Upgrading Labels’ Vaults: No Easy Archival Task

This is the second in a two-part series on the state of the industry’s recorded-music archives.

For major record companies, especially those that bought out smaller companies, the importance of a coherent storage and preservation policy didn’t become clear until the advent of the CD and the economic advantage of properly released material.

Until then, most of the major record companies had put little thought into the state of their archives, and untold numbers of recordings had been thrown away, mislaid, left behind in warehouses, and even sold for scrap (Billboard, July 12).

In the mid- to late 1980s, most record companies began to acknowledge the importance of their catalogs and launched archival preservation efforts. Among the ambitious undertakings was the updating of Capitol Records’ archives. Soon after EMI took over Capitol Records in the mid-`80s, officials took their modernizing plan very seriously.

Three and a half years after the company modernized its Los Angeles vault and updated Capitol’s vault database, the master plan also meant moving all post-’70s session reels and alternate-take tapes last summer to a custom-built vault facility in New Jersey, far from

(Continued on page 98)

Jamaican Music Spawns Dramatic ‘Alternatives’

BY ELENA OUMANO

Jamaicans are justifiably proud of their music’s charismatic appeal and its widespread influence on other cultures and musical languages. These days, though, more and more Jamaican artists are refusing to subsume their individual identities under the reggae banner. “Alternative in Jamaica doesn’t mean what it does in America,” notes Kingston-based label owner/artist manager Steve Wilson, former A&R promotion manager for Island Records. “It means alternative to what’s traditionally known as Jamaican music. There’s still a Jamaican stamp on the music. The basslines and drums sounds heard globally. But that’s it. We’re using a lot of blues, funk, jazz, rock, Latin, and a lot of rock.” Among more than 20 “alternative” acts currently playing in Jamaica are

(Continued on page 72)

Hit Singles Catapult Colvin, Robyn

BY CHUCK TAYLOR

NEW YORK—One is a seasoned veteran and the other a relative newcomer. But for both folk-rock singer Shawn Colvin and 28-year-old Swedish-born pop/rock act Robyn, their first top 10 pop singles signal career breakthroughs that should

(Continued on page 19)

Enrique’s Rise Rewrites Rules Of The Latino Biz

BY JOHN LANNERT

When Enrique Iglesias released his self-titled debut in October 1999, he remembers being regarded by many observers in the U.S. Latino music industry as an opportunistic flash-in-the-pan who was riding the towering reputation of his

(Continued on page 107)

AIRWAVES

10,000 Maniacs Single Draws Raves At Radio

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WE’VE PUT UP RECORD STATS...

UNITED STATES:

#1 Soundscan Soundtrack album
#2 on Billboard Top 200 albums
4x platinum
Top Billboard R&B album
13 weeks of 100,000+ sales
#2 Hot 100 single
#4 Hot 100 single

#1 RIAA Best Seller 1997
#3 Overall Soundscan album
#4 weeks in the Top 5 on Billboard Top 200
#1 R&B single
#2 R&B single
platinum single
#1 gold single
#1 for 4 weeks Top video sales

INTERNATIONAL:

TRIPLE PLATINUM - Canada
PLATINUM - New Zealand, Malaysia, Philippines, Singapore
GOLD - Australia, Denmark, Indonesia, Ireland, Japan, Netherlands, Norway, South Africa, Taiwan, United Kingdom
**Hilary Rosen Adds CEO Stripes At RIAA**

**Promotion Anticipates Jay Berman's Exit In '98**

WASHINGTON, D.C.—Hilary B. Rosen has been promoted to president/CEO of the Recording Industry Assn. of America (RIAA) effective July 8. The new drew favorable comments on Capitol Hill and within the music industry.

Before her promotion, Rosen had served as RIAA's president/COO since 1994. Rosen told Billboard, "I truly believe, really honored that the board has the faith in me, and I'm really proud to represent this industry.

Of her new duties and possible future agenda, she quips that "every CEO hopes to have the time to rise above the day-to-day to more strategic and visionary. I'd like to think I'll have the time to do that!"

Rosen's new duties will include hands-on participation in international trade discussions, and she says that she will increase her overseas travel, back up an experienced international staff. "I expect to take the RIAA seat on the [International Federation of the Phonographic Industry] board," she says, "and we have a smooth transition internationally in [executive VP of international] Neal Turckwitz's absence."

Jason (Jay) Berman, chairman of the trade group, will retire from that position in January 1996 (Billboard, May 10). Berman, who is in talks to head IPI, has led the organization since Feb. 1, 1987 (see story, page 1). Rosen was one of Berman's first executive choices, hired as the group's first international government relations director within weeks of Berman's appointment.

"Hilary's succession to CEO is exactly what I had in mind three years ago when I made a decision to leave," says Berman. "I never had any doubt the board would agree with my decision. Hilary has earned the title of CEO. She is the perfect fit."

"I'm delighted," said Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property subcommittee, which oversees copyright-related issues. "We here on Capi-
tol Hill view it as great news as well. I think she'll do a good job. Of course, she has big shoes to fill, because Jay has been a good one, and we've had good rapport with Jay. I think it's an excellent choice."

Michele Anthony, executive VP of Sony Music, says, "Hilary Rosen is one of this industry's greatest assets. She has aggressively and successfully addressed the key issues impacting our business, from copyright protection and piracy to legislative and censorship issues. No industry could have a stronger or more articulate advocate. Hilary is simply the best there is."

Jim Fifield, president/CEO of EMI Music, says, "When you're outside Washington, it's hard to imagine how it all works. Hilary brings an insider's knowledge to the table. We are all grateful for her talent."

Prior to her arrival at the RIAA, Rosen briefly ran her own government-relations business after working with Liz Roberts Associates lobbying firm here in the early 1980s.

---

**Calif. Court Will Hear Retailers’ Price-Fixing Suit**

The U.S. Court of Appeals for the 9th Circuit in California has reversed a District Court's earlier decision to dismiss the price-fixing case brought by music retailers two years ago against major-label manufacturers and distributors.

The reversal means that the U.S. District Court for the Central District of California must hear the case, Digital Distribution Inc. vs Compact Disc Warehouse vs. Cema Distribution, et al. The Appeals Court found July 3 that there is sufficient evidence in support of the claims brought by the retailers that the record companies/distributors had both motive and purpose for engaging in an alleged price-fixing conspiracy.

"The District Court erred in dismissing the complaint under Federal Rule of (Continued on page 103)"

---

**Golden Anniversary.** Mercury Records immortalizes Patti Page’s 50th anniversary in the recording industry with the release of a four-CD boxed set, “A Golden Celebration.” The boxed set, which compiles hits spanning Page’s 100-album career, includes (“How Much Is That Doggie In The Window”) and “Tennessee Waltz.” On hand to present Page a plaque to commemorate the milestone is Danny Goldberg, left, president/CEO of Mercury Records. He is shown with Page and Ron Hawking, host of the event.

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Re-Pro. U.S. Is in Start-Up Stage

By Dan Daley

Re-Pro, an affiliated organization of the U.K.-based Asian of Professional Recording Industries (APRIS), is expanding to New York City with a new focus on producers, mixers, and engineers, and has been trying for the past three years to gain a foothold in the U.S. It may finally be succeeding.

In recent months, producer Ed Cherry (formerly of Atlantic Records and Elektra Entertainment Group) has quietly, though somewhat reluctantly, taken on the mantle of getting a U.S. version of Re-Pro off the ground. Hopes are that the new outfit will have enough momentum to be able to make a showing at the October convention of the Audio Engineering Society (AES) in New York.

“I’ve been talking to a lot of people—producers, mixers—and everyone is into it,” said Cherry during a break in a mixing session for singer Jan Arden. “The problem is, who’s going to do the work? I’ve been exploring starting this organization here, but I don’t have the time to run it. And neither do most producers.”

Time isn’t the only thing that has held back the group’s progress. And, for that reason, the organization. Such producers as Nashville’s Tony Brown (Wynonna, Reba McEntire, George Strait) and L.A.-based John Boylan (Nelson, the Little River Band, the Charlie Daniels Band) have, in past years, expressed interest in a producers’ organization, but have also stated their concern that any such group could potentially establish some kind of rate structure, possibly limiting what producers could negotiate on their own based on their success.

In a previous interview on the subject, Boylan said, “There’s no need to organize [producers here]. A record producer is a hired gun in competition with every other person doing the same thing. [Producers] don’t have to pay fees, the [producers] at the top end could suffer. It’s not to the advantage of successful producers to organize. If you have a good deal, you won’t get screwed. There are reasons, such as exchange of technical information, setting of standards, and camaraderie, to organize, but not for economic reasons. Other producers are more amenable to the concept. David Z (Collective Soul, Big Head Todd, Jonny Lang) says he would welcome an organization that could protect some of the intangibles that producers create, “The groove I created on Fine Young Cannibals’ ‘She Drives Me Crazy’ was used on a major network commercial, and the producer didn’t get anything.”

And producers who write with artists are subject to the same controlled composition clause that artists are. We need protection,” Z added.

However, Z would not like to see rates set for producers, nor would he necessar-ily be in favor of contracts that would require producers to sign over their work rights, credits or royalty participation, two goals of Re-Pro. “That’s a touchy subject for me, because not everyone will remix a song as good as the original producer could. You should be paid what you’re worth.”

Re-Pro’s manual describes an audio producer as “a person appointed to arrange and coordinate all aspects of the production process, including the choice of studio, material, the hiring of session musicians... and the interpretation of creative ideas.” However, the organiza- tion, which promotes the interests of computer-based producers, as well as re-mixers, many of whom have asserted for years that the present arrangement gives them that say little credits to producers, is not seeking participation on records that may have virtually completely redone.

Both Cherry and head of the 12-year-old Re-Pro in the U.K., Peter Filleul, stress that a producers’ organization, along the lines of the Directors Guild of America, would be beneficial for both economic and cultural benefits to producers in the U.S., as well as improving airplay royalties, which are still in the U.S. 50% of what they are in the U.K., compared to the higher U.S. rates. Re-Pro, head of the U.K. organization, which is currently working on a U.S. version of their producers’ organization, has said that it could also redefine the roles of producers and mixers in a changing industry, “Our plans,” he said, “remake orders to include new roles for the traditional mixing concept... and the remixers often do as much work as the original producer, but they’re not always compensated commensurately or always put in the proper perspective.”

Originally known as the British Record Producers, U.S. Re-Pro reinvented itself in 1992, seeking to address both existing industry changes and to broaden its appeal; the (Continued on page 54)

Re-Pro To Seal Select-O-Hits Buy

By Chris Morris and Ed Christian

LOS ANGELES—Seeking to better control its own distribution destiny, Malaco Records in Jackson, Miss., is nearing completion of a deal to acquire several of Memphis-based independent distributor Select-O-Hits.

Under the terms of an agreement cut last August, Malaco and Select-O-Hits plan to go indie operated by partners Stewart Madison, Tommy Couch Sr., and Wolf Stephenson—they will make the last of a series of payments toward its half-purchase of Select-O-Hits late in September or October (Billboard Bulletin, July 5). Other terms of the acquisition were not disclosed.

Executives at Malaco and Select-O-Hits view the soon-to-be-completed purchase as being a major event in the development of the latter label and company. Malaco GM Tommy Couch Jr. says, “Our reasoning for doing it was two-fold. We felt we needed to be aligned with somebody who could really take care of us and look after our best interests and who has proven they could do so. They had already done that.”

Select-O-Hits’ Timmy Phillips, who runs the distributor with his brother, president Sam W. “Skip” Phillips, says, “The deal will give us financial stability. You have to have it if you want new labels to come with you. They want to know that you have money and a solid company behind you.

Both Couch and Phillips added that they saw potential in the current opportunity in the distribution landscape, exemplified most dramatically by the uncertainty facing Indepen-dent National Distributors (INDI), which recently announced a plan to merge with Malaco, its same owner, the original producer, but they’re not always compensated commensurately or always put in the proper perspective.”

Originally known as the British Record Producers, U.S. Re-Pro reinvented itself in 1992, seeking to address both existing industry changes and to broaden its appeal; the (Continued on page 54)

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Originally known as the British Record Producers, U.S. Re-Pro reinvented itself in 1992, seeking to address both existing industry changes and to broaden its appeal; the (Continued on page 54)
So much things to say
The legacy lives on...
MOVING MUSIC VIA INTERNET
TO GET PUSH AT CONFERENCE

BY BRETT ATWOOD

LOS ANGELES—The emerging business of digitally downloadable music being sold on the Internet is expected to get a major boost at the Intel New York Music Festival, to be held Wednesday.

Internet audio company Liquid Audio will use the event to unveil its next generation of software, which allows for music downloading, payment, delivery, and playback of CD-quality, copyright-protected music via the Internet. Billboard reports that on the Big Apple, the Internet Underground Music Archive (IUMA), Knitting Factory Works, and music.co.jp are among the many " nutritious" that are using the technology to sell music digitally on the Internet.

Liquid Audio will be launching its e-commerce and content plans for e-mod, a co-developed digital download music process developed with Liquid Audio. The company plans to announce the Thursday (17) availability of digital download music, and the first releases will be from some well-known acts, which will sell via its new online music service (www.liquidaudio.com). Each download will be delivered directly to the user's desktop, and payment and commerce details were not available at press time.

Liquid Audio is beginning selling digitally downloadable music from many of the independent acts at its site (http://www.liquidaudio.com) for approximately $99 cents per track, beginning July 24, according to IUMA president Jeff Patterson.

"This is the future of distribution for indie music," says Patterson. "It's ideal for acts that don't have the backing of a major label, since they do not have the funding to produce thousands of CDs."

Knitting Factory Works plans to charge 10 cents per minute for its digital downloads. The company's entire catalog of 130 titles will be offered digitally, according to Knitting Factory owner Michael Dorf.

"A CD is about 90 minutes long, which is about 20 cents a minute, so we thought, 'What the hell, we'll do it for 20 cents per minute.'" Dorf said. "I think the concept of a 90-minute music recording will be anticipated with the introduction of digital distribution... We are following exactly the school of thought on Napster."

(Continued on page 20)

VINNIE VINCENT SUES KISS FOR $5.5 MILLION
BY CHET FLIPPO

NASHVILLE—Former Kiss lead guitarist Vinnie Vincent has filed suit against the band, PolyGram Records Inc., and Epic Records, Inc., to which he was a member from 1982-1984.

The 53-page suit alleges that he was defrauded of royalty payments due for songwriting, albums, merchandise, performances, and media appearances.

The suits were initiated by Vinnie Vincent after the former Kiss member tried to sell music digitally on the Internet.

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(Continued on page 20)

EMI-CAPITOL UNIT PLOTS UNIQUE MKTG. PATH
CATALOG CO.'S PLANS INCLUDE PLANET H'WOOD LABEL
BY ED CHRISTMAN

NEW YORK—EMI-Capitol Entertainment Properties, in one of the company's first moves, is negotiating a deal to create a custom label for Planet Hollywood, the restaurant chain. The pact would result in the custom label issuing compilation albums of music played at the chain, which would be available only through Planet Hollywood (Billboard, July 7).

Beverly Hills, Calif.-based EMI-Capitol Entertainment Properties, says the pending Planet Hollywood deal is just one example of how his company will initiate creative marketing promotions to drive incremental sales.

EMI-Capitol Entertainment Properties was created to manage the catalog of the music company and its labels. The company, whose 125 employees will make the company larger than any of the EMI-Capitol North American label operations, is just completing its staffing-up stage, with two key positions to be filled. Key appointments for the group include VP/GM with Warner Kiss, as senior VP of product development; Jeff Pietrzak, formerly VP of retail product sales for Warner Home Video, as senior VP of sales; Tom Werman, a veteran A&R executive who most recently ran his own product company, as VP of A&R; Michael Tomin, former VP of sales, as VP of marketing; and Justin Morris, former VP of finance for EMI-Capitol Music Group North America, as CFO.

In addition to the Planet Hollywood deal, there are "an infinite number" of potential deals the group is creating, according to Werman, who will be selling digital devices that will bring incremental sales, says Kirkland. "Creating custom products and [linking them] with a band's music and our digital packages means that we can reach customers, he says. He says that alternative distribution channels also will be fully explored.

 Towards that end, EMI-Capitol Entertainment Properties has divided the label by geography. We are looking at each as a small business," he says.

On the distribution side, Kirkland says, "I have issues about this product with the industry's traditional channels. We have done store checks for our top 70 titles and have found very spotty distribution. That's why we say this is not an EMI [Music Distribution] spin-off. This is an industry issue."

RELEASELING ANGER: N2K ENCODED MUSIC THROW A RELEASE IN SUPPORT OF ITS FIRST CD RELEASE, BLAISE MORGAN'S "ANGER'S CANDY," AT THE WALL ST. BAR & GRILL IN NEW YORK. THE CELEBRATION, IN WHICH, ARE CLEAN KISS, N2K DIRECTOR OF A&R/ARTIST MANAGER, KENT ANDERSON, N2K VP OF SALES, PHIL JAMONTE, N2K PRESIDENT, MORGAN, AND MIKE STONE, N2K VP OF ROCK/POP PROMOTIONS.

FORMER CRUE SINGER SUES BANDMATES, ELEKTRA
BY CHRIS MORRIS

LOS ANGELES—Former Motley Crue singer Vince Neil has filed suit against his former bandmates and their label, Elektra Entertainment, charging that the group breached contracts with the band in 1996, is defrauding its former member of the money owed to him for his work with the L.A. metal band.

The suit alleges that the label owed Neil $300,000 more on the album "generation Swine", entered The Billboard 200 at No. 4 (see story, page 5).

The action, filed July 7 in California Superior Court in L.A., seeks $7 million in general damages, unspecified punitive and exemplary damages, and a full accounting of Motley Crue's income and expenses. It charges the band members—bassist Nikki Sixx, drummer Tommy Lee, and guitarist Mick Mars—with breach of contract, fraud, slander, and unjust enrichment and Elektra with conspiracy and fraud.

Vincent Neil, who was replaced by Corabi in 1992 and ultimately displaced him by rejoining the band in 1996, is now suing the band for $1 million in unpaid royalties.

According to the lawsuit, in 1992, Corabi, who then was a member of the band, began writing the material for the next Motley Crue album. The group was approached by Sixx, Lee, and Mars to become Motley Crue's lead singer. At that point, the band had just finished a tour, and the suit claims that the band received more than $5 million for the album and that Sixx, Mars, and Lee "disabused [it] among themselves, or used it to pay debts...without paying any portion of it to [Corabi] as required."

The suit says that Corabi recorded with his bandmates for more than a year without any compensation and began to run out of money. However, when he asked about the money owed him on his original and amended contracts, he was told that the group had "lost money" on "Motley Crue" and that he was owed at most $60,000-$65,000 on his contracts. He was also denied access to the band's books.

Corabi was asked to attend subsequent meetings in which the band would address his remaining claims.

By April 1996, Corabi was, according to the suit, "never destitute, relying upon loans from friends and relatives to support himself, while [the other band members] appeared to be living in luxury." It was under these duress, the action alleges, that Corabi signed a second amended contract; the singer waived all rights to the compensation due him in exchange for a future retainer of $3,000 a month. The lawsuit by band members accused Corabi that the arrangement was "only temporary" and that he would remain a member of the band.

However, on Sept. 13, 1996, Corabi was fired as Motley Crue's lead singer.

In the $4 million contractual interference claim against Elektra, the suit alleges that the label "explicitly advised [Lee, Sixx, and Mars] that Elektra would either refuse to release or refuse to promote any songs from Vince Neil's recording which did not feature Vince Neil as the lead singer or which did feature Corabi as the lead singer."

The suit states that Corabi continued to be paid $1,000 per month by the band through March 1997, and that he attended recording sessions for songs that became "Generation Swine," collabo-rated on songs, and recorded guitar tracks for the band.

The suit claims, "In addition, [Corabi] was asked to, and did, assist Vince Neil with vocals, to assist Neil to re-create the band's style [Corabi] had used to that date."

"In March of 1997, [Corabi] was told that it was to be his last day working with Motley Crue and that his assistance in the recording studio was no longer necessary."

Corabi, receiving no singing, writing, or playing credits on the package for "Generation Swine."

The suit alleges that after he was dropped by Motley Crue, the band members slandered Corabi in interviews.

In an interview with Billboard, the Crue's bassist, Sixx, said, "I'm shocked and brokenhearted [about the suit]. I don't understand how much it's for, and I'm not even dead. I've read through the paperwork, but I'm sure that, like so many other things, it's greed-oriented."

Corabi is absolutely no basis for the lawsuit. We've been extremely good to that person. You would be shocked. Our wives and girlfriends and all the people that we've been around—"stroke".

"It's very sad, but that's the greed side of the business."

Motley Crue's attorney Ken Herz says, "I personally feel that he has not seen the claim and had no comment. An Elektra spokesman said the label has no comment.

Assistance in preparing this story was provided by Doug Reese.

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Debris Makes Debut With Rootsy Act Honeydogs

■ BY TERRI HORAK

NEW YORK—Minneapolis-based band the Honeydogs has a classic tale to tell: Catchy songs, a couple of independent albums, and years of constant touring have led it to expanding sales and a growing national fan base. That, in turn, has resulted in a major-label debut, "Seen A Ghost," on Debris/Mercury Records.

Due Aug. 26, the album also marks the debut release on former Mercury Records president Ed Eckstine's new label, Debris. Executives there hope to gain a whole new audience for the flexible, roots-music-oriented quartet by building on the band's already established fan base.

"The band represents [Eckstine's] principal philosophy for the label in that it embodies superior musicanship, high-quality songwriting, relentless touring, and a mature approach to the making of records," says Adam Haft, Debris' A&R manager.

The Honeydogs, for their part, are delighted with their major-label association and to be working with Eckstine. "He took an interest in us early on, but in a friendly way. He didn't come on strong," says Adam Levy, the Honeydogs' lead singer and songwriter. "He was a genuine fan and wanted to help us realize what we're up to, and we just fell in love with him."

The Honeydogs include Levy's brother Noah on drums, guitarist Tommy Borscheid, and bassist Trent Norton, all of whom provide vocals, as well. "Seen A Ghost" was co-produced by the band and Tom Herbers, who produced the band's last album.

"It was great working with Tom again. He has a lot of the same sensibilities and musical tastes as we do," says Levy. "We did look at so-called big-gun producers, but it was the label that actually made the suggestion for us to work with Tom again and co-produce, which is a very non-major move."

Mixed by Nick DiDia (Pearl Jam, Stone Temple Pilots), "Seen A Ghost" also features a guest performance by legendary producer/keyboard player Al Kooper.

"It's pretty amazing to listen to the records he's produced and played on and then be in the driver's chair. It's really flattering," says Levy. But, adds Borscheid, a little intimidating as well. "Especially that first take when he just blows through it, and then you realize somebody's got to say, 'That was great, but can we do it again?'

"Founded in 1994, the Honeydogs have been touring ever since, and building on that groundwork will play a key part in Mercury's marketing plan, as well as help the label set the band apart from others in the field.

"We have a story to tell about the Honeydogs' past success. They're well established and have been kicking around for many years, and we love to work with bands that have a history," says Madelyn Scarpulla, Mercury's director of product development. "They have fans and built-in friends at radio and retail, so we have a lot to work with, and that's always a pleasure."

Initially, Mercury will target the band's strongest markets, which include Chicago, New York, Boston, Denver, Dallas, Austin, Baltimore. (Continued on page 101)

BR5-49's Tight Connection With Dylan Tour

■ BY JIM BESSMAN

NEW YORK—Back from a series of successful overseas rock festivals, Arista/Nashville country traditional act BR5-49 has decided to bypass lucrative fair dates in favor of the prestige of an opening slot on Bob Dylan's late-summer U.S. tour.

Thanks to the recuperated rock giant's interest, the group has secured 20 Dylan dates, starting Aug. 4 in Lenox, Mass., running through the Northeast and upper Midwest, and concluding Sept. 1 in Denver. Also on the bill is Righteous Babe recording artist Ani DiFranco.

"We're really excited about it," says Chuck Mead, lead vocalist/guitarist of the acclaimed quintet. "It's a pretty big honor just to play with Bob Dylan in the first place—then we get to see him a whole bunch! And with Ani DiFranco, it promises to be the most eclectic show of the whole season.

