness (and mentioned in Eamonn Dunphy's "U2 biography," "The Unforgettable Fire"), Coyle fronted a 1970s rock band called Dave & the Grapes before turning to music business management. He has represented such acts as U2, Simply Red, and the Kula Shaker. Coyle has now decided to go solo, and has been signed to Epic Records. To promote the album, Coyle lined up a June 30 gig at Whelan's Club in Dublin, after which he will be returning to the relative calm of his day job.

KEVIN STEWART

Due to early deadlines, some charts have been repeated from last week's issue.

www.americanradiohistory.com
Canada

Changes At Sam The Record Man Shake Market

by LARRY LEBLANC

TORONTO—Recent hefty returns, rumors of store closings, and substantial downsizing at Canada's longtime retail giant, the 78-store Sam the Record Man national chain, is sending shock waves through Canada's $650 million (Canadian) music market.

By May 31, the end of its fiscal year, the Toronto-based, privately owned Record Man had sent back $8 million (11 mil-

lion in returns, according to industry sources. The returns, largely consisting of inventory pulled from the chain's stores, was the result of an overhaul of inventory operations.

In the past month, the chain has closed only one store, in Port Coquit-lam, British Columbia, but is negotiating the sale of three stores with Toronto-based rackjobber Pindoff

Record Sales, which also operates the

107-store Music World national chain.

At the end of fiscal 1996, Sam the Record Man returned $8 million (Canadian) worth of product, according to industry sources. This resulted from the chain cutting back its franchising and changing its shipping policies to enable its stores to order catalog prod-

ucts directly from the record companies. This led to a rash of Roblan Distributors, which operates the chain, to significantly scale down its Toronto warehouse operation.

"Last year, we reduced the catalog at Roblan to zero because we were duplicating inverteories at stores and at the warehouse," explains Jason Sniderman, VP of Roblan Distributors. "This year we made a similar decision regarding bulk. It's pointless for us to carry bulk [in Toronto] and in the field."

However, the warehouse cutback coupled with the high returns rate has left Canadian label executives anxious about the compa-

ny's future.

Says retail sales consultant Bill LaLere of LaLere and Associ-

ates, which advised Roblan from January to June this year, "Record suppliers were told, 'There's $1.5 million sitting in the basement; that's yours.' At first, they all yelled and screamed they weren't taking [inventory back]. In most cases, [the labels then] said, 'Let's work out a deal.'"

According to Jason's father, 77-year-old Sam Sniderman, president of Rob-

lan Distributors, most of the major sup-

pliers agreed to take back returns far beyond the chain's traditional 15% return-allowance rate.

"Major suppliers have been very co-operative," he says. "We have a few small companies that we owe $10,000 or $20,000 to and some [American] video firms we are [still] having difficulty with."

While all of the multi-nationals oper-

ating in Canada have now reached agreements with Roblan to take back returns, according to industry sources, several companies had initially balked. Talks continued for weeks in June with the companies until agreements were made. In early June, Polygram Group Canada placed Roblan on hold for 10 days until its return account was set-


ted.

Asked about lifting the hold, Joe Summers, chairman of Polygram Group Canada, says, "We got a check." Adds another major-label head, "I'm not taking returns to get my liability down. We're also not pushing them to buy.

"Another major-label head says, "These returns were over [Sam's] allowance, but we [took them] because for years [Sam] was always below his allowance."

Several Canadian-owned independent distributors admit to feeling a returns pinch from one of their biggest customers.

"I've been receiving checks which are less than what I'd like, but I'm prepared to work with Sam's," says Jim West, president of Distribution Fusion III in Montreal. "I want to make sure they come through this period."

Allen Fox, president of Cargo Imports and Distribution in Montreal, says, "Our relationship is strained with Roblan, because we have a fairly large outstanding receivable that we're chasing. At this point, we are not taking back returns in payment of outstanding invoices."

Founded in 1987 as Sniderman's Music Hall on Toronto's College Street by the Sniderman brothers—Sam and Shudi—they ran the Record Man today owned by a trust headed by Sam's two sons, Jason and Robert Sniderman, and his two daughters, Lana Sni-

derman and Arna Gorander. The two founders retain controlling voting shares in the trust, according to Sam Sniderman.

Several industry figures maintain that the importance of Sam the Record Man has sharply diminished in recent years. They point to the slowdown of HMC Canada as well as new compe-


At its peak in the mid-80s, Sam the Record Man was a network of 106 cor-

porate, franchise, and dealership stores across Canada, dominating the Cana-

dian music retail marketplace with an estimated 50% of all purchases, accord-

ing to industry sources. Today, 61 stores are company-owned, while 17 operate as franchisees.

HMC Canada arrived in Canada in April 1987, taking over Mr. Sound and Sherman Sound stores. Today, with 91 stores nationally, HMC Canada com-

mands a 19% share of the Canadian retail music market, compared with Sam the Record Man's 7%-8%, accord-

ing to industry sources.

Sam Sniderman charges that HMC Canada has had unlimited funds from its parent, Thorn EMI, to establish its dominant market position in Canada.

"This has been deep-pockets competi-

tion," he says. "[HMC Canada] are not afraid to lose money today to make it 10 years from now.

Peter Luckhurst, president of HMC Canada, says that's not the case. "We have never been given any funds (other than music man-


d chains) and have invested in them sensibly," he says. "We've opened five to 10 stores every year and have repaid the interest and principle we've been given on the loans injected into [the chain] at any cost.

Despite the fact that Sam the Record Man refurbished and expanded most of its stores in recent years, several label figures and retail competitors say the Snidermans had difficulties largely because they did not modernize. Specifically, the chain did not invest in inventory control and point-of-sale systems (the chain does not report to SoundScan) and did not recruit top-flight head-office talent.

"They haven't updated the chain or brought in outside management," says an industry source. "It's a typical sec-

ond- or third-generation-styled com-

pany that won't adapt.""How can they run a business without knowing what's going on in terms of their main asset, their inven-

tory?" asks Malcolm Perlmans, presi-

dent of the 31-store Sunrise Records chain.

"We have modernized, but it's been at our own pace," responds Jason Sni-

derman. "Through the '80s, Sammy was reluctant to modernize because he felt it wasn't something he wanted to be a part of. The stores now all have listening posts, and 80% of the chain has been [refurbished] over the past 10 years. The only piece missing is a [point-of-sale] system, which our franchises and seven [company-owned] stores have.

Industry sources are predicting the Snidermans will now shrink the retail chain substantially. They point to the fact that the chain's stores in downtown Toronto, Montreal, Vancouver, Hamilton, (Ontario), and Halifax (Nova Sco-

via) represent 46% of the business and have not been loads of money injected into [the chain] at any cost.

Sam Sniderman concedes that the chain must significantly downsize.

"The worst way is to carry on with locations which aren't paying off," he says.

Jason Sniderman says that in the next few months he will be evaluating several options for the chain's survival. (Continued on page 62)
Audiobook Campaign Finds Listeners
Test Programs Raise Profile, Boost Awareness

BY TERRI HORAK

NEW YORK—In a first for the industry, the largest audio publishers joined with distributor Ingram Book Co. for intensive marketing efforts designed to raise the profile of audiobooks with consumers and retailers.

Conducted in May in Denver and Nashville, the generic campaign—which were run as test programs—were a big success, participants say.

May has been designated Audiobook Month by the Audio Publishers Assn., and a number of its members ran special promotions (Billboard, April 19), but this was by far the most wide-reaching effort.


"Lee has been very committed to audio and felt that the best way to increase sales was to increase awareness. With only 12% of the population using audiobooks, we felt we had a big market that was not being reached," says Barbara Harwerter, audiobook marketing manager for the La Vergne, Tenn.-based Ingram Book Co.

To get the word out to consumers, the campaign included print and radio advertising, billboards, and publicity campaigns in each city. Rather than push specific titles or genres, the campaign aimed to familiarize consumers with the concept of listening to audiobooks while doing various activities such as driving, exercising, and gardening.

"It was terrific and a great beginning. It's heartening to work together for the benefit of the whole industry," says Seth Gershel, senior VP/publisher of Simon & Schuster Audio. "If you have something interesting to tell the consumer, he adds, "the best thing is to get his attention—why can't we head off heavy-handed? It proved this type of thing can work."

A key component of the campaign, however, was the involvement of retailers, which began in April with educational training seminars conducted by representatives of the consortium.

"The feeling as we were planning the campaign was we couldn't just send out materials and hope for the best, so we set up the training seminars to involve the stores as much as possible," explains Whit Waterbury, marketing manager for Simon & Schuster Audio.

"It was extremely encouraging to see between 50 and 60 retailers in each city come out to learn more about how to make audio work in their stores," says Judy McGuinn, VP/director of Time Warner AudioBooks.

"They not only endorsed the awareness campaign, but they shared strategies that worked for them and, with all those publishers in the same room, they had the opportunity to ask questions that they rarely get to ask. It was a very valuable experience for all of us," McGuinn says.

Christine McNamara, marketing manager for BDD Audio, agrees. "It was probably one of the most effective parts, because it gave us a chance to talk about audio with retailers on one on one, which was a huge opportunity in and of itself."

At the seminars, retailers were presented with promotional kits containing materials tied into the Are You Listening? advertising campaign, including posters and buttons. Special introductory samplers were also created for free distribution in stores, and an 800 number was set up for consumers to get a sample of the audiobook listening experience.

The marginalization of audiobooks in stores has been a source of frustration for the industry, but publishers say the (Continued on next page)

Goody's Got Hanson. Hot Mercury Records act Hanson appeared at the Sam Goody store at Universal CityWalk in Universal City, Calif., for a performance and autograph signing. The event drew 1,500 fans. Pictured in front, from left, are Taylor, Zach, and Isaac Hanson. In the rear, from left, are David Ribeiro, Sam Goody store manager; Bob Munoz, Sam Goody regional director, Judy Springer, Sam Goody West Coast marketing director; Denise Lizzarraga, Sam Goody regional sales manager, and Phil Onye, Sam Goody district manager.

Retail Criticized For Software's Struggles
Distributors, Suppliers Discuss Strategies At Expo

BY EILEEN FITZPATRICK

ATLANTA—Retailers selling computer software products should get back to basics in order to turn a profit, according to a panel of distributors and supplier executives gathered for the recent Electronic Entertainment Expo held June 19-21 here.

"Retailers are successful for very basic reasons," said Bill Mahre, director of sales of Navarre Corp. "They know their customers and don't try to be everything to everybody."

Mahre, a former marketing executive with Proctor & Gamble who joined Navarre last year, slammed the computer and game industry for spending too much money marketing to trade instead of the end user and failing to adopt a packaging standard.

"The key to this industry is finding a way to lower system costs," Mahre said. "Some publishers pack four units to a case, while others pack 40 units. That's nonsense."

Panelists also complained about the glut of product and product promotions running amok in the industry.

In 1996, more than 16,000 new software titles were released to retailers. However, PC software sales have only grown from $1 billion in 1995 to a projected $1.65 billion this year, according to Port Washington, N.Y.-based research firm NPD Group.

Software sales continue to struggle because suppliers treat it like a mass-merchant business, which it isn't, according to the panelists.

Industry data often put computer hardware penetration at 30 million households, but the panelists emphasized that only about 10 million actually buy software products.

"The question is how to reach the other 20 million and make them buy," said Mahre. "Suppliers think if they sell 100,000 units of a title [then] it's a hit, but that is a fallacy based on the penetration in the hardware."

Mahre said mass merchants are "relatively infant" in the computer software business. But when they do begin to carry the product more heavily, the industry will see major changes.

"When they get into it, they will revolutionize how business is done by making it more efficient," said Mahre.

Although software sales are lagging, retailers and suppliers are running too many consumer promotions to support new titles, according to Stephen Schiro, Microsoft end-user customer unit VP.

"Promotions have gotten out of hand and are losing their added value," said Schiro. "We're also training the consumers not to buy, because they think if they wait a while they'll get a better deal when the next promotion comes along."

Mahre adds that each time a retailer does a promotion, the expense of changing pricing, putting up signs, and other labor-intensive activities cuts into any profits derived from the promotion.

"Promotions are huge expenses, and most retailers should figure out ways to increase turns instead of doing promotions.

(Continued on next page)
AUDIobook Campaign finds Listeners
(Continued from preceding page)

campaign generated a lot of enthusiasm at the store level, and they are pleased with the retailer participation. Nashville's Davis-Kidd, for example, moved its audiobooks from the second to the first floor and set up a special display and cross-merchandising, according to Ingram's Harower.

Denver's Tattered Cover bookstores also created first-floor audio displays, says McGuinn. She points out that although the advertising and publicity brought consumers into stores, it is often placement, merchandising, and displays that increase audiobook sales.

"For a long time we have said that if people discover audiobooks they become audiobook fans, and this campaign has demonstrated that all we need to do is allow them to discover audiobooks by increasing retail focus," McGuinn says.

As far as keeping the momentum going, Simon & Schuster Audio's Waterbury adds, "We'll never let stores forget how successful this was and that everybody benefits. Sometimes audio doesn't get the attention it deserves, and this showed that when it gets attention it pays off."

Involvement of field sales representatives was another important aspect of the campaign, publishers say. "It helps the salespeople focus on audio, which they often don't have time to do given all the products they have, so this was an opportunity to revisit their accounts specifically for audio," says RBD's McNamara. Publishers are reporting meaningful sales increases due to retailer support, but test programs have also provided the opportunity to determine what methods work best to reach consumers, they say.

The feedback from stores indicated that the radio ads were much more effective than print, according to Waterbury.

"About 300 generic Are You Listening spots ran in each market on AC, jazz, adult, and talk radio stations. Individual members of the industry have advertised on radio in the past, (Billboard, Nov. 2, 1996), but this was the first generic effort and probably the most intensive campaign to date.

Since the campaign was done on such a large scale and was neither title- nor publisher-specific, it stands to provide a boost to all members of the industry, both through sales increases in the two markets and as an information base."

"As an independent merchant, I am very pleased by the experimental effort. I hope to learn something that I can apply in my business," says Frank Johnson, president of McLean, Va.-based mail-order company Audio Eversors.

"Anything that anybody does to promote audiobooks helps us to some degree," says Beth Buxton, president of Chicago's-based publisher 16B Audio. "It's the trickle-down effect: It brings people into stores, and the more people that buy audiobooks, the more chances there are that they're going to buy our audiobooks."

Plans are under way for another Are You Listening? campaign later this year, and the spirit of cooperation among the otherwise highly competitive participants was underscored by the positive, upbeat outlook toward all sectors of the audio publishing world.

Simon & Schuster's Waterbury concludes, "We all believe the industry is growing, but the support of a huge company like Ingram is a great vote of confidence for the growth potential of audiobooks."

SOFTWARE STRUGGLES
(Continued from preceding page)

"motions," said Mahre.

The continuing glut of product also had panelists worried.

"There's just too much product for buyers to tell what's good and what's bad; 50% of what's on the shelf is going to be a negative experience for the customer," said Mike Wilson, CEO of distributor Cat Daddy.

Wilson said that he is encouraged by shareware programs such as "Quake," which Cat Daddy distributed as shareware for three months before full version was available.

"But Schiro disagreed with the shareware concept. "A trial run in some ways hails sales, and often the integrity of the product is lost,"" he says.

The panel also pointed out that many shareware programs offer impressive demos of the game, and that the actual product often is different and sometimes inferior to the demo.

"Schiro added that many companies have "oversold" the numerous technological advancements, which ultimately turns off disappointed consumers.

"It's like having an all-over outage to a consumer," says Schiro. "The first time it's great, but after you go back for the fourth or fifth time, it doesn't look good anymore."

Panelists suggested that retailers study their individual markets to make sales in place of opening new stores or offering inventory that don't appeal to their customers.

Mahre points to J&R Music World at its successful Chicago outlet after 25 years, still has only one location.

"The way to grow is to sell more product, not open new stores," says Mahre.

Panelists also see the Internet as an added distribution channel for retailers. "If it's a better channel, we urge retailers to "use it," said Schiro.

"Mahre agreed. "If you find people on a worldwide level that you wouldn't normally reach, the Internet is more efficient. That's its biggest advantage."

Texas-Style Welcome. ZZ Top helped welcome Blockbuster Entertainment to its new headquarters in Dallas. The company moved this spring. Shown, from left, are Ron Kirk, Dallas mayor; Jonathan Baskin, senior VP of corporate relations at Blockbuster; and Billy F. Gibbons, Dusty Hill, and Frank Beard of ZZ Top.

In-Store Poets. Ardent/Forefront act Smalltown Poets has been playing in-store acoustic shows at Wal-Mart outlets throughout the Southeast. Pictured above, from left, are Mark Hollingsworth, the act's manager; Danny Stephens and Michael Johnston of Smalltown Poets; David Glass, CEO of Wal-Mart; Byron Goggin, Miguel DeJesus, and Kevin Breuner of Smalltown Poets; and Anne Mabry, sales coordinator at Forefront.

EXECUTIVE TURNTABLE

DISTRIBUTION. Sony Music Distribution in New York names Bill Frohlich branch manager, New York and Mid-Atlantic branches. He was manager, Northeastern branch.

Tom Lennagh is appointed VP/GM of the alternative retail marketing division of Novarese Corp., Minneapolis. He was VP of sales at Handelman.

RETAIL. Stephanie Long is named executive director, marketing and public relations, of In-Finity '96 Direct Los Angeles. She was VP at Jane Ayer Public Relations.

MANUFACTURING. Alan Hamersley is appointed senior VP, DVD development, at the Rank Group Plc. in Los Angeles. He was VP of technology development and associate product sales at Disc Manufacturing.

VIDEO. Warner Vision Australia appoints Daryll O'Connor GM. He was marketing director at PolyGram Video. Universal Studios Home Video in Universal City, Calif., names Susann Nicholson product manager, retail product. She was assistant product manager at Republic Pictures Home Entertainment.

LIVE Entertainment in Van Nuys, Calif., promotes Jed Grossman to VP of sales and rental, Bill Kruger to national sales director, and Todd Lane to manager, video sales administration. They were, respectively, national sales director, director of West Coast sales, and video sales administration assistant.

National Geographic Television in Washington, D.C., appoints Bob Potter VP of domestic home video. He was director of home video.

BMG VIDEO has formed a marketing and distribution partnership with Reebok international for the athletic shoe manufacturer's sports and fitness video and audio product. In the first year of the deal, BMG Video will distribute four new Reebok titles and six existing titles (several existing videos will continue to go through PolyGram Video). In launching the new agreement, BMG Video says it will prominently feature the Reebok brand at the Video Software Dealers Assn. convention this month in Las Vegas. BMG says its fitness video market share is 16%.

K-TEL INTERNATIONAL has signed a two-year exclusive marketing and distribution deal with New York-based dance label Strictly Rhythm Records. Minneapolis-based K-Tel will market and distribute throughout the U.S. a series of dance music compilations featuring artists produced or licensed by the label. K-Tel distributes recordings through retail and television direct response. Mark Finklestein, founder/producer of Strictly Rhythm, says in a statement, "For the past three years, we have licensed our repertoire to K-Tel for their compilations and have been very impressed with the way they do business."

ATLANTIC RECORDS has launched a new World Wide Web site (www.atlantic-records.com) with online performances in its Digital-Arena by Changing Paces, Collective Soul, Matchbox 20, and Duncan Sheik; special events involving Fountains Of Wayne, Madder Rose, and Plexical; and daylong jazz from New York's Bryant Park featuring James Carter, Regina Carter, and Madeleine Peyroux.

INTERNATIONAL RECORDING MEDIA ASSN. (ITM) reports that U.S. shipments of writable optical disc media increased 75% in 1996 to $280.8 million. Unit sales of all configurations rose to 31.8 million from 11.2 million the year before. The biggest gain was for CD-R (recordable CD), for which unit sales rose 190% to $166.9 million; unit shipments increased to 30 million from 9.47 million in 1995.

N2K chairman/CEO Larry Rosen has been selected as one of eight regional award recipients of the entrepreneur of the year award by Ernst & Young. Rosen was selected for his efforts in using the Internet and online technology to deliver and sell music internationally. N2K's online record store is Music Boulevard. Rosen is now eligible to become national entrepreneur of the year.

CINERGII PICTURES ENTERTAINMENT says its financial adviser, Jefferson Capital Group Ltd., is soliciting cash bids for the company's slate of 20 film development projects. An initial bid of $4.75 million has been made by Cinergii's chairman/CEO Andrew Vajna. The company says it is seeking new bids at least 15% higher than Vajna's. Cinergii also says it is in discussions with 20th Century Fox regarding the sale of Cinergii's rights to their jointly owned movie, "Die Hard With A Vengeance."
Stop driving your customers crazy. They want to listen to cassettes in their cars but they can't find them in your store. Less than 20% of all automobiles have CD players, while over 1.5 million new cars will be sold with cassette players this year alone. That's because prerecorded music cassettes sound great, are portable and are a better value than ever before. Get on the road to retail cassette sales success by calling toll free: 1-888-567-TAPE

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ITA, The International Recording Media Association, is a 27-year-old industry trade association with 450 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.
In December, in private conversations, I began predicting that music retail would hit bottom sometime during the first half of the year and that it would find the road back to a healthy environment in the second half. Furthermore, I predicted that once this healing process began it would take at least 18 months for retail to completely rebound.

As I write this, it is June 30, and after looking around at the marketplace, I haven’t got a clue if I am right or wrong. Sure, there has been some forward movement that supports the frame I projected, but there has been some backpedaling, too.

At the beginning of the year, the two biggest question marks were the Musicland Group and the Alliance Entertainment Group. The good news is that the former, which was on a precipice for much of last year, appears to have returned to solid footing, thanks to the steps it has implemented to reshape the company and due to an agreement it struck with its banks. The deal, which provides additional credit for the Minneapolis-based merchant, buys the chain at least another nine months to a year, during which time the company will likely take further steps to improve operations.

Now that its bank deal is set, Musicland is turning its attention to its trade creditors. Sources say that the chain wants to end its standstill agreement with the trade. You might remember that Musicland didn’t pay its bills in February, and the trade to continue supplying product by agreeing to pay cash for goods within 10 days of receipt. Now it is proposing to return to normal trade terms and will pay down the outstanding balance in installments through December. The terms being offered to most suppliers would see each creditor receive 20% of the total owed in two 10% installments in September and December, and the other 80% over 20 weeks in weekly installments of 4%. Some of the major trade suppliers continue to be unhappy, having perceived that Musicland slighted them in favor of the banks. But it is unlikely that any of them will do anything to derail the Musicland express.

Alliance Entertainment, on the other hand, is still a big question mark (see story, page 5). At deadline, the company, which has been on the tightrope since the beginning of the year, still appeared to be involved in negotiations to bring in much-needed cash. And while some observers thought the company was racing against a July 1 deadline to meet a bank-lean covenant that requires equity to be increased by $35 million, the real race is to stave off the havoc that occurs when a company’s cash resources are depleted. Alliance is buying cash from some major suppliers, while others have the company completely on “hold,” which means they are not doing any business with it.

Moving along, Camelot Music is unhappy, having perceived that Musicland slighted them in favor of the banks. But it is unlikely that any of them will do anything to derail the Musicland express.

### Retail Track

**by Ed Christman**

**RETAIL TRACK**

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**Ed Christman**

**RETAIL TRACK**

**Ed Christman**
HighTone Arm Inks Indies For Distribution
Releases To Include R.L. Burnside, Mac Curtis Sets

High Water & Rollin' Rock: We've already noted the establishment of HighTone Records' independently distributed HMG imprint (Declarations of Independents, Billboard, June 7), but the Oakland, Calif.-based company has picked up a couple of outstanding indie labels for distribution through that REP-distributed imprint.

HighTone has licensed some of the catalog titles produced by High Water Records, Memphis State University's blues imprint, and will issue these albums for the first time on CD through HMG. Selected releases from Rollin' Rock Records, the Los Angeles-based rockabilly/roots rock label, will also be moved through HighTone's indie arm. Unless you've poked around around Memphis record stores that deal in vinyl, you may not be aware of High Water. The label was established in 1970 by Dr. David Evans, the noted folklorist and author ("Big Road Blues"), and was initially funded by the National Endowment for the Arts.

Evans' taste in talent was impeccable: He made early recordings of such then-obscure Northern Mississippi bluesmen as R.L. Burnside and Junior Kimbrough. He also cut "Feelin' Good," the WC Handy Award-winning song by the terrific female blues singer/guitarist Jessie Mae Hemphill, granddaughter of the celebrated fife-and-drum bandleader Sid Hemphill.

HMG will kick off its High Water reissues July 22 with the release of "Feelin' Good," Burnside's "Sound Machine Groove," (a cut cut during the '70s, featuring the singer/guitarist backed by his sons Joseph and Daniel and son-in-law Calvin Jackson), and Chicago Bob & the Shadows' "Just Your Fool."

"Rollin' Rock is well known to L.A. rockabilly fans: In the late '70s and early '80s, label owner Rockin' Ronny..." (Continued on page 51)
RETAIL TRACK
(Continued from page 48)
also in a race, hoping to reach the finish line and successfully emerge, on a stand-alone basis, from Chapter 11 before anybody else appears in bankruptcy court with $200 million in hand. If all goes as planned by Camelot management, the merchant could emerge from Chapter 11 by October; Strawberries, the other chain operating under Chapter 11 protection, has just been put on the block by the creditors' committee (Billboard, June 21), and it will be a while before the process determines if the chain will be sold or if a stand-alone plan will win out.

Meanwhile, Blockbuster Music didn't make payments to most of its major suppliers in June. Normally, a major account not making a payment, without a hint beforehand, qualifies as a heartstopper. But, in this case, most music distributors attributed the nonpayment to the chaos that has existed at the chain since it moved its operations from Fort Lauderdale, Fla., to Dallas.

Adding to the confusion, with Blockbuster Music being absorbed into the centralized management structure of Blockbuster's retail operations, trade suppliers were unclear about who to call when the buying staff management didn't know about the nonpayment.

A Blockbuster spokesman did not return a call seeking comment by press time.

Meanwhile, Miami-based Spec's Music hit a glitch when plans to reduce overhead by eliminating the warehouse had to be abandoned. Sources suggest that Spec's inventory systems and the major's distribution capabilities weren't up to the task of providing the chain's stores with just-in-time inventory replenishment in a cost-effective manner.

As first reported by a competitor, Spec's will keep the warehouse open, but on a smaller basis. Jeff Fletcher, COO of the 47-unit chain, says that the company will try to keep the top 1,000 titles in its warehouse, which will replenish most stores at least twice a week, with the larger stores getting refills daily.

Due to the switch in plans, Spec's Music got caught in a "squeeze" with too much inventory in stores, confirms Fletcher, and apparently not enough cash to pay for it. So the chain has missed a payment with some major creditors and appears to have reached an agreement to pay down the balance and "swap out inventory" over a six-month period, qualifies as a heartstopper.

Moving from the music specialty chains to the consumer electronic chains, things appear to be destabilizing, particularly at Lechies, reports 400 people were left last week. Distribution financial executives are also watching closely to see how Nobody Beats the Wiz fares in its search to find an investor willing to make a cash infusion into the company.

So after reading all of the above, you tell me: Is the music account base still falling down, or is it ready to pick itself back up?

MAKING TRACKS: Roy Burkhead, an audio and video buyer at Lechies, has left the chain and is seeking opportunities. His number is 630-429-9632.

OOPS: Bob Noyes, new to the industry as the head of credit at BMG Distribution, has already had the misfortune of being inadvertently demoted by me. His correct title is VP of credit.

L UMPS PUTTING TOGETHER marketing campaigns for new albums and artists can't always be sure they're reaching potential customers at the right stores. And retailers promoting new releases might not always know how to allocate their dollars to the right mix of radio stations.

The choices sometimes seem obvious (Tower sells a lot of classical music, for instance), but there may be less apparent connections that cause labels and retailers to miss some marketing opportunities.

Strategic Research, a joint venture between market research firms and Strategic Media Research, has tried to measure the relationship between what radio formats people listen to and where they shop for records.

In random telephone surveys, consumers were asked where they bought most of their music and which radio station they listened to most often. The researchers then categorized the stations mentioned according to the formats they represent.

Not surprisingly, the nation's biggest retail chain garnered the largest share of country listeners; 38% of 1,083 people who purchase music from Wal-Mart prefer country radio. That's probably because most of Wal-Mart's price-cutting stores are in small-town America, the traditional home of country fans. The nation's largest music specialty retailer, Musicland, was named by 908 people as the place where they buy most of their music. And the radio preference that made up the biggest percentage of the chain's Sun Country shops was top 40 (25% of respondents). That seems to be in line with Musicland's wide reach into suburban malls.

Best Buy, the consumer electronics retailer whose low prices helped turn the music retail landscape into a competitive battleground, clearly attracts rockers. The chain was singled out by 824 customers as their favorite place to buy music; by a wide margin, the radio formats preferred by the biggest chunk of Best Buy shoppers were the various categories of rock (81%), more than double the percentage of the next highest genre (top 40, 15%).

For the big national chains Blockbuster and Camelot, the breakdown were relatively similar: No. 1, top 40, No. 2, rock; and No. 3, R&B.

At Tower, which many people associate with more esoteric genres like classical and jazz, the biggest group of shoppers listened to rock radio (26%).

When the numbers are turned around, some interesting connections can be made.

LOOKING AT THE RADIO FORMATS people prefer, the researchers found that country led the list (1,581 respondents picked it). Twenty-six percent of those said they mostly buy their music at Wal-Mart. Then it drops to 6% of respondents for the retailer in second place among country fans—Left Bank Organics. No wonder country artists are eager to do in-store at Wal-Mart.

Tower took the lead in two formats, the adult rock category known as triple-A (12% of listeners) and jazz/AC, or smooth jazz (13%). In classical music, Tower came in at 9%, slightly behind Best Buy at 10%.

Russ Solomon, president of Tower, says of the research, "It doesn't surprise me, mainly because of our selection. Those are people who are looking for selection."

According to the survey, the R&B music consumer prefers Blockbuster Music over other chains. In the main R&B format, the Dallas-based chain came in first among 503 consumers at 12%; in the R&B Adult genre, to which 199 respondents were faithful, Blockbuster led with 9%.

As for ethnic tastes, one statistic stands out clearly. Of the 182 respondents who said they preferred Spanish-language radio, the retail leader was far away Blockbuster, at 14%.

Strategic executive Mike Lane says the research is of value to labels and retailers trying to figure out how to allocate marketing resources.

"They can target potential buyers of the new album of an act and do a campaign based on that—what's the best retailer to do a deal with, what kind of radio stations to do a promotion with," he says. As for retailers, Lane adds, "They can go back to the label and say, 'For instance, we found out we have a high Hispanic audience coming here. We'd like to do something with your new Latin music department.'"

With marketing money tight at many labels and retail chains, finding the current business buzzword—"what's it about.
Consumers measure a tape's performance by how well it reproduces music. But retailers also have to be concerned with how it makes the cash register ring. Fuji Audiocassettes, Digital Audio Tape and recordable MiniDiscs give your customers the superior sound they want. And you get the exceptional retail features you need; eye-catching packaging, flexible merchandising options, great margins and repeat customers, just to name a few.

So while the other brands dazzle you with technical data, call 1-800-755-3854, extension 8211 and ask for a Fuji rep to show you something a little more interesting.

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55 How's Business: Rental and sell-through maintain momentum. 56 Digital Broadcast Systems: Seth Goldstein examines the real or imagined threat to video. 58 DVD in Japan: A report on the new format's progress in the country of its unveiling. 60 Coming Attractions: A rundown of upcoming releases on video and DVD. 68 Anniversary Gifts: Eileen Fitzpatrick reports on the reissue phenomenon. 72 Super Dupers: Tape duplicators look forward to the future. 72 The Schedule: A list of VSDA seminars and events.
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Keeping The Home Video Fire Burning

The Vid Biz Will Heat Up Only If Retailers Get Hot Titles And Know How To Spark Sales

BY DON JEFFREY

When the music business was shumping, entertainment retailers hoped that sell-through video would pick up the slack and boost margins and sales, especially in their combo stores. For some, that did happen, but when the sell-through market went flat and music began to turn around.

While many retailers attribute video sales to weaker titles than last year, they are optimistic that the market will heat up again later this year. Most retailers say they are happy that studios are releasing more videos to the sell-through market but hoped the titles would be stronger.

Musicland stated in its May sales report that, while audio sales were strong, "both video and book sales were down." The company declines further comment.

John Artale, purchasing manager of National Record Mart, says he had been a video buyer for only a few weeks when his first big anticipated title came out: "101 Dalmatians." But he lamented, "Our sales were sluggish. I thought it would come out of the gate faster."

Mark Gaieo, senior video buyer of Trans World Entertainment, says that April was "probably the toughest month in three years for sell-through." But he, like others interviewed, hasn't lost his optimism. "The May-July quarter is likely to be much stronger than last year," he says.

Sell-Through Stealing The Show, But VSDA Still Has Faith In Rental Market

HISTORY OF THE VIDEO WORLD, PART II: If the grading system were pass/fail, the industry receives a "P" from the Video Software Dealers Assn. (VSDA), which issued its second report card in time for the Wednesday (9-12) convention in Las Vegas.

How far above "P" depends on the observer: Suppliers, distributors, and retailers have different points of view, and even among suppliers, business can be good for the studios and lousy for the independents. Those with "A" titles and deep catalogs of quality features do best.

VSDA, which relies on outside sources for most of the data for its annual report, remains relentlessly upbeat about cassette rentals, the soft underbelly of the market over the past couple of years. The report acknowledges that the 3.5% growth rate from 1995 to 1996 "represents a much slower rate of expansion" than the double-digit increases of 1985-92, but argues the gain was "healthy and respectable" for a 15-year-old market.

Rentals last year did rebound from a 2.5%-4.7% decline in 1995, but the uptick wasn't as strong as VSDA's 1996 report had indicated it would be. Last July, the association quoted Paul Kagan Associates' prediction of a 5% rental rebound; Kagan and VSDA have become close statistical- ly to the point where Kagan revised its past and present estimates of home video dollar volume to jibe with association figures (Picture This, Billboard, May 11, 1996).

Rentals, which the engine that could and did, pulling video to record retail heights. Purchases totaled $7.6 billion in 1996, according to VSDA. Add to $8.7 billion in rentals, the industry grossed $16.3 billion. The annual report, noting a 17% gain in sell-through over 1995, expects more of the same down the road.

Lower prices and wider video distribution will continue to produce sales growth "at a more robust pace than rentals for the next three to five years." Sell-through, VSDA states, "is not yet as mature as the rental market." Observers might also argue that sales strategies require more breadth and imagination, and that they reap the benefits of both.

Children remain the target audience. Households with kids were more than twice as likely to choose those with frequent buyers—i.e., two or more cassettes a month.

"Only one in five households with kids say they never buy video," VSDA writes, "while nearly half of all households with no kids describe themselves as non-buyers." If a child can pop a movie into a VCR, then anyone can, representing "a degree of control and convenience that other products have trouble delivering do not currently offer." DVD also shares those user-friendly characteristics.
Home Video Prepares For Attack From Outer Space

Digital Broadcast Satellite Technology Threatens Video, But Analysts Say Coexistence Is Likely

BY SETH GOLSTEIN

Direct broadcast satellite has come from outer space. For some industry analysts, that's the unavoidable impact of DBS on the prerecorded-cassette business. It's also the view of proponents of just-arrived DVD, who think the 5-inch laserdisc format is the only effective antidote to the ranges of satellite services offering hundreds of movies on pay-per-view and basic cable channels. VHS has difficulty competing against this trove of video cornucopia, say program vendors, including studio heavyweight Warner Bros.

DBS suppliers relish the prospect of tape's impending doom, since it strengthens their demand for PPV window closer to tape's arrival, usually four to six months after theatrical release. To the retail trade, though, all this seems a tad premature.

NOT TO WORRY

Stores recognize the DBS threat, but it remains in the distant future, unlikely to hit until the small dish population grows considerably beyond the current installed base of about 4.5 million units. Indeed, the same market surveys that predict significant rental losses among DBS households have a hard time pin-pointing projected losses at retail.

Alexander & Associates, a New York-based consultancy, polled 1,000 DBS households about rental activity for Wall Street brokerage house Sanford C. Bernstein & Co. In a report to its clients, Bernstein used the data to extrapolate the disappearance of nearly 5 million rental cassettes a month. Bernstein analyst Tom Wolzien suggested one solution: Studios should extend windows from the standard 45 to 60 days to 120 to 150 days.

Video retailers would love to have the cushion, whatever the rationale. However, Alexander's Bob Alexander isn't sure which chains need protection from DBS. The loss of light-to-middle-income renters to satellite dishes hasn't been severe enough to hurt outlets in the regions where DBS installations are thickest, like Buffalo, N.Y.; Minneapolis/St. Paul; and the Pacific Northwest.

Video Update, the chain most closely associated with these markets, hasn't hinted at, much less reflected, these losses in its latest financial statements.

Alexander suggests the chains are dodging the bullet because DBS penetration is still scattered. In fact, his data indicates rental shrinkage that exceeded Wolzien's estimate—but a fraction of total transactions thought to exceed 3 billion annually.

EMPTY THREAT

Curt Alexander of Media Group Research In Providence, R.I., considers DBS an empty threat, a position he's held for the past year while home dish sales have escalated. "There's minimal overlap between [cassette] renters and DBS purchasers," Alexander maintains. He recognizes a drop-off in rental activity, but it's at the low end of the revenue scale for stores. "They're not the core customers video stores count on," he says. "You're going to lose your worst customer. It's absolutely not life threatening."

Sell-through thus far hasn't been affected by DBS, if only because the mass merchants who mark down hit video to $15 and can afford to. Under $10 aren't as vulnerable to competition as independent video dealers. The big question facing all retailers is whether DBS's early adopters are indicative of the rest of the population. Bob Alexander doesn't see a similarity: "They're not a good proxy for future growth."

SURVIVAL OF THE FITTEST

And by the time DBS becomes a household standard, home video will have adapted. DVD, currently where $15 title sales are on the chart, likely will be the obvious candidate to right the balance with picture and sound quality that VHS can't match. Meanwhile, the majority of consumers in the Alexander & Associates survey said they enjoy the cassette experience—about equal to those happily viewing DBS-delivered images.

"The problem for video retailers is that there are more homes with the option, so DBS is going to hit," says & Associates' Arthur BIZ HEATS UP McClain. He notes DBS's currently installed base of 700,000, but anticipates 30 million in a few years. Choice is well on its way. Observers predict that the number of DBS households should triple in the next five years. The Bernstein report helped fuel the paranoia accompanying rapid growth.

In reply, Bernstein says, video rentals among satellite households dropped 70% from pre-DBS levels; and total household rentals were cut by 60%. "Small-dish satellite users are the first large population with advanced video services including both pay-per-view and multiplex movie services," according to Wolzien. "Technology has allowed these consumers to shift their video buying to DBS."

Wolzien is particularly concerned (Continued on page 58)

VID BIZ HEATS UP (Continued from page 55)

BARGAIN PRICING

Artale says that "$9.98 is great. Everybody's gotten in that, and they should do a lot more." He adds that the low price makes video an easy impulse purchase and a bargain when one considers the price of movie tickets these days. Artale notes that National Record Mart is able to compete with the low-price mass merchants by "shaving something off the list and making it pretty attractive."

Galeo says price has been a big factor in moving the market, but adds, "I don't want to see titles driven below the $9.98 price point." Prices below that will "devalue the product." He adds, "I've also started to see studios go directly to a $14.99 reprice to rental. That's a big step, and more needs to be done." Galeo says he would like to see studios do that kind of repricing on more movies whose box-office take was in the $40 million to $50 million range. Fox, for example, repriced "Romeo And Juliet" at $14.99, and Paramount is expected to do the same with "The First Wives Club."

But Blockbuster's McClain does not believe price drives the market. "Price drives the A titles, because the risk factor is low. But content and flow from the studios drive the business. I think consumers are tired of megahits and more interested in something that's unique. They're not just buying the As; they're dipping into the Bs."

COMBO STORES MAKE ROOM

The increase in the number of sell-through releases has been reflected in expansion of space in stores for the product.

Artale says National Record Mart is increasing the square footage allotted to video "on a store-by-store basis." Nonmusic video is in about 60 of the chain's 150 stores (music video is in all outlets). He says NRM is rolling out a $9.38 "rack into more stores as a test."

McClain says of Blockbuster's combo stores: "It depends on location, but the prototype today has more video than the prototype of a long time ago."

In Trans World's combo stores, sell-through has become a larger percent-age of overall store revenue. In some locations, it is as high as 35% to 40% of sales. For the company as a whole, video accounts for about 20% of sales. Last year, the retailer posted a double-digit increase in sell-through revenue.

Galeo says the space given to sell-through video has increased in Trans World's stores, but he points out that in some cases the expansion has been at the expense of special-interest video, particularly exercise videos.

One special-interest area that continues to grow, however, is Japanese animation. Galeo says Trans World's stores carry some 350 titles in that genre. It's "larger than exercise and sports combined," he says.

BRAND RECOGNITION

As for studios' merchandising efforts, retailers like some of the programs they're seeing, such as the "branding campaigns." McQuillan says the branding is "going to be very helpful, especially in the kids' end." He adds, "I'm a believer in it. The customer is as much fid-b as they can be on a $10, $15 purchase. If they recognize Nickelodeon on a title, they're likely to buy it."

Galeo also says that branding products has been successful and singles out Fox's "Studio Select series and MGM's Movietime. Trans World has been doing more with merchandising video before it is in the stores. It uses color with the presale announcement signs and places them in the front of the stores, where they attract consumers' attention."

McClain says that Blockbuster's "pre released campaigns are tremendously effective." For instance, customers who pre-ordered "Jerry Maguire" from one of the stores got a free puzzle.

Artale, who comes to video buying from a background in music purchasing, believes the studios should be marketing soundtrack albums along with the movie titles. When he was a music buyer, he says, he "looked at the video to sell off excess soundtrack units."

Some combo units are starting to stock previously viewed movies in the big video window. Some NRM stores will have them this summer.

PACKAGE DEALS

Another product trend retailers see is in the packaging of movies for video. "Widescreen product is starting to come pretty heavy," Galeo says. "Packaging is an important part in telling customers what widescreen and letterbox do. Columbia TriStar has done a great job."

But retailers agree that packaging is more than just a tool for informing consumers about formatting. "The cover art has dramatically gotten better as the sell-through industry has gotten stronger," says McClain. And Gaines notes that movie videos are using lenticular packaging, which has effects similar to holography.

Meanwhile, DVD (comes as a poten-tial shot in the arm for the video sell-through industry. But retailers are cautious.

Artale says, "I imagine we'll look for hardware saturation and roll out software in accordance with that."

Adds Gaines, "I'm pleased with what I've seen, but I don't expect it to explode this year.

"As of yet, I haven't seen a rush to get it," adds McClain. "The fourth quarter will help. We'll see more access to players and see what kind of product flow there is from studios."
Travel the Highway to High Profit$ . . . with Keanu Reeves!

**Feeling Minnesota**
When superstar Keanu Reeves (Speed, Devil's Advocate) steals his brother's bride, Cameron Diaz (My Best Friend's Wedding), the chase begins in one of the hippest romantic comedies of the year. Also stars Courtney Love (The People Vs. Larry Flynt), Vincent D'Onofrio (Men in Black), and Dan Aykroyd. Music by Spearhead. Rated R. Approx. 95 minutes. VHS# N4412V. Spanish version VHS# N4459V.

**The Prince of Pennsylvania**
Tender and poignant, this quirky comedy stars Keanu Reeves as an off-beat teenage inventor who cooks up a scheme to kidnap his own father. Fred Ward (The Player) with the help of the attractive owner of the local drive-in, Amy Madigan (Field of Dreams). Rated R. 93 minutes. VHS# N4136V.

**Tollbooth**
This eccentric, romantic comedy stars Fairuza Balk (The Craft, Island of Dr. Moreau), Academy Award® winning Louise Fletcher, and Wil Patton, at a lonely tollbooth along the Florida Keys where the weird and bizarre are regular travelers. Rated R. Approx. 108 minutes. VHS# N4376V.

**The Rapture**
A spellbinding thriller starring Mimi Rogers (the upcoming Last in Space, Austin Powers) and David Duchovny (The X-Files) explores a woman's sexual and spiritual awakening. Renowned director Michael Tolkin (The Player) personally supervised this ALL-NEW DIGITAL WIDSCREEN EDITION. Rated R. Approx. 109 minutes. VHS# N4570V.

**Kansas City**
Famed director Robert Altman (The Player, Short Cuts) delivers murder and mayhem with a jazz beat and an all-star cast. Headliners include Harry Belafonte (White Man's Burden, Ready to Wear), Jennifer Jason Leigh (Dolores Claiborne), Miranda Richardson (Damage), and Steve Buscemi (Fargo). Rated R. Approx. 115 minutes. VHS# N4510V.

Street Date: 9/9/97

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Japan Is Site Of DVD's World Premiere

Format May Not Be Overnight Success, But Execs Predict A Long Career

BY STEVE McCLURE

TOKYO—DVD is off to a slow but steady start in Japan following the format's world premiere here last November. A total of about 150,000 DVD hardware units were sold in Japan between November and the end of March, according to Toshiba Corp., whose SD-3000 DVD player went on sale here Nov. 1 for 77,000 yen ($664). Toshiba estimates total DVD sales in Japan at 600,000 units by the end of 1997 and worldwide sales (including Japan) at between 1.9 million and 2.4 million units by the end of the year.