"Eclectic, perhaps, but not as incongruous as Dylan concert patrons who may not be familiar with the lesser-known acts might think."

"There's a big relationship with Bob Dylan and Johnny Cash, and Bob Dylan and Ani DiFranco. It seems like a real natural thing to do," continues Mead. "He knows country and blues and western music across the board. (Don Herron, the band's fiddle, mandolin, and steel player] talks about it a lot, and his favorite Dylan album is 'Nashville Skyline', mine is 'Blonde On Blonde,' which was recorded here in Nashville. But every songwriter at one point goes through a 'wanting to be Bob Dylan' phase before realizing that he's Bob Dylan, what do we need another one for?

"And there's a big connection between us and Ani DiFranco in her 'do it yourself' spirit, so the three of us are all tied together. But we're just excited to have any work at all—and here's a Bob Dylan tour!"

James Yelich, BR5-49's agent at the Nashville office of Creative Artists Agency (CAA), says that some 25 major fair dates had been booked across the country "for good money," but were scrapped when the Dylan tour was offered.

"Michael Pirianian, Bob's agent at CAA on the West Coast, called me and said that Dylan had heard [BR5-49's self-titled debut album] and loves the band and wanted to know if they'd be interested in being on tour," says Yelich. "After talking with the management and the record company and Pirianian making his case, we decided to cancel the fair dates and do the right thing—which we felt was to do something for their career and play with Dylan, which shows a whole other facet for this band.

"One of the things we've tried to do with BR5-49 in the past year is not to label them—to show there are no boundaries for the band. They have huge fans in rock and pop, like the Rolling Stones and John Fogerty. They can play one night with George Jones and the next with the Wallflowers, and they're fantastic for private shows: They just did one for Ingram book distributors, and they actually tipped the band! So we've done a lot of different things.

With country radio yet to embrace BR5-49, Yelich notes, live business has proved paramount in building an "unbelievable" fan base. "The Dylan tour is great for their career because the critical reviews they get will be invaluable," he says, expressing also that the group will win over "tons of fans" from the Dylan and DiFranco camps.

Sam Kinke, talent buyer for Jam Productions in Chicago—which brings the Dylan tour to the World Amphitheater there Aug. 28—similarly foresees an expansion in the BR5-49 base from the Dylan tour. "I don't know if the average BR5-49 fan is going out there to see the Dylan show, because of the price, but what's great is that it will open them up to other people," says Kinke. "That's what we like to do with them in Chicago: play them in places other than country music settings, where some people who might like them might not go."

Arista/Nashville's VP of artist development, Fletcher Foster, says the Dylan tour "isn't the first time they've been out with someone who's not a mainstream country act," having toured early on with Counting Crows and having just returned from three huge rock festivals in Europe (where the band toured extensively): Britain's 25th annual Glastonbury Festival, which drew 90,000 and starred Sheryl Crow, the Prodigy, and Radiohead; Switzerland's three-day festival in St. Gallen, where 85,000 turned out to also see INXS and Beck; and the Parkpop Festival in the Hague, which attracted 200,000 and featured Jan Ackerman and G Love & Special Sauce.

"To me, this is the perfect tour for them because of the media," says Foster. "They bring such a huge media buzz, and with Dylan and Ani DiFranco, it's a perfect fit. And since they're in between albums with no record on (Continued on page 108)
**Artists & Music**

**Elektra’s Motley Crue Makes A Splash With ‘Swine’**

- BY DOUG REECE

**LOS ANGELES**—If June 24, the date for Motley Crue’s newest album, Elektra, “Generation Swine,” was "the day of the pig"—as touted in the band’s promotional materials—then the week of June 25, 24—then in the week following, the veteran hard rock band was living high on the hog.

With their latest album marking the marketplace, the band members and their label were wallowing in glory when the album went on sale for a record $12 million. The album sold 20 million copies in the United States and around the world.

"We are very pleased with the debut, but not just because it’s No. 4 and how many units we sold," says Elektra senior VP of marketing (U.S.) Steve Kleinberg. "We worked very hard getting this record ready and making sure all our bases were covered."

Working in conjunction with the band’s management team at the Left Bank Organization and Concrete Marketing, Elektra deployed a multilevel marketing campaign, promotion, and publicity program designed to saturate the nation with news of the album.

Key in its push was the band’s high visibility on TV. From the reunited Crue’s first showing on the American Music Awards in January to its performance on “Late Show With David Letterman” on the day of the album’s release, the group caught audiences off guard with stunning visual effects or set designs.

The act’s TV appearances have also reflected a tendency toward the quirky and offbeat, helping to expose it to a variety of audiences. For example, the band members turned up as weathermen on KABC-TV Los Angeles and guested on “Regis & Kathie Lee.”

Mouth-staining sodas (Motley Brue) and urinal liners in arenas across the country have also heralded the arrival of the band. The act’s July 18 appearance on “The Tonight Show With Jay Leno,” as well as its cover on the July 24 issue of Rolling Stone magazine, should also spark interest.

“When you’re dealing with an act like Motley Crue that is constantly re-inventing itself for the purposes of breaking new ground aesthetically and musically, it’s important to do to the same thing with the marketing," says Left Bank VP of marketing Joe Berlant.

Kleinberg agrees: “This is not about promoting albums.” Instead, it’s about knocking down the walls of the box.”

More traditionally, the band, which is booked by QBQ Booking in New York, has employed a major-market promotional tour.

Meanwhile, Concrete worked with rock-oriented retailers across the country to organize promotions, in-store listening parties, and co-op advertising. The Concrete Corner floor-display program featured the album in 250 record stores and was the hub of several contests and cassette sampler programs. The firm also focused on rock fanzines and World Wide Web sites.

According to Skip Young, senior music buyer for the 111-store, Aamart, Los Angeles-based Hastings Books, Music & Video, these efforts have paid off.

**HELLACIOUS RESPONSE**

Though the band had some indication of the demand for the album from the "hellacious" response to its in-store listening parties, Young admits that he was shocked by the title’s first-week showing. “When I first heard about the album, I was like, ‘Oh, well, here they go bringing back Vince Neil to recapture some of the glory.’ But I have to say, it had a much better sell-off than we expected it to.”

At mainstream rock radio, the first single, “Afraid,” continues to flex its muscle, as Broadcast Data Systems reports 97 stations playing it for the week ending June 29.

Mainstream rock WDHA Morris- town, N.J., PD Lenny Bloch says, “It’s a naturally heavy rock for us. Eighties hard rock is alive and well in Morristown.”

Part of the album’s success can be attributed to the return of lead vocalist Vince Neil, who left the band in 1992 in a highly public and bitter split.

The band’s 1994 self-titled album, on which vocalist John Corabi filled in for Neil (see story, page 8), was only certified gold, a far cry from the platinum-plus-sellers that preceded it.

According to bassist Nikki Sixx, Motley Crue as a cultural phenomenon was more than he had originally realized. "I think part of what’s happening now is a result of the band being the background music for a generation growing up," says Sixx. “There were a lot of kids in the back seats of cars having their first sexual experience to Motley Crue songs. Everyone has famous bands that bring back memories, and Motley Crue’s original lineup was that band for millions of people, so when we put all the elements back in place, they heard what it was that they had those good times to.

The band’s fans have also shown their force in Europe, where “Generation Swine” was released June 13 through Warner Music Europe and “Afraid” went to radio at the end of May.

In the U.K., the record is going through EastWest, which the week of July 7 attempted to make a dent on the singles chart with three versions of “Afraid,” featuring various mixes of the track, including a “rave” mix, such album cuts as “Father” and “Bitter Suite,” and live tracks.

Though European radio has not picked up on the track in spite of the band’s recent appearance at the Roskilde Festival June 29-29 in Denmark, Warner Music Europe’s director of marketing for U.S. labels, Andy Murray, says the album is selling at a rate of “thousands a week” in Europe, with Spain, Poland, and Scandinavia as particularly strong markets. Murray is hopeful that the album will recapture its form at Roskilde and pre-release interviews with European journalists will filter in through coming weeks.

**CRUE-SAID**

Though the album took a steep drop this issue to No. 30 on The Billboard 200 and sold less than half of last week’s total, according to SoundScan, Elektra is confident that the band will bounce back in the future.

“We anticipate a dropoff, and we’re going to try and find a leveling-off place where we can turn the album around and go back up again,” says Kleinberg. “We’re looking at additional television opportunities, we’re going to keep the record on sale, and we’ll do whatever we can to further increase the band’s visibility.”

Some of the vehicles for this enhanced exposure, says Kleinberg, will be shipping “Afraid” to top 40 radio this fall and supporting the band’s forthcoming video tour that will only have a couple of dates before the end of the year. The album could also be invigorated by the new track, "Beauty," which goes to mainstream radio stations Thursday (17).

Sixx also remains optimistic, saying that the band is at the beginning of what it hopes will be a very long journey. “Our goal with this album is to do what we did with "Dr. Feelgood." We want to stay in the top 40 for a year. It’s exciting to be No. 1 for eight weeks, but we’d rather be No. 30 for 58 weeks.”

Though Young admits that the album’s drop this week to No. 15 in Hastings’ best-selling titles is “scary," he points out that albums coming out today have not had the legs that titles in previous years had.

He also sees hope for the band as its exposure is spiked through possible increases in airplay and video rotation, coupled with touring. “It’s obvious that they have sold to their basic, cult fans," says Young. "If it’s another 15 placed up next week, you will know it’s going downhill. But if they get some significant MTV or radio adds, it has a good chance to go through the roof again.”

Still, the band faces resistance at some stations. Rick Jamie, music director at WBBK-FM in Utica, New York, says that the single was a disappointment. “With bands out there like Soundgarden, Pearl Jam, Smashing Pumpkins, Tool, and Megadeth, there is a certain level of excellence created, and audiences are just not that tolerant of anything other than hard rock.”

The band is also up against significant barriers in Europe. In terms of chart performance, Motley Crue’s last significant gasp was in 1984, when its self-titled album was released in Europe. On the Music & Media Top 100 European Albums chart, it peaked at No. 30 in March 1994. To date, the only station reported to be playing “Afraid” is Poland’s Radio Gorzow.

Taneli Bruun, assistant PD of Finnish national broadcaster YLE2/RadioMaaf, says that the Crue single is not on the playlist. “We wouldn’t play it just because of who the band is,” says Bruun. “If it’s good music, we play it, such as Motley Crue’s other regular hits—we’ve still got headbangers and there are some all-metal festivals. But Paul Freesty, buyer at the 80-station independent chain Andys Records, based in Bury-St. Edmonds in southeast England, says that hard rock audiences there are dwindling. “The band hasn’t done very much for a long time. It’s that end of the rock market that’s completely gone. I’m afraid.

In U.S. markets, however, there are those who believe hard rock fans must eventually be given their due.

Bob Chiappardi, president of Concrete, says that the success or failure of bands like Motley Crue depends largely on how willing radio and video outlets are to accept that there is a significant following for hard rock.

“The music has fallen out of favor with the various media, and in particular with the rock fans, but meanwhile you have fans in the suburbs who are still banging their heads and buying records.”

**As a result of this story was provided by Dominic Pride in London.**
THE THREE BIGGEST LIES IN SHOW BUSINESS...
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2. "THE CHE
3. "ADULTS DO

Paul McCartney’s “Flaming Pie” debuts at #2

"Flaming Pie’ debuted at the top of the charts. This is directly attributable to VH1’s expansive programming support. The consumer is watching.”
- Lou Mann
SVP & General Manager, Capitol Records

James Taylor’s “Hourglass” debuts at #9

“Taylor had very respectable first-week sales without the benefit of heavy radio play... Much of the credit is going to cabler VH1.”
- Variety

Paula Cole’s “This Fire” hits #33

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Meredith Brooks's "Blurring the Edges" debuts at #25

"VH1's tremendous early support and enthusiasm proved to be a significant factor in Meredith Brooks's explosive album debut."
- Linda Ingrisano
VP, Visual Marketing, Capitol Records

Bee Gees' "Still Waters" debuts at #11

"The channel was the key medium in their explosive reemergence."
- John Barbis
President, A&M Associated Labels

Adults 25+ represent 60% of the U.S. record-buying audience.
- RIAA, 1996
Backstreet Boys Move Onto Main Jive Act Finds Warmer Reception In U.S.

By DOUG REECE

LOS ANGELES—After two years of courting international audiences, the Orlando, Fla.-based Backstreet Boys will take another stab at the home turf when Trans Continental/Jive Records releases the group's self-titled album Oct. 10. The act, which has sold 5.4 million copies of "Backstreet Boys" outside of the U.S., according to Jive senior director of marketing Saul Shapiro, senior director of sales, Hunter; Harp; gospel singer Yolanda Adams, Haque; Tom Evered, GM/VP of marketing; and Bruce Lundvall, president.

Mercury's Catherine Wheel Gets Thematic With 'Adam'

LOS ANGELES—When Catherine Wheel vocalist/songwriter Rob Dickinson finished mixing the band's forthcoming Mercury release, "Adam And Eve," in February, he decided to preview the album for a few people. The artist, who was staying at the Sunset Marquis in West Hollywood, Calif., staged an impromptu listening party in the hotel's conference room for approximately 60 fans, whom he invited via the Internet.

Dickinson says the meeting turned out to be the perfect way to introduce the album, preceding its Aug. 26 release date. "It was like road-testing the album to those people who were not suited to appreciate it or not," he says. "We were proud that they had bothered to come, and the record seemed to go over very well. It just felt like the start of something good." Mercury, too, is confident that "Adam And Eve" will create a renewed excitement for the modern rock act.

Although the band's last four albums have sold a combined total of more than 350,000 units, according to SoundScan, and the act's 1995 album, "Happy Days," was highly praised by critics, it has yet to make a mainstream breakthrough (Billboard, May 6, 1995).

That, according to Mercury VP of marketing Dana Maidenberg, could change soon. "This album is more of an album to take in to critics," Maidenberg says. "Each song can be taken on its own merit, but the whole is definitely more than the sum of its parts. It's the blending of what you've done in the past with a new direction."

Maidenberg's point is well evidenced by the album's thematic and musical continuity. Many songs segue into the next with ethereal, instrumental interludes or subdued sound effects.

Meanwhile, like the album's title suggests, much of its lyrical content deals with the plight of a fallen man. "A lot of it is about temptation and lust and where that leaves the modern man, but it also considers friendship and childhood memories and disappointment and many experiences that are reasonably close to each other," says Dickinson. "We had a good year to make this record, and the luxury of time allowed us to get to know all the songs intimately and which ones work sympathetically together."

"Comparing it to 'Happy Days,' which was a more disparate collection of songs, we set out on this project to make an album in the classical sense of the word," he adds. "Last year I was listening to various albums by Leonard Cohen, and I would look up and 45 minutes had gone by. I couldn't remember the last time a contemporary rock album did that for me."

"The band's admiration for Pink Floyd—it performed a cover of 'Wish You Were Here' on the [Catherine Wheel album] (Continued on page 18)
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familiarizing themselves in their marketplace.

spokes of artists are sharing with other formats," he says. "They want something that their active rock competitor isn't going to immediately jump on and make their station indistinguishable. With Jamie, it's not going to be like a Soundgarden, where everyone is going for it at once. This is something that a station can get exclusivity with and run with it."

Still, Blake's music—which is published by Mr. Dovo and Kasusu Doll's Music/Maverick Music/WB Music Corp. and Rondor Music—holds universal appeal with its strong, rich vocals and hokey melodies.

Though she had originally planned on producing the album herself, Blake found her lack of studio experience and objectivity to be distracting. Bringing on noted Fort Apache programmer Sean Mendes as a producer, Paul Kolderie, she says, remedied these problems.

"I needed a backboard, because it's so hard for a person to hear themselves and have any perspective," she says. "It's like seeing a photo of yourself for the first time." Blake, who plays by ear, says that Slade and Kolderie also helped her translate her ideas onto tape via an improvised arrangement and unusual recording techniques.

Also heard on the album is a theremin assembled by Blake. "I'm a bit of a geek," she says. "I saw this theremin documentary, and it was such an experience. It took a soldering iron and some glue. The circuit board was a pain in the ass, but the installation was pretty easy." Although she self-recorded, Blake offers to herself as "an idiot savant without the savant," she says. She has read a book on theremin in the last two years. She refrained from hiring management company Sivpak Entertain- ment until after her album was recorded, because she did not want any "barriers" between herself and the business side of her career.

Diana Fred, A&M's director of product development / exec, says Blake the label's "rock-diva poster child." She adds that A&M is confident about its potential to attract audiences and industry members when she begins a tour of Hard Rock Cafes tentatively set to start Sept. 8. The artist will tour with her newly

CATHERINE WHEEL

(Continued from page 16)

Wheel rarities album "Like Cats And Dogs"—is also evident, though Dickinson says the influence of executive producer Bob Enin ("The Wall," "The Division Bell") was ancillary.

"Bob described his role as 'setter of the standard,'" says Dickinson. "This music is a voyage we were equip-

(Continued on page 36)

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Catherine Wheel's album "Like Cats And Dogs" has sold 70,000 copies, with the band's profile growing on college radio.

I/N ANOTHER MUSICIANS-CUM-ACTOR connection, Seattle-based indie Will Records in late July will release the soundtrack to Sundance Film Festival's offshoot "Dream With The Fishes." Lead actor David Arquette also fronts the band Ear Two Thousand, which contributes one of four original tracks on the soundtrack. Three-song cassette sampler and "Godmoneym" merchandise will be in abundance along the way, says Sanders, who notes that the tour, sponsored by the corporate denizen of the skateboard culture, is the ideal place to snag interest from the album's core audience of 16-25 year-olds.

V2 also has worked out advertising deals with Trans World Publications for its Warped magazine and with a skateboard enthusiast publication, Sanders adds. Also helping create some noise for the soundtrack are three clips—for songs by MxPx, Strife, and Descendents—which, not surprisingly, are being directed by Doane.

For Straw fistilist Rick Rodney, "Godmoneym" was as much about visuals as it was about audio. He scored the role in the film—about the spread of rampant drug use and other urban fallout into white suburbia—and will star in another upcoming Doane feature. The two connected while Doane was shooting a Down By Law video in which Rodney was starring.

"We worked together to develop the character, and we really had a lot of trust in each other because we basically come from the same place," Rodney says. He adds that although the Strawu song "Unintended" fit hand and glove with "Gomoneym," showcasing his band's music is not a prerequisite for future acting roles.

P/RODUCTION NOTES: The ReeL Thing has learned that Capitol Records VP of soundtracks Karyn Rachtman is leaving to take an executive post at Interscope Records. Capitol Records, whose CarAVATAR Music is kicking up their heels for the July 22 release of "Fred Astaire At MGM," a 41-track compilation spanning 1933-67. The two-CD set recalls the sound that sent Astaire and Ginger Rogers spanning, from film classics such as "You Were Never Lovelier," "Ziegfeld Follies," "The Band Wagon," "Silk Stockings" ... . Pop singer pop star Andy Madadian will croon a song, "You Made Me Believe In Love," in Universal Studios' August flick "Leave It To Beaver."
pave the way for further mainstream strides.

Colvin, breaking out of her folk-rock stronghold, scored her first Hot 100 appearance with “Sunny Came Home,” which entered the chart Saturday (12) at No. 8. She inches down this issue to No. 10. Robyn’s debut American hit, “Do You Know (What It Takes),” meanwhile, sprinted last issue from No. 12 to No. 9 in its seventh chart week. In this issue, it remains bulleted at No. 9. In addition, her album, “Robyn Is Here,” hope to No. 1 this week on Billboard’s Heatseekers chart.

“Sunny Came Home’s” success, and the combined radio airplay and commercial singles sales required for Hot 100 chart inclusion also play a valuable role in marketing and publicity, both stateside and overseas. In addition, radio executives and retailers say chart positioning is a key research tool.

“If a single that is successful on the Hot 100 is the benchmark of what hit songs are, as it has been for years. It represents crossing over to mass appeal,” says Guy Zepolone, president of Texas-based industry consultancy Zepolone Media Strategies. “At this point, unless it’s absolutely a No. 1 song in airplay, it hurts an artist not to have a [commercial] single out. In the minds of programmers today and in the public, people are still looking for a hit song. It’s a way of focusing attention.”

On the retail side, Lew Garrett, VP of purchasing at the 91-store Camelot Music in North Canton, Ohio, says that both the Robyn and Colvin singles have been selling well, adding that their performance has had a marked impact on Camelot’s album buys. “I reviewed the Shawn Colvin with our singles buyer, because I found the chart number, a big surprise last week,” he says. “When you see a single enter at No. 8, you have to sit up and take notice and say, ‘Hey, what’s happening here, and do we have enough goods in the market to support the airplay?’”

Garrett adds that such rapid success is even more pronounced in the case of a new artist like Robyn: “[Singles sales are] even more of an indicator, because you don’t have any other track record.”

For Colvin—whose debut album bowed in 1989—the chart success of “Sunny Came Home” represents the artist’s initial foray into the mainstream. Her three previous albums, all respectfully successful in folk-rock circles, never prompted the crossover success of her current project and first gold album, “A Few Small Repairs.”

From the CD, Columbia first released the nontraditionally aggressive “Get Out Of This House,” which failed to take hold on mainstream airwaves. But with the release of “Sunny” came a markedly different story: The song is currently No. 1 on Hot 100 Airplay in its 10th week on that chart, while the commercial single—released 17 weeks later—stands at No. 37 on Hot 100 Singles Sales. It’s also No. 1 on Billboard sister publication Airplay Monitor’s Adult Top 40 chart, No. 2 at Adult Contemporary, and No. 4 on Modern AC.

Bob Douglas VP of purchasing at the 16-store H.M.V. U.S.A. in Stamford, Conn., says he was not surprised by the high entry of Colvin’s single, given its long development at top 40. He suggests that Columbia was slow to respond to the audience’s desire for a commercial single.

“There, look at the amount of pent-up demand and availability after 18 weeks of [airplay],” Douglas says. “It was bound to have an effect. There was clearly a huge demand for that song. If it had come out 10 or 12 weeks ago, it would have debuted [on the Hot 100] at No. 1.”

Counters Tom Conron, senior VP of marketing (U.S.) for Columbia, “Obliquely, we didn’t need the single to make the song a success at radio. Largely, Shawn’s audience is adult, so we wanted to drive album sales first. But when we were hearing back from radio that it was also appealing to a younger audience, we wanted to solidify that group, because they buy singles.”

(Collapsed on next page)
Now, says Corson, "we're counting on the reality that we have a top 10 single going into the next release. It gives a sense of perspective for the follow-up. People can't say it's just a turntable record."

He adds that Hot 100 success also scores points in the overall marketing of the artist as a hit-driven performer. "There's nothing like being able to say there's a history of chart success. It becomes part of the story. We publicize it, promote it, and make a point of reminding people that it was not only a huge airplay single, but a top 10 single as well."

The positioning, he says, also assists in selling Colvin to the global marketplace, where she has yet to develop a significant presence. "The Billboard chart is a huge bellwether as a precursor to international success," Corson says. "They look to the charts to verify that it is indeed a hit; it provides leverage. And the singles market is very important overseas."

Colvin admits there is a comfort factor in achieving such success after eight years of effort. "It's very rewarding, don't get me wrong. At best, I think it reinforces the idea that you have an appeal for a lot of people, that what you did is not so eccentric."

From an international perspective, Colvin says interest overseas has "skyrocketed. Now, they want us to come to Australia and Japan. This has not been the case before."

For the near future, Columbia intends to remain focused on its current plan to expose Colvin to the masses. "We're still in development with Shawn," Columbia's Corson says. "Overall, we'll continue to utilize her touring and promotional efforts to build on her success, including an appearance on "Late Show With David Letterman" later this month, Colvin's dates with the touring Lilith Fair, and an upcoming video for the next single, "Mona Lisa."

"We also hope to have a nice Christmas with Shawn and a nice awards season. She's worked her ass off and so have we, so this is a real labor of love for everybody."

For Randy James, operations manager/VP of adult top 40 WRQX (Mix 107.3) Washington, D.C., where "Sunny Came Home" is the No. 1 testing record, the future also looks bright for the budding star. "It's not that she finally found her stride; we found her. We just finally figured out that this works, he says. "If she plays the cards right and the label pushes her singles correctly, she could be a major player in this format."