"The fact that it's not taking off very quickly is not a surprise to me at all," says Chuck Goto, managing director of Smith Barney Inter-national here. "It's going to take about three years to get to the breakthrough point." Goto says it usually takes that amount of time to "educate" the public about a new product. "You can't expect the public to run out and buy those new products right away," he notes. "They've invested heavily in VHS."

Pioneer's combined DVD-LD player, the DVL-9, may ease the format transition.

THE PLAYERS

So far, seven Japanese electronics makers—Toshiba, Matsushita Elec-tric Industrial Co., Pioneer Elec-tronic Corp., Sanyo Electric Co., Hitachi Ltd., Sony Corp. and Victor Co. of Japan (JVC)—have launched DVD players in their home country. Besides Toshiba, the other companies out of the DVD starting gate Nov. 1 was Matsushita, with two products: the DVD-A800 and the DVD-A100 movie players, priced at 88,000 yen ($845) and 79,800 yen ($888), respectively. Matsushita also launched the TH-28GD1 28-inch "Wide ClearVision" televisions with built-in DVD player, priced at 260,000 yen ($2,241).

"Many different types of people have been making these players," says a salesman at the main store of Bic Camera, the leading consumer-electronics dealers in Japan's Ikebukuro district. "Basically, they're people who like movies and visual software.

Instead of launching a DVD-only machine, Pioneer Electronic Corp., which has a large stake in the laserdisc format, on Dec. 1 introduced a combined DVD-LD player dubbed the DVL-9, priced at 133,000 yen ($1,147) and the DVD-7 DVD player priced at 81,000 yen ($715). "Pioneer's composite DVD-LD player is very popular with our customers, because they don't need to buy two machines in order to play software from the two formats," says the Bic Camera salesman.

In December, Sony and Hitachi began selling DVD players providing them to original-equipment-manufacture (OEM) basis by Toshiba and Pioneer, respectively.

Sony unveiled its DVD player, the DVP-ST700, priced at 110,000 yen ($940), on March 21, while JVC launched its XV-1000, which is priced at 93,000 yen ($801), on April 21.

"The reason we have but one model is that we feel that the market has not yet matured to the point that we need to offer a range of models," says a Sony spokesman. "The tar-geted initial customers for Sony are the high-end AV users, and we feel this player will more than satisfy them."

200 TITLES

As with any new format, software availability has been a key concern in selling DVD to the Japanese public, whose homes are already crammed with the gills with electronic gizmos. Following some initial glitches, about 200 DVD titles are now on the market in Japan. DVD software released so far here includes music, movie, animation and soft-porn titles. Sales range between 1,000 and 20,000 copies per title, which retail for anywhere between 3,800 and 5,000 yen ($32.75 to $43.10).

What effect DVD will have on Japan's video-rental industry is still unclear.

"We don't know what's going to happen with DVD," says a spokesman for major video and CD rental chain California Video. "We'd like to think about handling DVD, but there's not enough information right now." The industry consensus here is that VHS, LD and DVD will coexist for the foreseeable future. At Sony/Philips camps over the format's future.

On May 20, Sony announced that it had developed technology for a 12-centimeter optical disc with data-storage capacity of 12 gigabytes (GB) per side using a newly developed high-power blue-green laser. Storage capacity of 18 GB per side may also be possible, according to Sony.

There was no word on when products based on the new technology could become available. DVD's current storage capacity is 4.7 GB for a single-sided, single-layer disc and 8.5 GB for single-side/dual-layer, while DVD-RAM's is 2.6 GB.

"We very much see DVD-RAM as a consumer-use, data-storage peripheral," says the Sony spokesman. "We strongly believe at least 10 GB on a side is necessary to have a functional home-video disc recorder. With such capacity, a consumer can record NTSC-level video for a perio-d of time similar to a VHS tape (four to five hours) and can also record a significant time period of HDTV-quality video (over one hour), which is going to be necessary in the future."

Toshiba spokesman Makoto Ueda expanded on information regarding the possibility of another digital AV format.

"The [DVD] technologies and products that are currently available are based on the standard that has been established by the industry."

ATTACK FROM OUTER SPACE

(Continued from page 56)

about "tonnage viewing," when there's no movie compelling enough to warrant a trip to the store. A portion of cassette sales "will simply ebb depending on retailers and suppliers unable to maintain "the level of tape sales into rental or pricing in the face of a dying video-store industry," if IRS reach one-third of all households—with boarded-up stores littering the landscape—Hollywood would lose $1 billion or more in cassette revenues.

In addition to expanded windows, Wozniak suggests bumping up the rates the studios charge IRS services for PPV licenses; keeping newer movies off basic cable; and polishing video's in-store image. Some of the bigger retailers already are campaigning for better terms from the studios. Several months ago, according to trade sources, Block-buster circulated its own study on the impact of IRS and asked for a reduction in the wholesale cost of new releases.

The studios, however, can't expect to substitute IRS for home video and not notice the difference. PPV purchase-es—each one a fraction of the cassette price—replace only 30% of lost rentals, the Alexander study indicates.

Surfing the myriad sports channels is thought to account for much of the rest. Whatever the typical IRS owner is doing, says Bob Alexander, "he's not watching movies."

Video retailers could wriggle free

The loss of light-to-moderate renters to satellite dishes hasn't been severe enough to hurt outlets in the regions where IRS installations are thickest.

if IRS follows the Curt Alexander scenario. A home-satellite skeptic—"We've already made a ton of money shorting the IRS stocks," he says—Alexander believes the industry will be hard-pressed to garner 10 million subscribers by the year 2000. His reasoning: Either dish prices will continue to plummet, exhausting the demand in such a fashion as "Brass Tacks" "and Primestar before they have a chance to fully exploit; or consolid-ation among suppliers will stabilize prices and lure new IRS buyers looking for a bargain.

One way or the other, the IRS industry is currently falling faster than prices are the stock prices," Alexander quips. "Every single service brought in fewer subscribers in the first quarter than in the year before."

It's a lot easier for video retailers who just require an infusion of big titles in the third and fourth quarters to overcome the current doldrums and the IRS influence. The summer blockbusters, including direct-to-"sell-through candidates "Lost World," "Batman Forever" and "Hercules," are in theaters or headed that way. Most will be in stores this fall.

"Now is a dead time of the year" for IRS, which won't have the opportu-nity to really underperform until the fall, says Curt Alexander. "In a zero-sum game, when IRS is hurting, home video benefits."

some point, however, features such as DVD's large data-storage capaci-ty and random-access capability are expected to make DVD the visual medium of choice.

Before that happens, however, the format will have to move from being playback-only to a recordable one like VHS. In April, 10 electronics firms from Japan, the U.S. and Europe agreed on standardized rewritable DVD-ROM and write-once DVD-R formats, meaning large-capacity storage devices for personal computers and audio-visual equipment could be on the market by the end of 1997.

TECH WARS

Despite that and other agree-ments on DVD among the world's leading consumer-electronics compa-nies, there are still signs of tension between the Toshiba/Matsushita and Matsushita's TH-28GD1 is a widescreen TV with built-in DVD player.

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"The [DVD] technologies and products that are currently available are based on the standard that has been established by the industry,"
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Coming Attractions

After a somewhat sleepy spring, video retailers can prepare to deck their shelves with sackfuls of third- and fourth quarter releases that aim to satisfy entries on just about everybody's wish lists.

BY CATHARINE APPLEFIELD OLSON

With the upcoming holidays in mind, the children's sell-through process will look fast and furious. Walt Disney Home Video continues the tradition it began a few years ago of releasing animated sequels directly to video, "Beauty And The Beast—The Enchanted Christmas" is due Nov. 11 and will feature four new songs and a fitting merchandising package.

MG M Home Entertainment will follow suit in mid-October with another holiday-themed title, the animated "Babes In Toyland." The studio's first feature-length animated direct-to-video release boasts the voices of Christopher Plummer, James Belushi, Bronson Pinchot and Charles Nelson Reilly.

Family Home Entertainment will add its Christmas Offers with a fresh look at the classic "The Littlest Angel." The half-hour film is direct-to-video and clamshell-packaged.


Due from Disney are three classic re-releases. The 30th-anniversary edition of "The Jungle Book," which has not been available since its initial release in 1991, will be on shelves only from Oct. 14 through December, and the 40th anniversary issue of live-action tear-jerker "Old Yeller" is due out in October in a remastered edition. In December, the studio will bring back "Sleeping Beauty" for a limited time.

As favorite children's series, just about all existing kid-vi� lines are getting fresh episodes this summer and fall—and there are new faces on the horizon as well. Warner Home Video takes a trip back to Bedrock in June with the debut of the first trio of releases in its "Cave Kids" animated series. The "Dino Stompers," which "Flintstones" originator Hanna-Barbera. MVP Home Entertainment will unleash three new children's titles, one per month all summer, beginning with the June 30 debut of "Baby's 1st Video," the series, "Baby's 1st Videos," in its live-action, animated sequences set to music. Following "Baby" will be "Concert In Angel Land" and "KidStuff," a celebration of the unrehearsed wit of children hosted by Dick Clark.

Paramount Home Video is putting the finishing touches on a line of new-VHS for the holidays, including "Fragrats Chanakah" and new episodes of "Doug." "Hey, Arnold! Rocker Modern Life" and "Ren & Stimpy." For the Nick Jr. set, the studio also has on its roster new "Elmo Saves Christmas" with the help of Maya Angelou.

Dick Clark hosts "KidStuff."

The September release "The First Halloween Ever" and October entry "Santa Needs Help." Also due from the company in October is "A Merry Reprise Holiday Special.

BMG Video in August will release the animated "Gata Don't Dance" and follow up in September with the latest "Cabbage Patch Kids" release, "Trip To The Moon." BMG will add to its "Mummy" line in October with holiday-themed "Mummy's White Christmas.

The family-values bandwagon rolls on as well. Warner in late July will bolster its "Adventures From The Book Of Virtues" line, and Sony Wonder has four new "Beginner's Bible Series" adventures on tap, including "The Story Of The Nativity.

Lyric Studios, home of the omnipresent Barney, has several tapes on tap, including the July 8 self-expanded "Barney's Camp Wanna-Round.The." And children who are inspired to sing along can also groove to three new "Time All Favorite Sing Along Songs" tapes due from Disney in July.

The MUSIC IN THEM

For those who prefer to leave the singing to the artists themselves, the music-video market is pumping up the releases. With the 20th anniversary of Elvis Presley's death in July, MGM Home Entertainment will roll out three new "Elvis Commemorative Collection," a collector's paradise of 18 films, including "Viva Las Vegas" and "Viva Las Vegas." Look for additional Elvis entries from Cabin Fever Entertainment, Lightyear Entertainment, MVP Home Entertainment and others.

PolyGram Video will be releasing a smattering of new music longforms throughout the summer and fall from the likes of John Tesh, Ben Jeff, Harry Belafonte, Mighty Mighty Bosstones and Hanson.


"The Mask" is among the first high-profile DVDs.

Fox and Disney are showcasing DVD for the near term with a staunch wait-and-see attitude. Initial skeptic Universal was expected to join the DVD parade by mid-summer. Studios will be cautious to see during the third and fourth quarters is a swirling mixture of theatrical, special-interest and music titles, most of which will be carried the $24.95 price point and some of which will be bundled with hardware.

Warner Bros. is the most aggressive early supporter of DVD. Warner Home Video has more than 24 titles coming this summer on DVD, including "Little Shop Of Horrors," "Sleepless In Seattle," "The Right Stuff" and "Purple Rain." The studio also is offering "Woolstock: 3 Days Of Peace & Music, Director's Cut." MGM Home Entertainment is offering a kaleidoscope of titles, primarily proven favorites and specially prized titles tied to particular events. In July, the label will release the 10 DVD titles, ranging from "The Magnificent Seven," "The Philadelphia Story" and "The Year Of Living Dangerously" with Elvis anniversary commemorative "Elvis: That's The Way It Is." And "Viva Las Vegas." The studio will follow up in August with "Cat On A Hot Tin Roof" and a host of such family fare as "National Velvet" and "The Black Stallion.


It's been praised, panned and just plain talked to death. But the long-awaited debut of DVD this spring and summer promises to put an end to the debate and the studio will release date and date with the video (planned for fourth quarter) will be the eagerly awaited "Shine." The Sony family of labels will have its initial batch of DVD titles ready for a July release. The category includes Columbia's "Tony With the upcoming holidays in mind, the children's sell-through process will look fast and furious. Walt Disney Home Video continues the tradition it began a few years ago of releasing animated sequels directly to video, "Beauty And The Beast—The Enchanted Christmas" is due Nov. 11 and will feature four new songs and a fitting merchandising package.

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Six wealthy men are on the hunt for the ultimate prey... marl Starring Charles S. Dutton (A Time To Kill, Message II Society), F. Murray Abraham (Amadeus) and Ice-T (Johnny Mmmemante).
Rated R, 96 mins., VHS# N4197V.

**Normal Life**

Luke Perry (90 Seconds) and Ashley Judd (Kiss the Girls) star in this sexy action thriller that finds the perfect couple gunning for the American Dream... one shot at a time!
Rated R, 106 mins., VHS# N4411V.

Also available Spanish version
Rated R, 128 mins., VHS# N4461V.

**Chained Heat 2**

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Stars Aren't As Bright For This Year's Video Contab

VSDA HOMECOMING! The video industry is treating this year's Video Software Dealers Assn. (VSDA) Convention in Las Vegas as a homecoming. But the lack of excitement on the supplier side may indicate you can't go home again.

A big indicator of vendor enthusiasm is the effort they make to get celebrities to come to the show. Fox manages to show up, but usually all they'll show is a page out of a book about guest appearances they have been largely silent.

The biggest name on the schedule was Farrah Fawcett, who's shown opening the show. She was replaced by Lucy Lawless and Kevin Sorbo, stars of Universal's "Xena" and "Hercules" TV series, respectively. Perhaps the coolest celebrity on the schedule is an international man of mystery Mike Myers, who will appear at the New Line Home Video "Austin Powers" party, scheduled for Tuesday (8). And Jeff Bridges will be on hand to promote VSDA's Past Forward to East Hunger annual campaign.

However, James Woods, another big name who was due to deliver the keynote address on First, Accounting, and Merit issues, has canceled due to production conflicts. And other names are sparse. "Star Trek"'s James Doohan will promote VMP Home Entertainment's UFO item, "Above And Beyond," while David Caradine pushes his tai chi and kung fu instructionals.

With little star power to drive traffic to booths, the Optical Video Dealers Assn. (OVDA) may get some added attention for its Seine the Disc promotion. During the show, attendees who visit OVDA's booths will be able to enter a contest to win a Panasonic DVD player, DVD titles, and laserdiscs.

OVDA will hold daily drawings and question-and-answer sessions with laserdisc and DVD executives, and it will conduct demos. Scheduled speakers include David Goodman of U.S. Laser, Jerry Pierce from Universal Studios digital video compression center, technical committee chairman Geoff Tully, and laserdisc and DVD retailer Linda Lukas.

Although suppliers likely will ink last-minute star appearances, the lineup three weeks before the show isn't stellar. VSDA has tried to convey the convention is about doing business and not getting autobiographies. This year the supplier will put that theory to the test.

BACK TO SCHOOL: Target stores has chosen the "Whishbone" series as its back-to-school partner in a summer promotion.

Starting in August, the series and its terrier star will be marketed in stores through a national consumer sweepstakes, three-week television campaign, displays, and a charitable tie-in. Further details of the plan will be announced later.

In the fall, the Big Feet Entertainment unit of Lyric Street, which produces the series for PBS, will release Washington Irving's "The Legend Of Sleepy Hollow" on tape. The title, originally aired in October 1995, will be timed for Halloween. Follow-up titles will feature works by William Shakespeare, Jane Austen, and Charles Dickens.

FIRST WIVES FOR SALE: Paramount Home Video will re-release $100 million box office hit "The First Wives Club" to $11.95 Aug. 29.


SWAN PRINCESS II: A few years back, the now-defunct Turner Home Entertainment made a big splash with "The Swan Princess." Now, Warner Home Video, which absorbed the label, is making even bigger waves with a sequel, "Swan Princess: Escape From Castle Mountain." The direct-to-video feature-length cartoon sequel will hit stores Sept. 2, priced at $19.96. It has four consumer offers, including deals with Continental Airlines and Princess Cruise Lines.

The first "Swan Princess," which Warner says sold through 2.5 million units, managed to pullplug was a cross-promotional partner. According to Continental rules, consumers who purchase the title will have the opportunity to receive a voucher worth up to $125 in savings on a pair of tickets to Continental or Continental Express flights through May 1999. A flyer inside each cassette explains the offer. There's also a contest for a trip for four on a Princess Cruise ship.

In addition, Warner will pack a coupon worth $2 off select titles with each cassette. Among the titles are the original "Swan Princess," "A Troll In Central Park," "Never Ending Story I & II," and "Rock-A-Don- die." For added exposure, sister company HBO will re-broadcast the original in early September.

Warner has also planned a national print and television campaign for the new title. The network ad campaign includes spots on ABC, CBS, Fox, and Nickelodeon. Print ad will run in People, Parent Magazine, Disney Adventures, and Family Life.
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"Two thumbs up!"
— Sickel & Ebert

"Hilarious!"
— Rolling Stone

"Full of humor and energy."
— Edward Guthmann, San Francisco Chronicle

"Remarkable"
— LA Times

"Loud & Hilarious!"
— Roberta Myers, ELLE

"Spellbinding..."
— Movieline

"★★★★★!
The funniest rock film since Spinal Tap."
— Tim Appelo, The Oregonian

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For the Collector
Boxed sets and collector's editions will be hitting the circuit in time for the shoppers' stampede. Cabin Fever in September will release a special-

(Continued on page 72)
Everything Old Is New Again

Anniversary Mania Strikes Studios, Which Are Recycling Everything From "Das Boot" To "Pink Flamingos"

BY EILEEN FITZPATRICK

Maybe it's because consumers bought more than 30 million units of the "Star Wars" trilogy or maybe it's because a number of films are celebrating a landmark anniversary, but this year suppliers have gone to the vaults more than ever to pepper their release schedule with classic reissues.

It's not unusual that retailers and consumers see at least one classic reissue, such as "The Wizard Of Oz" and "It's A Wonderful Life," which always seem to be celebrating a landmark anniversary. Over this year and into 1998, though, movies such as "Close Encounters Of The Third Kind," "Cabaret," "Deliverance" and "Dirty Dancing" will be spiffed up for their special anniversaries. The titles already join a list that includes "Vertigo," "Das Boot," "The Godfather" and even John Waters' "Pink Flamingos," each of which was re-released with added goodies this year.

DIZZYING PROMOS

"If you put enough behind the release of a reissue, consumers begin to have interest in the title again," says Universal Studios Home Video director of marketing, self-through and catalog, Wendy Weeks. "That was the goal with Vertigo—to get people who hadn't thought about it to start thinking about it again."

Weeks gives much of the credit to getting the 40-year-old "Vertigo" back into the minds of consumers to the studio's film division, which did an elaborate publicity campaign when the restored print was re-released in theaters earlier this year. When the video was released in March, Universal strengthened the impression with offers from Discover; American Airlines and Avis, as well as a five-page advertisement in Variety this June. As part of the consumer promotion, Universal awarded a "Vertigo"-themed trip to San Francisco to tour the sights used as locations in the classic Hitchcock thriller. "The nice thing about this title is that we had adequate lead time to put together a strong promotion," says Weeks. "With a new title, you're making an assessment in a matter of weeks after the movie is re-released."

The re-released title, which includes added footage and a booklet, has sold in excess of 250,000 units to date. Due to its success, the supplier is looking into re-releasing "To Kill A Mockingbird," which will celebrate its 50th anniversary in 1998, as well as 25th anniversary reissues of "The Sting" and "American Graffiti" and a 20th anniversary reissue of the Paul Newman hockey film "Slap Shot." Weeks says each will be strictly video released.

BIG-SCREEN TIMING

Both Columbia TriStar Home Video and New Line Home Video also had the benefit of a theatrical re-release to bolster consumer impressions.

In Columbia's case, video-sales president Ben Feingold spearheaded the theatrical release of an 85th anniversary edition of "Das Boot," which includes more than 60 minutes of lost footage. The film was released in March and arrived in video stores June 24.

VP of marketing Nancy Harris says the fact that the film is in German with English subtitles and ran three and half hours was not a hinderance. "It wasn't positioned as a foreign film; it was positioned as a classic movie," says Harris. "Reviewers were clamoring to see this restored version, and it's been universally hailed." The film (Continued on page 65)
ANNIVERSARY MANIA
(Continued from page 68)

was also a 1982 Best Picture nominee. Another "Das Boot" selling point is its director, Wolfgang Petersen, who

went on to direct "Enemy Mine," "In The Line Of Fire," "Shattered" and "Outbreak." Says Harris, "Petersen has gained a lot of notoriety since 1982, and this gives his new fans a chance to see his earlier works."

Columbia is currently prepping a 25th-anniversary release of "Close Encounters Of The Third Kind," which will be supervised by director Steven Spielberg.

Like Petersen's increased popularity after the release of "Das Boot," New Line had a similar situation with John Waters. Although Variety called "Pink Flamingos" "one of the most vile, stupid, and repulsive films ever made," Waters' subsequent films, such as "Polyester," "Cry Baby" and "Hairspray," gained him a new audience.

"John Waters knows how to walk the line by making offbeat films that make his more raunchier films, like 'Pink Flamingos,' more palatable," says New Line VP of acquisitions, non-theatrical, Louise Alaimo. She notes that Waters' increased visibility and popularity since the release of "Pink Flamingos" 25 years ago has new audiences eager to see his earlier works.

New Line released the 25th-anniversary edition of "Pink Flamingos" (Continued on page 70).
ANNIVERSARY MANIA
(Continued from page 69)

Y ABBA DABBA DOO: Pebbles Flintstone and Bamm-Bamm Rub- ble, the Stone Age offspring of Fred and Wilma Flintstone and Barney and Betty Rubble, are the latest animated characters with a new cassette series. Warner Home Video’s “Cave Kids” features “The Flintstones” tots and their exciting pet, Dino, in episodic adventures that teach kids a thing or two about friendship, teamwork, and sharing. The first three titles, “Watch Us Grow,” “At Play,” and “Make New Friends,” are approximately 44 minutes long and sell for $12.95. Each volume contains two stories and a music video.

“Cave Kids” is the newest spinoff of “The Flintstones,” which defined television cartoons 30 years ago and inspired the 1995 movie starring John Goodman as Fred Flintstone. Preschoolers ages 2-6 have part had part action and adventure for the Bedrock babies ever since the inception of “The Flintstones” and are the new series’ target audience.

In “Watch Us Grow,” the cave kids learn the importance of responsibility as they explore an enchanted forest inhabited by talking trees and a wacky witch. Also, Pebbles and Bamm-Bamm are compelled to rescue Dino from a sinister giant. In “At Play,” the pair work through their fear of water on a trip to the beach and test their friendship while searching for Dino’s lost collar. In “Make New Friends,” the diminutive duo treks to China in an episode with themes of cooperation and world peace, and then they blast off into the stratosphere to learn about respect.

PUT ANOTHER NICKEL IN: Paramount Home Video and Nickelodeon have a passel of new releases for the summer season. First, there’s a pair of releases in the animated creeper-creature series “ALF: The Lost Adventures.” “Meet The Monsters” and “Monsters Night Out” street Tuesday (8). Each has a running time of 57 minutes and retails for $9.95.

Also due are two new titles in the Emmy Award-winning animated series “Rocko’s Modern Life,” which concerns the exploits of Rocko the Australian wallaby in America, rendered in “squash and stretch” animation. “Rocko’s Modern Life: Machine Madness” and “Rocko’s Modern Life: With Friends Like These,” each is 58 minutes and carries a $9.98 suggested list price.

Paramount has added 16 new titles to its Family Favorites label. Three of them, “Leapin’ Lep- rechauns,” “Magic In The Mirror,” and “Pet Shop,” are available for the first time on video, each priced at $14.95. Two releases, “D.A.R.Y.L.” (with Mary Beth and Michael McKean) and “Explorers” (River Phoenix and Ethan Hawke), have been repackaged.

Also new to the Family Favorites line is “Joss Kirby . . . Time Warrior,” a six-title adventure serial created by Moonbeam Entertainment and the Kushner洛克 Co. Other titles are “Dragonward,” “My Side Of The Mountain,” “Pre- hystoria 2,” “Planet Of The Dinoknights,” “The Human Pets,” “Trapped On Toyworld,” “Eggs From 70 Million B.C.,” “Journey To The Magic Cavern,” and “Last Battle For The Universe.”

Book WOW: One of the most amusing and original videos to come across our desk is the “Sesame Street” release “William Wegman’s Dog Stories.” By Mother Goose, the release begins with Sept. 2 from Sony Wonder.

Wegman, famed for his amusing photos of his pet Woormaner in human costume, has been producing doggie-themed segments for “Sesame Street” for years. “Mother Goose” is created exclusively for home video and features his quartet of canines—Batty, Crooky, Chundo, and Chip—in truly fractal nursery rhyme tales.

Narrated in a hilarious deadpan by Wegman, the program is framed by a device involving Monsters Goose and trying to teach the art of rhyming to her son Simon Goose, who can’t quite get with the program. She begins with “Old Mother Goose’s” “Jack And Jill,” and “Little Jack Horner.” Simon wonders why Jack and Jill are always climbing up and down the hill. Other skedmarked rhymes include “Little Miss Muffet,” “Three Men In A Tub,” “Little Bo Peep,” “Humpty Dumpty,” and “Old King Cole.”

“Mother Goose” has a value-added bonus, the Elmo and Friends Value Booklet, with more than 5 million copies off a variety of “Sesame Street” products.

GOODBYE: “Goldie’s, Cats & Kids,” from Donal Manelli and Associates in Chicago, teaches 5- to 12-year-olds how to be safe with pets and stray animals; it’s been recommended by the Humane Society of the U.S. . . . Brenda Brave, based on a book by Astrid Lindgren, “Pippi Longstocking” fame, is a new live-action video from First Run Features of New York . . . New from Integrity Music’s Just for Kids line is “Duncan’s Day Hits,” composed of clips from the “Donut Man” series. The 33-minute video is packaged with a free audio cassette featuring the song “Become As A Child,” “The Mustard Seed,” and others. Integrity Music is based in Mobile, Ala. . . .

Sony Wonder’s “The Beginner’s Bible” adds three new releases Sept. 2: “The Story Of Jonah And The Whale,” “The Story Of Joseph And His Brothers,” and “The Story Of The Prodigal Son.” Each runs 30 minutes and sells for $12.98 . . . The Storytellers, a storytelling duo from New York, have released a pair of videos from Galler West Productions in South Norwalk, Conn. Jeri Burns and Barry Marshall, the two tale-tellers, have bowed the multicultu of “Ladder To The Moon” and autumn-themed “Apples, Corn, and Pumpkin Seeds,” priced at $14.95 each or $24.95 for the set.

Reach For The Stars? MOVING? RELOCATING?

Are you interested in Residential, Commercial or Studio Properties? Be sure to read the ads in the real estate to the Stars Classified Section every week in Billboard.
25th-anniversary issue of "Cabaret" on Sept. 16, as well as a 25th-anniversary issue of "Deliverance." Each will be digitally remastered and include original trailers and a making-of featurette.

**LONG LIVE THE KING**

On the other hand, it's not necessary that a film have a special anniversary to warrant a re-promotion. This year is the 20th anniversary of the death of Elvis Presley, and MGM Home Entertainment is taking full advantage of the host of Elvis happenings commemorating the event.

For its promotion, the supplier is re-promoting 18 Elvis movies with two different nine-tape gifts sets and a limited-edition gift set containing all 18 videos in a special guitar-case package.

MGM VP of sell-through marketing Cory Tappin says incredible demand for the 18-unit gift pack has prompted the supplier to start "rationing" them to retail. The collection arrived in stores July 8. "We thought 5,000 guitar sets would have been enough," says Tappin, "but it has become a collectable piece of Elvis memorabilia and considered very valuable."
VSDA '97
AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

VSDA 16th Annual Home Entertainment Convention & Exhibition

Schedule Of Events

(Information was accurate at press time but is subject to change. All events at Las Vegas Convention Center unless noted otherwise.)

MONDAY, JULY 7
12:00 p.m.-5:00 p.m. Registration
TUESDAY, JULY 8
9:00 a.m.-5:00 p.m. Registration
2:00 p.m.-3:15 p.m. Seminar: How To Get The Most Out Of Your Convention
Seminar: So You've Decided To Sell Your Store
3:45 p.m.-5:00 p.m. Seminar: The Incredible Shrinking Inventory: Stopping Theft
Seminar: Getting Involved--Locally & Legislatively
Seminar: Not In My Store...Violence In The Workplace

WEDNESDAY, JULY 9
9:00 a.m.-5:00 p.m. Registration
10:30 a.m.-5:00 p.m. Exhibit Floor
8:00 a.m.-10:15 a.m. Seminar: DVD--The Retail Players
9:00 a.m.-10:15 a.m. Seminar: Store Design Tactics To Increase Your Sales
Seminar: Selling What Kids Want
Grown-ups To Buy

Seminar: Adult Video: Marketing In The Real World
10:30 a.m. Ribbon-Cutting Ceremony, Opening Of Exhibit Floor
10:45 a.m.-noon Seminar: The Marketplace: A Studio Perspective
Seminar: How To Effectively Handle Debt Collection
Seminar: Store Design Tactics II: Merchandising For Greater Sales
Seminar: The Legal Mine Field Of The Adult Video Business
7:00 p.m.-10:00 p.m. VSDA Opening Night Party*
9:30 p.m.-11:30 p.m. Rentrek Chocolate Party, Grand Garden Arena, MGM Grand*

THURSDAY, JULY 10
9:00 a.m.-5:00 p.m. Registration
11:00 a.m.-5:00 p.m. Exhibit Floor
8:00 a.m.-11:00 a.m. Business Session I--The Business Of Home Entertainment* • DVD Manufacturers Panel • Awareness Program
11:15 a.m.-12:30 p.m. Seminar: How To Make Cents Out Of Buying New Releases
Seminar: How To Attract New Customers
Seminar: Online Options--How To Use The Internet
12:30 p.m.-2:30 p.m. Canadian Retailer Session, International Retailer Session
6:30 p.m. & 9:30 p.m. A Night At The Movies, Century Desert 16 Theater*
FRIDAY, JULY 11
9:00 a.m.-5:00 p.m. Registration
10:30 a.m.-5:00 p.m. Exhibit Floor
9:00 a.m.-1:00 p.m. Business Session II--First Amendment Panel*
11:15 a.m.-12:30 p.m. Seminar: Propriety Investigate A Workplace Harassment Claim
Seminar: Getting The Most From Your Marketing Investment
Seminar: Video At Ransom--Are Pirates Stealing Your Profits?
Seminar: Movie & Multimedia-New Profits From Non-Video Product
2:00 p.m.-3:45 p.m. Studio Round Tables
6:00 p.m.-8:00 p.m. Warner/New Line/HBO Home Video Party, Las Vegas Hilton Hotel*

SATURDAY, JULY 12
9:00 a.m.-3:00 p.m. Registration
10:30 a.m.-4:00 p.m. Exhibit Floor
5:30 p.m.-7:30 p.m. Home Entertainment Awards*
7:30 p.m.-11:00 p.m. MGM Wrap Party, Grand Garden Arena, MGM Grand Hotel*

*special events open to full registrants only

COMING ATTRACTIONS
(Continued from page 67)

The Pink Panther"

edition "Lonesome Dove" trilogy that includes Larry McMurtry's three epic westerns. On a lighter note, Calvin Fever also will celebrate the 75th anniversary of the Little Rascals in August with four previously unreleased episodes on one tape, "For Pete's Sake."

Also in the comedic frame of mind is MGM Home Entertainment, which in July will unleash "The Pink Panther Movie Collection," a five-volume gift set. The studio will follow suit with "The Pink Panther Cartoon Collection."

Columbia TriStar Home Video in July will release the director's cut of Wolfgang Petersen's "Das Boot," complete with an hour of additional footage. Also in the collector's corner is New Video Group, which in September will release "The Very Best Of The Mary Tyler Moore Show" and "The Very Best Of The Bob Newhart Show." In the music boxed-set arena, New Video will offer the boxed set "Roots Of Rhythm," and BMG Video in October will make available "The Masters Of Jazz" box.

MOVIE HOME

Although special-interest sell-through generally is the big story for the second half of the year, there will be a good amount of theatrical-product coming retailers' way as well. Due from Twentieth Century Fox Home Entertainment in October will be a trio of movies, "Intimate Relations," "The Van" and "Man In The Gray Flannel Suit."

New Line, meanwhile, will be offering "Feeling Minnesota," "Long Kiss Goodnight," "Last Man Standing" and Jackie Chan's "First Strike."

Fox Lorber will release a handful of self-through features such as "Z" and "The Seduction Of Mimi."

Public Pictures will be touting "Lethal Tender," "Horse Train" and "Robo Warriors," among others.

MGM Home Entertainment has theatrical-minded "Kiss Me Deadly" and "Warriors Of Virtue," and Paramount is offering "Beauitician And The Beast." From Universal Studios Home Video comes "Dante's Peak," "Liar, Liar" and "That Old Feeling."

Polygram has a host of theatrical products, led by acclaimed documentary "When We Were Kings," "Lost Highway" and "The Eighth Day."

Future Looks Super For Dupers

Tape Duplators Survive The Supply Shortages And Price Fluctuations, Look Forward To A Bright Christmas

BY DEBBIE GALANTE BLOCK

"Don't Worry" That's the DVD sentiment expressed by Herb Fischer, president of Media Copy in Los Angeles—and the general feeling of other video duplators about the launch of this new format. Although most sources believe DVD will be a factor in home entertainment within a few years, it's not something any of them are truly concerned about right now. Other than the never-ending story of low profit margins, duplators don't seem to have many concerns as business continues to grow. Fear of scarce raw materials and higher prices that plagued these manufacturers for the last couple of years has also died down, at least for now.

Herb Fischer, Media Copy

"Duplators have to change the way they do business—offering distribution, fulfillment and assembly services, for example."—Bob Orzack, Cine Magnetics

Dr. Herbert Fischer, president of Media Copy, seems to have been relieved, at least for now. "There are no new facilities making the actual tape, so this may be a problem eventually, but not now," says Fischer.

At the time of the "shortage," tape prices jumped up for the first time in many years. However, now they have stabilized at the point they were before the scare, according to duplators. Bill Shubart, president of

William Shubart, president of

Resolution, Burlington, VT., says, "I don't expect to see prices going down anymore, although that's what I said last year."

KEYS TO SUCCESS

With profit margins low and competition fierce, duplators can not afford to rest on their laurels, so what are they doing to keep and maybe even gain a little more market share? Tony Armstrong, marketing coordinator at Video West Productions, Salt Lake City

"We're doubling our focus on duplication and distribution. We're trying to offer a quality product. We're also trying to work with other services, like assembly, fulfillment and billing. And we're offering streaming services to our duplication customers. We're also looking at other services, like audio dubbing and subtitling."

Tony Armstrong, Marketing Coordinator, Video West Productions, Salt Lake City.

72

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BILLBOARD JULY 12, 1997
Lake City, Utah, says when there's not a lot of room for price competition, quality is the key factor in making a company stand out above the rest. "We are in a commodity business," says Media Copy's Fischer. "Profit margins are still shrinking. Studios need to improve their profits, and those needs have a domino effect on the manufacturers."

Saving money and producing quality products is a challenge all duplicators must face. But, not all duplicators face their problems in the same way, according to Bob Orzack, VP of Cine Magnetics, Armonk, NY. "Although I have the highest respect for most of my competitors, a few of those competitors move to the beat of a different drum. I have heard of incidents where clients think they are getting standard play (SP), but are really getting extended play (EP)," he says, "and that's not the way to gain market share. Duplicators have to change the way they do business—offering distribution, fulfillment and assembly services, for example."

"Distribution has become very important," Fischer agrees. "We've gone from 100 distributors in this business to about six. Our clients are in need of these services." In other words, duplicators can keep their prices stable, but clients are getting more services in return. "Although we might not make money directly from fulfillment, those services might be exactly what your client is looking for" and could be the deciding factor in his choosing a particular manufacturer, says Video West's Armstrong.

WHAT ABOUT DVD?
Specifically, who has plans for DVD? All duplicators say they are thinking about it, but with the exception of Technicolor, none of them have announced specifics. Technicolor will join with its sister company, Complete Post, to offer a total one-stop DVD service to its clients beginning in July. (Complete Post is a leading Hollywood post-production facility.) Technicolor will start off with a capacity of 6 million DVDs a year.

Bill Shubart, Resolution

"As CD technology creates new opportunities in multimedia, software development and archiving, TDK Recordable Compact Discs (CD-R's) ensure the integrity of your information. Not only do they offer high-density data storage and superior audio recording, they secure it for more than 100 years. Available in 'two recording lengths and five surfaces, they provide optimum reliability, durability and flexibility...even at today's highest speeds. What's more, when "written," they are compatible with existing CD-ROM drives and audio CD players."

Forward thinking. You'll find it in all TDK data storage media, from our Magneto-Optical Disks engineered for speed and capacity to our Helical-Scan and QIC Data Cartridges built for mass storage requirements. It's even in our 100% error-free Floppy Disks.

The Power to Make It Happen.
Despite low profits and the launch of DVD, most industry observers say VHS may grow for the next five years, and it's likely to be around long after that.

Though Vaughn focuses on the corporate/industrial market, Drapeau says, "I think DVD will have to take hold in the entertainment industry before it finds its way into the corporate market."

Cuyler agrees, "In the industrial sector, there is a presupposition about an installed base before any format becomes a factor." Aside from that, Drapeau says there are economic factors backing up DVD in the entertainment world that don't exist in the corporate world. "Most people upgrade their computers in the three-to-four-year time frame, so it will take about that long to see DVD-ROM really begin to make an impact there," Drapeau says, but the entertainment industry can get a shot in the arm by re-releasing catalog on DVD.

Despite low profits and the launch of DVD, most industry observers say VHS may grow for the next five years, and it's likely to be around long after that. All in all, Media Copy's Fischer compares the life of VHS to the life of the late comedian George Burns. "No one expected him to live to 100 years old, but he fooled everyone. The life line of VHS is a lot longer than people expect."
NEW YORK—The computer industry showcased the latest DVD-meets-PC development at the 1997 PC Expo, held June 17-19 at the Jacob K. Javits Convention Center here. Creative Technology, Toshiba, and Dia-

mension also played off among the companies previewing new DVD-ROM drives and DVD-related technologies at the show.

Decker has already started to ship its Maximum DVD KIT to electronics stores at $499 estimated street price, accord-

ing to Spyder. Meanwhile, the new DVD product manager. Incorporating Toshiba’s DVD-ROM technology, the PC multimedia kit will feature a number of full-length movies and interactive titles. Included are Tsunami’s “Silent Steel,” Electronic Arts’ “Wing Commander IV: Territorial Empire,” and Xiph’s “Encyclopedia Electronic.” Also bundled are the Warner Music Group’s DVD Video Sampler, featuring music videos from Eric Clapton, Ma-

donna, R.E.M., and others, and Warn-

er Hollywood Studios’ Movie Trailer DVD Sampler, with a sneak peak at new DVD Video releases.

Among DVD-ROM drive suppliers, Toshiba will be shipping its own drive soon with its own media, as well as in IBM Aptiva models, among others. Toshiba also has designed its ISP3000 drive into the Gateway 2000 In-\n

tel Destination Big Screen PC/TV system, the first to combine a complete home entertainment system with a PC, avail-

able this month at $3,199 estimated street price.

Creative Technology in Milpitas, Calif., is releasing a second release of its early active PC DVD Encore multimedia DVD-ROM upgrade kit at $379 esti-

mated retail price on Wheat-


tonous entertainment titles. It is backward compatible with CD audio, CD-ROM, DVD Video, Video CD, CD Extra, and CD-I.

Panasonic already is shipping its DVD-ROM kit to original equipment manufacturers, and the latest 15th anniversary “trip-hop drum’n’bass” ver-


sion of the act’s 1987 hit “Heart And Soul” has been released. The new cut is appropriately titled “Heart And Soul ’97.” Although the new T’Pau has not yet been signed to a label, Decker hopes to have an independent release of the single out by August.

According to Decker, the Web site—self-financed by the artist and there-

fore limited in budget—will soon include E-mail, chat rooms, and an online store, which will eventually offer the band’s albums for sale. But while the band is shopping for a label, the true essence of the T’Pau Web page is the direct link between the band and its core audience.

“If you like, I’m a cottage industry now, and the Internet is my mouthpiece,” Decker says.

In the same fashion, Austra-

lian band the Real Life, which scored a worldwide hit with “Send Me An Angel” and features a limited-edition widget on Cybervenue, had been using its existing site for PolyGram’s new label, which is seeking to use the site for PolyGram-affiliated acts. The three-story virtual building was designed by Bluephase. The Real Life site also contains a Cybervenue, which features and from the road-page links to the label’s acts.

Bits & Bytes: A June 25 interview that event with teen poppers Han-

son was the second-largest music event in the history of AOL, according to spokeswoman Margaret Ryan. The event drew 12,772 people and is surpassed only by a recent chat with Michael Jackson, which attracted 16,500. An online chat with Spice Girls that drew 6,172 ranks third. GTE Interactive Software Corp. has entered into a multiti-

ple platform agreement with several labels based its properties. The first titles, based on “Beavis And Butt-head” and “Aeon Flux,” are due in 1998 for the PC, Macintosh, Sony, Sega, and Nintendo platforms. Total revenue from U.S. shipments of writable optical disc media in 1996 was $189 million, according to the International Recording Media Assn. Unit ship-

pments of CD-R disks in 1995 were 9.5 million units in 1995 to 30 million units in 1996.

For even more Enter*Active news, check out the new newsletter, Enter Bulletin. Enter*Active News offers in-depth analysis of the music business and more. Enter Bulletin is available online at www.americanradiohistory.com.
**ALBUMS**

**GARY LUCAS**

Evangelie

Produced by Gary Lucas

Paradigm 12

Former Captain Beehoo guitarophonist and Jeff Beck collaborator Gary Lucas turns in an album of typically jaw-dropping fretwork, although this time it’s all acoustic. The range of material is nearly as amazing as the man’s instrumental facility, with Lucas pulling off Wagner transcription, Chinese pop teardropers, soundtrack abstractions, and bluesy improvisations with equal aplomb. The few vocal numbers are a distraction, but program the instrumentalists in a row and it’s a pure pleasure. Lucas’s electric side is ever finer (see “Skeletheat At The Feast” on Paradox), so here it’s a label releasing his next electric album soon. Distributed by the Alternative Distribution Alliance.

**MICHAELE HOPPE**

Post-Romances For Cellos

Teldec

Tivela: 14612

“Skeletheat” Michael Hoppe is the grandpa of prominent early 2000’s portrait photographer Emil Otto Hoppe, in whose studio in England sat many personalities of the day. Like Michael Hoppe’s earlier albums, his first for Tivela features his original music and representation of the poets whose work and photographs are printed in the booklet. Though the music is played movingly by just Hoppe on piano and Martin Tollison on cello, added musical weight derives from Hoppe’s expressive melodicism that can consistently be heard on several levels or simply as an accompaniment to one’s meandring of the mind.

**COUNTRY**

**LONESTAR**

Crazy Nights

Produced by Don Cors, Wally Wilson

BNA 07893 67422

As a group with two talented lead singers, Richie McDonald and John Rich, Lonestar experienced an identity crisis early on. Now, with its second album, the group seems to have settled on McDonald as lead vocalist and is intent on building a readily identifiable sound. The result is solid: good material, crisp production, and first-rate musicianship. And it helps when Robert “Mutt” Lange and Bryan Adams are writing for you, as they did with “You Walked In.”

**JAZZ**

**TEJEU RYPHALD**

Skysrards

Produced by Marlene Echol

ECM 0755 399

Leading a dual existence as a pioneering jazz-rock guitar virtuoso and contemporar y music composer, Tejeu Rypald would seem an exhausting task. But Norwegian treasure Terje Rypald just keeps adding to his stellar discography. He was signed as a designation of his 25 years with ECM (with an all-star European band in tow) and its inspired volley is wholly in keeping with such past peers as “If Mountains Could Sing.” “Deserders,” the trio LPs with Miroslav Vitous and Jack DeJohnette, and his serving with rock acts such as Yes, strangers who expertly wield and vibrate sound make “Skysrards” as accessible and rewarding an avant-fusion document as one could hope to find.