**SHE KNOWS WHAT IT TAKES**

In the case of RCA's Robyn, the story could not be more distinct. As a breaking top 40 youth artist in the U.S., her hit single has been foremost in establishing a story on which to build upon. In 1995, she was signed by executive producer Peter Swartling as a 14-year old Swedish indie label Ricochet, which was then acquired in 1994 by BMG. Her first single there, "You've Got That Something," and the accompanying album, "Robyn Is Here," quickly catapulted the young artist to cult status there, with thousands of teenage girls emulating her style. She also warmed up for Tina Turner in the territory. As a result, the album was certified platinum (100,000 sales).

Retail outlets also had an inkling about the young singer. According to Nusse Antoni, music buyer for Mega Skivakademien in Stockholm, "We saw impressive sales pretty quickly, and then they just took off. She came at a time when there were many other Swedish female artists making their debut, and I think the overwhelming curiosity at the time really helped her."

Echoes Tobias Helst, a DJ at Stockholm's top 40 Radio City, "It was a combination of her sound and her charisma that sold us."

The success soon translated from Sweden into neighboring Denmark, where Robyn quickly achieved gold status (25,000 units sold). Still plans to bring Robyn to Europe during 1996 were put on hold when the first single failed to make its intended mark. She was then introduced to the U.S. market in hopes of establishing credits to sell back overseas.

With "Do You Know" at No. 13 on Hot 100 Airplay and No. 14 on Hot 100 Singles Sales (as well as a No. 40 rank on this issue's Hot R&B Singles chart), BMG now intends to introduce the album to Europe, Asia, and Australia by the fall. "Do You Know," the chosen single, goes to European radio this month, with commercial single release scheduled for the last week of July.

For that international tie-in, RCA U.S. senior director of marketing Julie Bruzzon says that Robyn's hit status here "offers very powerful pull. It's easier to go to other countries when something happens in the U.S."

"It sets incredible momentum to roll out and unveil an artist," she adds. "What brought us to this point is radio embracing the track so quickly, along with MTV and the fact that she's an artist that appeals to youth, who buy singles."

"Overall, the dots are just starting to connect on Robyn," adds RCA executive VP (U.S.) Jack Rovner. "With the album closing in on about 300,000 units, and her visibility on MTV, VH1, the morning shows, and with press, the reaction from consumers is really just starting to be felt."

Rovner adds that the single is close to being certified gold, while radio is already beginning to play for the second single, "Show Me Love." "I think they're just beginning to realize the depth of the record," he says.

HMV U.S.A.'s Douglass supports the label's decision to release the single here promptly. "Here's a song that's really good that people want—let's make it available as a single," he says.

In the end, he adds, "people want songs. That's a truism that'll always be around. Let's sell them the songs while there's a demand for them. The singles business is important to us for developing young customers and making them album buyers."

For the keenly grounded artist, the best part of U.S. chart presence comes through its translation into credibility in the recording industry. Says Robyn, "As a debut artist, it allows you to get a lot of attention, to be seen. Robyn also points to the awareness that a Hot 100 hit affords overseas. "I've always known about Billboard. It has credibility. I have people calling me from home saying, 'I heard you're No. 9 on Billboard—they know,' she says.

The artist is beginning promotional duties in Europe while fielding U.S. TV appearances and high-profile press interviews. Following that, she will begin recording her next album in Sweden and the U.S., for which she has already written six songs.

Assistant in preparing this story was provided by Chris Morris in Los Angeles, Dominic Pride in London, and Ken Neptune in Stockholm.
was predictable. "It was very strange to see this phenomenon, this group that the whole city was talking about in Montreal," says Scheel. "After that, it wasn't a surprise at all to me, knowing they had the sound of something."

Meanwhile, a clip for the song debuted as the most-requested video on the Box U.S.A. It also made an impact on MTV, courtesy of the box channel's "Popular Videos People Prefer" program.

According to McPherson, the group's management company, the Orlando-based Wright Stuff Management, deserves a great deal of credit for the act's current standing. Booking the Boys at theme parks, junior high schools, and high schools before they signed to Jive allowed them to perfect their live show and raise their visibility. These tours also helped Wright Stuff create an invaluable database of teenage fans. "These were the hardest crowds to perform to," says group member Kevin Richardson. "You could tell they were listening. What is this, the second coming of the New Kids On The Block? But once we started singing a cappella and showing them we could really sing, we won them over every time."

Donna Wright, who co-manages the act with husband and former New Kids On The Block tour manager Johnny Wright, says she was also wary of the Boys when she met them. "Before I saw them perform, I wasn't sure if we wanted to get involved," says Wright. "The New Kids had just finished up two years prior. But hearing them sing just gave me chills running from the back of my neck to the top of my head. I really felt like we had something there."

Wright Stuff was also able to secure the act opening spots for veteran bands that often draw family audiences, such as REO Speedwagon, Richard Marx, Kenny G, and the Village People.

Hoping to build on Wright Stuff's database, Jive VP of artist marketing (U.S.) Janet Kleinbaum says the label was in the midst of a massive awareness campaign while the Backstreet Boys were busy storming European markets. "We've been actively seeding the video on the main super-home video audience for more than a year," says Kleinbaum. "They have a very active audience, and we've been keeping them visible, particularly through advertising, contests, and publicity in the teen magazines. It's very rare that a marketing person gets enough time to properly set up a record."

Among the many programs instituted by Jive was a promotion with publisher Bantam Doubleday Dell. The label attached 65,000 sampler cassette tapes to the back of Bantam's teen romance book series, "Love Stories," as well as directly mailed samplers to subscribers of Bantam's "Sweet Valley High" series.

Jive will continue to mine teen magazines with which the label already has a rich relationship, such as 16, Tiger Beat, and Teen Machine. "It's the first time that Jive has attempted to market the Backstreet Boys to teens in the U.S. The label distributed several thousand samplers and merchandise giveaway through roller-skating rinks simultaneously with the 1996 release of 'We've Got It Going On,'" says Kleinbaum.

As part of the new attack, in August, the label will place cassette samplers in J.C. Penney's Kabbodine line of plastic makeup cases. The promotion will be bolstered with in-store play of the group's videos in the stores' junior departments. Yet another plan to prime the market with sampler cassettes includes distributing the tapes at summer cheerleader camps. Jive also hopes to encourage singles sales by including bonus items in CD and cassette singles.

A limited-edition CD single will include postcard pin-ups, while the cassette configuration will include Backstreet Boys temporary tattoos.

While the label is clearly concentrating on the teen market, Kleinbaum is careful to qualify that Jive's efforts are a "jumping-off point to a wider audience."

"The band's audience is not limited to the teen market, but you have to build from a base, and we know that these young fans are particularly active," she says. "They are the ones that are going to rush out to make the scene."

Besides, adds Kleinbaum, "I don't think adults are going to know that there is a teen market for this band because they're not reading teen magazines. They are seeing the band's videos and hearing them on New York top 40 station WHIZ 100." Nick Carter, who, at 17, is the youngest member of the group, says he and his bandmates realize the dangers of pigeonholing. "When you think of a teen sensation, you think of the past and how this is just another one to come along," Carter says. "We realize that people are talking about this, but we take everything with a grain of salt. We know it's going to take a lot of proving."

Still, some industry observers say that this summer may be the most opportune time to capitalize on younger audiences, as the past years' drought of teen-oriented music has created a void now being filled by artists such as Hanson and Jonny Lang (Billboard, March 22).

"It's time," says McPherson. "The market is opening itself up to this pop mixture that includes everything from hip-hop and R&B to country. There is room for these different types of music, as evidenced by acts like Hanson and the Spice Girls."

More traditionally, Jive will work with mass merchandisers in positioning programs and in-store campaigns. Jive also hopes to take advantage of the act's visual appeal by shooting three more clips for the album. The Backstreet Boys will also make an appearance this summer on Nickelodeon's "Nick In The Afternoon" program. The act, which is booked by New York-based Renaissance Entertainment, will also perform at a series of Walmart in-store shows this summer in conjunction with each market's top 40 outlet.

However, most of its appearances will begin with a fall tour, freeing the group to dedicate its efforts this summer to European territories.

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The Heatseekers Album Chart

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 on the BPM Heatseekers Chart. When an artist's album or single debuts, it is immediately eligible to be heard on the Heatseekers Chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available. © 1997, Billboard/BPI Communications.

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**REGIONAL H E A T S E E K E R S**

**THE REGIONAL R O U N D P U T**

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**REGIONAL H E A T S E E K E R S N O T E S**

- The Heatseekers chart is compiled from reports submitted by over 1,000 music stores across the country.
- The chart is updated weekly and reflects the sales performance of new and developing artists.
- The chart is used by radio stations, distributors, and record companies to gauge the popularity of new releases.

**EVE R Y T H I N G ’ S K I L L I N G:**

Mercury has been working overtime to set up rap act The Nasty Boyz Klick’s album "Tha 1st Chapter." The set, which is the first release under the label’s agreement with music industry veteran Daniel Glass’ new label, GlassNote Records (Billboard, June 21), will bow Aug. 5 on GlassNote/Mercury.

Though he says the project is still taking shape, Mercury senior director of marketing Darryl Lindsay admits that the label has been hustling to get the title out while it is still exploding in the act’s hometown of Phoenix and such surrounding Arizona cities as Tempe and Mesa.

"Most of my work is almost done, but we’ve been through hell the last few weeks getting this album ready for the market," says Lindsay. "Everything that we normally take two months to do, we had to do in 24 hours.

Cleared album samples, pressing CDs, creating cassette singles, developing point-of-purchase materials, buying appropriate advertising, and shooting a video are several components of the project that Mercury has tackled.

The reason for the scramble

The album, which was released on band-run NastyBoy Klick Records in May as "MC Magic Presents, has sold more than 100,000 units in the last two weeks, according to SoundScan.

Meanwhile, as a sign of the band’s momentum, the title moves up five spaces to No. 2 on the Mountain Regional Roundup this week.

Marcy Cardina (aka MC Magic) and his stable mate NastyBoy Klick who started the label with money raised from selling rap tapes at swap meets, also scored a coup by getting Robert Graham of Zapp & Roger fame to guest on the act’s first single, "Down For Yours," which has been blowing up on such Arizona R&B stations as KFRF Phoenix. Mercury has already shipped the single to R&B stations and will release the album digitally July 29.

You Ain’t Gotta Thing: Though the ’90s swing movement has been critically maligned as more kitsch than kick, a few acts are beginning to break down some of those walls with noteworthy sales and growing legions of fans. Mojo swing outfit the Cherry Poppin’ Daddies, which incorporates a surprising refreshing ska sound, are primed to explode onto the scene with their July 1 Mojo debut, "Zoot Suit Riot." According to Mojo, the band’s three previous self-released albums have sold a total of 60,000 units.

Sunday (13) through Saturday (19), the curators can check out the fuss is about when the act plays dates in Colorado. Meanwhile, Chicago-based swingers the Mighty Blue Caps, whose recent album on R-Jay Records is tentatively set for a fall release, have attracted a flood of interest from major labels and continue to draw consistent crowds.

Their current album, "Meet Me Uptown," has sold more than 30,000 units, according to band representatives. Roadwork: Restless act Chopper One, whose album "Now Playing" was released June 17, will play in-store.

Ego Maniac. Moonshine Music DJ and club scene veteran Keoki, whose 1996 single "Caterpillar" peaked at No. 7 on the Hot Dance Music/Cub Club Play chart, is back with his first original full-length album, "Ego Trip." To promote the new set, Keoki will perform in New York and Los Angeles near the album’s July 29 release date. The shows, which will be themed to correspond with the album’s title, will feature the artist performing in the center of each venue.

July 27 at Aron’s Records in Hollywood, Calif. The band will also perform at multiple weekend shows in July and August.
Virgin Skips Single Approach On McWilliams’ 2nd Set

BY J.R. REYNOLDS

LOS ANGELES—Passion, emotion, and forceful pips are what drive "Too Much Woman," the documenary album by Virgin artist Brigette McWilliams. But despite the urgency found in many of the artist's songs, the label takes a patient approach to marketing the set.

Stated for release Sept. 16, "Too Much Woman" was recorded in a full-bodied plate of rib-sticking R&B/xringz garnished with generous helpings of down-home blues and folk influences. "I'm a lot of types of music and but think that people who are looking for something really soulful will really enjoy this album," says the Chicago-born artist, who currently resides in Los Angeles.

"Too Much Woman" was produced by Steve Harvey. Thematically, it explores the experiences a woman has in matters of the heart— from falling in love to ending a relationship, the studio mostly live with such accomplished old school R&B veterans as bassist Bobby Watson (Rufus), guitarist Jimmy McLean (Gap Band), guitarist Al McKay and keyboardist Larry Dunn (Earth, Wind & Fire), and organist Billy Preston.

"This was a group effort in that we got together in a room and jammed until we came up with a record," says McWilliams, who is managed by Los Angeles-based Kent Blackwelder. "I wanted ["Too Much Woman"] to be a piece of solid music—something you could put on now and in five years—and be something that would hold up throughout time."

McWilliams is gratified that she was able to record a project that was so deeply rooted in her own vision, unlike "Take Advantage Of Me," the artist's 1984 Virgin debut, on which she reports having "zero" creative input.

"This new album is a 180-degree departure from that other album," says McWilliams, who wrote three songs on her current set. "It's very expressive, and vocally the songs are from my heart."

Virgin is marketing "Too Much Woman" more as an album project than as a singles-driven package. According to the label, its target demographic is primarily females ages 25-45, with emphasis also on college and mainstream consumers upstate African-American households.

"Our challenge is marketing to older audiences, because they tend not to be as active a consumer as the younger teen demos," says Virgin marketing and artist development senior director Bruce Henderson. "We've been conducting a teaster campaign around the industry and in the marketplace since March by issuing album advances, says the executive. "We supplemented that with a postcard campaign to retail, radio, press, and competing labels that began in February and featured the name of the album and an 800 number but no photo."

The postcards also were serviced to such consumer lifestyle outlets as barber shops, beauty shops, fashion outlets and restaurants. Executives hope to exploit cross-promotional opportunities for McWilliams as they arise during the lifetime of the project.

The video from "Fire," a single, was serviced in late April to national and regional video outlets. The single itself arrived May 6 on R&B and mainstream R&B stations and was shipped May 27 to retail.

McWilliams has been doing spot promotional dates but is scheduled to perform at several upcoming conventions. "Then she'll be doing some selective dates around the country in support of the still-to-be-selected second radio track," says Henderson, who adds that the follow-up track will not be released as a single.

"This is an album project, but we put "Fire" so far out in front of the album that we wanted to have something at retail that consumers could get their hands on until the album releases.

(Continued on page 28)

MCA Act Immature’s ‘Journey’ Leads To The Grown-Up Crowd

BY SHAWNEE SMITH

NEW YORK—Immature was one of the few “kiddie” R&B acts to survive the late ’80s. Its staying power can be attributed, in part, to the continuing artist-development efforts of its label, MCA.

On the "Journey," scheduled for release Sept. 16, the r-t-a act tapped an array of young adult writers and producers to aid in its continued career evolution. "As a group, we’ve matured a lot over the years," says 15-year-old Marques "Batman" Houston, lead singer for the act. "When we decided the direction of the album, we felt we didn’t want to go for the kiddie stuff, we wanted to make music for everybody."

In a seemingly effortless transition, "The Journey" pairs Houston, Jerome ("Rommo"") Jones (15), and Kelton: "LDB" (Kelton) (16) on lead singing and producing veterans Keith Sweat, Roddy Jerkins, Levelt’s Marc Gordon, and rappers Daz (The Dogg Pound) and Black Bone (Eminem’s N-Harmony). The result is a diverse mix of thoughtful ballads and funky, party-oriented material that cuts across several radio formats, with appeal to all generations.

"They’re 15 and 16 now, and they’re not a cutesy act anymore," says MCA R&B music marketing national director Marilyn Batchelor. "The concept of 'The Journey' is the growth process of the guys. We will still continue to nurture our Nicolelloped audience, but their image is a lot funkier now, and it bridges the gap between the older audience because the people who worked on the record are maybe two hours their age."

As a career artist, Immature has yielded five top 10 R&B singles including "Never Lie," which peaked at No. 5 on the Hot R&B Singles chart in 1994. "We Got It," the act’s last single, peaked at No. 14 on the Top R & B Album chart in 1995 and added 135,000 units, according to SoundScan.

Houston feels the change in subject matter and approach on "The Journey" won’t affect the act’s core audience because “all our fans are growing up with us, so our base can only get wider."

"The key to breaking a teen group is to let them grow and develop their talents in front of their fans so they don’t feel abandoned or immature," says Batchelor. "The same girls who thought they were cute when they were younger will now want to take them home."

For that reason, MCA will continue to pursue editorial opportunities in (Continued on page 28)
The battle is over. Two of Oakland's finest are finally recording together on "FUNKIN' OVER NUTHIN'". the new Lunitiz single. Featuring TOO SHO. Look for the Lunitiz album...
Hot R&B Airplay

JULY 19, 1997

R&B SINGLES A-Z

Table: Billboard

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Hot R&B Recurrents

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Billboard...
**Carmen And Yolanda:**

**Newcomers With Talent To Burn**

by Larry Flick

**Dance TRAX**

THERE'S AN element of the unexpected in the music of Carmen Jones and Yolanda, a pair of singers who possess that intangible quality that instantly sets one apart from the throng of wannabes trying to cram themselves into the mold of current trends. Ironically, they are as inherently different as two artists can be.

Carmen, born and bred in Chicago, is a young woman with an astonishingly high degree of soulful maturity. As she flows through such gorgeous, radio-friendly originals as “Mrs. Jones” and “Giving You Love,” it’s tough to believe she hasn’t been plugging her trade for decades. Her confidence is impressive, as are the choices she makes as a stylist. Ingénues tend to showboat with chest-pounding riffs and shrieking high notes. Jones often chooses a more subtle path, breathing volumes of subtext in a simple phrase. Not bad for someone who has been actively pursuing her craft for only about a year, eh?

“Something happens when I start to sing,” she says in a shy whisper. “It’s like a higher power takes over and guides me where I need to go.”

Jones has found a kindred spirit in club legend Maurice Joshua, with whom she has been writing for about a year now. Opting for an old-school sound that would be equally at home on R&B playlists and on dancefloors, the two have penned about 20 tunes so far. “And we’re just getting warmed up,” Jones says with a smile. A preview of the material has proved to us that we’re here to celebrate a mighty fine album waiting to be assembled. The next step? A wise A&R exec with a contract and a check.

The Burlington, Vt.-rooted Yolanda has an equally warm and uplifting approach to music, though—her right—brings an edgier and often confrontational style to his music. Born Roger Anthony Mapes, Yolanda has earned over the past three years a solid reputation along the East Coast as a gender-bending performance artist. Of his current reel of material, “Angel” stands out with its questioning observation of the world’s darkness and the possibility of seeing the light. It’s a heady stuff that is made palatable by the song’souncy infectious rhythm and melody, as well as his earnest vocal delivery.

To fully appreciate Yolanda, you truly need to see him live. His snappy stage patter is offset by a striking visual image and quirky original tunes like “Control Queen” and such covers as Elvis Presley’s “It’s Now Or Never.”

“It has always been my intention as an artist to pack the house, to develop the concept, to create something that people are both entertained and thinking about stereotypes and the ways society enforces them,” he says. Having witnessed one of his shows, we can only imagine what’s in store for clubbers, where the cathartic journey of the most cleansing and enlightening order is the perfect complement to a catalog of songs that truly touch the heart.

SPEAKING OF FAB new talent, we also want to spread the word about Candy, an intriguing new production team/recording act that is serving up some of the cuter club sounds we’ve heard in months. Comprising Laurence Nelson, Alastair Johnson, and Nick Carter, this U.K. trio is mining a style that combines the sugary flavor of disco with the aggression of trance and the soul of house. It’s a nifty brew of ideas that has made Dana Carroll’s latest Mercury U.K. pop offering, “It’s Not Over,” a go-to DJ track for a tourist club entry. In the space of only a few months, the lads have also scored with their interpretation of Mary Kay’s “Of Or Without You” and Space Brothers’ “Shine.”

Candys’ up-and-coming status is on “Take Me Up,” a still unsigned single that sold out for a collector’s item. If you wanna hook up with these lads (and you should), they are handled by clubland veteran Guy Gardner, who has just launched his new venture, Balance Management.

By the by, the Balance roster also includes Smokey Robinson’s current tour, Blue Amazon, which will deliver props for its forthcoming remixes of “Rain” by Erasure, “Disco” by Haircut 100, and “You Make Me Feel So Good” by Drum Club. The group’s first full-length album, “Javelin,” is due in September.

YEAH, YEAH, YEAH: How exciting is it to finally have new material from Pete Townshend’s whoop group of clubland and pop music seems to have changed so dramatically since the U.K. duo’s “Ode to Sally” and “Who Are You” days—much of the difference is a byproduct of its influence. That would make crafting the follow-up more than a little daunting. However, there are no signs of stress or sophomore slump on “Cowboys,” a single that has just been unleashed overseas on Go Beat Records.

By the time the chorus kicks in on this lush and earthy jam, you will no longer be able to pick out the anthems of copycats you’ve been noshing on. Beth Gibbons is more lounge than ever in her vocal, luxuriously stretching out over the tracks’ soft and moody synth. It’s a brilliant piece of work that should nicely build anticipation for an album release due in the fall of Fler’s further London/frr and Go Beat. No word yet on when the States will be treated to a domestic single.

With the release of “Motion Pictures” by Big Screen, the folks at Pagan U.K. are getting serious about penetrating the U.S. market. This four-cut EP kicks with deep-house melodrama, thanks to the savvy groove construction of Affie Yussuf.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>POSITION</th>
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<td>26</td>
<td>2</td>
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<td>Moment of My Life (21%)</td>
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<td>31</td>
<td>A Little Bit of Elegance Cassie Rickett (21%)</td>
<td>JECOLYN ENRIQUE</td>
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**Greatest Gainer**

1. "You Feel It" (1997)
2. "I Want My Money Back" (1997)
4. "Breakaway" (1997)
5. "Crazy" (1997)
6. "Hot Shot Debut"
8. "I'll Be Missing You" (1997)
9. "I'm So Excited" (1997)
10. "Don't Go Away" (1997)
11. "Hot Ones" (1997)
15. "I'll Be Your Everything" (1997)

**Hot Shot Debut**

1. "Peace Train" (1997)
2. "We Call" (1997)
3. "Love Me" (1997)
4. "We Want" (1997)
5. "Hip Hop Drunkies" (1997)
7. "Your Body" (1997)
8. "I Can Feel It" (1997)
9. "My Number One" (1997)
12. "You're My Everything" (1997)
13. "I'm So Excited" (1997)
15. "Don't Go Away" (1997)

**Number One**

1. "You Feel It" (1997)
2. "I Want My Money Back" (1997)
4. "You're My Everything" (1997)
5. "I'll Be Your Everything" (1997)
6. "Don't Go Away" (1997)
7. "Hot Ones" (1997)
10. "I'll Be Your Everything" (1997)
CLUB MIX '97

FEATURING:
- C'MON N RIDE IT (THE TRAIN) (REMIX EDIT)
- Guild City DJs
- JELLYHEAD (MOTIV 8'S PUMPHOUSE 7" EDIT)
- Crush
- THA CROSSROADS (DJ U-NEEKS MD THUG REMIX)
- Bone Thugs-N-Harmony
- BOHEMIAN RHAPSODY (RADIO MIX)
- The Braid
- DJ GIRL
- Katelina
- SWEET DREAMS (CLUB MIX)
- La Bouche
- ONE MORE TRY (RADIO EDIT)
- Kristena W.
- COME AND GET YOUR LOVE (REMIX EDIT)
- Real McCoy
- YOUR LOVING ARMS (TEE'S MIAMI CLUB MIX)
- Eillie Ray Martin
- TELL ME
- Groove Theory
- FEELS SO GOOD (SHOW ME YOUR LOVE) (THE SHOW TAPE)
- Line Bento

- GOLD CERTIFICATION PENDING
- 2 COMPACT DISCS/CASSETTES
- 24 SLAMMIN' TRACKS

ALSO AVAILABLE:

CLASSIC CLUB MIX
R&B GROOVES

CLASSIC CLUB MIX
DANCE JAMS

CLUB MIX '95
vol 2

CLUB MIX '96

Hit Mix 96 vol 1 (#207) • Hit Mix 96 vol 2 (#927)
History of House vol 1 (#3588) • History of House vol 2 (#3597)
Freestyle Latin Dance vol 1 (#3515) • Freestyle Latin Dance vol 2 (#3518)
Freestyle Latin Dance vol 3 (#3572) • Dance X-press (#3119)
Club Mix's Biggest Jams (#250) • The 80's: Hot Dance Trax (#3543)
Dance Blitz '96 (#3544) • Dance Blitz '97 (#251)

CLUB MIX '98 DUE FALL '97
McBride Puts Time To Good Use
RCA Singer Stops Touring Album

BY DEBORAH EVANS PRICE

NASHVILLE—Timing is crucial, and Martina McBride is apt to agree. On her new RCA album, "Evolution," due Aug. 26, McBride says she took time off touring in order to make the album she's always wanted. She thinks the result shows a difference that people will be able to hear.

McBride co-produced the disc with Paul Worley. They began looking for songs last August and began cutting tracks in November. "We spent seven months on this album," she says. "I took time off the road, which I've never done to make an album before. So I wasn't dealing with singing on Tuesday and Wednesday and then having to leave town and play all weekend, then coming back and trying to sing. I was totally focused on getting in work every day and making the album and listening to songs. I was determined to take as much time as was needed to get the best songs and make it right."
The first single from the album, "Still Holding On," a duet with Clint Black, is at No. 16 on Billboard's Hot Country Singles & Tracks chart this week. "It was [RCA Label Group chairman] Joe Galante's idea," she says. "He thought it would be a good time in my career for a duet, and I did, too. Clint had this song; Joe thought would sound great as a duet. He put us in touch with each other and asked me how I felt about it. Obviously, I was really excited. I've been a Clint Black fan for a long time, even before I moved to Nashville. Then I heard the song, and it was killer. So I thought this is a piece of quality work I really want to be a part of."

McBride says that because of their hectic schedules, they were actually in the studio together for only one day. "He was in Nashville when I cut part of my vocal," she says. "It was a little bit of sending back and forth, but we talked on the phone a lot and had a good sense of what we wanted to do with it."

McBride has a clear idea of what she'd like the future singles to be. "I think 'Broken Wing' will be a single. We've done that song in our show, and it gets an amazing reaction," she says, "It's really shocking, overwhelming kind of response. They really respond to it in an emotional kind of way, kind of the same way they did 'Independence Day' when we first started playing it. 'Happy Girl'? I hope to be a single, and 'Whatever You Say' I would like to be a single."

McBride says she's extremely happy with how the album turned out. "My mission for this album was the same as for every album. I just wanted to come up with the 10 very best songs I can find, no filler," she says. "That's off to RCA! I was under no time constraints and no real budget constraints. We had a lot of freedom to spend a lot of time getting the songs right, a lot of time getting the music right. I had the luxury of doing a mix, then doing it on a bunch of systems, then coming back and playing it to the next step... I feel like every song has been done to its full potential."

McBride thinks being able to take the extra time shows in her performances on the album. "I had a lot of time to sing, and I was in good voice," she says. "My voice wasn't worn out from singing on the road, and I had a lot of time to live with the songs and learned them and lived, ate, slept, and breathed them. Usually when I make an album, when it's all finished, I think, 'I wish I could have done that different. I wish I'd had more time to experiment with the vocal. I wish I'd had more time to make it fit and feel comfortable with it.' But, this time, I feel like I sang it until I couldn't sing it any better."

McBride says the fact that she had more time during the mixing process was important. "She spent about 11 days to mix 11 songs, we had four weeks to mix 11 songs. I could go in, hear it mixed, and take it out of the studio and live with it a few days; instead of having to settle, we had the luxury to go back in and change things," she says. "Paul and I both feel like we got to live in the music a few weeks longer."

(Continued on page 24)

Imprint's Recording Plans Shift To Back Burner; Album Sales Hit Plateau

CARL SMITH, as well as Hobby Bare Jr., who said he signed a publishing deal that day with Windswept, and he's got one for that. He sounds like a cross between his dad and Henry Rollins.

Another swell source took place July 7 at the swimming pool of a large apartment complex here, which BlackHawk took over for a pool party and radio imaging. Bill Ringwall and WSIX's Devon O'Day co-hosted the event. Through the magic of radio, a number of artists perform on the hour special, which was produced by Huntman Entertainment Inc. in conjunction with the Premiere Radio Networks. Guest artists include Deana Carter, Mindy McReedy, Trace Adkins, Kevin Sharp, Rocoeth, Tracy Lawrence, and the Mavericks. "BlackHawk's Summer Splash Bash (The Love & Gravity Premiere Party)" will be available for airing July 26-Aug. 3. "The Love & Gravity album comes July 29... There's a big buzz on the row about a young Canadian singer-songwriter named Gil Gran. On the basis of a single showcase, more than one major label has made him an offer."

PEOPLE: The Garth Brooks single that last issue's column reported was going to radio July 7 did not. At this time, there is no scheduled release date for the single or the album... Randy Hart is out as VP of IMG Music Publishing's country division. No word on a successor or on Hart's plans... Janet Williams exits as Country Music Assn. creative services manager and hasn't announced her plans... At Mercury, Keith Stegall is upped to senior VP of A&R...Barbie has gone country...The Country Rose Barbie goes on sale Oct. 15 at a cool $79. Barbie is decked out in a red satin dress with rhinestones and embroidered roses, a black and red cowboy hat, and matching two-toned boots. And she's got her own personalized acoustic (and generic) guitar.

FROM THE BOOKSHELF: What looks to be a very useful country album guide has just been published by Viasile Ink. Titled "Music/Hound Country: The Essential Album Guide," it includes well over 1,000 entries on country artists, as well as those who make occasional forays into country, such as Bob Dylan. The book has introductions by Suzy Bogguss and Jim Lauderdale and includes an eight-page CD sampler of Mercury artists. It also has indexes for band members and producers, plus listings of awards, movies, World Wide Web page addresses, fan club addresses, radio stations, and festivals. Edited by Brian Mansfield and Gary Griff, the book lists for $24.95.
McBride puts time to good use

I feel like we finish it completely, and it was fully realized.

McBride says that country songs are very sophisticated and that they need to be able to draw on a lot of different influences. On the album "56 Butterfly Kisses," which included songs set to old rock records, and a lot of rock records, and so they're really listening to a lot of kinds of music, and it's important that our production staff is well-versed in all of those influences. Celine Dion or Bryan Adams," she says. "I really think this will.

RCA Label Group GM Butch Waugh says that "the beauty of the record is that we have," she says. "There's also a TNN special that is finished. It's a live special back home in Wichita." (No air date has been set yet.)

McBride is managed by Bruce Allen and booked by Creative Artists Agency. She has resumed touring and plans to do a lot of fair and festival dates this summer, then probably be on a package tour in the fall. She's also cleared a few weeks in order to promote "Evolution." "We'll be out on the road doing radio, in-stores, and marketing events," she says.

That's something I've never really given them my time to do. I've tried to do that while I'm touring. I've tried to make the most of it. I've got these couple of days off. But now I've really given them a big chunk of time to work with and a half—to totally at their disposal to do whatever they want, marketing-wise.

Waugh says RCA has planned a six-week promotional tour. "She's going to be doing the meet-and-greet again," he says. "She's up for that and is excited about it. We're absolutely feeding off her energy.

McBride admits that taking time away from the money that can be made touring is a little scary, especially with band members, management, and other people depending on her income, but she says everyone involved in her career agreed with her decision to take the time off. "They've been supportive about seeing the big picture," she says. "I really admire that. I think that's going to allow us to treat this as a marathon, not a sprint.

McBride says she's learned a lot in the past year. "I've learned it all about doing the right things at the right time," she says. "Touring is great. I love to tour and go out and play my music and get that immediate reaction from the fans. I think touring has been really important for my career, but I think it's important to do it at the right time and not necessarily right away. You have to make sure you leave enough time to give attention to the other parts of this business. Sometimes that means being away from the tour, being off and being available to market it and then going out and using a certain block of time to tour and get it to the fans.

Dinner with Wy. Curb/Universal kicked off Fan Fair with a dinner with Wynonna. Shown seated, from left, are Kenny Hanson of Wynonna Inc., Judd Houser, president Larry Stockland, Suzanne Durham from Universal Distribution Country Marketing, Curb records CEO Mike Curb, and Lynda Curb. Standing, from left, are Alana Matthews of Wynonna Inc., Kipper Brannon, Wynonna, Universal Distribution senior VP/GM Jim Urie, and Curb/Universal Records VP of promotion Gerri McDoell.

COUNTRY SINGERS A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Outstanding—Quotidian Dig) Sheet Music, Std.

57 ALL I SET MY HEART TO (Girard/Comsat, ASCAP/21)
58 ALL THE GOOD ONES ARE GONE (Acey-Rose, BMI/Pla-
grammers, ASCAP/Ranger Rob, BMI/12)
59 ANYTHING BUT LOVE (Acey-Rose, BMI/12)
60 BETTER RUN HOME (Acey-Rose, BMI/12)
61 I'M A MIGHTY MIGHTY MAN (Acey-Rose, BMI/12)
62 URGE THE SONG (Acey-Rose, BMI/12)
63 URGE THE SONG (Acey-Rose, BMI/12)
64 URGE THE SONG (Acey-Rose, BMI/12)
65 URGE THE SONG (Acey-Rose, BMI/12)
66 URGE THE SONG (Acey-Rose, BMI/12)
67 URGE THE SONG (Acey-Rose, BMI/12)
68 URGE THE SONG (Acey-Rose, BMI/12)

COUNTRY SINGERS A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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grammers, ASCAP/Ranger Rob, BMI/12)
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62 URGE THE SONG (Acey-Rose, BMI/12)
63 URGE THE SONG (Acey-Rose, BMI/12)
64 URGE THE SONG (Acey-Rose, BMI/12)
65 URGE THE SONG (Acey-Rose, BMI/12)
66 URGE THE SONG (Acey-Rose, BMI/12)
67 URGE THE SONG (Acey-Rose, BMI/12)
68 URGE THE SONG (Acey-Rose, BMI/12)
## Billboard: Hot Country Singles & Tracks

### Top Country Singles Sales

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### New to Top 50

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### Billboard: Hot Country

### Hot Country Singles & Tracks

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### Hot Shots

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### miscellaneous

- The Hot Country Singles & Tracks chart is compiled from a national sample of retail stores and radio station playlists, and is updated every week.
- The top tracks chart is updated weekly as well.
- Billboard magazine is published by BPI Communications, Inc.

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**Compilation Note:**

- This issue compiles information from Billboard magazine, as of July 19, 1997.
- The charts are based on data from a national sample of retail stores and radio stations.
- The Hot Country Singles & Tracks chart is updated weekly.
- The Hot Shots chart is also updated weekly.
- Billboard magazine is published weekly by BPI Communications, Inc.

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**Source:** Billboard magazine, July 19, 1997.
MERCEY’S CATHERINE WHEEL GETS THEMATIC WITH ‘ADAM’

(Continued from page 18)

four-week club tour following the showcase dates.

While the strength of the album is its cohesion, that element also could pose some problems in the future.

As the first and last tracks on the album clock in under five minutes, Maidenberg says, the label will service in a radio edit of the future artist’s first single, “Delicious.”

Still, he says, future tracks will not necessarily be trimmed. “You have to give the material a little time to percolate,” says Maidenberg. “The songs take a little longer than usual to get, but that’s why the label is so big.”

Indeed, the band is in rare form with a memorable blend of gorgeous, melancholy rhythms in tracks such as “Future Boy” and “Ma Solitude” and the quicker paced but equally affecting “Broken Nose.”

On “Delicious,” the group also made an inspired decision to include vocals by Cecilia Thompson. Dickenson says that he planned on adding female vocals to the song while working the track at Bryan Adams’ studio in Vancouver.

During a serendipitous moment in the studio, Thompson was introduced to Adama’s girlfriend, Thompson, who agreed to perform on the track. The album will be serviced to college radio July 7, followed by the single, which will be shipped to modern and mainstream radio Aug. 4.

To reenact listeners and programmers with the act, Mercury shipped “Before Adam And Eve,” a promo-only greatest-hits compilation to college stations June 2.

The label will also pay special attention to indie retailers, where the band has typically fared well.

Deferring the past has also been an advantage in fine-tuning Mercury’s sales plan. Maidenberg says the label got “off base” when it shipped 129,000 units of “Happy Days.” That album had sold more than 80,000 units, according to SoundScan.

The label will begin with a more conservative initial shipment of 30,000 units, which is expected to cover the band’s core fan base.

In fact, the act’s popularity with its loyal and relatively large core has been essential in its longevity.

David Ventura, music manager for the store, Whole Foods-based Newbury Comics, says that Catherine Wheel continues to be a reliable and profitable seller in times of recent sales.

“If they’re one of those bands that always keep going along,” he says. “If one record doesn’t break them, it’s not over. There will always be enough people out there buying Catherine Wheel records to keep them employed.”

While the band continues to be a draw here, it has never achieved equal success in its home market. As a result, the label will emphasize breaking the act in the US.

Says Maidenberg, “With the up and downs of styles and trends in the industry, we’re in ‘Me First,’ we’ll fit that better in the States, where credibility counts and there are stations that have an affinity for them.”

Dickenson agrees, crediting U.S. audiences with helping the act sustain itself and develop its sound outside the confines of its home market.

“If we had based our careers on surviving in Great Britain and conforming to the vagaries of British pop, the band wouldn’t be the crazy thing that it is at the moment,” says Dickenson. “What inspires us about our music is that you can get away with anything if it’s good. In England, good doesn’t even enter it. It’s more of a matter whether you’re part of the musical jet set or not, and I have always been determined not to let the small-mindedness of the English music business screw up our band.”

DOUG REECE

AMERICAN MUSICIAN

JULY 19, 1997

Top Contemporary Christian

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<td>RELACION 1003/PRODUCENT</td>
<td>JESUS FREAK</td>
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<td>JACI VELASQUEZ</td>
<td>MYRHY 69/99/WORD</td>
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<td>I SURRENDER ALL—30 CLASSIC Hymns</td>
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<td>NEWSBOYS</td>
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<td>I LOVE TO TELL THE STORY (25 TIMELESS Hymns)</td>
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<td>QUEENSTOWN ALLIANCE 461/99/M</td>
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<td>VARIOUS ARTISTS</td>
<td>FORESTON 153/99/1</td>
<td>CHANGE MY HEART ON GOD. VOLUME 2</td>
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<td>36</td>
<td>JOHN ELEFANTE</td>
<td>PAPYON 97/1</td>
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<td>OUT OF THE GREY</td>
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<td>16</td>
<td>MICHAEL CARD</td>
<td>MYRHY 46/99/CHORDON</td>
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<td>REALITY CHECK</td>
<td>STORM SONG 23/99/1</td>
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(Records with the greatest sales gain this week. • Recording Industry Associates of America (RIAA) certification of sales of 500,000 units. • △ Indicates that a single of 1 million units or higher has been certified with RIAA for sales in the U.S. • * Indicates a limited-edition package. • ** Indicates a platinum multiple of 1,000,000. * Denotes album available on cassette and CD. • **Indicates that the RIAA multiple shipments are calculated by the number of discs and tapes. All albums are available on cassette and CD. • asterisk indicates vinyl available. • △ indicates past or present Billboard chart title. © 1997, Billboard Publishing Communications.)

A&M PLANS TO AWAKEN WORLD TO BLAKE

(Continued from page 18)

assembled band, which includes bassist Drew Santiniro and guitarist Dustin Soluri.

To introduce Blake to the industry, A&M recently finished shooting an emotional video that is set to show the artist’s personality.

“Jamie is very appealing and fresh-faced, but at the same time she has the musical chops,” says Frield. “The plan is get her out there. We believe in Jamie’s ability to get her message across and to win people over.”

Taking a cue from the great success it experienced with teen singing sensation Jenny Lang’s Hard Rock tour (Billboard, March 1), A&M will micromarket around the dates.

The label will also aggressively seed the marketplace by distributing advance CDs and cassette samplers at various industry conventions. Radio, retail, and the press received a limited-edition package of “Jamie Blake” in early June. A video for “Hansaway” is still in the planning stages.
Artists & Music

summer rollout from CGI/Intersound that encompasses half a dozen releases, including Vicki Winans, June 24; Brandon Heath, Choir, July 8; Hillsong, Aug. 12; Michael Brooks & the Nation, Aug. 26; and, finally, William Beeton’s highly anticipated sophomore set, “The Heart Of A Love Song,” which was slated to ship in September but has since been rescheduled for an Oct. 14 debut.

O N THEIR OWN: As part of the restructuring of EM Christian Music Group, Alejo and Christian Rock records
become stand-alone distributed labels within the EM/Christian family, effective July 1. Now the two labels are teaming for shared creative services, mar-
eting, and promotion efforts. “This move is forcing us to the next plateau,” reports Al Holts, Alejo CEO. “We will now have to put our own machine to work.” Holts
will test that machine next month with the release of “For Wherever Someone Stands: Day 1,” the latest installment from the GMWA Women Of Worship... Meanwhile, Crystal
Rose is gearing up the Aug. 15 release of ‘Nicky Dil-
lard’s “Worked It Out” concert video and is in the
middle of recording a Christmas project for the Tri City
Singers featuring Carmen and other special guests.
Dottie Lawrence is being courted for a prime spot at Island Records.

BRIEFLY: Rumors of the launching of Tour Of Life II are premature. With the close of the highly successful
tour, which featured Kirk Franklin, Yolanda Adams, and
Fred Hammond and was the most successful tour in a four-year period, it is rumored that our man
Wash is already prepping a different tour to feature a
new set of gospel headliners for a late ’97 launch.
No word yet on who those headliners will be. And yes,
there will be a ‘Tour of Life II, but Wash assures us that the momentum will not be until mid-1998... Finally, Kevin Bond steps in as VP of A&R at Gospy Centric.

At the same time, a number of prominent artists are
preparing for their fall tours. Among those gearing up
for fall outings: Kirk Franklin, Yolanda Adams, and
Fred Hammond, who will be supporting their
Resurrection and Praise releases, respectively.

BEHIND THE SCENES: The Billboard Top 200 Gospel
albums chart this week features a number of
interesting notes. For instance, the number one
album, “The Word Dwell on Me,” by Ron
Shleifer, has sold more than 100,000 copies.

Another note of interest is the fact that
“Visions” by Al Green, which
has been in stores since February, has sold more than 100,000 copies.

THE DOCTOR IS IN THE HOUSE: The word is out
from New York’s latest release by James Halai, who
dubbed “The Doctor” by New York gospel contemporaries
for his keen abilities at “operating” gospel music.
His skill has risen, in less than five years, landed him at the forefront of a hard-hitting contingency of New York
don’t smile at me...” According to James Hall, Chapter III, released Tuesday (15) from CGI/Intersound, is expected to keep him there.

"That’s what we were born to bring us where the
sound of the singers in the choir like Angela Wint, who
was featured on a bebop-jazz-influenced cut entitled
“Hold Me.”

He’s a smooth operator, indeed. In performance, Hall
shines. On record, he strives for that same electric energy
with a group, with a -laid yet sizzling, poppin’ gutty, cutting-edge gospel — over which he exercises full creative control.

"It was my prayer that I’d bring us where the
people knew us,” the Brooklyn, N.Y. native explains,
"but nowhere near the way we want them to...

And for all the enjoyment he takes from it, a highly
disciplined Hall is dead serious about his music. "This isn’t fun and games,” he states. “It’s a ministry.”
Meanwhile, Hall’s project falls in the first phase of a major

DENTON & THOMAS DEBUT AS IDENTICAL STRANGERS: After much anticipation, I finally got my
hands on a copy of the new Identical Strangers album, and it was well worth the wait. Early indications signal that I’m not alone in my assessment, as the first single, “Extraordinary Love,” is already garnering airplay on Christian radio. Identical Strangers, as composed Andy Denton, former Sound
Ruscha and Legend Seven, and Randy Thomas, former
ly with Bob Carlisle in the band Allies and a noted songwriter who has written for both Christian and country fields whose credits include Dolly Parton’s “Why’d You Come In Here Lookin’ Like That” as well as co-writing the current Carlisle smash “Butterfly Kisses.” The duo’s self-titled album is set for release July 22 on Buddy Killen’s Domino Road.

The challenge for two artists coming from other suc-
sessful acts is to create something fresh and unexpected in their new incarnation. Denton and Thomas do just that on this great album.

For instance, it features the incredible lead voca-
als that people have come to expect from Denton com-
ined with Thomas’ well-known guitar prowess, but there’s
an edgier and intimacy to the tracks that immediately lets
the listener know this is something new. “It’s not alter-
native by any means, but it has a little of that appeal,” Denton
says. “It’s kind of an aggressive pop record with maybe a
more electronic rock edge to it. for the duration of the terms. I wish you could just be who you are and make a record.
I wish all the labels would go away.”

Denton and Thomas began writing together after Legend
Seven disbanded, and Thomas started producing some solo
tracks for Denton. One night over Mexican food, Denton
approached Thomas with the idea of uniting as a duo.
Thomas was having similar thoughts and readily
agreed to give it a shot. The two co-wrote the songs for the
project, with a couple other collaborators joining for a few
tunes, and Thomas produced the album in his Franklin,
Tenn., studio.

Thomas is excited about the release. “It’s been a real
interesting time, coming off a decade with Allies and the
time I spent with Shonie,” he says of playing guitar for
Shonie Twain when she was promoing her second album, “The Woman In Me.” As sales of the album went through the roof, most people thought a major tour would follow, but it didn’t, and
Thomas moved on to Identical Strangers. “In a lot of ways, it’s a behind the scenes full circle.”

Though he’s enjoyed working as a writer and guitarist in
the country community, Thomas is happy to be back on
Christian radio. "The challenge when Andy and I started working together was there was a big backlash. “If it sounds like
stadium rock, then we don’t want it” seemed to be what the
ADP people were saying,” Thomas says. “So I felt like
the challenge we faced was if we did anything & Legendi
seven we were dead, at least as far as critics were con-
cerned, and if we did anything resembling Allies we were
dead. How do we make something new and prove we’re not
crackpots?? I think our bottom line became, at any cost,
avoiding the ’80s... Andy and I would get together every
day and say, ‘Whatever we do, we can’t repeat ourselves.
We have to move into new territory... And that’s really scary.”

The duo met the challenge head-on and delivered an
album that’s vibrant and unique. Denton has one of the best voices in any genre of music, and he puts that impressive vocal instrument to good use on this well-crafted collection of
songs. “Father Me,” “Extraordinary Love,” and “Listen
With Your Heart” are among the album’s best moments.

“The great thing about making a record like what we
made is it sort of leaves itself open... It’s like a movie
that leaves itself open enough for a sequel. If we want to do
something a little different on the next record, we can because
I don’t think we’ll ever sound the same.”

Denton says, “That’s the kind of person I am. I never want to get trapped into something where you have to do the same thing and over because that’s what people expect of you. I like to
have the freedom to do other things.”