**LARRY CORYELL**

Spaces Revisited

Produced by Larry Coryell, Dennis Weiss

Staxtract 5013

Larry Coryell’s 1970 “Spaces” album, featuring Billy Cobham, Chick Corea, John McLaughlin, and Miroslav Vitous, is widely considered one of the foundations of the jazz fusion movement. Here Coryell reunites with Cobham, plus “gypsy” guitarist Bireli Labarre and bassist Richard Bona for a long-anticipated sequel. Coryell-composed standouts include the breezy, electric guitar swing of “The Drag On Gate,” the hoppish, funky rhythms on the title cut, and “Blues For Djangos And Stephane,” which sends fusion back in time to those legendary Hot Club dates. Seemingly more interested in

**RICHARD HORIZON & SUSAN DEHYM**

Majou

Produced by Richard Horowitz; Susan Dehym

Sony Classic 6272

“Majou” picks up 10 years after Richard Horowitz and Susan Dehym’s precedent debut, “Azax Attra: Desertions.” In the interim, both have become accomplished mosaicists on their respective instruments, tuned up on Horowitz’s score to “The Sheltering Sky” and recorded by Peter Cross, Robby Michael, and Richard Taylor. Zanzo. It’s a techno tribal cloudburst of Middle Eastern percussion with sinewy new flutes, ouds, and violins snaking melodies through Horowitz’s hypnotic mix of sampled orchestrations and a Moroccan string section. Indian-born Dehym is an overpowering presence. Words are isolated chants are sung in harmonized layers and recycled into sampled loops, becoming you into the virtual desert ritual. Majou’s kinetic, sensuous grooves should find a home that crosses from new age to worlds to dance.

**CONTINENTAL CHRISTIAN**

**VARIOUS ARTISTS**

Sing Me to Sleep, Daddy

Produced by Ira Geisse, Keith Hapon

Brokendish Kids 80002

Many of the most famous fathers in Christian music are featured on this beautiful live album, which avoids fake familial acceptance, appealing to consumers who are looking for good family music and to those in the contemporary Christian genre who follow these artists’ careers. The project features Michael W. Smith, Guy Penrod, Wayne Watson, Angelo Petrucci, Randy Stonehill, Billie Gaines, Michael James, Michael O’Brien, Phil Keaggy, Nathan Diaz, and Peter Penrose. Among the highlights are O’Brien’s touching “Faithful Father,” Penrose’s “Lord, Kiss Me,” and Stonehill’s “Thank You.”

**RIZALIN**

ROBERTO BLALDEZ

A Buna Hora

Produced by Roberto Blalde

EM Latin 57728

Brandingish an expresin, gritty baritone similar to the famed pipes of his older brother Ruben, this overlooked singer/songwriter grilles over an assort ment of hits and Latins with Latin anthems as “Dame El Alma,” “Rompe El Corazon,” “Aly Julieta,” and “El Del Conocido.” Also newly utilized by Roberto on several tracks are the distincti ong talents of Ruben’s former colleague, pianist Ivan Arzaga Paja Lucio.

**JAVIER GARCIA**

Produced by Jorge Krechet, Juan Taron

Fusion 6065

As the label recently dropped its Metae Rekk imprint, the company is going for the wall to this wonderfully eccentric rock-rocker, who is a master singer-songwriter of Cuban and Irish parents who expertly melds Spanish, Cubans, Africans, Arab, and Anglo sounds. “Tranquilis,” the top ten lead single that sounds like easy California, is nicely complemented by the bouncy, jazz-flavored “En Un Hueso,” the funky rock-trot/rock-fusion “Low Life,” and the rumblng “Estaba Ciego.”

**RAPP**

**CAPONE-N-NOREGA**

The War Report

Produced by Don Corzine

Penalty 3041

In this gritty ghetto chronicle—this—full-length follow-up to the duo’s smash street smash—“LA, a New Yorkourage-color line-anchor to a Dogg Pound song—the act explores the dangers of playing life as a living in the inner city. The set, which is more than lines about the act shooting its way out of powder down streets to go beyond gangsta self-hate to attempting something a bit more forgiving. Distributed by Tommy Boy

**VITAL REISSUES**

on this compilation, including favorites "Canned Music," "Walkin’ One And Only" (also covered by Maria Muldaur), and "I Saw Myself" (later cut by Tomi Dolly). Although guitarist Jim Paget, guitarist John Gorton, and bassist Jaime Leon Florent were the foundation of the Hot Club sound, their defining voices belonged to the Lichettes—Maryann Price and Violinist Naomi Eisenberg, who served as both front women and backup singers. Price’s warm, infectious tone on such tracks as “Sweetheart / Waitress In A Donut Shop,” and Katy’s "The Old Conjure (From The Rio Grande)" bear witness to her unique voice (and underexposed) vocal gifts. With the set’s 53.14 running time, fans may wonder if there was still available for novelty-kits栅 "The Laughing Song" and "The Emplasing Whale" as well as Eisinger’s pop beauty "Sanibel" and Gordon’s folky instrumental "Flight Of The Fox."
Paula Cole: I Don't Want To Wait

PRODUCER: Paula Cole
WRITERS: Paula Cole
PUBLISHER: Jobete, ASCAP

The song is a melodic, acoustic-driven pop ballad with a catchy chorus that sticks in your head. Cole's vocals are pure and honest, making it a standout on the album.

ADRIANA EVANS: Love Is All Around

PRODUCER: Adina Howard
WRITERS: Adina Howard, James Bell
PUBLISHER: Sony/ATV Songs

A soulful, romantic track that highlights Evans' ability to convey emotion through her voice. The melody is simple yet effective, making it a hit for radio.

YORRONG STONELY HIGLY FLING

PRODUCER: Little Louis Vega, Kenny "Dope" Gonzalez
WRITERS: Barry, L. Vega, J. Gonzalez
PUBLISHER: Universal
REMARKS: "Little Louis Vega, Kenny "Dope" Gonzalez

A dance-friendly track that features a driving beat and catchy melody, perfect for clubs or radio play.

STEVE AZAR: Nights Like This

PRODUCER: Joe Trotter
WRITERS: A. Azar, S. Rege
PUBLISHER: Murray/Kay of the Lees, BMI, Atiana/Letta, ASCAP

A laid-back, acoustic track with a gentle, romantic vibe that is sure to be a hit on the radio.

The stylistic lines between country and acoustic pop are effectively blurred on this wonderful romantic ballad. Azar performs the song in a folksy, worldly voice that keeps you feeling like you're not too far off the top.

Bugsy: Love Is All

PRODUCER: J. Alphonso
WRITERS: J. Alphonso
PUBLISHER: Wrap/Universal

A romantic ballad with a sweet melody and a memorable chorus that is sure to be a hit on radio.

The song features a simple, melodic structure and a sweet, heartfelt message that resonates with listeners.

The bassline rolls through the verses, weaving in and out of the melody. The song is an acoustic-driven track that is sure to be a hit on the radio.

The lyrics are simple yet effective, making it a perfect fit for pop radio.

The song features a catchy chorus that is sure to stick in listeners' minds, making it a potential hit.

The song features a catchy melody and a heartfelt message that is sure to resonate with listeners.

The song is an acoustic-driven track that is sure to be a hit on pop radio.

The song features a simple, melodic structure and a sweet, heartfelt message that resonates with listeners.

The song features a catchy chorus that is sure to stick in listeners' minds, making it a potential hit.
Reviews & Previews

BIG BAG: EXPLORE WITH US

Warner Home Video
55 minutes, $12.95

Warner debuts this preschool fantasyland on film amid a swirl of cross-promotions guaranteed to guarantee a wide audience. The "Big Bag" concept is that fun and games at home can equal an adventure with the help of everyday objects. Such items as a canvas bag, a pair of socks, and a cardboard tube. This video is a ticket to unlocking imagination in degrees, a feat not many programs achieve. Straight from the Children's Television Workshop, this "Seasame Street" cousin also features a cast of puppets and intermittent animal antics to keep the tots on a roll.

The Magic School Bus: Get Ants in the Pants

Warner Home Video
40 minutes, $12.95

In this show, the real-life return to the classroom, "The Magic School Bus" returns with a new episode of learning and fun. This time around, the kids are thinking small, with plans to focus on the common ant for their science-fair entry on social animals. A trip to the underground sets the magic schoolbus team on a mission to teach them more than just the school playground, but in miniature form as the suddenly small kids take lunch for a team of hungry forager ants that are gathering specimens for the rest of the colony. Once inside the ant hill, the children begin to take notes and video tape to see if they can discover what makes these viewers think before they squish.

Dairy Farming for Kids

Rainbow Communications
30 minutes, $20.00

Slurping a milkshake or having cookies and milk may never be the same for children who have never seen a real cow. This story of milk gets from the stable to the table. Congee farmer Bill, who also hosts Rainbow's companion program, "Farming for Kids" tape, leads this live-action couch trip to a dairy farm that teaches on everything from the fields to the barn, the way they grow to be feed for the dairy cows to demonstrating of ways of cooking techniques to the pasteurization process. There's lots of cool farming equipment and intriguing sights and sounds, and, of course, a full cast of cows. Contact: 800-518-2275.

Adventures from the Book of Friendship: Versu

Home Video
28 minutes $12.99

This latest chapter in William Bennett's hugely popular series of children's brainstorms hot off both sides. Although it can result in many joyous moments, it can also cause sadness when someone thought to be a friend turns out to be a disappointment. When young Annie is asked to attend a function with the popular new girl in her class, then turned away because her supposed friend found a better way back to Mount Olympus. But before he can be reunited with Daphne, Zeus, and Heracles, he must prove he's a true hero. He's got the brute strength but needs hero training. In this episode, the reluctant young man is at sea when an old friend arrives to tell he's the young man for his own. This book of "Versu" gang decide it's time for a new adventure. The stories they weave include those of a young American warrior who saves an injured eagle against the wishes of his father and later receives the payback of a lifetime. There's also an episode of "Why Flare & Snake Don't Play Together," the tale of two unlikely playmates who end their short-lived friendship just because their parents tell them the two species aren't supposed to get along. Thoughtful without being sappy, these stories are as much about their intended audience. Also new in the series is "Gorosity."
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Billboard July 12, 1997
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LIFELINES

BIRTHS

Son, Nolan Penta, to Nona Gaye and Justin Martinez, June 19 in Los Angeles. Mother is a singer and daughter of the late Marvin Gaye.

Boy, Enrico, to Laura de Gennaro and Alessandra Cignarella, June 20 in Milan. Father is head of talent and artist relations for Southern Europe at MTV Networks.

Girl, Shelby Claire, to Steve and Julie Giniass, June 27 in Dixon, La. Father is a member of Capitol Nashville act River Road.

MARRIAGES
Elsie Kim Harris to A.D. Washington, June 7 in Palm Springs, Calif. Bride is co-owner of All About Events. Groom is senior VP of marketing and promotion, black music division, for Warner Bros. Records.

Christian T. Martin to Susan Marie Skok, June 20 in Bel-Air, Calif. Groom is founder and CEO of East River Records.

DEATHS
John C. Wolters, 62, of liver cancer, June 16 in San Francisco. He was drummer/vocalist for rock act Dr. Hook, which recorded the gold single “The Cover Of Rolling Stone,” “SYLVIA’S MOTHER,” “ONLY SIXTEEN,” “When You’re In Love With A Beautiful Woman,” “Sharing The Night Together,” and “Saxy Eys.” Wolters also worked at Hearts of Space Records as manager of producer production and product movement. He is survived by his partner, Paul Welch; brother David; and sister Linda.

FOR THE RECORD
Due to an editing error, Jon Secuda’s name was misspelled in The Beat (Billboard, June 28).

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY


July 11-16, National Assn. Of Broadcasters Management Development Seminar For Radio, Save the Music campaign, which raises money to supply schools with musical instruments. Speaker at the Washington Irving High School in New York, New York, at the podium, is pictured, from left, with John Sykes, president of VH1; Barry Rosenblum, president of Time Warner Cable; Tom Freston, chairman/CEO of MTV; Ralph Calio, president of Simon & Schuster Education Group; and Larry R. Linken, president/CEO of International Music Products Assn.

The Gift Of Music. Dr. Rudolph F. Crew, chancellor of New York public schools, accepts a $1,000 donation from VH1 and Time Warner Cable as part of their VH1 Save the Music campaign, which raises money to supply schools with musical instruments. Speaker at the Washington Irving High School in New York, New York, at the podium, is pictured, from left, with John Sykes, president of VH1; Barry Rosenblum, president of Time Warner Cable; Tom Freston, chairman/CEO of MTV; Ralph Calio, president of Simon & Schuster Education Group; and Larry R. Linken, president/CEO of International Music Products Assn.

August 1-2, Third National Entertainment Industry Conference, ABC-Record Centre, Sydney, Australia. 02-9557-7766.


Aug. 14-17, PopKomm, Congress Center East, Cologne, Germany. 49-221-95550-0.


SEPTEMBER
Sept. 5-7, Texas Heritage Music Festival, Louise Hays Park, Nenner, Texas. 210-367-3750.

Sept. 7-8, MIDEM’s Latin America & Caribbean Music Market, Miami Beach Convention Center, Miami Beach, Fl. 212-689-4220.

Sept. 11-14, Assn. For Independent Music Mid-Year Conference, Marriott’s Laguna Cliffs Resort, Dana Point, Calif. 609-596-2221.


OCTOBER


NOVEMBER

GOOD WORKS

BUDDY IS A BUDDY: Buddy Killen, the veteran Nashville music map, has been named by the Nashville Area Junior Chamber of Commerce as its 1997 Clinton Bowl honorary chairman. The Clinic Bowl is Tennessee’s high school football championship; proceeds benefit the Volunteer Rehabilitation and Physical Therapy Clinic, the Stollworth/Clinic Bowl Gymnasium at Vanderbilt University, and other rehabilitation and physical therapy facilities throughout the state. Since its inception in 1950, the charity has raised more than $4.5 million for various causes. Contact: Laura Latham at 615-259-9002 or the Nashville Area Junior Chamber of Commerce at 615-259-4760.

FREE STUDIO TIME: Arcadia, Calif.-based Sugar Glider Studios is providing free leasing in the TV filming of music acts on the last Tuesday and Thursday of each month. The studio is owned by Amanda and Pamilla Mosher, daughter and mother, respectively. Young TV career aspirants can contact Julian Myer at 310-597-1259.

Update
When 'At Work' Means 'At Home'
Ex-Programmers Learn How To Work Alone

This story was prepared by Kevin Carter, managing editor of Top 10 Airplay Monitor; and Marc Schiffman, managing editor of Rock Airplay Monitor.

There exists a small but growing underground band of former radio programmers turned consultants who are learning how to do business from a home office, a stark contrast to the bustling radio station environment they once inhabited.

They make obvious benefits: a sense of creative freedom, no office politics, and the flexibility to live almost anywhere. Now, if they could only re-capture the day-to-day camaraderie they once enjoyed as a captain of a team.

Casey Keating, most recently PD of AC KJIO (K101) San Francisco, still lives in a Bay Area suburb, operating his own burgeoning consultancy and various other businesses. "A big part of any programmer's job is being the head cheerleader and coach. Now, without a team, I'm playing a lot more one-on-one with myself," he says with a grin.

Dave Beasing most recently programmed KYYSR (Star 98.7) Los Angeles before hanging out the shingle as the L.A.-based modern AC rep for Jacobs Media. "I believe telecommuting is the true meaning of the future," he says. "My job allows me to work virtually anywhere, as long as I'm near an airport. I have clerical support from Jacobs home office in Detroit. I'm able to transfer files, letters to be sent, and my travel instructions."

Steve Davis is a consultant for Zappole Media Strategies, based in his longtime home in Richmond, Va. "During my last few years at PD of top 40 WQVQ, I was supervising close to 50 people. Sure, we did business, but I also knew a lot about their personal lives and families. Now, it seems very quiet," he says. Except when Davis' 5-year-old daughter, Alex, comes home from school. "Then the noise level is comparable."

Tom Taylor recently left the publication Inside Radio for home-office life with rival The M Street Journal. He cites a recent TV show that compelled him to postpone some of his work until late in the evening. "I knew I could do that, because I didn't have the consideration of Who else is going to be in the building? Are they going to turn out the lights? Do I need to get home?"

Besides, Taylor says, at home "you can make whatever kind of coffee you want. You don't have to worry about leaving the last cookie or piece of cake in the lunchroom for somebody else. Parking's no longer a problem. You can take care of minor house chores that have been staring you in the face."

Far from using a corner of the dining room table like some home-based businesses, Beasing and Keating took over existing bedroom space in their homes. Davis converted a corner of his semi-furnished basement into an office. Keating commandeered two spare bedrooms. One room is a dedicated voice-over studio complete with a digital work station, ISDN, and racks of equipment; the other is a working office for his妻子's home-based fax machines and three computers.

Now with considerably less available living space, Keating notes that unexpected out-of-town guests find it difficult to stay overnight, "which is actually one of the biggest advantages of having a home-based business," he notes.

At "Casa de Taylor," they've converted a room into an office, but, in addition, "the M Street folks were able to find a laptop that had enough capacity to put the M Street database on it," Taylor says. "I can take the laptop downstairs, and I can work out of the kitchen. Or I can work upstairs, here in the office." That became necessary as workers renovating Taylor's bathrooms were banging on the walls next to his new home office.

Someone once suggested to Beasing that anyone who works from home should wake up early, shave, get dressed, and drive around the block in order to trick the mind into thinking it has arrived at work and is ready to do some business.

Keating at least follows the getting-up-early part—he rises at 5:30 a.m. and is in his chair by 6:30. He usually takes a short break about noon, walks his dogs on the beach, comes back, and works until he has to deliver client packages to Federal Express, Airborne, and UPS by 4:40 p.m. Davis also enjoys brief, built-in breaks when he walks his daughter to and from school each day. His wife, Nancy, is news director of the local NBC affiliate, which means Davis usually stops work to prepare dinner.

"I actually get out of the office less now when I am working at a radio station," Davis says. "Since it's only one...

(Continued on page 81)
Liverpool, England's Echo & the Bunnymen were one of the prime '80s alternatives, branching a taut, poetic brand of new wave. Called rockers like "The Killing Moon" ("Ocean Rain", '84) characterized the group's literate side. The Bunnymen embarked in the late '80s, with front man Ian McCulloch going solo. A couple of years ago, McCulloch and Echo guitar-ist Will Sergeant collaborated on the heavier Electrification project, paying the way for an Echo & the Bunnymen reunion.

"Will kept saying that Electrification should've been called Echo & the Bunnymen, and I fought against it," McCulloch says. "But he was right. We didn't have together that we don't have individually." With "Everytime (London Island), the reunited Echo & the Bunnymen have produced an album full of pop more pastoral than psychedelic. Yet the tenable atmospherics of old are still in evidence, with a sense of the band picking up where it left off. In the U.K., the band came back, topping 10, and the reviews for the live shows have been ecstatic. The initial U.S. single, "I Want To Be There (When You Cry)," is No. 31 on Modern Rock Tracks.

"On paper, we knew we had no grand support at this point, so all we could do is try to be better than we were before," McCulloch says. "We didn't get back together to open up for U2 or something crap like that—which we would never do. And we still sound like the Bunnymen. Our music has always appealed to dreamers and outcasts. Some people listen, identify with death metal or whatever. And some want the beautiful: That's where the Bunnymen come in."

### Billboard Mainstream Rock Tracks

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<td>&quot;I Want To Be There (When You Cry)&quot;</td>
<td>The Bunnymen</td>
<td>ELEKTRA/EEG</td>
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<td>&quot;Ocean Rain&quot;</td>
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### Billboard Modern Rock Tracks

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**Radio Programming**

**Promotions and Marketing**

(Continued from page 82)

According to KYSR promotions director Mona Lapidues, there are no plans yet to produce the segment for other0hose neighborhoods.

From The Heart: Radio continues to be one of the most active and visible organizers of and participants in com- munity events. The station's 6th annual fund-raiser, held in conjunction with the 40th anniversary of the Fred Hutchinson Cancer Research Center. In preparation for a 48-day cross-country bicycle trip by two women—Amy Knoblock and Audra Dzaik—rode stationary bikes during and after Bonaduce's show while listeners called in to make donations.

Country WQOK's Portsmouth, N.H., raised $7,000 for charity through its 13th annual Chowderfest. The event, which supports a local arts festival, raises money through clambake tasting. The event drew 4,000 people.

**When at Work Means at Home**

(Continued from page 82)

every phone call is money or potential money. They said, “It's a pity to miss any calls.” However, he adds, once he comes upstairs, the office phone and fax can’t be heard.

Keating has firm working that in a service-oriented career that adheres to other people's deadlines helps keep him within a disciplined structure. “Even when I was programming, I found that my most creative hours were at my office home,” he says. “I found less outside distractions and a more comfortable, low-stress environment that was conducive to higher creativity.”

The discipline issue, as Taylor sees it, comes down to self-knowledge. “If you spent some time in the work force, then you have some sense of your work habits and your tendencies,” he says. For him, the TV is not usually a black hole of time. “I know that I very seldom can sit there in front of a television when it comes down to my lecture period, and I’m a bad coach potato. I tend to want to get up and do stuff.” On the other hand, “I can sit in my living room for a couple of hours; however, I don’t speak a lot of my time on the phone.”

Keating's notes that with “talking my 20 voice-over clients and consultant five times, I spend a lot of time on the phone. I'm gaining a lot of outside perspective and listening to their widely different concerns and challenges.” Plus, he adds, “To learn it and fax it, I feel like we’re all working in a giant global office.”

Taylor acknowledges, “The reality is that I spent most of my time at work in the previous job on the phone and on computer, sometimes both at the same time.”

Still, working at home can be a great advantage. Taylor tells of a friend who is a home-based consultant who works with another well-known consultant. “Last year,” he says, “I spent more time to do that.” In fact, he adds, “In fact, we’re all working in a giant global office.”

One of Basing's personal secret pleasures: “I enjoy participating in corporate conferences calls while I can do other things.” He speaks for the first time in the actual context of the conference call.