NEWS NOTES: After weeks of speculation, the word is
that Warner is not going to sell Warner Alliance. An inter-
office memo said the company is “committed to staying in

(Continued on next page)
Billboard | JULY 19, 1997

TOP REGGAE ALBUMS

New> GUNS IN THE GHETTO
Guns & Roses
Week at No. 1

1 1 7 REGGAE GOLD 1997
VP 1300
VARIANTS

2 2 4 DELICIOUS DISCO FOOD 1
NIAUS VARIOUS

3 3 2 Ghetto & Premium Respect
LION LION

4 4 3 FIRE ON THE MOUNTAIN 2...
REGGAE CELEBRATES 1... FOW 9797

5 5 86 THE BEST OF VOLUME ONE
Virgin 3739
UB40

6 6 87 THE BEST OF VOLUME TWO
PB 10-1

7 7 2 BOOMTHANGA RAOON 1300
SHAGGY

8 8 3 TIL SHILOH
SISTA TRUST EP 9322
LADY SAW

9 10 13 THE BEST OF REGGAE MARLEY... 1988-1993
ZIGGY MARLEY AND THE MEDLEY MAKER

10 12 11 MR. MARLEY
ISLAND DAMIAN JR. GONG MARLEY

11 13 12 JOYRIDES
LP 3131
VARIANTS

12 15 53 FIRE ON THE MOUNTAIN
VARIANTS

TOP WORLD MUSIC ALBUMS

No. 1

1 2 4 CELTIC PRIDE
COLUMBA MACGREGOR/TAIGHN & THE IRISH CELT BAND

1 18 MICHAEL FLATLEY'S LORD OF THE DANCE
ROMAN HARMAN

2 3 56 RIVERTONE
BILL WHALEN

3 14 40 N DIS LOVE
ISRAEL KAMARAWOODLE

4 24 83 IN THE NAME OF LOVE
COOKING IN THE BAY

5 7 9 CHAOS OF INDIA
BILL WHALEN

6 15 12 ANYHOO...SOUNDZ OF THE ASIAN UNDERGROUND
TALVYN SINGH

7 10 16 CABO VERDE ANTHEM
CESARIA EVORA

8 11 12 COLOURS
NA LEO PILUMENA

9 9 12 NARADA WORLD A GLOBAL VISION
VARIANTS

10 12 11 RE-ENTRY
ROBI KAHANAYA

11 13 14 LOVE ON TOP 1988-1996
NA LEO PILUMENA

12 15 6 TERRA GITANA
GIPSY KINGS

Highs for this week:

- Cold Pea Was (Not Was) - Sweat,
- Francisco Bonilla (KMTT, CA) - soul
- (KFOG, CA) - show

Jazz Blue Notes

by Jim Macnie

Verve Targets Classroom; B-3 Organ Given Its Due

SCHOOLIN': Verve Records has begun a campaign to introduce its key new artists to an audience of music students. A 45-minute sampler, consisting of tracks from "Hail Mary" by Roy & Dwayne's Crisol, J.J. Johnson's "The Brass Orchestra," Steve Turre's new self-titled disc, and the much-heralded collaboration between trumpeters Chesterham and Nicholas Peyton, has been created specifically for the market of students and teachers in jazz-studies programs. The cost item is available by mailing back coupons that were sent to 76 college campuses across the country. Dr. David Schroeer, who teaches at New York University and the New School, is acting as college outreach coordinator for the label.

"Even in the jazz program, a lot of kids don't check out the new releases because they're busy studying the classics, so the idea of a CD sampler should be great for both Verve and the students," he says. "I teach jazz history, and believe me, there are saxophone players who arrive from high school not knowing who Charlie Parker is."

The campaign was brainstormed after Schroeer invited several members of the Verve family, from both the artist and business realms, to address students in his curriculum. An intern program at the label grew from that. "Businesswise, it really helps out," continues Schroeer. "It's great for kids to learn marketing, personal development, and other topics."

It's too early to find out how many postcards have been returned, but Schroeer's follow-up phone calls to the colleges indicate a positive response. "I just spoke with the person who runs the Harvard program, she said, 'Give me 20 copies, and I'll plaster them all over Boston.'" So all about outreach.

SHOULD I STAY OR SHOULD I GO? Here's an example of two singers, one a road warrior, the other a homebody, both getting the job done. Grammy Award-winning saxophonist Kurt Elling ended his five-week tour at New York venues to big, boisterous June 18 at the Knitting Factory. He managed to fit some 30 albums under his belt during that time. It was a marketing move, geared to get the word out on Elling's anything-approach to jazz vocalizing, and it worked. His latest disc, "The Messenger," was the subject of much critical discussion. In contrast, Susanah McCorkle, a veteran with 14 records under her belt, decided it was best to stay put. Her almost two-month run at the famed Odeon Room of the Arlington Hotel in New York featured two separate shows dedicated to the tunes of Irving Berlin and Cole Porter, and they were not only well attended, but also impressively.

McCorkle continues in such an intimate setting. Positive reviews appeared in The New York Times, among other papers. The singer's latest is "Let's Face the Music and Dance: The Songs of Irving Berlin" (Concord Jazz).

ORGANIZED: There are parallel marketing tracts for two new pieces in retail land. Mark Vail's "The Hammond Organ: Beauty In The B" was published June 1 by Miller/Freeman. It's a detailed account of the famed B-3 instrument that includes great shots from Hammond's initial ad campaigns, intricate schematics and texts that should help with synaptic explanations of the B-3's link with the singular and equally iconic Leslie speaker, and a time line of artists who have brought "the organs" to fame. The B-3 figures prominently in jazz, historically it defined the word of vets like Jimmy Smith and Jack McDuff, and it still thrives today in the hands of major keyboardists like Larry Goldings. The book lists for $24.95. While you're turning the pages, a listen to the organ sample Shanachie released June 15 can only enhance your understanding of the instrument. "Kickin' The B: The Best Of Organ Trio Jazz" contains 13 tracks that provide a vivid overview of the B-3's very particular language. It is available by Cindy and Larry Young, and Medeski, Martin & Wood.

Higher Ground (Continued from preceding page)

the Christian and gospel music markets with both its wholly owned labels and its distribution company... Oryland attendees can also enjoy Christian music in this park this summer. Gary Chapman, Michael W. Smith, and Common Bond are among the acts who've appeared recently weeks, and Sandi Patty is slated for Aug. 9.

Steve Taylor will be producing the upcoming Sixpence None The Richer album... Marc Whitmore has resigned as GM of the Pamplin-owned Organic Records and is now an A&R consultant to the label. Former A&R consultant Bob Henry is no longer working with the company... The Burbank, Calif., operations have moved to Pamplin's Portland, Ore., headquarters.

Universal Stations Network has purchased Right Turn Radio, a Dallas-based independent production company that produces three Christian radio programs. "American Christian Music Review," "Face to Face," and "Face to Face II." Right Turn founder Terry Wright will continue as executive producer for all three shows.

The 48th annual Christian Book-sellers Assn. international convention takes place July 12-17 in Atlanta, Steven Curtis Chapman, Bob Carlisle, Michael W. Smith, the Steeles, Cindy Morgan, Janet Paschal, and Plumb are among the artists slated to perform.
Latin
Notas
by John Lonnert

Rock Imprint Jazzes Up RMM

RMM ROCKIN': RMM Records, best known as the home of some of the most prominent tropical/salsa/Latin jazz acts around, has established a rock imprint called RMM Rock. The label's first release is a self-titled album by a five-piece rock band from Puerto Rico called Viva Nativa.

RMM is active on other fronts, as well. The label is putting out "RMM Best Of Video Vol. 1," a compilation of 10 of the label's best videos, such as India's "Ese Hombre" and Marc Anthony's "Hasta Agotar." The film side, RMM is releasing 'Yo Soy Del Sueno A La Salsa' at the end of September. The movie documentary, directed by Cuban director Risperito Lopez and produced by RMM Filmworks, will be accompanied by a soundtrack that is due to drop Aug. 26.

Nelson Rodriguez, RMM's national director of promotions, has relocated to Los Angeles. Assisting Rodriguez in his new slot as director of promotions in the Northeast is Henry Knowles, a well-known New York DJ who has worked with other labels. Also, RMM has named Elio Laca as a regional director, Puerto Rico. He formerly was marketing coordinator for the Musi-club Group.

STATESIDE BRIEFS: Lia Escobar has been named dance label manager of PolyGram Latino's newly formed dance department. Escobar previously was a producer, writer, and musician who worked with Thalia, Suzanne Kane, Remix, Veranda & Associates, and the Sunshine Band. ... CMT's showcase artist for August... The who's who of the salsa world is expected to attend Larry Harlow's nuptials Sunday (13) in New York. The salsa titan, who will wed Wendy Anne Caplin, is slated to release his Latin Legends tour Aug. 1 in Tokyo. ... Marlboro Music is scheduled to kick off its All-Night Celebration tour Fri., (18) in NY at Fort Bliss in El Paso, Texas. The three-day fest features a Saturday (19) performance by Sony Discos' La Mafía and an MLLA Latin act Los Mismos and Emilio. The tour will include 40 concerts in 14 cities, with the Florida & Associates promoting several of the dates, including the Fort Bliss show. ... At the recent National Assn. of Independent Record Distributors and Manu-facturers (NARD) Convention, Ashé Records launched a special-interest group to address Latin music in the U.S. indie market. The label hopes to attract Latino-founded companies involved in the domestic indie market to attend NARD's convention next year (the group will by then have changed its name to the Assn. for Inde-pendent Music).

MEXICO NOTAS: Ariloo/BMG rock- er Alejandro Guzmán is hosting her own television talk show, "Aire," on Televista beginning late this month. EMI Mexico diva Paulina Rubio and Guzmán labelmate La Lupe have been invited to appear on the first show.

Fonovisa's norteña star Ana Bár- hena has two reasons to be happy. First, she is slated to go into the studio any day now to cut her next album with labelmate superstar Marco Antonio Solís. Second, she is expected to make her acting debut in the Televista teleno- velea "María Isabel." Also preparing for his premiere in an as-yet-untitled telenovela is Sony mega-idol Julio Iglesias. Former Miss Universe Alicia Machado has been tentatively booked to show in the Reynaldo López-produced soap opera.

Fonovisa diva Daniela Romo is releasing her "Daniela 97" show late this month at Mexico City's 1,500-seat Teatro Alameda. Her production will boast 14 musicians, 25 dancers, and the mariachi group Gamma 1000. The musical menu will blend ranchera, norteña, bullerena, and huapango.

Warner Mexico's much-revered rock ensemble Café Tucá, which finished a Latin American tour June 14 in Havana, is very upset about rumors that it has signed a record deal with Universal Mexico. Fact is, the band has not only closed Warner contract. The group then decide with whom it will sign its next recording contract. Cristian's label bow for BMG, now due in September, is tentatively titled "Cristian: Balada Per Un Amor.""/

PRESIDENTIAL AFTER-THOUGHTS: El Festival Presidente De Música Latina, which made its suc- cessful debut June 20-22 in Santo Domingo, Dominican Republic, continues to generate a couple of tidbits of information not included in last issue's column due to space limitations.

In a country like the Dominican Republic, where music runs through the blood of its citizens like few others I have visited, it seems perplexing that the "Yo Soy Del Sueno A La Salsa" label presence is virtually nonexistent. After all, there are 100 radio stations in the Santo Domingo metro area and five video channels. The Santo Domingo/1415 radio station's economy might not have been suffi- ciently robust to support a full-scale investment in an office, but at the very least they should be an A&R check out the many acts playing all over the country.


Rykodisc/BDCN band Morphine featured as a special guest during its June 2 dates at Buenos Aires club Dr. Jeckyll that a third date (June 22) was added. Morphine ended up playing for four straight nights, as one of their songs made a hit.

Pete Best, the former drummer of the Beatles who was replaced by Ringo Starr in 1963, visited Buenos Aires as a special guest for an exhibi- tion of Beatles memorabilia called "30 Years Since Sgt. Pepper." Legions of Beatles fanatics flocked to the exhibit, which ran June 2 to Sunday (13) at the Borges Cultural Center in Buenos Aires. It featured hundreds of Beatles artifacts shown by collector Rodolfo Vásquez.

Rock & Pop International promoter Daniel Grossman has announced that he will produce an Argentine version of the Walt Disney film "Beauty And The Beast" in mid-1998. He teamed with OCESA Presents in May to promote a Mexican production at Mexico City's Orfeón Theater. It opened with sold-out daytime runs.

BNNM Memphis La Blusa feted its 15th anniversary with its two sold-out shows June 6-7 at the 3,500-seat Thorton Theater. The next week, the popular blues/boogie outfit serviced its new video, "Estaro De Bar," from its album "Cosa De Hombre." EM Argentina's reggae crew Peri- cos undertook an intense recording and tour schedule in June. In Chile, the

Artists & Music

Hot Latin Tracks

TABLE 1

No. 1

1. LOS TIGRES DEL NORTE
2. M.A. SOLIS
3. TROPICAL SONY
4. EDDIE CUBAN
5. CAMI NEGRON

Hot Latin Tracks

TABLE 2

No. 1

1. MI SUELLES PERDONARTE
2. CHAKA MUNDO
3. GRAVITAR
4. MI AMOR
5. LA BOTA
High and ... Dirty. Warner executives gather around Warner Music Argentina recording artist Andrés Calamaro to celebrate the platinum certification of his album "Alta Suciedad" (High-Brow Filth) for sales exceeding 60,000 units. Shown, from left, are Walter Frasco, promotion director, Warner Music Argentina; Luis Méndez, president, Warner Music Argentina; Calamaro; Andre Molano, president, Warner Latin America; José Luis Lombardo, marketing manager; Warner Music Argentina; Angel Kaminys, A&R director, Warner Music Argentina; and Horacio Bertella, sales director, Warner Music Argentina.
A

s the re-
gional Mexican market continues in generally good economic health, the watchword is to remain cautiously optimistic, say officials, even as they decline to support their hopeful outlooks with specific sales figures.

Among routine headaches cited by most who were interviewed is what labels consider radio’s increasing conservatism regarding new acts, especially in the Tejano genre.

THE NEW DEAL
Perhaps the biggest news of the year was EMI’s distribution agreement with the Monterrey, Mexico, indie DISA, which previously was with FonoVisa for eight years. One result of that collaboration, says Manuel Rangel Jr., president of Rangel Distributors, is that the charts better reflect the marketplace.

"Look at the playlists of most radio stations, and you could see FonoVisa was about 50%, but that was not reflected on the sales charts," he says. "Now with EMI, it looks more realistic." Another reason for the charts’ poor reflection, says Rangel, is SoundScan, which does not keep track of mom-and-pop chains, flea markets and other non-

traditional mainstream recall sales outlets.

For his part, DISA president Domingo Chavez is excited about the future. "With this deal, we are better coordinated," says Chavez. "They [EMI] distribute, and we just focus on promotion. I expect sales to increase with each year." Chavez, whose roster includes some 80 groups, reckons that his formidable lineup of regional Mexican artists neatly complements EMI Latin’s heavy Tejano roster.

Manolo Gonzalez, EMI Latin’s VP for national promotions, says the agreement with DISA has definitively bolstered EMI’s presence on the regional charts. Among the groups that have enjoyed chart success are Los Angeles Azules and the vallenato-leaning group Paco Barrón Y Norteros Clan. Other norteño groups bubbling under the chart radar include Los Invasores De Nuevo Leon and Los Canelos De Durango.

As for EMI Latin, Gonzalez is also sanguine. "We’ve had another strong year; it’s unbelievable," he says.

Gonzalez notes that the "Selena" biopic bolstered sales of other Selena CDs, "Dreaming Of You," "Siempre Selena" and "Exitos Y Recuerdos" are all in the Billboard Latin 50—more than two years after the singer’s death. In addition, the movie soundtrack reached as high as No. 7 on The Billboard 200.

EMI’s success stories include the norteño four-some Los Tucanes De Tijuana, who have simultaneously charted six titles on the Billboard Latin 50. Other top-selling artists include Graciela Beltrán, Los Monos, Fito y Flexí and Grupo Del Norte. As well as perennial Tejano stars Mar, La Tropa F and Emilio, and young faces Bobby Pulido and Intocable.

FONOVisa MORE THAN FINE
Meanwhile, FonoVisa director Jesus Gilberto Moreno reports his label has seen a 43% increase in sales, compared to the same period last year. "We’ve had tremendous sales success with major artists, including big releases from Enrique Iglesias, Los Tigres Del Norte, Bronco and Marco Antonio Solís," says Moreno. He also mentions a major release from recent signee Los Temerarios and strong sales on releases from Los Huracanes Del Norte, Los Rehenes, Molotov and Spars.

Growth has come because "our artists have always come through in our special promotions," says Moreno. "Also, immigration has not slowed down. I know they are coming with new laws to stem the flow, but the Mexican invasion has been well underway for a long time. I see nothing but unlimited opportunities ahead."

Long a dominant player in the regional Mexican field, FonoVisa continues to maintain a heavy influence, balancing the loss of DISA by signing prominent groups Los Temerarios and focusing on Los Huracanes, Los Rehenes and Spars.

Also, the label has intensified efforts for such Tejano artists as Noemy, Leyt Gyval and David Olivaraz, who also have enjoyed regional Mexican chart life.

In Texas, Frank Zuniga, head of production for FonoVisa’s Tejano division, says the label is enjoying success because of the label’s reputation. "I think the name FonoVisa in regional circles means a lot. So it is actually easier for us to break new acts in that format," he says.

Chart singles include Noemy’s "Meninas," Gyval’s "De La Fiel" and Olivaraz’s "Me Estoy Enamorando." Noemy and Gyval were also on the Ramon Ayala-headlined Memorial Day Festival in Houston.

Recent FonoVisa signees include Bobby Sanchez, Y Filoso and Stephanie Lynn.

FonoVisa also distributes the Houston-based indie Discos MM, whose roster includes the Hometown Boys, Los Peñadores and Annette Y... Continued on page 44
Los Tigres Del Norte

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Los Tigres Del Norte
Jefe De Jefes
CHANGING LANDSCAPE
Continued from page 41

Axion, as well as new signees Marcos Orozco Y Extremo, Los Angeles’ Most Wanted, and they Yo-Yo. The latter two play norteño and Tejano, which is a blend that Discos MM president/CEO Max Silva says "the Tejano market is welcoming with open arms."


 Likewise, Discos MM is making a concerted effort to promote its artists into Mexico, which is especially important, says Silva, since radio has become so conservative. "The Tejano market is small, and now operators are running their stations in a top 40 format," he says, "which is really hard to break new groups into."

GET WITH THE PROGRAM
Smart programming is the simple reason for radio stations’ tighter playlists, reports Gil Romero, station manager for Houston’s KNJ-FM. "We have to rely on market research for programming up to a point," he says. "It’s a vehicle for us to determine what’s hot. But ultimately, listeners decide what will hit, what they will buy."

KNJ is owned by El Dorado Communications, which also owns Tejano KOOK-FM, and regional Mexican KEMY-AM. KNJ recently switched from Tejano format to a regional Mexican format.

Charlie Tijerina, president of Houston’s fledgling indie Bravo Records, reports he has had limited success with new act Konstellacion. "Radio PDs are just not opening up; it’s really been frustrating," he says.

Tijerina, who has a distribution agreement with Southwest Wholesale Records & Tapes, recently signed young acts Grupo Dezapado and Los Hawkins.

Besides working the Mexican market, Discos MM’s Silva is focusing on smaller markets. "Our new groups are finding airplay easier to get in smaller markets," he says. "So we build on that, and then come to a major-market station and show them what stations are playing the singles."

Freddie Martinez Jr., VP of the Corpus Christi-based Freddie Records, also has felt the pinch at radio. "When all these stations play just the established acts, I think it’s tunnel vision," he says. "New groups are the lifeline and the future of this market."

Martinez adds that Freddie has had success "through word of mouth" with new group Jody Farías Y Increíble, which plays norteño and Tejano.

He estimates the label has seen a 14% sales increase this year, "which is certainly good, considering the soft economy. It’s a reflection of the fact that the regional Mexican music genre is still gaining in popularity."

Freddie’s top-sellers continue to be Ayala, Jaime Y Los Chamacos and Fandango USA. The label recently re-signed Los Terribles Del Norte and Houston’s La Fiera, a saxophone/accordion septet.

In September, Martinez plans to break ground for a new 32-channel state-of-the-art studio in south Corpus Christi.

LOOKING AHEAD
"As the market continues to proceed, it’s important to not only invest financially, but also in creativity," says Cameron Randle, VP/GM of Austin’s Arista/Latin label. "It’s imperative that we move forward in a deliberate and intelligent manner."

At Arista, which started off in the Tejano genre with La Diferencia and Flaco Jiménez, has since expanded into regional Mexican with the ranchera singer Nydia Rojas, and it is now moving into Latin pop with new signees Angélica and Rubén González.

Rojas’ success in both Texas and California, though, has been especially rewarding for us, because we didn’t actively pick her to be marketing in Texas," he notes. "The reason for the success of her debut ranchera CD (just a hair away from 50,000 copies sold) is her duet with Ricardo Castillón of La Diferencia on "Hay Unos Ojos," whose video won Video Of The Year at the 1997 Tejano Music Awards. "That opened a lot of doors in Texas," Randle says. "That paid dividends not only in the Tejano market for Rojas, but also in the regional Mexican format stations for Ricardo Castillón."

While the regional genre remains robust and daunting, the Tejano sub-genre, Randle says his approach is not to tell the artists what to do, as far as what sub-genre they want to move into. We embellish on their natural inclination. Our primary interest is following up on what they say and listening to what they want to do as a career," he continues.

Perhaps the biggest news of the year was EMI’s distribution agreement with the Monterrey, Mexico, indie DISA, which previously was with FonoVisa for eight years.

New groups have helped BMG increase its chart presence, says Mike Romero, Central U.S. manager for BMG. The BMG roster includes norteño groups La Tradición Del Norte and Baldo Y Sus Aces De Apodaca, groups Gaucho/Sans Del Amor and Grupo Halcon, and Tejano acts Royal Jesters, Liza Lamb, La Fiera, La Trazion, Dee Burleson Y Valiente and Retread.

Interestingly, Burleson and Ruth are the Tejano market’s only two black artists. Ruth, an Ohio native living in Monterrey, has charted with her first single, "Tequepecito," while San Antonio native and former Culturas singer Burleson scored with "Un Poquito Mas." Both are rhythmic cumbias.

"The norteño groups have enjoyed success because there is a new younger sound," says Romero. "Our norteño and Tejano acts all use the accordion heavily, and they play with energy and style. That’s what..."
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Digging To The Roots

VETERANS AND NEWCOMERS ALIKE ARE CELEBRATING TRADITIONAL SOUNDS

In recent months, industry observers have noticed a definite trend of emerging regional Mexican groups mining the music's roots.

The norteño sub-genre has probably seen the biggest impact, thanks to sold-out shows and impressive sales by newcomers Grupo Limite and Michael Salgado. But the venerable Los Tigres Del Norte and Ramon Ayala have influenced countless other new faces.

Sony Discos' Los T商iles and Tiranos Del Norte are groups solely playing traditional norteño, as well. Led by singer/accordionist Dario Guereño, Los Tínailes scored with the single "Apoco No." The Cemuel Reyna-penned "Como Amigos," from the debut CD, also enjoyed airplay on both Tejano and regional Mexican stations.

Still, a glut of acts in the marketplace is not the only reason labels are cautious in signing new artists. "The market has seen so many new groups, and a lot of them sound the same," says Mario Sanchez, president of the San Antonio-based indie Mayo Records, whose roster includes the esteemed conjunto Bernardito Y Los Conmigrationes. "Anytime you get a good group playing a traditional style—a style that gets away from so many keyboards—I think you have a better chance at connecting with audiences."

For years, the Corpus Christi indie Hacienda Records has distributed such conjunto masters as Tony De La Rosa and Ruben Vela. However, the new outfit Los Gatos hails from an unlikely place—Japan. The five-man group recently played at the Tejano Conjunto Festival. Led by singer/accordionist Kenji "El Gato" Katobe, the group plays original tunes as well as inspired covers of classics "Amorillo" and "Muaje Pasadera."

A whole wave of young upstarts has staked a proud claim on authentic norteño and conjunto, including BMG's Baldio Y Sis Aces De Apodaca and La Tradicion Del Norte; DISCMAN Latin's Norteño Clan and Los Angeles Azules; EMI's Los Vals, a young foursome from Kingsville on Joey Records, has begun making noise at radio with the single "Avancéame." The group's vocal harmonies recall the legendary Conjunto Bevilacqua.

"They want to play music that is real and meaningful. We already have too many posters and wanna-bees, people who just get on stage and recite someone else's song."

Accordian wizard Esteban Jordan says high-tech synthesizers and other electronic wizardry will never compare to the squeezebox. "There's way too much synthetic stuff being played right now," he says. "Too many bands are playing the same thing. They all sound the same on the radio, you can't tell them apart. To me, they're being lazy with their programmed music machines. There's nothing like the accordion—it's hard to learn and hard to play."

Los Palominos, Intocable and Hometown Boys are groups playing in the neo-traditional conjunto style.

Lobo Jr., a four-piece signed by Abraham Quintanilla Jr.'s Q Productions and distributed by EMI Latin, also has generated airplay in Texas with the singles "Ven Conmigo" and "Cuando Tu" from its debut CD, "Indolable. "They have great vocal harmonies, and the way they jam together, they sound unique," says KROOT-FM's Lee Woods.

Accordianist Fabian Moncure handles lead vocals, while bajo sexto player Michael Olvera also contributed three songs on the CD. But the foursome goes beyond traditional, knocking out the frenzied cumbia "La Chica Sabrosura" and the tropical-flavored "Reno Contagioso."

Latin's Los Tigane and Los Desperados, Sony Discos' Los Tínailes, Tiranos and Los Palominos, and Discos MM's Hometown Boys, Los Vencedores and the Yo-Yo, All are young outfits with respect for the genuine four-instrument conjunto—guitar, drums, bajo sexto (12-string guitar) and the accordion as the principal instrument. Ranchera ballads make up the standard repertoire.

Band manager and graphic designer Ruben Cadillo believes that at the bottom of such excitement for neo-traditional sounds is the simple urge for honest expression. "They may be in the minority, but a few young musicians still want to be authentic," he says.

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A new wave of young turks re-energizing the music and attracting wider audiences has pumped new blood into the regional Mexican market. Neo-traditionals Nydia Rojas, Graciela Beltrán and Alejandro Fernández are renewing interest in the mariachi/ranchera field, while Grupo Limite and Michael Salgado are among the new faces rejuvenating the norteno genre. In the Tejano world, young bucks Eddie Gonzalez, Ruth, Bobby Pulido, Noemy, Jennifer Prieta and others are bringing Tex-Mex grooves to a new generation.

The following is just a sample of young faces making an impact. Led by charismatic Alicia Villareal, who also writes songs, Grupo Limite (PolyGram Latino) has powered its way onto the charts with honest songs about love's wayward adventures. A nortero journeyman outfit with a clean sound, the band's allure is due largely to Villareal's sexy vocals, which can deliver the fire and the emotional growth needed to fuel torchy rancheras or provide the innocent whispers on the softer ballads.

The last four albums by nortero accordionist Michael Salgado (Joey Records) have sold 100,000 each, according to label VP Dinah Perez. With good reason, Salgado's music bristles with muscular cumbias and accordion-fueled polkas such as "La Medio Vueltas" and "Palomita Blanca." Above all, Salgado's gritty vocals narrate familiar tales of love's discovery or love on the rocks.

Los Tucanes De Tijuana (EMI Latin), a nortero quartet, have become superhot in recent months, each of its six CDs has charted. The group's sound is characterized by the bottom-heavy conjunto grooves, and it specializes in the corrido folklore, with tales of forbidden love and life on the border. The group is led by singer Mario Quintero, who also plays the bajo sexto, an oversize 12-string guitar.

Teen ranchera prodigy Nydia Rojas (Arista/Latin) impressed industry types at the 1996 SXSW Music and Media fest in Austin, and her debut CD delivered the goods. Just turned 17, Rojas explores more emotional depths than singers twice her age. Check out her poignant takes on the bolero rancheras "Desclén" and "Cuando Estoy Contigo."

Priscilla, the accordion-playing lead singer of Priscilla Y Su Balas De Plata (FonoVisa), not only has good looks but an engaging voice, as demonstrated on brisk cumbias "Sin Cumin" and "Busco Novio" on the group's debut CD. The band hails from Monterrey, Mexico.

The norteno favorites Los Angeles Azules (DISA/EMI Latin), led by accordionist/songwriter Jorge Mejía, has scored with plaintive ballads "Mi Nena Mejor" and "Como Te Voy A Olvidar." Being the son of world-famous ranchera singer Vicente Fernández has its advantages. But Alejandro Fernández (Sony Discos) has proved he is no slouch. His light but gorgeous tenor works magic on gut-wrenching rancheras such as "Nube Viajera" and the haunting "Abrazame."

Mexican singer/songwriter Pedro Fernández (PolyGram Latino) peddles pop ballads but has had greater luck with his ranchera interpretations. His eponymously titled debut CD and his tribute CD to Juan Gabriel produced chart singles "Los Honores No Deben Dolor" and "La Mujer Que Amas." La Tradición Del Norte (BMG Latin), a group of norteno young bloods, excelles keyboards, prefixing the bare but authentic sound of cumbia and bajo sexto. Thumping bass lines and weaving accordion runs highlight the singles "La Rueda de La Fortuna" and "Caballitos Mexicanos."

Ohio-born Monterrey resident Ruth (BMG Latin) impressed Tex-Mex audiences during the 1997 Tejano Music Awards Fanfair, combining powerful vocals and a dynamic stage presence. Ruth demonstrates one doesn't have to be from the Southwest to have fun with pop cumbias ("Toqucito"), finger-snapping polkas ("Eres Mi Todo") and heart-breaking rancheras ("No Quiero A Nadie").

Noemy (FonoVisa) is a tall Dallas native with model looks and smooth vocals. That, combined with the label's ability to get her invaluable opening slots for Ramon Ayala, Los Tigres and Bronco, has helped her break into both Tejano and regional Mexican formats. Noemy has scored with the cumbia "Meninas" and "Dimelo."

A talented son follows his father's (Roberto Pulido) footsteps when Bobby Pulido (EMI Latin) explores the mellow polka and melodic conjunto field. His sophomore CD showed much-improved vocals on solid radio favorites "Enseñame" and "Se Murio De Amor." His musical arsenal stocks to the basic accordion/keyboards for drive, eschewing the saxophone touch his father pioneered in the 70s.

A Mexican cumbiero outfit from Nueva Rostro, Guanajuato, Mexico, Yahari (DISA/EMI Latin) has carved a niche in the grupo veno with rhythmic keyboard-driven ballads such as "Abre Mi" and "Me Pica El Ojo." Its latest CD is "Inolvidable."

Young, handsome and athletic, Eddie Gonzalez (Sony Discos) has galvanized Tejano audiences with his highly choreographed stage concerts. Gonzalez and band members have especially thrilled females with their hip-shaking, pelvic-thrashing dance steps. Recent hits include "Botoncito De Carino" and "El Desguist." The band expands on the usual Texano sound with fluid saxophone grooves from Héctor Fuentes and the Dominican-speed playing of accordionist Sonny Suárez, who probably is the only accordionist playing with Nike gloves.

Clear and powerful voices have helped Graciela Beltrán (EMI Latin) establish a niche as a ranchera singer. Of course, having released a hit compilation CD with Selena ("Las Reinas Del Pueblo") in early 1995, a month before she died, didn't hurt either. In the weeks after Selena's death, EMI had considerable difficulty keeping up with the frenzied demand for anything with Selena's name. Beltrán has sung banda, norteño, grupo, and even pop ballads, but her forte is the ranchera.

Handpicked and produced by Selena's father, Abraham Quintanilla Jr., Jennifer Pena (EMI Latin) has no doubt benefited from the tremendous outpouring after Selena's death. But her crispy vocals do the job on familiar synth-driven pop cumbias such as "Vas A Mi" and "Destino."

These are, of course, by no means the only acts on the rise. Other fresh faces include Paco Fuentes Y Norteño Clan, Los Temibles, Gualter Guá, Annette Y Axxion, Conjunto Primavera, Becky Lee Meza, Amber Rose, Lobo, Potente, Baldo Y Sus Ases, Apodaca, Intocable and Carlos Y Los Chachorros, among others.
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CHANGING LANDSCAPE
Continued from page 44

you need to attract the young audience.

Perhaps most optimistic of all, Jerre L. Hall, CEO of the Dallas-based indie Barb Wire, which has a distribution agreement with Virgin Records, says, "The future of Latin music is limitless.

"I see it expanding all the time," he declares. "But the traditional Tejano market is shrinking, in part because so many of the big names play the same cities so often. The big bands need to do their part to expand the market by touring beyond Texas."

Barb Wire's luck has been mixed with Becky Lee Meza, the 11-year-old who played the young Selena in the biopic. According to Hall, Meza has sold 37,000 copies of her debut album, "Vive Tu Sueño," despite some resistance at radio.

Meza may not be a cutting-edge artist. "Some people say she sings like a child—but that's exactly what she is," says Hall. "You get an 11-year-old to listen to her, and let them tell me she is too young. Like it or not, radio has proven listeners, and radio should want to keep listeners of all ages."

Barb Wire's roster also includes

*teen singer Amber Rose, the mariachi outfit Camarillas De America and Tejano crooner Ruben Ramos. New signees include conjunto legend Flaco Jiménez and Tejano outfit Sister Sister.*

**TARGETING THE MARKET**

San Antonio's Joey Records, another independent, also reports sales are up. "For us, sales are up at least 25%, and that's because we are getting better at targeting our clients," says label spokesman Joey M. López Jr. "Our clientele is more of a humble Blue-collar Mexican who lives on the ranch and does not have a computer. And he will shop at Wal-Mart, kmart and mom-and-pops. So we target those markets with advertising.

Joey's top-sellers include norteno acts Michael Salgado, Los Rieleros Del Norte, Conjunto Primavera, Los Hillgcueros De Arroyo and Los Chacales De Pepe Tovar. New signees are Carlos Y Los Chalorros from Kansas City, Mo., and Los Vidal, a foursome whose vocal harmonies recall the Barrio Boyzz and whose music is sold together back-to-back, reminiscent of Conjunto Bernal.

Joey's marketing techniques include booking their groups into major festivals like the Hispanic State Fair, Cinco De Mayo and Deis Y Sea celebrations. They follow up by giving away hundreds of T-shirts, full-color posters and special magazines.

"It leaves a big impression with the fans when they see an artist giving something back to them," says López.

Ramiun Barr is a music reporter for the San Antonio Express-News and a frequent Billboard contributor.

**Charting Regional Mexican Music**

The recaps in this Spotlight are based on performance on Billboard's Regional Mexican charts from the start of the chart year (Dec. 7, 1996) through the June 21 issue. The airplay recap reflects accumulated detections, as monitored by Broadcast Data Systems, for each week that a title appeared on the Regional Mexican Tracks. Likewise, the album and catalog album recaps reflect accumulated SoundScan-measured units for each week that a title appeared on the Regional Mexican Albums or the unreported Regional Mexican Chart.

*(Recaps were prepared by John Lannert, Anthony Colombo and Michael Cusson.)*

**TOP REGIONAL MEXICAN ALBUMS**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SIEMPRE SELENA</td>
<td>Selena</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>2</td>
<td>PARTIENDO EL ALMA</td>
<td>Grupo Limit</td>
<td>PolyGram Latino</td>
</tr>
<tr>
<td>3</td>
<td>DIESES Y DELIRIOS</td>
<td>Pedro Fernández</td>
<td>PolyGram Latino</td>
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<td>4</td>
<td>POR PURO AMOR</td>
<td>Grupo Limit</td>
<td>PolyGram Latino</td>
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<td>5</td>
<td>DE BUENAS RAICES</td>
<td>Michael Salgado</td>
<td>Sony Discos</td>
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<tr>
<td>6</td>
<td>MUY DENTRO DE MI CORAZON</td>
<td>Alejandro Fernández</td>
<td>Sony Discos</td>
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<td>7</td>
<td>TUCANES DE ORO</td>
<td>Los Tigres Del Norte</td>
<td>Fonovisa</td>
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<td>8</td>
<td>JUNTOS PARA SIEMPRE</td>
<td>Los Mimos</td>
<td>EMI Latin</td>
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**TOP REGIONAL MEXICAN AIRPLAY**

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<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
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<td>1</td>
<td>PIENSA EN MI</td>
<td>Grupo Mojado</td>
<td>Fonovisa</td>
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<td>2</td>
<td>ASI COMO TE CONOCI</td>
<td>Marco Antonio Solís</td>
<td>Fonovisa</td>
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<td>3</td>
<td>ENAMORADO POR PRIMERA VEZ</td>
<td>Enrique Iglesias</td>
<td>Fonovisa</td>
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<td>4</td>
<td>SECUESTRO DE AMOR</td>
<td>Los Tigres De Tijuana</td>
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<td>SO Y O FUI</td>
<td>Marco Antonio Solís</td>
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<td>6</td>
<td>ASI COMO TE VOY A OLVIDAR</td>
<td>Los Angeles Azules</td>
<td>Fonovisa</td>
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<td>7</td>
<td>MI SANGRE PRISIONERA</td>
<td>Los Tigres Del Norte</td>
<td>Fonovisa</td>
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<td>8</td>
<td>EL PRINCIPE</td>
<td>Grupo Limit</td>
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<td>TODO PARA QUE</td>
<td>Ruben Ramos</td>
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<td>10</td>
<td>SE MURIO DE AMOR</td>
<td>Bobby Pulido</td>
<td>EMI Latin</td>
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EMI/Jobete Deal Is Sweet For Both Sides; NMPA To Fete David

THAT HALF A LOAF: For more than a decade, Berry Gordy attempted to sell his Jobete Music catalog, but, according to prevailing opinion, his asking price was too steep, around $200 million.

Now, EMI Music, the company that was engaged in the most serious negotiations in past years to buy Jobete (EMI Music got a very intensive look at Jobete's files in the mid- '80s), has acquired half the value of the company's worth as well as U.S. administration rights.

EMI Music says it paid $132 million for its partnership with Jobete. With EMI Music getting more than half of Jobete's net publisher share (NPS)—$1 million plus administration fees—that likely advance its annual take to $12 million or $13 million—Gordy has managed to get the kind of deal he always sought—10 times NPS. Although Gordy has said that EMI Music's efforts will eventually mean that part ownership of Jobete Music will be worth more than the whole is now (Billboard, July 12), he had other good reasons to make a deal at this time.

One view is that the deal a few years ago of Jobete's legendary chief executive, veteran publisher Lester Sill, dealt the company an irreplaceable loss. Indeed, there is some indication that Jobete's revenue had been declining in recent years.

Thus, EMI Music, already a known quantity to Gordy because of a 15-year-old foreign sub-licensing arrangement, was finally in a position to make a deal for at least half the copyrights.

As the holder of powerful administration rights, EMI Music would likely have a lock on the remainder of the Jobete catalog it does not own should Gordy decide to sell the rest of his share. A potential investor is not likely to spend more than $100 million for a catalog in which it does not control administration rights.

One sidelight issue in EMI Music's new deal with Jobete is whether the additional NPS puts EMI's size beyond that of Warner-Chappell. Both companies claim worldwide publisher leadership. Some might say that the EMI/Jobete deal tips the scale in its favor; others are not quite sure.

While neither company breaks out annual revenue or NPS, it's estimated that both do business in excess of $400 million. That they are the two biggest music publishing companies in the world is beyond dispute.

WORDS OF PRAISE TO WORD MAN: Lyricist Hal David will receive the president's Lifetime Achievement Award at the 1997 annual meeting of the National Music Publishers' Assn. (NMPA), set to take place July 21 in New York. In addition to the David toast, those at the general open-meeting phase of the gathering will hear from NMPA chairman Irving Robinson; NMPA president/CEO Ed Murphey; and guest speaker Jean-Looup Tournier, president of European rights group BMI and president/CEO of the French society SACEM/SDRM. Also on tap is a report on the recent Ahlert Music-Warner-Chappell Music ruling that narrowed the scope of the historic Mills vs. Sony ruling by the U.S. Supreme Court on the issue of mechanical royalties.

YOUNG & GIFTED: Camara Kambon, said to be the youngest composer to win an Emmy Award—for HBO's "Sonny Liston: The Mysterious Life And Death Of A Champion"—has returned to HBO as the scorer of a documentary on Joe DiMaggio, which is tentatively slated to air in September. Kambon also serves as musical director for hip-hop artist Dr. Dre. The BMI-composed composer, 24, has also had original works performed by the Baltimore Symphony and the Los Angeles Composer's Guild Orchestra.

PRINT ON PRINT: The following are the best-selling solos from Hal Leonard Corp.:
1. Silverchair, "Freak Show."
3. Dishwalla, "Pet Your Friends."
5. Rage Against The Machine, "Evil Empire."

750-Plus Attend Songwriters' Annual Dinner

Vic Damone, Phil Spector, Harlan Howard, Joni Mitchell, and Alan and Marilyn Bergman were among the artists and songwriters honored at the 28th annual Songwriters' Hall of Fame dinner and induction ceremonies, held June 10 at the Sheraton, New York Hotel and Towers. The event gathered more than 750 artists, songwriters, and industry executives. (Photo: Chuck Pulin)

Paul Shaffer, right, of the "Late Show With David Letterman" band couldn't be happier to help induct Phil Spector into the Hall of Fame.

Elizabeth Lewis Burt accepts the Towering Song Award on behalf of her brother Morgan Lewis, who co-wrote the winning song, "How High The Moon," with Nancy Hamilton. The award was presented by Les Bider, president of Warner/Chappell Music.

Veteran conductor Skitch Henderson accepts the inductee award for the late composer Ernesto Lecuona.
Diverse real estate and media firm Hartz Mountain Industries plans to turn an area of the New Jersey Meadowlands currently rented for TV production into a sprawling “studio city” that would encompass film production, interactive development, music recording, post-production, and more, according to a statement from the Secaucus, N.J.-based firm.

Doubled Hamun Studio City, the complex eventually comprises up to 5 million square feet, including space that Hartz currently leases to such companies as MSNRC, CBS, NBA Productions, NBC, WWOR, and Teleman, according to a statement.

Not headquartered in a single location, Hamun Studio City will be a conglomeration of facilities spread out over a large region. The complex will be created by evolving the tenancies in the studio to create a concentration that encompasses the general area,” according to the statement.

“The New York area cannot meet the demand for studio space,” says Emanuel Stern, head of Hartz Mountain’s entertainment division. “The Manhattan studio locations have enormous logistical and facilities drawbacks that range from loading difficulties to an inability to meet technical specifications. Economically and pragmatically, there are few locations and fewer companies that can accommodate the development of a community of productions facilities.”

Although most of the studio space in the Harmon complex will be devoted to film, TV, and interactive programming, it will also accommodate audio recording. “We are working... to establish facilities that include a film studio, a [World Wide] Web development agency, a recording studio, and many others,” says Stern.

The recording studio industry has benefited from the explosion in film, broadcast TV, and cable programming in recent years, according to industry leaders who convened in March in Munich for the 112th Audio Engineering Society Convention. Attendees from various sectors—from producers to studio owners to equipment manufacturers— noted that the explosion in cable systems worldwide has resulted in the need for more material and thereby more recording, post, mixing, and mastering facilities (Billboard, April 5).

Similarly, the New York area has undergone a well-documented renaissance as a film location destination, which bodes well for the recording business. Stern says, “The trend to shoot and locate is not a short-term fad, and we anticipate that the cycle of growth and expansion here will last well into the next century.”

Besides extensive real estate in the Meadowlands, Hartz Mountain’s other holdings include The Village Voice, The L.A. Weekly, and The Orange County Weekly.

**AN INDUSTRY FORUM**

Cherny views a potential U.S. version of Re-Pros as a “loose and inclusive organization,” he explained. “There’s so many things it could do, from giving producers a voice in copyright legislation—people in government and the public don’t even know what a producer does—to acting as a networking group and creating more of a dialogue between producers, who tend to be pretty solitary people working long hours in isolated studios.”

There is no set agenda at the moment, said Cherny. “The membership would drive that. But what it can do immediately is give producers a forum for their concerns. For instance, an organization could hire an accounting firm to audit record sales royalties instead of each producer having to hire a lawyer and an accounting firm individually.”

BASF has contributed some money to the fledgling organization, and Cherny said that others, including Audio-Technica and Quan
tegy, have promised to do the same. Cherny said that he and Wernick are formulating an official letter and a database to be sent to producers, hoping to have enough of an organization to show a presence at the October AES show.

For his part, Filleul acknowledges that the U.S. is a completely different animal. “It’s difficult because the whole notion of the U.S. is based on individual rights within a community. It’s easier in a country like England, where individuals view duties as important as rights,” he says.

**RE-PRO U.S. IS IN START-UP STAGE**

(Continued from page 6)

elimination of “British” from the name reflects an acknowledged need to bring American producers into the fold. In the U.K., Re-Pro’s 22-story membership includes major producers Rupert Hine, Hugh Padgham, Gus Dudgeon, and Alan Parsons. According to Filleul, one-third of European recordings that have achieved platinum status were recorded by Re-Pro U.K. members.

**EARLY ATTEMPTS**

Re-Pro’s initial attempts to organize the U.S. producer, engineer, and mixer community began two years ago at the AES Convention in New York. “We attended AES under the auspices of Re-Pro International,” recalls Filleul. The group held a meeting at the Hilton Hotel that was attended by approximately 40 individuals. A similar off-site meeting, co-sponsored by BASF, was held at the Peterson Automotive Museum in Los Angeles during the 1996 AES conference and drew 200 people, more than the year before at fewer than were hoped for. But, adds Filleul, “The party has given a core of interested people, of which Ed Cherney has been a prominent mover.”

Since then, much of the day-to
day work has been shared by Beth Wernick, a Los Angeles singer and voice actress, and a long-time friend of Filleul’s, who made the connection between Filleul and Cherney. “As an actress I have two unions to take care of me—SAG and AFTRA—so I understand the importance of an organization,” she says. Wernick attended Re-Pro’s party at the Peterson Auto Museum. It had a [small] turnout but an enthusiastic one. I asked Peter for the names of 12 heavyweight producers, and of them, only Ed agreed to give it a try. The others said, ‘We’re behind you, but we’re busy.’”

Filleul, who had been quietly surve
ying the U.S. market—the world’s single largest producer of music—expected a difficult road. “We expected there to be a certain reticence to forming a Re-Pro-type organization in the U.S.,” he said.

“People mistook us for some kind of union or thought we were trying to fix rates. In fact, [neither] Re-Pro nor the other national organizations has been in the business of interfering with the market. We do not represent individuals; we represent a profession—a fine but vital distinction.

Re-Pro has had more success in establishing itself in other locations; according to Filleul, the organization now has a European affiliate, the European Sound Directors Assn., and an international branch, Re-Pro International. A delegation of Chinese broadcast and music engineers are scheduled to meet with Re-Pro in November at the APRS annual exhibition.

**AN INDUSTRY FORUM**

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BY KAI ROGER OTTESEN and JEFF CLARK-MEADS

OSSO—The specter of a renewed debate on parallel imports and CD prices in Europe is being raised again here.

A ruling from the Norwegian competition authority that the local labels group GGF must change its chart eligibility rules to allow in all CDs irrespective of wholesale and retail price is putting the whole pricing issue back on the political agenda. The Norwegian parliament is due to debate the issue later in the year and one political party is using the prices argument as one of the planks of its general election campaign.

Two CD pricing inquiries are already taking place in the European Union—in the Netherlands and Italy (Billboard, Sept. 7, 1996)—and though Norway is not an EU member, the government’s views and actions here are likely to affect political thinking within the Union.

In Norway, the issue has been raised by competition authority Konkurransesynet’s issuing of an interim ruling that GGF’s practice of giving chart eligibility only to CDs above a set price is a restraint of trade. Classical budget label Naxos complained to the authority earlier this year, arguing that the top 40 album chart is anti-competitive because of the exclusion of CDs priced below 129 kroner ($18) (Billboard, May 17).

Neighboring Sweden, by comparability, has refused to act on similar demands, thus allowing Naxos’ repertoire to appear. Naxos Norway contends that it loses access to an important promotional outlet by being excluded from the chart in Norway.

The chart has also been subject to internal criticism within the music industry about how music outlets were excluded on price grounds; a number of companies had reduced the price of records from new acts as a means of breaking the artists. However, no major labels have complained to the competition authority.

Konkurransesynet has signaled its intention to demand changes in a letter dated July 1 to GGF, which complies the official charts. “All product sold through the reporting record stores should be included on the chart, regardless of published price to dealer (PPD) and retail price,” states the minister. “This is the last step of ensuring leading retail chains and other relevant parties for their opinions, with replies requested by Aug. 11.”

Mata Nilsson, chairman of GGF and managing director of Warner Music Norway, says the labels are not surprised by Konkurransesynet’s attitude.