**Adult Contemporary**

Title  | Label | (#100 Hits) Position
--- | --- | ---
**No. 1** | CHICAGO | 1
**No. 2** | BOB CARLISLE | 2
**No. 3** | JEWEL | 3
**No. 4** | SHAWN COLVIN | 4
**No. 5** | MICHAEL BOLTON | 5
**No. 6** | TONI BRAXTON | 6
**No. 7** | JAMES TAYLOR | 7
**No. 8** | KENNY LOGGINS | 8
**No. 9** | PETER CETERA | 9
**No. 10** | MONICA | 10
**No. 11** | BRUCE SPRINGER | 11
**No. 12** | ERIC CLAPTON | 12
**No. 13** | Celine Dion | 13
**No. 14** | AZ YEAT | 14
**No. 15** | DUNCAN SHEIK | 15
**No. 16** | MICK BRICKMAN | 16
**No. 17** | JAYSON | 17
**No. 18** | RICHARD MARX | 18
**No. 19** | PAUL CARRACK | 19
**No. 20** | CELINE DION | 20
**No. 21** | MICK BRICKMAN | 21
**No. 22** | GREGG YORK | 22
**No. 23** | DEREK MARLON | 23
**No. 24** | DAVE RUSSELL | 24
**No. 25** | NANCY WILSON | 25
**No. 26** | DARREN DAY | 26
**No. 27** | RICKY NORTON | 27
**No. 28** | SCOTT BARNETT | 28
**No. 29** | RICKY NORTON | 29
**No. 30** | SCOTT BARNETT | 30

**Adult Top 40**

Title  | Artist
--- | ---
**No. 1** | SUNNY GAYNE (ARROW) | CHICAGO
**No. 2** | BOB CARLISLE | 2
**No. 3** | JEWEL | 3
**No. 4** | SHAWN COLVIN | 4
**No. 5** | MICHAEL BOLTON | 5
**No. 6** | TONI BRAXTON | 6
**No. 7** | JAMES TAYLOR | 7
**No. 8** | KENNY LOGGINS | 8
**No. 9** | PETER CETERA | 9
**No. 10** | MONICA | 10
**No. 11** | BRUCE SPRINGER | 11
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**No. 13** | Celine Dion | 13
**No. 14** | AZ YEAT | 14
**No. 15** | DUNCAN SHEIK | 15
**No. 16** | MICK BRICKMAN | 16
**No. 17** | JAYSON | 17
**No. 18** | RICHARD MARX | 18
**No. 19** | PAUL CARRACK | 19
**No. 20** | CELINE DION | 20
**No. 21** | MICK BRICKMAN | 21
**No. 22** | GREGG YORK | 22
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**No. 25** | NANCY WILSON | 25
**No. 26** | DARREN DAY | 26
**No. 27** | RICKY NORTON | 27
**No. 28** | SCOTT BARNETT | 28
**No. 29** | RICKY NORTON | 29
**No. 30** | SCOTT BARNETT | 30
For Former Chicago Crooner Cetera, Making Hits Is A Hard Habit To Break

HE'S THE INSPIRATION: It was one day last summer when traditionally soft rock balladeer Peter Cetera realized his hit factor was on a marked upswing. In Los Angeles to present a troph

I by Chuck Taylor

again, I love the beat as much as the next person, but somehow, it's gotten confused with the song where there's some of his Chicago stuff.

Further evidence: Over the last couple weeks, Cetera has taken yet another step toward trendiness with a call from Bootsy Collins and MC Lyte regarding doing a remake of 'If You Leave Me Now,' the 1976 No. 1 hit from Chicago, penned by Cetera. Says the artist, "no one had ever really covered my songs or Chicago songs, and now of all a sudden there's this resurgence.'

Along with his potential to ignite a new generation to the crisp, tuned- mindful songs within the singer-songwriter's composition book, Cetera continues to move ahead with his own ever-burgeoning body of work. In June, River North released "You're The Inspiration, A Collection," which gathers a number of his more recent chart hits, including the duets "The Next Time I Fall" with Amy Grant, "Feels Like Heaven" with Chaka Khan, and "If You Leave Me Now," duet with "Chicago Tonight" with Crystal Bernard.

The project also offers new versions of three Chicago tunes that Cetera wrote: "If You Leave Me Now," "You're The Inspiration," and "Baby What A Big Surprise.

The first single from the album, the new ballad "Do You Love Me That Much," is cruising in conventional Cetera style on the AC charts. This one, it holds at No. 10 with a bullet. It's his 15th AC hit as a solo artist and his eight top 10. Originally, the idea for the collection was to include Cetera's complete range of solo hits along with some of his Chicago songs. But when River North attempted to get the masters, Cetera says, band members were so excited about putting the album together. "It was quite. It was, thanks, boys," Cetera says of the still-bitterly-charged feeling among the band. "So, of sudden, we were short five songs, even with two new tracks recorded for the album. It was at that point that Steve Devick, executive VP of River North owner Platinum Enterainment, suggested newly produced versions of Chicago hits. "I said no. It's sort of like dating your ex-wife," says Cetera. "I went in dragging my heels.

But once Cetera called in friend and co-producer Dann Huff to assist in the task, his opinion took a 180-degree turn. "It was a twist without going too far into left field," Cetera says. "I viewed them as what I would do with the solo material. I ended up loving them; I was so shocked at how much I was getting into doing them.

His single, in fact, will be the remake of "You're The Inspiration," with Az Yet doing background vocals on a track. "We figured it would be nice if they'd repay the favor. We're really excited about it," says Cetera. This brings Chicago's 27 years on the charts full-circle—a most amazing feat considering the typical life span of rock musicians within a fickle public eye.

"Hopefully, I'll continue to be one of those few people that can stay on the charts for a long, long time, and it's good," he says. "I've tried to maintain a modicum of class and responsibility in my music with going into Vegas. That's not me. I just hope to never compromise my quality and respect; hopefully, enough people appreciate that.

According to River North VP/GM Ed Mascolo, his voice in itself is enough to keep Cetera's fans asking for more. "I'm a singer and his singing power is amazing. He just continues to sound better, sing better, and make wonderful records. I see him going on and on. He's been a great artist for us.

Mascolo adds that when Cetera first came to him with the idea for a duet release, he knew it would be fantastic. Two years ago, he was targeted to AC. But when his first single there, Forever There, didn't chart on hot AC, "we realized he really does have the chance to. I think with what's happening with At, it shows that Peter has one of those voices that you never know what might happen. We're hoping we can turn him into a multiplatform act.

For Cetera, the goal is to continue focusing on the future, despite his past and his music. For one, he and girlfriend Blythe Webber have a new baby daughter, 9-week-old Senna. In addition, he has just become producing an album for a River North artist with an established track record. Though he has "never done that type of album," Cetera says, "it's a totally different direction for this person. We're dipping our toes in the different direction of the music.

"The only thing I'm nostalgic about is the Beatles, not my old music," Cetera says of the major chart shows he adds. "That's one reason I'm happy about doing updated versions of things I wrote 15 or 20 years ago. I think it's exciting for me.

"I'm not sitting here secure by any means; maybe that's what keeps me going like this. Like the saying goes, you never want to look back because something might be gaining on you.


WHYT’s Alex Tear Helps Build A Planet In Detroit

DETROIT NATIVE ALEX TEAR grew up listening to WHYT (the Planet) Detroit in its "churbarn" days. "I'd always wanted to work there, from sitting at the bus stop listening to the radio," he says. "One day I'm going to work there."

It was after 18 months programming WHYT as a 40-to-60 music converter with WRIF Grand Rapids, Mich., that Tear was named music director at WHYT. He recently added the assistant VP title to his duties. "It's a Pleasure," says Tear, "being second in command to PD Garrett Michaels fits him nicely. "I have no problem being the VP if I'm going to be the go-to guy. Sometimes you don't have the attention and recognition as long as everything's running smoothly.

After less than two years together, Tear says that he and Michaels are complementing each other very well. "When he gets stuck in the corporate structure of ABC and can't do many of the detailed things, I get to talk with a personality or know what's going on at a certain broadcast outside of the radio station, like a live remote of the Philadelphia 76ers. I'm learning from him."

This working relationship was born when Tear was at WGRD and Michael's at WPMD (Y100) Philadelphia. Those stations "were doing a similar format that really wasn't at the forefront yet," Tear says. "We were trying to keep the rock drive in the station. But we were not quite a full-blended modern rocker, but a poppy rock-driven radio station, and sure enough more stations started to pop out, and the format just exploded."

One of the things Tear says he learned from Michaels's patience at WGRD, "I was a kid in a candy shop," says Tear. "When a promo person brought in what you knew was going to be a great record, I would react immediately. And now, as I've evolved as a programmer, I get great records in, but I'm a little bit more patient and keep it within my office for a certain amount of time and listen to it and watch a story build and have a rock format."

But Tear says, "we were not quite a full-blended modern rocker, but a poppy rock-driven radio station, and sure enough more stations started to pop out, and the format just exploded."

With the Detroit rock stations now being along with WYRK (K-Rock), WBB (The Beat), as well as modern CMX (98X), Tear says, "there's no doubt that the most competitive landscape right now is in radio." While those stations battle for the guitar-rock franchise, he says, "for the most part, they're going for one thing, claiming the city's adult modern turf."

"We're starting to see growth now," Tear continues. "We've really been focusing the radio station step by step. There's been one goal, and we've been building it."

BILLBOARD BROADCASTER OF THE WEEK

ALEX TEAR

WHYT Detroit

taking it in the direction for a year and a half now. Since 1998 we've been here, we haven't marketed the station, because we want to make sure the product's on the shelf. But it's realy a slow process.


Tear says, "89X seemed the flavor of the month, but I love the style. It was a brand new format, and it was a little more upbeat. It was a little less traditional."

Tear says, "I'm excited about it. It's a fun format, and the guys I was working with over there. They seem to be focused a little more on the rock'n'roll now. We weren't really worried when they were shifting to Classic rock, or alternative-wise anyway. We were very focused on our females."

With that female-centered universe, the only one that Tear said was WQKQ (Q105), which reports as an adult top 40, but Tear notes, frequently veers into major urban top 40 territory. "Sometimes we'll share a lot of records with them, and then the next week they'll share more rhythmic records with us," he says. "There's a reason why we play on the Internet, because there's a lot of music out there that we can't fit into WRQX and the female format, the Internet.

So, for an industry that likes its stations in neat boxes, where does the Planet fit? "We firmly believe that we're a prototype," Tear says. "We pick and choose from modern AC, Triple-A, alternative, and CHX, much like WPJL (New York) and the early '90s. Everybody wondered, 'What are they doing'? And what looks it's grown into."

That's something Tear says he wanted by WHYT, avoiding rhythm music. "For many years, this station had been a radio station, and with WHYT, the top 10 people in the city may still say [the station] still plays '80s music, because we still haven't marketed the station, but it's rhythm-driven and sound too daytime, it's not even going to get near us."

MARC SCHIFFMAN
Dandy Warhols’ ‘Junkie’ Vid Dulls Heroin’s Glam Image

BY GINA VAN DER VLIET

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Supporting lyrics like “Heroin is so cool” and “the Phillips executive-produced for Original Film.”

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A batch of new records and fresh signals signifies the continuing vitality of the diverse Bloomington music community, and it's some of the newer members that are making the biggest noise. Singer/songwriter Kim Fox has a debut DreamsWork album due, and one-piece international deal with Ignition Records. Plus, indie efforts are out or up from Mysteries Of Life, Unit ed States Today, and Fats Domino.

Due July 16, Fox's "Moon Hut" dances on musical theater and Brill Building pop for its charming music and romance, and Fox herself is a blend of the two, being a big-city kid (raised in New York) who always wanted to live in a small town (she moved to Bloomington a couple of years ago). The album was produced by local maven Paul Mabern at Echo Park Recording, and Fox played on the recording are Bloomingtonians—including solo artists and Lemonheads guitar slinger John Strohm, former Mellencamp drummer Kenny Aaronoff, and a string section drawn from the ranks of the High Priests of American Radio.

The combination of music school muses and the locals makes Bloomington a pretty amazing place," says Fox. "I sold out about every show, and the atmosphere is so relaxed. Living here, I've gained a new respect for music with a real simplicity—whether it's Mysteries Of Life or someone like John Prine."

But it's Broadway more than Bloomington's that is at the heart of the first single from "Moon Hut," the daydream-sing-along "I Wanna Be A Witch" from a forthcoming album, Fox was influenced by musical theater as much as pop music," she says. "I fell in love with Carole King's songs for 'Really Rosie' and have been listening to that all the time."

"I wrote 'Moon Hut' for the feelings that come with the change of seasons, and everything from Sondheim to Jesus Christ Superstar." Still, being on "Moon Hut" reflect, Fox has always had her pop icons. "Laura Nyro is definitely my biggest inspiration," she says. "I first heard her when I was 14 or 15, and it's all I listened to for about a year. She's such an inspiration: the way she justamped the power of her performances. She was the first female singer who passed all the moods, from sour-wrenched to beautiful and celebrat ing life.

Hearing some of those same qualities in Fox is what led DreamsWork A&R exec Beth Halper to bring her to the label. "Heard her for the first time when I was 16 and it was just...magical—it changed the hell out of me," she says. "And it's going to be a long, long, long process, but I'm going to work to cast her spell on a lot of people."

"I Wanna Be A Witch" goes to triple-A in August, and the programmer who's already sold on the song is Bruce Warren, music director of triple-A WXPN Philadelphia and producer of the WXPN World Cafe" program (syndicated to 100 stations via Public Radio International). "I get records all day long, but with a guest woman with a piano all the time—derivative is definitely the word of the day," he says. "But Fox is anything but derivative. Her sound is multi-dimensional and has such a unique vision. Our station is embracing her."

While "I Wanna Be A Witch" in heavy rotation upon release, according to Warren, and he has invited her to play a bill on July 20 with John Hiatt and Dar Williams during the WXPN Singer/Songwriter Weekend. Fox will also be playing gigs in New York and Los Angeles soon, although she will concentrate on building her Midwest fan base by playing a string of dates this summer from Chicago to Louisville. KY.

In late July, Fox is also playing with Carole King's songs at the High Priestess of American Radio. She is also scheduled for a string of gigs through mid-July consisting of various radio and television appearances by Transportation and United States Three as well as the stellar solo album from Stromos, "Caledonia." That record's continued success has made sure that Flat Earth just signed licensing deals for the album with Demon in Europe, Alpha in Japan, and Sony in Australia.

Since its release this spring, the second United States Three album, "Le Mysterieuse," sold out on a five-city tour of the far western United States, and will head to eight college towns and several other mid-western cities for a fall tour. The trio has also been heavily covered by the folk music community, and Fox is planned for their live show at the Knitting Factory in New York City next week.

With "Moon Hut," Fox broke out of the Indiana region with a successful 21-date tour of the East Coast, including shows at New York's Knitting Fac toy and Kalamazoo's Sifo Coliseum & Music outlets. The group's albums are available in select Sam Goody and Borders stores nationwide (via Our Fin Records of Minneapolis), as well as the Hear Music chain and various Borders shops. Set to play a sold-out tour in the mid-summer and early fall, Vida is booked and managed by Nicki Pheens of Richmond, Ind.

Out in early September is the full-length debut from lo-fi electro-folk trio Fabric, "Woolly Mammoth." Dotted with harmoniously twisted pop songs, the album is on the North Carolina indie Hip-Cat (distributed nationwide by the Alternative Distribution Alliance) and combines a blend of popular material with folk-oriented material may come out via Flat Earth next year.

PHILIPS TO LAUNCH HOME CD RECORDER

(Continued from page 5)
By the same token, the spokesman notes that Philips' plans to develop a new digital audio carrier with Sony based on the Direct Stream Digital (DSD) process are unrelated to the CD-RW development (Billboard, June 21).

"There are announcements we make jointly with Sony and ones we make separately from them," says the Philips spokesman. "CD-RW is a product announcement, and when we make product announcements, we tend to make them separately. However, DSD was a standard announcement, so we made it jointly.

"CD-RW will be targeted at both the general consumer and audio-philic markets. "Certainly audio-philic will be interested in CD-RW, but so will [other] consumers," says the Philips representative. "There's an audience of CD fans that are simply interested in recording music."

The spokesman notes that Philips has been developing CD-RW technology for some time and has recently been able to offer it at "a price that's affordable" for the consumer market.

Unlike most CD-RWs are not compatible with existing audio CD players, the new technology does not require a revision of the Red Book Standard, which dictates the technical specifications of the CD, according to the spokesman.
CLINE

The turnover in personnel is unbelievable," says Joan Fields, VP of business affairs at BMG, who is primarily responsible for BMG's vaults in New York.

"That's one of the reasons for this project. Otherwise, you're just taking your chances that the person who knows about your assets today knows about your assets tomorrow. Knows where it is, knows it's in good shape, and that it's been well taken care of."

Even people working the front line of company reissue programs sometimes didn't know their own labels' heritage was in the vault. "There was this woman who worked in the EMI/Capitol reissues department—this is absolutely true—who asked me why Rickie Nelson and Jan & Dean were, says, a producer. "How can you deal with that?"

One way to deal with the industry's inevitable turn of the generational passing is to bring in experts who did know the company's history and artists.

VAULT DETECTIVES

In the mid-'80s, companies began hiring outside consultants to sift through their vaults. Often studio-wise and always passionately knowledgeable about musical genres (and even particular artists), the freelancers would spend weeks searching company files, combing through filthy warehouse stacks, and often coming up with the goods.

"One of the major problems to quick access is that nobody at any company can possibly know what's on every tape," says a vault expert. "If it isn't there, it's because nobody's ever looked for it, or you either forget it or play detective." Given time, commitment, and a narrowed focus of tape reels that an expert knows bring, sometimes the work pays off.

"That's how RCA found an alternate take of a song that was the first single for Sun Records. Lost for, what, 33 years?" says a source. "They finally figured out to check [the matrix] number, tape, and year, and then you could release the recording and start searching. Believe me, none of the bosses or supervisors had 'Elvis' written on them, just numbers."

Because of their knowledge and tenacity, and their successes, many vault experts are now respected reissue producers; others have become part of the "new guard" at label libraries.

LOSES ARE INDUSTRYWIDE

The largest and oldest company—Sony's CBS/Columbia, EMI's RCA Victor, founded in 1908 and 1910, respectively—have huge cornerstone collections and have the largest and most complete storage vaults of all the majors. According to sources, BMG has an estimated 1.5 million catalog tapes, and of course, Sony, more than 600,000. Sony's main vault is in a state-of-the-art Mountain storage facility in upstate New York; BMG's is in a similar underground facility near Slippery Rock, Pennsylvania. Both companies have established sizable budgets to complete their computerized vault programs.

Unfortunately, the damage to a company's core inventory, the holdings in the two companies' vaults have been kept fairly intact. But that is not always the case.

For other labels, buyers deal over the decades have resulted in vaults being moved and haphazardly stored—thus making it more difficult for the companies to find back their original masters.

The vaults of the Universal Music Group (500,000 pre-tape and tape items), EMI/Capitol (250,000 pre-tape and tape items), PolyGram (250,000 pre-tape and tape items), and Warner Bros. (275,000 pre-tape and tape items) have also been greatly updated and are now housed in modern, high-tech storage facilities.

These three companies' holdings form a mosaic of their older core collections and the catalogs of smaller companies they have bought.

Those older labels, such as Universal's Verve (formed in 1922 and shared with Sony), and Decca (1924), EMI's Capitol (1942) and PolyGram's Mercury (1938), are also fairly intact. PolyGram has more than 70 acquired companies, more than any other major.

However, there is a downside to purchasing—especially in the case of some acquired '50s- and '60s-era rock 'n' roll and R&B labels, such as Universal/MCA's Chess family of labels, show comparatively more instances of missing or lost items, according to sources.

Warner Bros. Records (180,000 items; 20 labels) has all its inventory in a气候稳定 and temperature-controlled archive—but one, unlike all the other companies, has a complete set of its labels since the founding of the label in 1928.

Greg Geller, VP of A&R at Warner Bros., says, "We're in good shape; the only thing that we got rid of in our demo tapes because of a space decision. Now, 99% of the demos stored in record company vaults are probably not that important, but that 1% ... boy."

Though part of the WEA family, the Atlantic Records catalog (120,000 items) is the only one that has always been stored separately. Its famous catalog dates back to 1948. Atlantic has the single vault, which just last year was cleaned in conditions called “appalling” by many sources.

OLD AND NEW

"By and large, the older a recording is, the more likely the original source material is gone, but you can get your sources. Sometimes the reasons for consciously throwing away material stand credibly.

That is, until Sony started using their original tapes for, say, an infoninus who had bizarre reasons for scrapping things," recalled reissue producer Peter Brooks.

"For example, she was holding a large collection of the Gospos and Rubber Noses. She said, 'I don't keep little records,' she told me."

The woman no longer works for the company.

Because of other decisions at pre-Sony CBS, usually based on storage concerns, many of the company's metal tape boxes were thrown away; Sony and OKeh records are also gone, although many of the fragile lacquer disc acetates remain. Columbia scrapped a lot of metal parts, especially during the war years," explains a vet. "RCA Victor did too, but not as much. They have many more metal parts."

"RCA had their own storage buildings, so they didn't have to worry about storage costs as much as other companies. Sony pays a source. That meant it was easier to just keep things."

However, a lot of fairly recent recordings are at the mercy of storage decisions. There are missing tapes by '60s and '70s and even '80s artists, too.

"Most things are there, you know. You can find them if you search long enough, but some things are just gone. It depends on how organized a vault library is. Archiving systems aren't intended to true make complete tape content."

One source familiar with the EMI/Capitol libraries admits that "there are probably 10,000 reels that nobody knows what they are. And probably no one won't know—it isn't cost-effective. You know how much it would cost to play all these tapes and pay experts to find out what's there?"

The same goes for other labels. "Oh, yeah, there are thousands and thousands of reels that any company you can name, says another vault expert. "I mean, most stuff is lost. No, all the companies are missing in piles, or unmarked, or mismarked, says a source."

BMG vault officials are among those new-wave archivists who have developed a meticulous inventory system involving bar codes, with each item and (Continued on next page)
There never were. There and producers know the input. To record four to five songs, studio engineers taped the sources say, they couldn't bring the masters, but the masters were made from the multitrack reels, and the masters were used to make multi-track masters, especially in the case of Motown. Some are on standard ¾-inch tape, but 300 or so mono tracks are stripped to 12 tracks, 2 per side, 6 per side of a reel, 12 per side on one track, end to end.

Another source adds, "Some of the mixed masters are missing or hard to find—I would not say gone. A lot of them have been recovered over the years, through legal and illegal means outside mastering labs. Most acetates and masters parts [not as necessary in a tape-era vault] are long gone, though.

One source says, "Most tapes, once worn out, add another source, "to get the best sound, you have to remix. And the problem is, it's just so hard to judge, that's what tracks is that's too hard to duplicate the Motown mix—sound—they had their own custom EQ boards, custom reverb.

If you look hard enough, though, you can find a substitute of the era. Take Stevie Wonder's 'Fingertips.' There should be like 20 mixes, do five sessions, all stored different places. They'd do a song until they got it right. The problem is finding the right version.

All the sources say that the Motown vault has many unrecorded masters of both masters and release masters.
Though the song had done well at

Stan's, the first spin at Triple-A, modern rock, mainstream rock, and top 40 stations in each format, has been top 40 that has been most responsive to the track.

With "All For You," at no. 4 on the Adult Top 40 chart this issue, radio promotions staffs at Universal are now making a renewed push to cross the song over mainstream and modern rock radio.

Universal has also had significant regional success as well. Pulling the label's promotion firepower behind the song, Sister Hazel’s management team had secured strong airplay on Florida contemporary and classic hits radio, as well as a mainstream rock market, for "Sister Hazel," a local band with a strong following.

The national release was designed to catch the momentum of the group’s previous success and build momentum for the future.

According to Epstein, Universal opted to remix the album instead of recording the songs again in order to maintain the integrity of the band's artistic vision.

Sister Hazel’s strength markets with a grassroots campaign that focused on tour support, including on-street promotions—run by Universal’s promotions personnel—where the band performed small acoustic sets at venues across the country.