“Although the letter has not been discussed internally at GGF yet, but Nilsson reacts strongly to the arguments. “It’s a strange pronouncement which looks more like a political statement,” he says. “They have not commented as much on the actual Naxos case as they do on parallel imports and prices. They are perhaps a little concerned about the parliament not listening to their viewpoint on parallel imports when they were made illegal.”

Parallel imports were outlawed in 1983 despite Konkurransesynet officials arguing strongly against the ban.

One of Naxos’ specific complaints to the competition authority was the lack of publicity for budget chart for its products, are eligible. Leading newspaper Verdens Gang (VG) publishes the main listings but not the charts for lower-priced product. GGF argues, though, that this is out of its control and not a restraint.

Says Nilsson, “We’re still making various charts, and it’s up to VG to decide which charts they want to publish.”

In May, the Norwegian music business weekly Faro-Journalen started to publish the classical full-price top five, budget-priced top 15, and parallel import music top 15, which had not been published elsewhere before.

Regarding the top 40 published by VG, the competition authority’s opinion is that it has a substantial effect on retailers’ buying and consumer sales and therefore the chart is not an accurate view of the market.

Since the chart is promoted as “the official sales chart for the record industry,” the authority believes that the chart should (Continued on page 57)

Norway Puts CD Prices On Europe’s Agenda

Russia’s Cracking Down On Piracy
New Legislation Brings Raids, CD/Tape Seizures

BY JEFF CLARK-MEADS

LONDON—Fifty major criminal cases and 1,000 minor legal actions have been started in the first six months of Russia’s new anti-piracy legislation, according to the Moscow office of the International Federation of the Phonographic Industry (IFPI). The raids had no recorded music output, says the removal from the market of the 400,000 CDs and 900,000 cassettes that have been seized in raids in the first half of the year may have resulted in legitimate sales growing by the same amount. “The record market in Russia is static at the moment,” says Savelyeva, “so every pirate record we take out of it leaves room for a legitimate copy to be sold.”

The success of IFPI’s activities in Russia is one of the factors persuading the organization to extend its work to other territories in the former Soviet Union. Noting the size of the potential markets in the now independent states bordering Russia, Savelyeva says IFPI has begun the first moves in extending its activities into Belarus, Ukraine, Kazakhstan, and Moldova.

In Russia, Savelyeva says, the introduction of the country’s first effective anti-piracy law at the beginning of the year has transformed the landscape.

The new measures are Criminal Code Articles 146 and 150-4. Article 146 says pirates can be jailed for up to two years for a first offense and fined up to 400 times the national minimum wage. Second or offenses or piracy by organized groups can result in fines of 800 times the monthly wage and jail sentences of up to five years. Article 150-4 deals with lesser offenders such as street vendors of pirate material, and it means a hugely expanded use of administrative fines.

With these, their effectiveness so far this year has not only hampered the pirate trade but also brought to light a new trend: Significant quantities of pirate CDs have been discovered. Last year, she says, 500,000 cassettes and 100,000 CDs were seized, whereas in the first half of this year the CD total is four times that number.

Savelyeva says her concern over the rise in CD numbers, saying that the piracy arises from Bulgaria and China but often do not stay in Russia and are shipped on to Western markets. IFPI in Moscow is checking the authenticity of a batch of discs shipped from Russia over the border into Finland, she says. Further, a quantity of discs have been seized.

According to figures released July 9 by the British Phonographic Industry (BPI), independently owned stores of all sizes are falling in number, despite the growth of successful indie chains such as Domino’s, and Andy’s Records.

The BPI Statistical Handbook 1997 says that between 1994, when definitions were changed, and 1996, the number of large indies dropped from 282 to 251; medium-sized stores from 397 to 361; and small stores from 601 to 586. Those defined as “other” indie outlets have dropped from 800 to 400 in that time.

By contrast, in 1989, there were 390 large stores, 641 of medium size, 821 small outlets, and 800 “others.”

However the handbook notes, “the most important development in the structure of the retail music market in the U.K. in the last couple of years has been the entry of the major super-market chains.”

The BPI figures show that the supermarket had no recognized music outlets in 1994. However, last year, the Asda chain had 221, Sainsbury 202, Tesco 200, Safeway 208, and electrical-goods chain Dixons 65. With the exception of Dixons, all these outlets are departments within stores selling a wide range of food and household goods.

Says the BPI commentary, “Critics have argued that their presence may (Continued on page 74)
HAMBURG—They sing of catastrophe and child molesters and decry playground violence. Their—literally—explosive live shows are raising eyebrows across Europe. And now German band Rammstein is looking to the U.S. for a new audience after it forever toned down the incendiary ''Twin Peels'' director David Lynch.

The German rock market has turned this Berlin band—with its iron-bar guitar, authoritatively played music and bloc lyrics—into a top seller, with half a million units sold to date, according to its PolyGram Germany label, Motor Music.

With its pyrotechnic shows and musical style, the sextet is evoking comparisons to U.S. group Kiss, while its uncompromising lyrics dealing with death and the darker side of life have aroused strong opinions, both positive and negative.

The band is readying for the August domestic release of its second album, "Sehnsucht," and its new single, "Du Hast," is due Friday.

Through international touring and word-of-mouth, Rammstein's lyrics and musical style have also gained fans in other parts of Europe where "Himmlerzelt" has been released. This year the band is playing major festivals in Europe, and PolyGram Germany says 40,000 copies of the album have been sold, with Scandinavia and the Netherlands strong markets.

Despite a slow start in the European markets, there are signs that the group has broken through to a mainstream audience.

"Rammstein is no doubt one of the most powerful and international acts around," says Sigrid Hoberg, a PR executive at PolyGram Germany. "It's clearly an awakening of interest among the youth for the band's music and video."

One of the band's most successful tours was May's, with 40 songs in 15 different cities, and 130,000 people in attendance.

The group has also been featured in the video for the hit single "Sehnsucht." The video, directed by Lynch, features the band playing a version of "Sehnsucht" in a concert setting.

Despite its success, Rammstein's future in Europe is uncertain, and the band is seeking to break into the American market.

The group's success has sparked interest in the band's music and video in the U.S., with many seeking out live shows and interviews with the band's members.

Label Loyalty Lost As 3 Japanese Acts Jump Ship

BY STEVE MCCLURE

TOKYO—In another sign of the Japanese market's increasing volatility, three major domestic acts have switched labels.

Towa Tei, best known outside Japan as a 14-year member of Deee-Lite and recently moved from Ryuichi Sakamoto's label, has signed with Epic/Charvet.

Makihara's first release for Sony, a single titled "Sunas," is due July 30. Makkahara, best known among fans as a dance (albeit softened somewhat by Tei's subsequent addition to the WMJ roster) to the troubled WMJ group, which has been struggling to boost its standing in Japan in order to increase its flagging market share.

The move to Eni is a move away from the music industry in early 1996 when she switched from Sony Records, to which she had signed since her 1980 debut. And Mercury Music Entertainment.

Toward the end of August Chage & Askia have forsaken its long-time label, Pony Canyon, for Toshiba-EMI. The pop duo is scheduled to release an as-yet-unitled single in the autumn and an album at the beginning of next year.

The move to Toshiba-EMI is seen as a logical one, since Chage's solo project, Makihara Max, has been signed to Toshiba-EMI for several years, while Aska signed with the label as a solo act three years ago. Also, "One Voice," an album of C&O covers by various non-Japanese artists, was released by EMI (including Toshiba-EMI) in Japan last year.

None of the labels would reveal any details concerning the deals.

The moves show how far Japan has come from the days when an artist was expected to remain loyal to his or her label. But such ties are breaking down, reflecting a broader changes taking place in Japanese society, such as the erosion of "the lifetime employment system" in favor of a more fluid labor market.

Skelo Matsuda, one of Japan's biggest stars and the leader of the rock band Eni, signed a deal with Chage in 1995 to produce an album of music in 1996 when she switched from Sony Records, to which she had signed since her 1980 debut. And Mercury Music Entertainment.

TO OUR READERS

Due to a transmission error, Hits of the World charts from France and Germany are repeated from last week.
BILLBOARD
JULY 19, 1997

Legends Contribute To An Explosive Montreux Fest

SWITZERLAND DOES NOT, of course, celebrate America’s Independence Day, but musical fireworks aptly marked the opening of the Montreux Jazz Festival on the Fourth of July as the all-star ensem-oble modestly billed as Legends made the first stop of a summer tour.

The lineup of Marcus Miller, Eric Clapton, David Sanborn, Joe Sample (with his eponymous band) and a host of other artists has been turning Montreux into a daily festival of music and culture for almost three decades—America’s B.B. King, Zaire’s Papa Wemba, Brazil’s Gilberto Gil, Cuba’s Roy Har-
grove, France’s Charles Aznavour, Ireland’s Chieftown, Britain’s Courtney Pine, and Germany’s WDR Big Band are just a handful of the performers. And for this year Ray Charles and Van Morrison are slated to play closing night.

IT HAS BEEN a difficult year for Switzerland, both economically and politically. Against the backdrop of these trials, unemployment, the Swiss have been called upon to re-examine their financial role in World War II. Although Montreux seems a world apart, Nobs alluded to the political and economic state of his homeland in a Web site comment. “Music speaks loudly and clearly, but the power of words is no match for the power of music.” Neither musicians nor record companies nor fans have seen the controversy over Swiss actions in the 40s as reason to bypass Montreux. All is well in our world, according to the legend of today. The many simultaneous performances at Montreux offer a total of 30 hours of music a day, much of it free of charge along the lakeside promenade. “I never have a paying concert open-air,” says Nobs. “Never.” We have a lot of free outdoor music, but it’s all free, and it’s raining nobody was just staggering.”

Despite the controversy, all artists were free to perform at the festival and, as usual, they did. The festival is free, so the art is a folly. As Nobs himself admitted, “Our festival is directed not to the audience, but to the artists.”

The lineup of the various performances in the Montreux church was headed by Ray Charles, Van Morrison, and others. The many simultaneous performances at Montreux offer a total of 30 hours of music a day, much of it free of charge along the lakeside promenade. “I never have a paying concert open-air,” says Nobs. “Never.”

The next stop is Julia, where one can see the legend of today. The many simultaneous performances at Montreux offer a total of 30 hours of music a day, much of it free of charge along the lakeside promenade. “I never have a paying concert open-air,” says Nobs. “Never.” We have a lot of free outdoor music, but it’s all free, and it’s raining nobody was just staggering.”

And this year’s festival, as usual, was free to all artists. As Nobs himself admitted, “Our festival is directed not to the audience, but to the artists.”

Said Nobs, “What镜 the actual sales of all price categories, with no restrictions. “The authority feels it is time to hard understand why actual sales of CDs dollars are selling as much as, if not marginally more than, the prices in other countries. In the U.S. the CDS are sold at a little more than 100 kroner.” The letter adds that the authority feels prices in Norway are "artificially high." "It is therefore desirable to have more competition between the record companies."

Traditionally, new product is sold at 150-190 kroner ($25-$26), even in Oslo’s competitive market. Label PPD is around 15 kroner before discounts. Following Naxos’ complaint, GGF has altered chart-eligibility rules to make it impossible to enter the chart, but those cheaper discs are still not on an equal footing with full-price CDs.

The chart is weighted so that the chart of CDs priced below 125 kroner is reduced. For example: A volume of 50,000 units sold at 90 kroner ($12) carries the same weight as 20,000 units sold at full-price. CDs priced under 90 kroner are transferred to the budget chart.

IMF Questions Singles Chart Rules
Seeks Tights Controls On No. Of Formats

ABROAD

by Thom Duffy

LONDON—Artists’ managers here are calling for a re-examination of rules governing the “official” U.K. singles chart, a body of the recording industry system forces acts to produce too much material.

The International Managers Forum (IMF) is calling for tighter controls on the number of formats eligible for the chart, which it says places great demands on record companies. “The Under the rules of chart compiler Chart Information Network (CIN), three different formats of a single can occupy a chart position.”

Many labels issue singles in different formats, with each format containing a different exclusive track that are unavailable anywhere. Fans who want all of the tracks usually end up buying all three versions to get the full picture. Glover says he was “very pleased” with the reaction of BARD’s secretary-gen-
eral to his call for a “more realistic and sustainable number of artists and the retail community.” Glover says. An IMF statement, issued after the body’s council met July 2 at London’s Royal Albert Hall, says, “The creative and economic pressure to work within the constraints of additional tracks at high cost, combined with the time pressures of a hectic promotional schedule, frequently leads to substandard material, being released across several formats.”

But, CIN director Catherine Purves predicted that the IMF’s concerns should not be directed toward the chart body. “It’s not really an issue for us. Chart singles may have up to four tracks and up to 20,000 units sold at full-price. CDs priced under 90 kroner are transferred to the budget chart.

U.S.-VIETNAM SIGN C’RIGHT AGREEMENT

NOBODY PUTS CD PRICES ON EUROPE’s AGENDA
(Continued from page 55)

Russian Crackdown
(Continued from page 55)

pirate discs was seized by Russian police in a raid at Yvborg near the Finnish border.

Despite the known influx into Russia of unlicensed discs from Bulgaria and China, Saveleva concedes that “some pirate CDs are made in Russia.” However, she says, “several hundred” of the unlicensed product is problematic, as internal- 
tional repertoire released before 1995 has no protection in “the mirror the actual sales of all price cate-
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Traditionally, new product is sold at 150-190 kroner ($25-$26), even in Oslo’s competitive market. Label PPD is around 15 kroner before discounts. Following Naxos’ complaint, GGF has altered chart-eligibility rules to make it impossible to enter the chart, but those cheaper discs are still not on an equal footing with full-price CDs.

The chart is weighted so that the chart of CDs priced below 125 kroner is reduced. For example: A volume of 50,000 units sold at 90 kroner ($12) carries the same weight as 20,000 units sold at full-price. CDs priced under 90 kroner are transferred to the budget chart.

NOBODY PUTS CD PRICES ON EUROPE’s AGENDA
(Continued from page 55)

Russian Crackdown
(Continued from page 55)

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U.S.-VIETNAM SIGN C’RIGHT AGREEMENT

NOBODY PUTS CD PRICES ON EUROPE’s AGENDA
(Continued from page 55)

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null
FRANCE: the medieval castle of Montmartre in the heart of Britanny, home of the legendary 14th-century French knight Du Guesclin, provided a suitably authentic setting for Breton recording artist Gildas Arzel to launch his self-titled album, released June 24 on Epic/Sony Music. Performing 10 of his Celtic-flavored songs in front of an enthusiastic crowd of media tastemakers and rockers, Arzel surprised everyone by appearing accompanied by producers Jean-Jacques Goldman (world-famous songwriter for Celine Dion, Patricia Kaas, and Khaled), cast in the humble role of accompanying guitarist and backing singer. Arzel, formerly vocalist with the group Cadence, which enjoyed a big hit here in 1987 with “Mourir Les Sirènes” (Mermad Dying) on EMI, met Goldman that same year. Going solo in 1988, Arzel released two albums for EMI, “Les Cens Du Voyage” (“People On The Road”) in 1991 and “Entrer Dans La Danse” (“Entering The Dance”) in 1994. “When I broke my deal in ’96,” Arzel says, “Jean-Jacques kind of offered me to work with him. I jumped at the chance. He’s extra-talented and happens to be a very respectful producer and a great artist.” Signed for Epic (also the label of Céline Dion), Arzel decided to record an album with a Celtic theme, “Celtic culture runs in my blood,” he says. “And my music doesn’t need pipes to sound Celtic.” The first single is “Au Cœur Des Pierres Levées” (In The Heart Of The Dressed Stones), an ode to the famous Breton monument, the huge standing stones in Brittany dating from prehistoric times that are a part of Celtic folklore.

CÉCILE TESSYRÉ

NETHERLANDS: When public radio station 3FM introduced its revitalized music programming in December 1997, it promised to bring Dutch talent, or at least talented Dutch, more seriously. DoonA, a band from Utrecht, is the first to benefit from the policy. A demo it recorded for the national station of a song called “Crazy If I Do,” which was given significant airplay, has secured the group a deal with Arcane’s CND Music. Now, at long last, the band has released an album, a catchy mix of pop, hip-hop, and blues, it sounds like Blues Traveler’s big harmonica meets 6 Love & Special Sauce. ... not only was Késhawé the first Dutch R&B act to be signed by Motown, the Rotterdam-based vocal group was signed directly to the American label, That was back in 1994, but as a result of the restructuring at Motown after its acquisition by PolyGram, Késhawé’s debut album was never released and probably never will be. Now, at long last, the group has signed a new deal with EMI Holland, and with its first single, “In The Kitchen,” already in the chart here, Késhawé is once again the country’s hottest R&B act.

HOBBERT TELLI

THE GAMBIA: The second Roots Homecoming Festival took place June 14-21 mainly in the capital city of Banjul. A celebration of arts and culture aimed at attracting Diasporan Africans to this West African country, the festival is gradually growing in importance and may soon offer a viable alternative to Ghana’s biennial Panafest (Aug. 29-Sept. 7) as a focus for deliberation and interaction between Africans living here and abroad. In addition to arts, crafts, and fashion shows and a symposium on the theme of “From Slavery To Reunification—Bringing The African Diaspora Together,” music programs ranged from workshops on drumming and the kora, to concerts featuring local and international artists. These included Gambian kora player Jali Baysah, Seyah, Nana Mafua, Massaquoi, and Alima Gueye of Senegal's duo Bebe. Other artists included Sierra Leonean band Bakoyetah and Spaniard, Anwar Eunice, whose compilation of “Reggae Max” (Jet Star) was released in June. Future events of a similar nature include the Soul II Soul Pan-African music and cultural festival, which is scheduled for April 1998 and is intended as a precursor to an ambitious millennium event planned for May 2000, which will also have music from four regions in Africa beamed worldwide via satellite.

KWAKU

POLAND: It might seem unusual for a performer born in Central Europe to sing black music. But for young Polish vocalist Dorota Moraczek, it is second nature. A singer from her earliest years—both her parents are musicians, and she made her studio debut at the age of 3—Moraczek has always been fascinated by the music of this black artist, Arabella Kramer, Ray Charles, and Stevie Wonder. Now she has released her debut album, “Sekret” (Secret) on WEA/Warner Music Poland, and perhaps it is no coincidence that the title she chose closely echoes that of the current Toni Braxton album, “Secrets.” Combining danceable, energetic numbers such as “Słowo, Słowa, Słowa” (Words, Words, Words) with deep, soulful ballads including “Chyłka Mozaik” (I Hope I Can), the album is radio-friendly and likely to have a big impact in the clubs, while the first single, “Zapomniane” (Forgetting), is accompanied by an sensational video.

BEATA PRZEDPŁEK/J.SAKA

IRELAND: Concord, one of the country’s best-known contemporary music ensembles, celebrates its 21st birthday with “Celtic Connections” (Capitol), a debut album that features some of the recording of five of the most popular pieces in its repertoire. These include Jane O’Leary’s “Silenzio Della Terra” (Silence Of The Earth), Hilary Tann’s “The Cresset Stone,” and Nicola Le Fanu’s “Trio I.” The album’s title refers to the shared Irish and Welsh descent of the composers. Concord comprises Alan Smale (violin), David James (cello), Madeleine Stuanton (flute), Paul Roe (clarinet), Tina Verbeke (soprano), Richard O’Donnell (percussion), and O’Leary (piano). Most members are the RTE National Symphony or the RTE Concert Orchestra, while Verbeke also includes the RTÉ Concert Orchestra, and Nicola Le Fanu included the London Contemporary Orchestra. In line with a policy of presenting the music of contemporary composers to the public on a regular basis, Concord has commissioned new works by many Irish and international composers.

KEN STEWART
Billboard's 1997 International Buyer's Guide

Canada

Bran Van 3000 Gives Canada 'Glee' Dr. Compiles Eclectic Set For Audiogram Debut

TOTTORO.—One of the most novel Canadian albums in years, 'Glee' by Bran Van 3000, features 28 Montreal-based musicians, DJs, rappers, and vocalists led by celebrated DJ/videographer Jamie DiSalvio (aka Brand Van). The album, released in Canada April 15 by Montreal-based Audiogram Records, has had its lead single, "Drinking In L.A.," reach No. 38 on Broadcast Data Systems' contemporary hit radio chart in Canada for the week ending Monday 14(A), while its video is in medium rotation at MuchMusic. According to Audiogram, the album has sold 5,000 units in Canada. At this point, it is only available in Canada. Distributed nationally by Distribution Select of Montreal, the debut album deftly runs through the pop music spectrum. Tracks like "Highway To Quebec," "Couch Surfer," "Hardrockin' Cincinnati," and "Drinking In L.A.," contain such unusual hybrids as hip-hop pop, country surf, and acid jazz punk, as well as more mainstream pop, funk, jungle, and psychedelic sounds. Additionally, the tracks are jampacked with radio, television, film, and music samples, with everything spliced together in a hook-laden sonic tapestry. Besides DiSalvio, "Glee" features an impressive cast of Montreal players, including vocalists Stephanie Morall, Sarra Johnston, and Jayne Hill; guitarist Adam Chaki; and Bob Eagleham and Rick Rigby of local hip-hop duo Shine Like Stars. There are also vocal cameos from Quebec's French music pop star Jean Leloup, John Kastner of the Dogboys, Ron Mangatta, Martha Wainwright, and rappers Steve "Liquid" Hawley and Nervous Duane Larson.

The album was produced by DiSalvio, Haig Vartebadian, and "Elec Trip" Berger, all the tracks on "Glee" were written by DiSalvio except for a foil sexy version of Sade's "Cum On Feel The Noize." Those songs tuned the U.K. chart in 1978 and in 1980. Additionally, the album's tracks were recorded in a studio, primarily assembled on a 7-year-old Macintosh Classic utilizing a Cubase studio software program and DAT couch software. ["Producing"] records was something James knew nothing about, and even songwriting was new to him," says James. "I worked with different musicians, and he kept going through different [musical] phases." DiSalvio says that his lack of recording and songwriting experience played in his favor during the 12-month period spent preparing the album. "(Not having musical experience] creates a fresh perspective," he says. "You're not locked in [in composing or recording]. I'm a DJ who by sampling and singing melo- dies to singers, session guys, and friends could make this [recording] happen.

Of the band's unusual name, DiSalvino says, "You can ride the Bran Van anytime you want, and there's no musical discrimination. '900 just sounds cool." "Drinking In L.A." has been an instant smash for us," says Scott Turner, Audiogram's vice-president. "When it started listening to all the [tapes], I realized there was something there," he continues. "[The album] was very living-room-made.

At first DiSalvino had no inkling that what he was working on would result in an album. "When I started listening to all the tapes, I realized there was something there," he says. "I'm still going to make more songs. However, as I began getting more into songwriting and getting caught up in what we were doing, I began to wonder if it was going to work as an album. At one point, I thought I'd never get out of this damn thing.

Adis DiSalvino, "We dumped all the DAT into ProTools [a software program] and made a part of the album that made sense to me." DiSalvino believes his previous video work enabled him to edit the album's tracks so well. "Working in video, you learn about pacing and structure," he says. And my & after the album's release. DiSalvino assembled a 16-member band to promote it. The group consists of himself, Morall, Johnston, Hill, Hawley, and Benôite MIDI keyboard, as well as newcomers bassist Gary McKenzie, guitarist Nick Bass, drummer Rob Louden, and Shades Of Culture's DJ Storm handling turntables.

To date, the group, which rehearsed throughout May, has performed only four dates, but DiSalvino says he'd like the lineup to be permanent. "In a week, we're going to be meeting about playing live," he says. Asked why he wanted a drummer, DiSalvino says, "I wanted something for 10 minutes of a show. I want to go from jungle to punk rock with real drums. I want the sound of the computer when I want it, and I want the sound of rock'n'roll [drums] when I want them."

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

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The past year seemed to be unkind to reggae, with Shaggy's "Boombastic" album making the sole impact on the international market. But planet Earth is not always kind to the true runnings on planet Jamaica. This is particularly so now that its music community has seized the reins of control and stopped waiting for American majors to market its product. A mere two years after this writers' suggestion that reggae could be Jamaica's most lucrative export drew expressions of disbelief from that country's Junior Minister Of Foreign Affairs, reggae rocked Cannes at MIDEM '97, thanks in large part to the Jamaican government's extensive support.