The campaign was successful in building buzz and gaining media attention for the band, which resulted in increased ticket sales and the release of a new single, "Sister Hazel's Jogging," which became the band’s highest charting single to date.

Sister Hazel’s Self-Titled album was released in 2004, marking a significant milestone in the band’s career.

The band’s longevity and continued success can be attributed to their strong musical talent, tireless touring, and the strong support from their fans and industry professionals.

Sister Hazel’s Self-Titled album has since become a cult classic, with many fans attributing their love for the band to their unique sound and musical style.
reicing hot sales activity. "We've been selling a ton of stuff," says Ben Rehling, manager at Rock of Ages, a rap-oriented ICP stronghold in Garden City, Mich., just outside of Detroit. "We probably moved 430-450 [pieces]."

Rehling adds, "The kids always supported the group, so they've always had a huge fan base here ... We've always given them a lot of attention as a kind of a commitment to the local scene."

Before the recall hit, Rehling says, "PolyGram was dumping thousands in promotion into the album. Stuff was flying out of the stores."

Alex Abbis, ICP's manager, says he is nonplussed by the album's success. "Since its promotion into [the album], sales activity has been overwhelming.

Six months ago, changes in the record's lyrical content were made and three songs were deleted from the album. But our reaction's guidelines, according to Rehling."

He says, "Before we signed the deal, the record's content was approved by Disney, are you gonna make me change my shit? And they said, 'No, that's not gonna be an issue. Disney owns us, but we're our own separate entity, we're our own company, and we do things our way, so we're not gonna make you change anything.'"

"But of course, when I handed in the album ... they made me change things. And I thought, 'How the hell are they gonna change it,' and they said, 'Then the record's gonna be shelved until you do.'"

"So we sat around for a couple of weeks, and then the pressure got to us, and we had to make the changes. So one day I talked to them. They said, 'OK, the way you're gonna pull the record.' I made the changes. I basically sold out, you know what I mean? When they pulled the record, it came out, it flipped my wag back."

According to Abbis, 107,000 units of the album, in four different-colored covers, will be sold in the stores in the next 100,000 orders, and to say, "Here, band—here's the end of your career?"

Feldman says that the group is "preparing for litigation," but hopes to resolve the situation amicably. "If they're willing to release the record, for its money, or if they take the album to another label, Abbis says, "They have that option. I'm going to do that, and I hope that is the case."

While Disney is taking care about its image, Hollywood appears to be seeking a way to profit from the claims that Hollywood is seeking an override, which would bring the label money from future ICP releases and another label, as a proviso for the group's contractual release."

He asks, "If we're these bad-boy rappers that say we don't care what they do, does Disney want a cut of our money when they already basically fucked our world?"

At the same time, Hollywood executives had not responded to a request for comment on Bruce's statement.

The labels are pursuing the outcast group. Bruce, who on July 1 was in Los Angeles for meetings, says that ICP met with Interscope, Epic, and Reprise representatives, but Hollywood that further meetings would break the group's contract, and that Geffen, Island, Def Jam, Capitol, and Warner Brothers have also expressed interest to Abbis."

If the group ends up on Interscope or a Spokeswoman confirms the label's meeting with ICP—the ironies of the situation will be further compounded: The label's president is Tom Whalley, who was wooed in 1989 by Disney to helm its music division. However, Whalley accepted a new deal with Interscope.

Since its establishment in 1989, Hollywood's sole success has been with the Queen catalog. In 1991, an unsigned source said, "It's astonishing memo from Peter Pater- no, then the label's president, to Eis- ner and the late Disney Co. presi- dent Frank Wells asking if the record company's massive losses and scattering A&R philosophy (Bill- board, Dec. 7, 1991)."

After Patero left the company in 1993, A&R VP Bob Pfeifer was elevated to executive VP and then presi- dential role.

But the label found no acceptance for such young acts as Seaweed, Great Western, Ring, and Van Gogh's Daughter, and one much- tpected project, "Working Class Hero," an all-star 1995 tribute to John Lennon, disappeared quickly. After Pfeifer was hired this spring, senior VP Richard Leher was named acting president.

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MEETING ADDRESSES CONCERNS OVER WIPO PROGRESS
(Continued from page 10)
the time everybody gets back from summer holidays, that leaves only a couple of weeks for signature. The fact that a lot of governments are leaving this so late is not the kind of political sign we want to see."

Moore adds that delegates to the Lisbon meeting, who included representatives from IFPI groups across the world, were concerned over what they see as the generally slow progress of the WIPO treaties into law. "Governments have broad agendas and a lot of distractions," she notes. "It's easy for issues like this to slip off the table."

"We can't afford to let that happen if we want to be ready for the information economy," Moore says.

The WIPO treaties are seen as vital for the record industry because they give labels control of their copyrights in the online environment. The WIPO provisions also outline a framework that could mean any electronic protections put in place to preserve labels' rights (Billboard, Dec. 28, 1996).

In the European Union, the IFPI is trying to halve the amount of time taken for the WIPO provisions to become law.

Moore says that many of the 15 national governments that make up the EU are waiting for their lead from the European Commission. She says they are prepared to wait for a directive to be issued by the Commission, which they then would have to bring into their national legislations.

However, she notes, it could be that a limited time directive is ready in a couple of years before its provisions are made into national law in each member state.

"The industry can't afford to wait that long," she argues, "if it is going to be able to invest in the future."

MUSIC INDUSTRY LAUDS DECENCY ACT DECISION
(Continued from page 10)

The U.S. Supreme Court, in a 7-2 decision that firmly establishes that the Internet community is entitled to full First Amendment protection, struck down the CDA June 26 as unconstitutional (Billboard Bulletin, June 27).

The CDA, an amendment to the wide-ranging Telecommunications Act of 1996, was designed to protect children from "patently offensive" indecent speech and images. It would have criminalized indecent online speech. Violators would have faced fines of up to $250,000 and two years in prison.

Justice John Paul Stevens, in the majority decision, wrote that the judges agreed with lower court rulings that "the statute abridges 'freedom of speech' protected by the First Amendment, and would therefore threaten to 'torpedo a large segment of the Internet community.'"

The court also found that the Internet was "not as 'invasive' as radio or television." Also, because it is a two-way system medium like radio and TV, it did not fit government regulation as those mediums do.

Stevens also wrote in the court's opinion that "users seldom encounter 'content by accident.'"

The Justice Department had argued in favor of the CDA but in the wake of the court's decision, President Clinton issued a statement expressing the Internet as "an incredibly powerful medium for freedom of speech that should be protected."

CONGRESSMEN VISIT NASHVILLE
(Continued from page 10)
y Subcommittee, led the three-panel hearing. Also attending were Reps. Danny K. Davis, D-Ill., and Rep. F. James Sensenbrenner, R-Wis. Sensenbrenner is the House author of the proposed R. 789, which would grant religious broadcasters and restaurateurs exemptions from paying music licensing fees.

The lawmakers heard from panelists representing religious songwriters, who oppose Sensenbrenner's bill, as well as ministers and broadcasters.

Robert Sterling, a Grammy-nominated, Dove Award-winning songwriter and producer, spoke for Christian songwriters in the Coalition for the Protection of America's Gospel Music Heritage. Sterling called into question the validity of the religious broadcasters' claims that they are bypassing copyright fees to play Christian music. Members of the Christian Songwriters' Council, representing all of the writers of songs recorded on Christian songs in 1996, also opposed the bill.

The lawmakers also heard testimony on the need to pass two other pending bills, one to extend the copyright term from the current life of the author plus 50 years to life plus 75 years, and the other to alter the legal limbo of song copyright. The song provisions had been based and approved by authoritative court decisions, pronouncements of Congress, and the Copyright Office's century-old policies and procedures.

Unlike the legal loopholes are closed by congressional intervention, music publishers and copyright community leaders have warned, the value of the marketplace concern pre-1978 songs could be in jeopardy.

The passage of these pending bills in the last two Congresses has been held up by Rep. Sensenbrenner, who has publicly said that unless the lawmakers pass H.R. 789, he will block passage of other copyright bills.

The Lisbon meeting urged delegates to lobby their national governments to prepare domestic statutes based on WIPO's thrusts so that the provisions could be slotted as a parallel process to awaiting pan-European legislation.

The court's ruling means that next year the European Commission can make two new parallel paths that are half as long as one long path," Moore says.

Nonetheless, the EU's pace of implementation is of just as much concern to IFPI as the rest of the world. Moore notes that eight nations have signed—more than seven have noted—and points out that signing is merely the first part of an often lengthy process.

When a head of government puts his or her name on the document, it merely commits that nation to the treaty in principle. The ratification of its provisions has to go through each nation's legislature at the pace local political conditions will allow.

To date, only Indonesia has signed and ratified the WIPO treaties.

The sitting of the meeting to discuss these issues in Portugal was a piquant one. IFPI has been concerned that the country has failed to implement three EU directives relating to copyright, has not signed the WIPO treaties and has not ratified the Rome Convention on copyright.

Moore states that the fact that Luxembourg implemented the three directives in June leaves Portugal as the only nation in the EU not to have done so.

"Hooker's failure to adopt the directives into national legislation had left loopholes for international pirates to exploit. "Nobody wants Portugal to be another Luxembourg," says Moore. "The new WIPO treaties are an opportunity for Portugal to improve its reputation in this field."

IFPI TAPS FORMER COP TO TACKLE PIRACY

BY JEFF CLARK-MEADS

LONDON—The international record industry is to employ a new, global anti-piracy coordinator beginning Aug. 1, to help stop being engulfed by a rising tide of illegal CDs.

The problem of pirate CDs may be three times larger than previously thought, and starting next month a former anti-narcotics specialist with the Hong Kong police is being given the job of curbing it.

Ian Grant has been appointed the first director of anti-piracy at the International Phonographic Industry Federation (IFPI), effective next month.

Making the announcement at the annual general meeting of the British Phonographic Industry (BPI) July 1 (see story, page 10), IFPI director general Garnett said that Grant had been a chief superintendent in Hong Kong, specializing in anti-narcotics activities.

He has a "superb record," said Garnett, and had it not been for the handover of Hong Kong to China he "would have been in line for the top police job here."

Garnett outlined to BPI members why the IFPI regarded Grant's appointment as so necessary.

Weakening the threats and challenges of the digital environment, Garnett said the most urgent problem for the global industry is the rapid number of pirate CDs being produced.

IFPI has not yet released its piracy report, but training seminars last year showed member groups estimated that about 100 million unlicensed discs had been made last year. However, the organization had commissioned independent research that indicated some 300 million pirate audio CDs were put on the market last year.

Garnett said the research consisted of analyzing how much CD raw material, polycarbonate, was sold to pressing plants and then subtracting from that the amount of polycarbonate needed to make legitimate pressings. The amount left over, he said, could have made 420 million CDs of all formats, $300 million of which were reckoned to be audio discs.

"Piracy is getting worse," Garnett stated. "It is getting much worse. The rising tide of pirate CDs has the capacity to "enfoul" the legitimate industry, he said.

Garnett noted that a rise in CD production capacity was occurring in territories where there was a limited or no demand for CDs. He cited China, with the capacity to produce 250 million discs per annum and a domestic market estimated by IFPI at 20 million CDs sold to consumers; Bulgaria, with a 45 million annual capacity and no discernable local market; Indonesia, with a 15 million capacity and a negligible local market; Malaysia, with a capacity of 45 million and 3 million discs sold locally; and Hong Kong, now under Chinese control, with 28 CD plants capable of making 60 million discs annually for a city that buys only 10 million CDs a year.

The problem of CD piracy is a global one, he said, noting that "very good" counterfeit discs have turned up in stores of major retailers in many of the world's developed markets.

He added that "some of our best friends are also our worst enemies," citing unlicensed discs seized recently in Brazil that had been made at plants in the U.S., previously thought to be legitimate.

With Grant on board, Garnett said, the IFPI will begin a new campaign of targeting manufacturers. "It's only going to spend $1 million closing down a CD plant than $10 million chasing the discs it has produced.

IFPI will also be taking new measures to help all areas of the music industry identify suspect product, including the possible inclusion of a computer chip within each legitimate CD.

"I am a little tired of major retailers saying they can't detect pirate product going into their lines," he said. "We have to help them."

BPI ASKS INDUSTRY TO UNITE
(Continued from page 10)

pet with each other, we must—we absolutely must—not devalue what we produce. We produce is of long-term cultural as well as economic importance."

"We pour a lot of money into the future of music, then we can quibble about who gets what," Dickins said.

Dickins later repeated to that theme by announcing that senior industry figures were meeting later July 1 with the director general of the government's telecommunications industry watchdog group, OfTEL. Dickins argued that music was being undervalued in the manner in which it was used by those in the telephone industry.

92

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BILLBOARD JULY 12, 1997

Jamin Janus. The seventh annual Janus Jazz Aspen at Snowmass (JAS) festival, held over four days in Colorado recently, included performances by Grover Washington Jr., Gladys Knight, Patti LaBelle, Wilson Pickett, Tito Puente, Carlos Santana, and Dee Dee Bridgewater, who spoke after Washington's performance, from left, are Jim Fife, BMI Music CEO; Washington; Michael Douglas, actor; Herbie Hancock, JAS artistic director; and James Horowitz, JAS founder and producer.
EMI Music Publishing Buys Half of Jobete

(Continued from page 3)


Bandier says plans call for Jobete Music offices to move from the company’s present base in Los Angeles to EMI Music’s headquarters in New York, a shift that will mean an yet-unspecified number of staff reductions out of Los Angeles.

Jobete’s annual revenue is about $60 million, with profits at about $18 million. However, EMI Music’s share of profits will be larger than half, because it also earns an administration fee.

For Bandier, the arrangement reflects the third, and most successful, attempt in his career to negotiate ownership of the Jobete catalog. In the early ’80s, as a partner with Charles Koppelman in the Entertainment Co., he was in serious negotiations to make a deal with Berry Gordy, Jobete’s founder (in 1969) and still principal shareholder and chairman of Jobete Music.

In later years, when Koppelman and Bandier moved over to the EMI Music family, they also made bids for Jobete. Other entities did, too. Among the potential buyers over the years was an alliance between CBS Records and Michael Jackson in 1989.

Beyond the apparent happy economics of Gordy obtaining his price for half the catalog—previous bidders years ago were said to balk at an asking price of around $200 million for all of Jobete—Gordy asserts that “the time was right” for him to make the deal.

Says Bandier, “The business of the business was getting boring for him. He wants to get back to doing things to make the world a lot happier.”

The Jobete Music publishing image is unique in that its biggest hits reflect a specific, beloved era in pop music. While its songs have been covered by many artists of all kinds on various labels, it’s the Motown performances that command creative attention and nostalgia for the era of the “Motown sound.”

As a successful songwriter for Jack- ie Wilson, Gordy learned the value of copyrights even before forming Motown Records in 1959 (Jobete was named after his three children—Joy, Berry IV, and Terry—by his first wife, Thelma). Gordy sold the record company to MCA in 1988, and it was acquired by PolyGram in 1993.

The Jobete Music song catalog totals about 15,000 copyrights, the leaders of which include “You Are The Sunshine Of My Life,” “I Heard It Through The Grapevine,” “Tracks Of My Tears,” “My Girl,” “Stop! In The Name Of Love,” “Three Times A Lady,” “I’ll Be There,” “Baby Love,” and “Just Called To Say I Love You.”

The legendary Jobete songwriter names include Smokey Robinson, Wonder, Marvin Gaye, Jackson, Lionel Richie, and the songwriting teams of Brian Holland, Lamont Dozier & Eddie Holland and Norman Whitfield & Barrett Strong.

In its peak Motown years of the ’60s and ’70s, Jobete Music had a stable of some 100 songwriters. Originally cleared through EMI, Jobete and its writers made a historic switch to ASCAP in 1972 in a move said to be the largest single group of new members ever elected to ASCAP at one time.

“My first love is songwriting, which I started doing 40 years ago,” says Gordy, who will continue to work out of Los Angeles. “The business has taken over, and there was just getting very boring. Now, I can pull back and go back to creative work, including things I want to do with (one-time) protégés of mine. I’m having fun again. I’m working with Smokey Robinson on a new project, and I think I’ve done some great stuff with him.”

In another creative endeavor, Gordy is a co-producer, along with Dick Clark and Andre Harrell, of a new Broadway musical with all Motown songs that carries the title of a Gordy composition, “Do You Love Me.”

“I still chair Jobete, but we have new Vistas, a busy content provider in Los Angeles. And I feel that I’m gaining more than I’ve given up,” he says. “As for the deal, in the years to come, the worth of half the Jobete catalog will be more than the whole is now.”

* Assistance in preparing this story was provided by Adams White in London.

DO YOU KNOW WHO REALLY MAKES YOUR CD’S?

Probably not.

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BILLBOARD • JULY 12, 1997
| WEEK | LAST WEEK | PESO | TOTAL | WEEK+
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### NEW

- **MOTLEY CRUE** - *Generation Swine*
- **JEWEL** - *Pieces of You*
- **LENNY RIMES** - *Ev3*
- **NEW** - *Lost Boyz - Universal 50279* (10/89) 96
- **NEW** - *En Vogue - northwest 62060EG* (10/89) 83
- **NEW** - *Mary J. Blige - MCA 11590* (10/89) 85
- **NEW** - *Various Artists - Universal 5054-9 (10/89) 85
- **NEW** - *Erykah Badu and Kedar - Capitol 52652* (10/89) 84

### HOT SHOT DEBUT

- **Spice Girls**
- **Bob Carlisle**
- **God's Property**
- **Wu-Tang Clan**
- **Wallflowers**
- **Jewel**
- **En Vogue**
- **Lenny Rimes**
- **George Strait**
- **Notorious B.I.G.**
- **Soundtrack**
- **Wyclef Jean**
- **Various Artists**
- **Sublime**
- **Mia**
- **Meredith Brooks**
- **Celine Dion**
- **Megadeth**
- **The Mighty Mighty Bosstones**
- **Soundtrack**
- **Leann Rimes**
- **Dave Matthews Band**
- **K-Ci & JoJo**
- **Changing Faces**
- **The Verve Pipe**
- **Leann Rimes**
- **Patth Labelle**
- **Aerosmith**
- **Rome**
- **Savages Garden**
- **Tonic**
- **Squirrel Nut Zippers**
- **Crack**
- **Bee Gees**
- **Capone - N- Noreaga**
- **Jon Bon Jovi**
- **Third Eye Blind**
- **Brownstone**
- **Blackstreet**
- **Foolish**
- **Cray**
- **Annie Lennox**
- **Opry - The Ultimate Country Singers**
- **Ishmael Reed**
- **Various Artists**
- **The Tragically Hip**
- **Donny & Marie Osmond**
- **Metallica**
- **Sister Hazel**
- **Chicago**
- **20/20**
- **Fall Out Boy**
- **One Last Time**
- **Various Artists**
- **The DOX Illuminati: The 7 Day Theory**
- **Various Artists**
- **Various Artists**
- **911**
- **Various Artists**
- **911**
- **Various Artists**
- **Pacesetter**
- **Various Artists**

The top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard for July 12, 1997.
Earnings before interest, taxes, depreciation, and amortization amounted to $2.8 million, up $80,000 over 1996 figures. Gross profit for fiscal 1997 was 37.2% of revenue, while selling, general, and administrative (SG&A) expenses were 34.6%. For 1996, gross profit was 36.9%, while SG&A expenses were 34.9%.

Reflecting on the narrowing losses, Theresa Carlise, senior VP of NRM, comments, "We love the business, and we're glad that we're seeing light at the end of the tunnel. We're really pleased with the margins stabilizing and for sales to be increasing. We're looking forward to the future right now."

One stabilizing force Carlise cites is the company's Passport frequent-buying program, set in motion this spring, which awards consumers points when they purchase label-sanctioned CDs. Members get two points for the targeted CDs, which they can then redeem. A free cassette album requires 20 points, while a CD is 30 points.

"The program incites the consumer to buy higher-margin CDs," Carlise says. "It's kind of soon to tell, but the direction is positive."

She also notes optimism over significant staff changes since January 1996. First, current company president Larry Mundorf was brought on board, then as VP/COO, followed by the hiring of director of marketing Mike Stephenson and purchasing director John Grandoni.

For the new fiscal year, NRM says it will continue to keep a watchful eye on currently underperforming outlets.

"There are five store closings targeted right now, with additional ones being looked at," Carlise says. "If they're up for renewal, we won't renew them if they're underperforming."

As for store openings, she expects the chain to approach last fiscal year's goal of eight. "Any more than that, I'd say we'd be looking toward an acquisition—that could mean just a few stores, not necessarily a merger."

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## Billboard 200: Top 100 Albums, July 1997

### TOP ALBUMS (LISTED BY ARTIST)

<table>
<thead>
<tr>
<th>Week of</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
<th>Suggested List Price or Equivalent for Cassettes</th>
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<td>ALAN JACKSON</td>
<td>A MANIN' A PEACE</td>
<td>RONDO</td>
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### CRITIQUE OF THE BILLBOARD 200 FOR JULY 1997

- **Top Albums:**
  - **Country:**
    - Alan Jackson, *A Man in a Peace* (Rondo)
  - **Rock:**
    - Alice in Chains, *Bland* (Epic)
    - Pearl Jam, *Ten* (Epic)
    - Soundgarden, *Superunknown* (Reprise)
  - **R&B/Soul:**
    - Aaliyah, *Age Ain't Nothing But A Number* (Epic)
    - Mary J. Blige, *Mama's Gun* (Maverick)
  - **Pop:**
    - Britney Spears, *Oops!... I Did It Again* (Jive)
    -.src/album/200/1997/07/137.jpg

- **Lean & Nettles:**
  - *HalfBullet* (RCA)

- **Greatest Hits:**
  - *The Greatest Hits Collection* (Epic)

- **One Fine Day:**
  - *One Fine Day* (Epic)

- **The Mollusk:**
  - *The Mollusk* (Epic)

- **Some Other Sucker's Parade:**
  - *Some Other Sucker's Parade* (Epic)

- **Becoming X:**
  - *Becoming X* (Epic)

- **Look Over Your Shoulder Reality:**
  - *Look Over Your Shoulder Reality* (Epic)

- **You're the Inspiration:**
  - *You're the Inspiration* (Epic)

- **Crazy Nights:**
  - *Crazy Nights* (Epic)

- **Blessed Union of Souls:**
  - *Blessed Union of Souls* (Epic)

- **Picture This:**
  - *Picture This* (Epic)

- **Steady Mobb:**
  - *Steady Mobb* (Epic)

- **What If It's You:**
  - *What If It's You* (Epic)

- **Pure Drama:**
  - *Pure Drama* (Epic)

- **Dance Hits Supermix:**
  - *Dance Hits Supermix* (Epic)

- **Evil Empire:**
  - *Evil Empire* (Epic)

- **Greatest Sports Rock and Jams:**
  - *Greatest Sports Rock and Jams* (Epic)

- **New Beginnings:**
  - *New Beginnings* (Epic)

- **Ice Cream Man:**
  - *Ice Cream Man* (Epic)

- **The Fifth Element:**
  - *The Fifth Element* (Epic)

- **The Nixons:**
  - *The Nixons* (Epic)

- **Rock Spectacle:**
  - *Rock Spectacle* (Epic)

- **Measure of A Man:**
  - *Measure of A Man* (Epic)

- **Dude Ranch:**
  - *Dude Ranch* (Epic)

- **Contrivisual:**
  - *Contrivisual* (Epic)

- **Fates:**
  - *Fates* (Epic)

- **Wildfire Dreams:**
  - *Wildfire Dreams* (Epic)
Price War Still Rages In Sell-Through

BY SETH GOLDSTEIN

NEW YORK—The battle lines have shifted in the price competition that continues to fuel sales of prerecorded cassettes.

Having established budget lines of less than $10, and occasionally less than $9, vendors are squeezing dollars out of the $19.96 price point to bring it under $16 for movies that six months earlier had been sold to video stores for $90-$70 a cassette. The mass merchandisers that dominate sell-through campaigns hard to effect the change, which they think makes reprice titles a more attractive purchase.

Under-$15 titles are everywhere, says Hit Home Video president Henry McGee: "There seems to be an incredible price warin the market." Hit recently knocked down 46 titles to $14.95 each, and expects retailers to do their part. Despite smaller margins, "we're making it up on volume," says McGee, who predicts sell-through will account for 50% of his sales this year and an even higher percentage next year.

Robert Sigman, president of Republic Entertainment, is also retreating on price. "We wish we could hold the line, but the market doesn't bear it," he says. The old rental features such as "Bound" and "Thinner," he says. About the only holdouts are titles in the "signature line," such as its Cary Grant collection, which remain at $19.98.

The flood of studio budget releases has also prompted coordinates to carry fewer lesser Republic titles—and prompted Sigman to place more product than ever before with direct-response agencies like Publishers Clearing House and Columbia House. Those pressures aside, "this has been a terrific year," says Sigman. Sell-through is Republic's revenue.

New Line Home Video executive VP Michael Karassa says he too is feeling the effects of "an increase of retail price points" as the major studios feel more comfortable with the $19.95 rung on the pricing ladder. Now "we're doing it," he adds. Karassa notes that New Line "wouldn't have done anywhere near" the 250,000 copies it sold of a reprice "Bed Of Roses" if the movie had been priced higher.

The International Recording Media Assn. (ITMA) likes sell-through's prospects, at least for the near term. Based on ITMA's latest survey of distributors and tape suppliers, executive VP Charles Van Horn estimates sell-through cassette output will increase from 755 million units last year to a peak of 825 million in 1998 before dropping to 710 million in 2001. Noting the growth of direct broadcast satellite to more than 7 million homes, Van Horn adds, "We think that's negatively impacting rentals and will continue to do so."

"Frankly, I'm nervous," says one longtime observer, concerned about the number of immeasurableables. Direct-to-sell-through blockbusters like last year's "Independence Day" generate strong volume for catalog titles that might otherwise languish. A Hollywood studio home video executive agrees that a "ho-hum" first half puts added pressure on the back end of the year and that the "sell season is very much in flux." Yet he's confident sell-through volume will finish ahead of 1996, when consumer purchases reached $7.6 billion, according to the Video Software Dealers Assn. (VSDA).

Leading the way should be what he calls "slam-dunk" titles like The Lost Ark and Dances With Wolves. Hassing, plus strong contenders for sell-through status like "Men In Black" and Columbia Tri-Star's My Best Friend's Wedding. Duplicators, he predicts, will have a ton of work to do in the second half. Not all best sellers need be brand-name. For adults, Home Entertainment is reissuing Star Wars, which has sold more than 30 million units since the three titles were in stores in 1995. What was expected to be a "minor release" is likely this year. But the biggest news this year for the theatrical revivals convinced Fox that "interest was at an all-time high," says Fox Home Entertainment president Jeff Yapp. He expects to match the 1996 results in a 97-day "Special Edition" marketing blitz, which gets under way Aug. 28. To ensure success, Fox is coordinating the activities of other "Star Wars" licensees, including toy makers Kenner, Galoob, and Hasbro. "We're taking the lead," Yapp says. "Video is going to be the locomotive."

Unlike in 1995, when Fox Home Entertainment began by emphasizing single-cassette sales, Yapp expects demand to be "$60-$100 in favor of sets," at $49.98 suggested list. The Platinum Widescreen Edition, entering to home theater markets, is $50.98.

As for a gap in the PG schedule, "Star Wars" fills it, Yapp suggests. "This deals with family entertainment. It spans all ages." Fox Home Entertainment also has its first direct-to-video release, a G-equivalent. "Casper: A Spirited Beginning," directed last year's "Independence Day" producer Howard Geller, at the VSDA Convention, set for Wednesday (6) Saturday (12) in Las Vegas, the studio outlined full line to an audience of 60-60 executives from its top 20 accounts, most of whom buy direct.

Direct shipments to distribution centers and individual stores helped reshape sell-through and intensified the pressures on traditional wholesale-sellers fighting over the remains. "It's a significant portion of the business, and at some point I believe it will be a majority," says New Line Home Video's Karassa.

New Line's ability to ship direct, Karassa adds, is key to "our ability to replenish stocks and optimize sales. We're getting much more aggressive in category management."
vigorously opposed by the bill by major local and international music retailers "who were seeking to remove import restrictions completely" (the original draft of the proposals had decriminalized parallel imports). And they were not available for comment by press time. Those merchants that have been fighting the proposals include HMV and Tower; their bills of lading carry substantial inventory import taxes.

Unauthorized parallel imports into Hawaii would cost the Retailers 1 billion in retail at 96, according to recent IPI figures—are now subject to criminal penalties for a period of 18 months after the release of a record recording anywhere in the world. Recommended sanctions are $750 and up for ten years' imprisonment for each offending copy; in addition, civil remedies are available to rights owners for as long as the work is protected by copyright.

However, the legislators ignored an appeal from recording industry lobbyists to lengthen the ban to 24 months, a move that had taken the form of a Committee Stage Amendment by the Hong Kong government.

Members of the outgoing LegCo were lobbied up to the last minute by both sides. Top PolyGram recording executives recently met with local politicians who personally presented a petition to councillors advocating passage of the proposals to toughen import restrictions. The petition was signed by Patricio (Norman Cheng) is chairman of IPI's Hong Kong group.

With the arrival of Hong Kong's "as seamless and need to relaunch, its new, de Kisser, one of the the Legislature, both [the new legislation] are outraged to have been increased to eight years' imprisonment and fines of up to $5,000,000 per market value of the phonic campaign, described by IPIF representatives as "one of the highest levels in the world."

In his post-passage comments, IPIF's Rundgren singled out the organization's Asian regional director, J.C. Gioum, and project manager Ricky Pung for their efforts, as well as Cheng and leading Hong Kong artists. "The public in Hong Kong have, for many years, enjoyed a wide range of repertoire, both local and international, and the new IPOF legislation will ensure that this continues," he said. Despite LegCo's stamp of approval, a number of councillors expressed concern that the amount of time to study the copyright bill was inadequate, presaging a government request for a fairly speedy review after it had been passed into law.

A general debate raged over one of the new law, section 115, where in legislators unquestioningly agreed that affidavit evidence can be given in person. This clause will be "proved beyond reasonable doubt, and none of the presumptions regarding copyright apply in a criminal court."

In a letter dated June 25 to The South China Morning Post, Hong Kong's leading university law professor, R. Waring warned that this precedent could have dangerous implications for Hong Kong society and the rule of law, as well as exposing copyright infringers to somewhat arbitrary justice. Under the new law, Waring said "will be open to an owner to send someone to prison to win a judgment in a civil suit.

BIG TURNOUT EXPECTED FOR BRAZILIAN FEST

(Continued from page 10)

graphic Industry; Pat Bradley, president of the Asien. For Independent Music; Niall Scallon, founder of Independent Record Distributors and Manufacturers; João Augusto, VP of A&R for EMI-Island Brasil; and André Bittencourt and Paulo Pinto of thrash group Sepultura.

For many in the Brazilian music market, CD Expo '97 might also become the kickoff of one of the most important phonographic campaigns of the year: the relaunching of the single. Though vinyl records have taken a front seat from the 1980s boom in the Brazilian record market since the early 80's, singles are viewed by many in the industry as a valuable source of revenue. CD sales could generate $100 million per year for the record companies.

ASPIRING ACTS, ORPHANED VETS WORK WEB

(Continued from page 75)

says Manuel Camero, managing direc- tor of Brazilian recording trade group Associação Brasileira Dos Produtores De Discos. During the fair, Warner Music Brasil is set to release singles by San- dron and Kiss, with ballet-themed performers. Among the highlights of the CD Expo 97, executives of many Brazil's record labels are still finalizing their plans for participation. However, some entertainers are already part of campaigns revolving around the expo.

Warner is expected to release pro- duced by Simone Morena and Márcio Miranda in the event. The label will support the releases with "pecket shows" or acoustic mini-sets by each act. Brazil is putting out CDs by Fagner, Big Mountain, and Alvin D. during the fair. In addition, Fred Schif- ffer, manager of the label's new busi- ness division, says that BMG Brazil is taking part in the labels' international celebration of the 20th anniversary of the death of Elvis Presley by constructing a 600-square-foot stand that is deco- rated like Graceland.

Sony Music Brasil is investing heav- ily in the expo. The label's Gabriel O Pendorzado, J. Quest, and Pedro Camargo Mariano. Sony's special- marketing manager, Yves Degen, points out that the label also will be touting its multimedia projects and World Wide Web site.

Because of its success with Paradox, will have a 600-square-foot stand with five stages for concerts. The label's artistic manager, José Luis Toledo, says that Paradox will drop a pair of compilation albums during the fair. The label will also bow a disc by punk outfit Ratto, the band that was unsigned and has now released an album. BMG Brazil will put the pressure on its CDs around $5 for catalog product and $10 for front- line CDs.

Assistance in preparing this story was provided by John Lassett.

DOWNBEAT: Compared to the last couple of weeks, unit volume on the Billboard 200 has slipped significantly over top 10, and just two of last issue's top 20 show any kind of gain over the previous week. One of those gainers happens to be Spice Girls, who pogo back into first place with a 1,500-unit gain (123,000 units), marking their debut album's material's only increase in that part of the chart, a gain of almost 1,000 units, which creeps ahead 20-19.

The biggest drops in the top 10 belong to a Christian and a rap act. No longer bolstered by the Father's Day sentiment engendered by its title track, Rob Carlisle’s "Butterfly Kisses (Shades Of Grace)" slides from top slot No. 6 to a 36% decline, while Wu-Tang Clan tumbles four places, to No. 8, with a 34.2% erosion in unit sales.

In the shuffle, Spice Girls' "Spice" now has the second-lowest total of this year's No. 1 albums, a distinction that Carlisle held last issue. More significant to note is that the top 100,000-unit mark, as runner- up Hanson chimes in with 98,000 units.

Meanwhile, each of the three titles that debuted in last issue's top 10 falls to lower rungs. Of that crop, No. 11 Em Vague has the smallest second- week, rough enough for sales of its mostly female soundtrack to realis- ing 224% increase and the week's Greatest Gainer trophy. Now, five years later, check out "The Movie of Fields". Well, in the music biz, if you ban it, it will sell. A lesson we learned in 1992 when Warner Bros. announced it would stop selling the Body Count album that contained "Cop Killer." In the wake of that ban, the title zipped ahead 73-26 and its sales more than doubled. It charted two more weeks before it evaporated.

WITHDRAWN: Remember the line "If you build it, they will come" from the movie "Field of Dreams"? Well, in the music biz, if you ban it, it will sell. A lesson we learned in 1992 when Warner Bros. announced it would stop selling the Body Count album that contained "Cop Killer." In the wake of that ban, the title zipped ahead 73-26 and its sales more than doubled. It charted two more weeks before it evaporated.

REEL TO REAL: Cinema delivers the chart's biggest growth spurt, as the soundtrack to "My Best Friend's Wedding" pole-vaults 86 places, to No. 90. The film opened at No. 2 at the box office and slid to No. 4 during the tracking week, enough exposure for sales of its mostly female soundtrack to real- ise a 224% increase and the week's Greatest Gainer trophy. In a week when the same album has both the largest unit increase and the largest percentage hike, the Facesetter goes to the album with the second- largest percentage gain. That's the case this week for the soundtrack to ESPN's X Games, which skates ahead 129-102 with a 30% increase.

SLOWER START: During the '90s, Walt Disney's film division reclaimed its status as the creator of animated blockbusters, a development that benefits the company's independently distributed Walt Disney Records. The kids' label reached No. 1 with soundtracks to "The Lion King" and "Pocahontas," but it hit the top 10 with "Aladdin," and last year rose as high as No. 11 with "The Hunchback Of Notre Dame." Although its new "Hercules" looks mighty at the theater, coming within a hair of the No. 1 slot on the box-office chart, the soundtrack is off to a conspicuously slower start than its recent predeces- sors. "The Lion King" started at No. 13 in '94, and "Pocahontas" debuted at No. 4 the following year. By contrast, the "Hercules" album began its voyage five weeks ago at No. 77, and even with the movie's nationwide release, its No. chart position, No. 44, is lower than the No. 40 spot where "Hunchback" entered last year.
But rather than let the Mommyheads fall apart, Fisherman and Helt opted to join Cohen in San Francisco. In 1992, the band recorded their second album, "Coming Into Beauty," which was released by Simple Machines. Cohen describes the band's first two albums as "Bingholm's Hole" and "Dot Dot Dash.

After original bassist Matt Patrick bowed out, former Sister Double Happeness member Jeff Palmieri replaced him and helped to complete the band's current lineup.

Two more independent releases followed—1994's "Flying Suit" on Dromedary and 1995's "Bingholm's Hole" on Dot Dot Dash. Aided by touring, the band's indie releases each sold in the neighborhood of 2,000-3,000 units, Cohen says. "When you're on tour in a station wagon, 2,000 or 3,000 is a lot of records. It felt good to us," he says. "Bingholm's Hole" was accomplished enough to catch the ear of veteran producer Was, who, like the Mommyheads, is represented by manager David Passick.

"Don came out to see us play, and we hung out and had dinner. We spoke for hours. Despite the fact that Was is primarily known for his work with such rock veterans as the Rolling Stones and Bon Jovi, the Mommyheads hit it off with the producer. "He was very warm, and there was a good atmosphere," Cohen says. "The energy was great. I felt when we had dinner with him was that if we did an album, and it was a big deal-major-label thing, we could kind of swallow it down with Andy around and have his professional production skills." A short time after the meeting with Was, Southern Culture On The Slide drummer Dave Hartman told Cohen's Sullivan about the Mommyheads. "A couple of weeks after we met him, he showed us the band at (L.A. club) the Whiskey," Sullivan says. "There was only about 50 people there, but it was mesmerizing." Sullivan is a performing record with vintage gear, has an unorthodox performing style. "They're probably the only ones in the world that use equipment like that," Sullivan says. "And (Pichar-countryman) had carpal tunnel syndrome, so he had to relearn how to play holding the sticks in a different way."

Although Sullivan was impressed with the Mommyheads' L.A. date, he felt he needed to see the band on the road to see the reaction of a non-industry audience. The group opened for Lisa Loeb in Lawrence, Kan., and St. Louis. "Todd did a great job by going to see us as a working band on the road," Cohen says. "If I were an A&R guy, I wouldn't want to see a band in L.A., because we're all dressed in bright colors and the audiences tend not to be regular people."

One fact that the Mommyheads had toured with a variety of acts ranging from Loeb to the Jon Spencer Blues Explosion and Southern Culture On The Skids—and performed covers of Supertramp's "The Logical Song" and Joe Walsh's "Life's Been Good"—also impressed Sullivan. The Mommyheads, who were a "press shy" A&R executive wasn't positive that the pairing of the Mommyheads with Was would be the right choice for the band's major-label bow. "I was skeptical at first," Sullivan admits. "Don has worked so much in the mainstream that I thought the band's careers, but this is a young band that has definitely not hit its peak. But once I met with Don and saw how he had done things, I thought, yeah, that he had the right vision."

Scott was brought in to record and produce the new album. "We were able to check out the quality of his records," Sullivan adds. "The Mommyheads' recording was done during December and January at Ocean Way in Los Angeles and was home studio, known as the Pool House.

Aside from "Jaded," the album ranges from the XTC-styled pop of "I'm In Love" and "Monkey" to the funk'n'jazz workout "Wake Up Irene" and the bittersweet ballad "Sad Girl."

Although the Mommyheads are still relatively obscure, at least one retailer is already a fan. "Our customers know them," says Natalie Walek, VD/director of purchasing for the 18-store, All- ston, Mass.-based Newbury Comics chain. "We've sold all of their other records. Hopefully, with a push from Geffen, the world will know the Mommyheads."

Walek, however, prefers the more upbeat tracks on the album over "Jaded." "I really like the new record," she says. "I'm a big power pop fan and I love the poppy songs, and the band also has a jazzy side to them."

Initially, the Mommyheads, who are in negotiations with booking agents, were scheduled to tour with Cake for two weeks of dates in the Northeast after the tour encompassed in late June after Cake withdrew, suffering from exhaustion.

At press time, the band was rethinking its tour plans, with a string of West Coast dates tentatively set for August.

"It all depends on what happens with the record," Cohen says. "If the record isn't getting played, then we'll need to tour even more to get people interested. But if the record does get played, we need to go out and support the record. Either way, we're going to be out there playing."

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**WARNER HOPING MURPHY SET SPREADS LIKE 'WILDFIRE'**

(Continued from page 14)

There's a reason why the Warner Bros. Records president is spending $20,000 to promote the upcoming "Wildfire" album by the Horse Legends. "It's a real hit," Cohen says. "The album is really clean. It's more like the old country music that I grew up on. The band's got a full country sound. What's really interesting is that they've got a big following among the kids."

According to Skilling, the promotion sold about 20,000 units of the product via direct response. "An avid horseman who runs a ranch in New Mexico, Murphy says he has wanted to do this project for a long time. The songs on this album explore the mythology, power, beauty, and symbolism of the horse," Murphy says. "It's not just for horse people, but for everyone who's ever been around a horse."

Skilling says the album has sold more than 100,000 copies worldwide. The album is now being released in the United States, and is also available in a book and audiobook format.

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Fantasy Billboard Update: New Sponsor, More Winners

Fantasy Billboard continues to grow, with more players, new prizes, and a new sponsor for the month of July—Columbia House Music Online, the Internet home of Columbia House. Links on the Fantasy Billboard site take players to various Columbia House sites, where they can begin their club membership by choosing from more than 10,000 music titles at special club-member prices.

Fantasy Billboard, the free rotisserie-style game on Billboard Online (www.billboard.com), lets players assemble their own record label rosters from albums on The Billboard 200 and the Heat seekers chart and compete for prizes against music fans around the world. Players earn points based on the chart performance of each album, standings are posted each week on Billboard Online, along with each player's complete roster.

A new four-week Fantasy Billboard game starts each Thursday. At the end of each game, the player with the most points wins a prize from Columbia House.

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In the past, the game was called "Fantasy Billboard," but it has been renamed "Fantasy Roster." The new name reflects the fact that players are now assembling "rosters" of albums instead of individual songs. Players earn points based on the chart performance of each album, standings are posted each week on Billboard Online, along with each player's complete roster.

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Don't Even Count Chicago Out. It was just 13 weeks ago that the veteran band returned to the Adult Contemporary chart after a gap of almost six years. "You Come To My Senses" peaked at No. 11 in September 1991, and that was the last week of the group on the AC chart until "Here In My Heart" found a berth in April. Now, that Reprise single has moved to the top of the list, knocking out Bob Carlisle's "But- terfly Kisses." It's the eighth Chicago single to reach pole position on the AC chart, and the first since "Look Away" headed the survey in December 1984. Chicago's first AC chart-topper entered the list exactly 27 years ago this week. "Beginning To Feel It" spent 13 weeks at No. 1. Of the eight songs to reach the summit, only "You're The Inspiration" (two weeks) and "Hard To Say I'm Sorry" (three weeks) were on top longer than one week.

"Here In My Heart" is just part of Chicago's AC story this week. Former member Peter Cetera is holding at No. 10 with a Billboard single, "Do You Love Me That Much" (River North), from his "You're The Inspiration: A Collection" album. And it's Cetera again, joining Az Yet on a remake of "I'd Love To Say I'm Sorry" (LaFace, Arista), a rising star at No. 21, up from No. 37.

The success of Chicago on the AC chart after all these years is just part of the picture. Natalie Cole debuts at No. 28 with "A Little Smile Like Yours" (Epic), her first appearance on the list since "Take A Look" in the summer of 1993. Like Chicago, Cole's first AC hit happened in the '70s, "This Will Be" peaked at No. 49 in 1975. Other artists who first charted in the '70s and are now having AC success include the Bee Gees, Kenny Loggins, and James Taylor (all in the top 10); Eric Clapton; and Paul Carrack (when he sang lead vocals for Ace).

'Kisses' Goes Out To Chicago's 'Heart'

Quick Hit: Bobyn continues to do well on the Hot 100 with "Do You Know (What It Takes)?" (RCA), but she's not the only Swede in the top 40. Kayo Shekumi, half-Nigerian, half-Swedish, and born in Sweden, is also representing her country on the chart. She's one of the voice of Le Click, clicking in the U.S. with "Call Me" (Logic/RCA). With the Cardigans having success on the Hot 100 Airplay chart with "Lovefool" (Mercury), it's been a good year musically for the country that gave us Abba, Roxette, Neneh Cherry, and Rednex, among other successful Swedish acts.

Bacharach's Back: The movie is doing great at the box office, but it can't hurt that the soundtrack for "My Best Friend's Wedding" (Work Group) is filled with classics from Burt Bacharach, songs including "Always" (Warner Bros.), "Raindrops Keep Fall- ing On My Head" (Verve), and "96 Eyes" (Geffen). The album is #1 on the Billboard 200, according to SoundScan, with a peak of #1 after 10 weeks. The album also has a peak of #3 on the R&B chart and #14 on the country chart.

Almost Everybody Loves A Clown: Recall or. Insane Clown Posse debuts at No. 63 with "The Great Milenko" (Hollywood), the album that embarrassed its label and the entire Disney company. At least the "Her- cules" soundtrack, on the Walt Disney label, rebounds 51-44 now that the film has opened nationwide.
"Team T" Captain Kid Leo
Vice President, Columbia Records

"Team J" Captain Paul Schindler
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