I went to MIDEM to perform and do marketing, which is like picking two mangoes with one stone," says singer/producer/record label owner Tony Rebel. Dropped over three years ago from Columbia Records after delivering his powerfully impressive "Vibes Of The Times" album, Rebel speaks for many of his peers when he says, "Mi [sic] mih [sic] going to hook up with mih [sic] more company. Nuh guy can own we [sic]."

If nothing else, the Jamaican MIDEM '97 presence sent out a strong signal that Jamaican music is willing and able to do it for itself," says Canada president Sara Myers. Jamaica Boys, Jamaican brokers for licensing publishing and masters.

Unlike the misin-
One Love,
One Heart,
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and
Feel All Right.

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SHAGGY, along with BUJU BANTON, BOUNTY KILLER and BEENIE MAN, dominated the reggae deejay [rap] field at home and abroad last year, with newer artists FRISCO KID and GENERAL DEGREE beginning to crowd them at the figurative mic. Conscious deejay ANTHONY B dominated virtually all of the many shows he appeared at, and his fiery rhymes set on the radio, thanks in large part to his gifted producer-manager RICHARD BIZZEA,

for jump-starting singer EVERTON BLENDER’s poten
tal career. Top-
ranking singer LUCIANO’s galva
nizing performances and superb writing and recording in 1996 put him square in the tracks toward international stardom laid by BOB MARLEY. More than ever, artists are doubling as producers, with veteran singer FREDDIE McGRégor’s Big Ship label the primary para
digm for this route to success. Singjay/singer/producer TONY REBEL’s “Lalabella” compilation continues to
yield hit singles and welcome jolts of inspiration (espe
cially from Rebel himself, Blender and a galvanizing new singer, African-American RAL HILOH). Rebel’s Flames label’s forthcoming compilation of his own hits promises to do the same. Singer/producer RICHIE STEPHENS and his Pot O’ Gold label have been consistent
tlocal hitmakers, and the versatile, R&B-inflected singer/writer/producer MIKEY SPICE recently inked an
album deal with Atlantic Records—distributed American independent Mesa/Blue Moon.

Buju Banton is recording for his Gargamel label, as well as for Penthouse, Mad House and others. Returning to his roots for inspiration, Banton even “jugged” the microphone last spring at a Brooklyn sound-
system dance... Longtime stellar DJ JOSEY WALES bounced onto the reggae charts in May and June with “Bushwacked,” an autobiographical country-and-western
crooned account of being robbed and shot. Veteran singers COCO TEA, with “Israel’s King” and ranking belle vere SANCHEZ’s “Praise Him” both produced by XTREMATOR—turned in two of 1996’s best albums... The prolific BERES HAMMOND chummed out several consistently fine albums in the past 12 months, while another stand-out hitmaker of the past two decades, singer/songwriter BARRINGTON LEVY, paired with Bounty for “Living Dangerously,” one of the year’s boomshots.

But reggae continues to be a constantly reinvented entity that depends on new musical talent and styles.

Out of producer/manager PHILIP “FATISH” BURRELL’s Xterminator label (the crew Luciano leads) comes singer/DJ SIZZLA, who released his sophomore album, “Praise Ye Jah,” in early summer. Sizzla’s melodically intricate, vertiginous chanting style and “wise child”

lyrical revelations are pushing the DJ envelope hard, actually progressing the genre. The 21-year-old’s built a
good head of steam on such recent tunes as “Blackman And Child” and “I’m Rootless.” Singer JAHSON, managed by BRIGITTE ANDERSON, is a Cannes’ musical
revelation with movie-star looks now catching fire at home. Other bright new talents include SCREWDRIVER
and BULWARK.

Producer DANNY BROWN’s Main Street label is combusting in the dancehall, thanks to his free-ranging musical imagination and a talented crew that includes Degree, BUCKNIEER (whose “Skettel Concerto” kicked off the delightful reggae-opera trend), GOOFY and the strikingly original RED RAT. Among other DJ (reggae rapper) crews making big noise now are MONSTER SHOCK and Bounty Killa’s SCARE DEM... Dancehall producer-wizard/MADHOUSE and Extra Large labels owner DAVE KELLY cannot create anything other than interna
tional chart-rulers. His “Joy Ride” riddim compilation was still No. 1 on Billboard’s reggae chart as of this writing and is the disc jockey’s prime obsession. And since WAYNE WONDER matched his already crooning to Kelly’s tracks in smash hits like “Grama Gal,” the results have been gems of dancehall fascination. Another hit compila
tion album, “East Coast Meets Fat Eyes,” features Jamaican-American Aidan Jones’ excellent Brooklyn-based label going head
to-head with Jamaican engineer COLIN “BULBY” YORK’s equally directed label.

Silky: Wonder

On the sound-system [mobile discos] circuit, STONE LOVE, reg
ggae’s top-ranking sound system (yes, the same that “mashed up” Canes’ Whiskey Au Go Go during MIDEM), celebrated its 25th birthday with late May shows and continues to “play out” internationally. Relative new kid RENAISSANCE DISCO, headed by inven
tive remixer DELANO THOMAS, continues to build its reputation via Thomas’ innovative reworkings on a reggae-mets-hop-hop-and-everything-else-tip. The Renaissance record label launches this summer.

Producer/Digital B label-owner BOBBY “DIGITAL” DIXON is still reuscitating the careers of worthy but previously dormant talents, with a proper N.Y.C.-based MORGAN’S HERITAGE’s recent new album, “Protect Us Jah.”

The soundtrack for “Dancehall Queen,” an Island Jamaican digital-video feature, outstandingly acted (especially by Paul Campbell) in patwah, features Bounty Killers, SUGAR MINOTT, THE MARLEY GILL

CHAKA DEMUS and PLIER’s—a round-up of established and newer stars—and will be released this summer. It

Continued on page 66

TOKYO—Although the Japanese reggae scene has been relatively quiet of late, reggae compilation albums on labels such as Mercury Music Entertainment and Avex Trax have been selling well here. Avex cleverly capitalized on Japan’s recent reggae boom and this country’s more recent fascination with Swedish pop by putting out an album of reggae versions of tunes from the Scandinavian nation. One sign of reggae’s steady popularity in Japan is that there are now Japanese sound systems—such as Ministry Crown and Japan Jam—that cater to the hardcore reggae fan base. In other news, the two key members of legendary Japanese dub band Mute Beat, drummer/groove activator Yashiki Gota and trumpeter KazuUmi Kodama got together late last year to record an album of dub-flavored tunes titled “Something.” The album also was issued in a remix version featuring and guests such as people like Sly and Robbie, Steely & Clevie. Meanwhile, Nahki, Japan’s leading reggae vocalist (H), has been assembling two reggae compilations for EastWest Japan. The two albums—“Hip Pop” and “Hip Lovers” (scheduled for release in June)—by JAHYON, Japan’s leading reggae promos
tion company, is now making

a major Arabesque, the

newly minted label which is
designing a Jamaican artist
named Catapula, whose debut album is due out here on EastWest Ja

pan. A July release. On the concert

front, Japan continues to support three

major annual reggae festivals: Jap

nashplash, Sunsplash Japan and Reggae May. The Sunsplash’s summer edition (the festival also has a spring version) this year promises to help local fans chill out in the middle of Japan’s hellish

hot summer—and features acts such as Freddie McGregor, Luciano, Marcia Griffiths, Louchie Lou and Richie One, Thriller U, Nahki and many others performing at a variety of venues across the country. Sunsplash

takes place through August and features such acts as Shinshead, Shaggy and Big Mountain.

—STEVE McCLURE

LONDON—After a singing career that began in 1985 and included three albums on the Fashion label, velvety

voiced Nervus Joseph took a long sabbatical, honing his

songwriting skills and reaffirming his faith in God as a

practicing Rastafarian. Now signed with Charm/Jet Star, he reidentified himself to audiences forcefully this year.
As part of the group Passion, Super Bass, Japansplash’s summer festival in January in February with “Share Your Love.” The track won Best Song at the People’s Reggae Awards in April, while Passion members Malia and Fluxy won Best Producer honors and Glamma Kid, Best DJ and Newcomer, Mafa
GOING PRO-ACTIVE
Continued from page 61

Jamaican artists. The following evening, Gale Jamaica featured newer talents Anthony B, Gibby, Jahmali, Daddy Rings, David Maddix and Ras Brass, Cindy Breakspeare, Benji Myz and a bonus: an impromptu a cappella performance by Carlene Davis, Legendary six-string maestro Ern- est Ranglin starred in MIDEM’s jazz showcase. “I don’t know what we could do next year to top this!” MIDEM CEO Xavier Roy exclaimed. Roy’s already offered Ja- maica opening night honors at MIDEM 2000.

While proud of their artists, the many Jamaicans who flocked to Cannes were most excited about MIDEM’s networking opportunities. “Most fulfilling was the opportunity to meet with all the in- ternational publishers I’ve been doing business with for years,” says producer/label owner Aug- ustus “Gussie” Clarke. “I’ve been traveling since MIDEM to further negotiations begun there for my studio and artist, Bugal.” Dennis Wright of the Blue Mountain label and studio, said three months later. “I made a lot of contacts, but following up is the bottom line.”

MIDEM is just one part of the process, says Neath. “If you own something, you have to be aware of everything from production to get-

The Jamaican Film, Music And Entertainment Commission published “The Jamaica Music Fact Finder,” a comprehensive listing of Jamaican music business members and including information on the music itself. By August, “The Fact Finder” will be updated regularly on JAMPRO’s worldwide web site (www.investjamaica.com).

ENTERTAINMENT BUREAU FORMED
Before MIDEM, JAMPRO formed The Entertainment Bureau, Jamaica, managed by entertainment attorneys Milton Samuda, Lloyd Stabunby and Sandra Alcott and artist manager Don Taylor with the mission of providing research and negotiation services for product owners. The Bureau debuted its catalog at Cannes with “Sounds Of Jamaica,” a compilation that, along with product from such labels as King Jammy’s Records, Safe House Music, Island and Jamaica Records (which promoted its own showcase), Bowlers International, Seedy & Cleve Productions, Anchor Recording, and a 20- song CD produced by The Low In- come Family Foundation (LIFF), drew crowds to the Ja- maican Group Stand.

“Based on the response, we’re going to focus on compilations, a gap in the marketplace,” says Neath. JAM- PRO is also promoting the Reggae Rocks The World Tour, featuring

MIDEM’s ripple effects are already being seen in Caribbean music at large. “I was influenced by the reggae concerts that opened MIDEM,” says Jamaican-American Dennis Warren, who, with Michael Tomlinson, produced the 5th Ca- ribbean Music Festival, in Nassau, Bahamas, from June 4 to 7, 1997. “Many of those artists played at our festival. MIDEM performers Anthony B, Ranglin, Sisqoy and others were given in Nassau by a wide panorama of Caribbean artists, including Barados’s Kros- ty, Trinidad’s Melich Montano and Denise Plummer, Cuba’s Louis Mejia, and American artists Zhane and Blood, Sweet & Taez. Antigua’s ‘Sweet Cry Freedom’s’ fifth staging (May 3 to 4), dedicated to Marcus Mosiah Garvey, fulfilled founder/producer Don Charles’ intention to bring Africans togeth- er” with an equally strong pan- Caribbean lineup. The Sweet Cry Freedom Award went to Steve Wonder, who sang Bob Marley’s “Redemption Song” a cappella and shared the stage with Jamaica’s Beres Hammond and Beezie Man.

Trinidad’s David Rudie and Swallows, Guadalupe’s Rasas and Antigua rappers The Rockefell- ers.

CYBER-CALENDARS
And festivals in Jamaica are thriving, thanks to ever-increasing cooperation between the Jamaica Tourism Board (JTB) and the music sector. The JTB mails an exhaustive “Calendar Of Events” annually to travel agents worldwide and makes regular postings on its Web

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**DANCEHALL QUEEN**

The Song. The Soundtrack. The Movie.

*BY PATRICIA MESCHINO*

“The title is misleading; this film goes far beyond just dancehall culture,” says Carl Bradshaw, veteran Jamaican actor and Island Jamaica Entertainment Director of Operations. “It is the originator’s latest venture in the film, “Dancehall Queen.” We have delivered a musically driven story, a fusion of sight and sound, based on the daily realities of life in Kingston’s inner-city streets. The film transcends the barriers of language, age, and national origin.”

This movie gives us a full spectrum of social commentary and it represents what present day Jamaica feels like, just like “The Harder They Come” did back in the ’70s.

Another apt comparison could be made between “Dancehall Queen” and the 1979 hit film Black Maria, “Saturday Night Fever,” where John Travolta created a worldwide sensation with his portrayal of dancer Tony Manero. “Saturday Night Fever” wasn’t shot in a Hollywood studio but instead in the center of Italian American disco culture, Bay Ridge, Brooklyn; the result was a realistically gritty depiction of an urban lifestyle, set to a disco beat. The movie’s soundtrack, which served as an integral part of the story, included both adapted songs as well as tunes written specifically for the movie and this day remains among the best selling (soundtrack) albums for Island of all time.

“Dancehall Queen” is a central vehicle for two of Jamaica’s most critically lauded and commercially successful female artists: Chevelle Franklin and Junior Reid, as well as for the movie’s lead actress, Audrey Mckenzie, also known as Tanya. Tanya is portrayed with sensitivity and authenticity by actress Mascha Hope, while Chevelle Franklin is played by Chevelle Franklin (of the three, only Chevelle Franklin has had no previous acting experience), and Junior Reid is portrayed by the reggae originator himself.

The movie, shot entirely in Jamaica, vividly depicts the everyday life of a young Jamaican woman. Although the protagonist’s personal life is filled with adversity, her success is built on the music and culture that surround her. Her story, as told in this film, is one that is both real and fantastical, capturing the essence of the dancehall culture and its impact on the lives of its participants.

The “Dancehall Queen” soundtrack is a testament to the diversity and vitality of Jamaican music. It features contributions from some of the most influential artists of the genre, including the likes of Buju Banton, Shaggy, and many others. The music is an integral part of the film, serving to enhance the narrative and provide a glimpse into the world of Jamaican dancehall culture.

The film’s release in 1991 marked a significant moment in the evolution of Jamaican cinema. It was one of the first films to explore the themes of dancehall culture and its impact on society, offering a unique perspective on the culture and its role in shaping modern Jamaica.

In conclusion, “Dancehall Queen” is a film that celebrates the power of music and dance to transcend boundaries and bring people together. It’s a story of resilience, determination, and the transformative potential of art. The film and its soundtrack are a testament to the rich cultural heritage of Jamaica and the enduring appeal of dancehall music.
The recaps in this Spotlight reflect reggae sales from the start of the chart year, which began with the Dec. 7 issue, through the June 21 Billboard. The rankings are determined by accumulating the SoundScan unit totals for each week a title appeared on Top Reggae Albums (including sales registered during the bi-weekly chart’s unpublished weeks) or on Billboard’s in-house Top Reggae Catalog chart.

Bob Marley’s “Natural Mystic” appears on both the current and catalog recaps as a result of sales registered on Top Reggae Albums between the Dec. 7 issue and the Jan. 18 issue, when Billboard revised its catalog criteria.

(The recaps were prepared by chart manager Datu Faison, with assistance from Anthony Colombo and Michael Cusson.)

**TOP REGGAE ALBUMS**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MY EXPERIENCE</td>
<td>Bounty Killer</td>
<td>Blunt/VP</td>
</tr>
<tr>
<td>2</td>
<td>NATURAL MYSTIC</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>3</td>
<td>BOOMABUSTIC</td>
<td>Shaggy</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>THE BEST OF VOLUME ONE</td>
<td>UB40</td>
<td>Virgin</td>
</tr>
<tr>
<td>5</td>
<td>STRICTLY THE BEST SEVENTEEN</td>
<td>Various Artists</td>
<td>VP</td>
</tr>
<tr>
<td>6</td>
<td>MAN WITH THE FUN</td>
<td>Maxi Priest</td>
<td>Virgin</td>
</tr>
<tr>
<td>7</td>
<td>THE BEST OF VOLUME TWO</td>
<td>UB40</td>
<td>Virgin</td>
</tr>
<tr>
<td>8</td>
<td>TIL SHILOH</td>
<td>Buju Banton</td>
<td>Loose Cannon</td>
</tr>
<tr>
<td>9</td>
<td>SOUL ALMIGHTY</td>
<td>Various Artists</td>
<td>VP</td>
</tr>
<tr>
<td>10</td>
<td>THE FOR MATIVE YEARS vol 1</td>
<td>Bob Marley</td>
<td>Jad</td>
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<td>11</td>
<td>MAESTRO</td>
<td>Beenie Man</td>
<td>VP</td>
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<tr>
<td>12</td>
<td>STRICTLY THE BEST EIGHTEEN</td>
<td>Various Artists</td>
<td>VP</td>
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<td>REGGAE GOLD 1996</td>
<td>Various Artists</td>
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<td>JOYRIDE</td>
<td>Various Artists</td>
<td>Pow Wow</td>
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<td>FIRE ON THE MOUNTAIN</td>
<td>Various Artists</td>
<td>Worx</td>
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<td>16</td>
<td>MR. MARLEY</td>
<td>Damian &quot;Junior Gong&quot;</td>
<td>Marley</td>
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**TOP REGGAE CATALOG ALBUMS**

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<th>Artist</th>
<th>Label</th>
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<td>LEGEND</td>
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<td>Tuff Gong</td>
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<tr>
<td>2</td>
<td>EXODUS</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>3</td>
<td>NATTY DREAD</td>
<td>Bob Marley</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>4</td>
<td>LEGALIZE IT</td>
<td>Peter Tosh</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>UPRISING</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>6</td>
<td>KAYA</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>7</td>
<td>LIVE</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>8</td>
<td>AT HIS BEST</td>
<td>Bob Marley</td>
<td>Vox Cameo</td>
</tr>
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<td>9</td>
<td>RASTAMAN VIBRATION</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>10</td>
<td>BABYLON BY BUS</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>11</td>
<td>SURVIVAL</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
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<td>CONFRONTATION</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>13</td>
<td>BURNIN’</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
<tr>
<td>14</td>
<td>NATURAL MYSTIC</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Tuff Gong</td>
</tr>
</tbody>
</table>

**HEAT IN JAMDOWN**

Continued from page 83

Introduces to international listeners 22-year-old Island Jamaican singer CHEVYlle FRANKLYN in the title track’s duet with BEENIE MAN (Delano Thomas did a sizzling remix)...Women artists continue to struggle, but the winningly ram bunctious, mega-talent LADY SAW is holding her top spot with tunes produced by ROBBY ROBERTS and his S H O C K I N G Pliers and Kelly, and “Passion,” her new album, which is being marketed aggressively outside Jamaica by VP Records. Relative newcomer dancehall singer TANYA STEPHENS emerged as a major player last year with “Yuh Nuh Ready Fi Dis,” sung over Kelly’s joyride riddim—a women’s anthem for years to come.

The MARLEY camp had a great year, with The Melody Makers touring internationally this summer and fall in support of their new album, “Fallen Is Babylon.” The first Jamaican single release, “Every body Wants To Be,” is already ruling airwaves there. Younger sons JULIAN and DAMIEN toured heavily in support of their excellent Ghetto Youth/Tuff Gong albums. Next up, 21-year-old singer/DJ KY MANI. Bob’s sixth son, whose mother is former Jamaican ping pong champ Anita Belnavis. Without making an issue of it,
Jamaican music without borders.

Jimmy Cliff | Sly & Robbie | Chevelle Franklyn
Beenie Man | Luciano | Yami Bolo | Buju Banton
NEGRIL’S EXPANDING FESTIVAL

Last December’s debut of the Negril Reggae Fest, promoted by newly formed Grizzly’s Entertainment, was the first show in Jamaica to be advertised on the Internet. It featured select bills of outstanding artists, with Luciano and Buju Banton appearing together for the first time. “We entered this business for the long haul,” says Grizzly’s representative, David Haughton. “Tourism represents 45% of Jamaica’s foreign exchange. We wanted to establish Negril Reggae Fest as a quality entertainment event.”

As part of its goal to develop Negril as a music destination, Grizzly’s worked with Atlanta promoter Success on Jamaica’s first Festival, held Oct. 9 to 13, in Ocho Rios.

Jamaican music includes much more than reggae, and the first “Emancipation Day Drum Festival” (Ocho Rios at Mystic’s On The Beach, the first weekend in August) includes such traditional forms as pommamia, kette, nyabingi, calypso and kumina.

The subline “All That Heritage And Jazz Festival” has also featured traditional Jamaican and reggae artists, as well as jazz performers from all over the world. This year’s event, “World Drummers For Peace Summit,” (Oct. 12 to 20), takes place all over the island and includes performances and workshops with world renowned drummers and dancers from the Caribbean, Africa, and South America. “It all comes together for a big show on the Beach,” says Lamier, who co-produces “All That” with founder and CEO Roy Cashmore.

Byron Lee’s Jamaican Carnival is still going strong during Easter Week. Its younger counterpart—Sogga Carnival (Jan. 1 to the first weekend in April) celebrates reggae and soca. This year’s culmination of road marches draws almost 300,000 spectators. “There’s a push for that fusion at both ends,” says Ian Moore, a Sogga director. “We’re trying to flavor Carnivale with Jamaica, and soca has already taken on a reggae flavor in its own right.”

Singer dancehall’s annual self-celebration starring a take-no-prisoners audience quite conscious of its history, featured the now notorious B.I.G., but the crowd received its approval for hardcore rebel rockers Anthony B and Bounty Killer.

Stateside, Beenie Man made a clean sweep of New York City radio personality Clinton Lindsay’s tenth annual Tamika Awards (March 16), held for the first time at Lincoln Center’s prestigious Avery Fisher Hall in Manhattan.

George Crooks’ Jannys Productions staged five successful, tastefully produced concerts—the Reggae Gold Music Festival series, Down’,” to be held Oct. 9 to 13, in Ocho Rios.

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RAYVON HEAR MY CRY
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GLOBAL REGGAE PULSE
(Continued from page 63)

and Fluffy and reggae star Frankie Paul are some of the top names who produced Passion's album "Rejoice," which was released in March. While Joseph's vocal style has echoes of his musical hero Dennis Brown, his effective mixture of spiritual songs like "Oh Jah (Show I They Way)" and righteous romantic songs such as "The Remedy" solicit favorable comparisons with Mango/Island Records singer Luciano. "There'll always be a piece of somebody else within your voice," Joseph modestly admits. "The vibe behind the "Rejoice" album is "to tell people that God's responsible for a lot of things in this world," says Joseph. Plans are under way for a promotional tour this month of the U.S. and the Caribbean, where "Rejoice" has been selling well on import, says label manager Paul Nash. Asked why he should be representing U.K. reggae in that region, Joseph replies, "Although I live in the U.K., I feel I have that true Caribbean flavor."

—KWAKU

STOCKHOLM—Swedish artist Robin Cook made his musical debut last year on the strength of a reggae-influenced cover of Nik Kershaw's U.K. hit "I Won't Let The Sun Go Down." The single was the third-highest-selling single in Sweden in 1996 and was nominated for Dance Song Of The Year at the ZTV Swedish Dance Music Awards earlier this year. In addition, it attained top-10 sales chart positions in Denmark, Sweden and Finland, top 20 in Italy and became a radio hit in Spain, Holland and such Eastern European countries as Poland and the Czech Republic. Born in Gothenburg, Sweden, to an Italian father and a Swedish mother, Cook made an entry into the music business that was more or less coincidental. In the spring of 1995, he happened to run into childhood friend Jonas Ekfeldt, then an aspiring producer, at a disco in Rome, where Ekfeldt resides. Ekfeldt told Cook that he was searching for a male vocalist for a project that he was working on and convinced him to try it out. Recording began in Rome and then later moved to Gothenburg. Cook's debut album, titled "Land Of Sunshine," is scheduled for release on Stockholm Records later this summer. A new single, "Come On," was released in June, backed up by a video filmed in Italy. Not surprisingly, expectations are running high at his record label. "We are very excited about Robin's album and new single," says Thomas Cantallion, international marketing manager of the PolyGram-affiliated Stockholm Label Group. "So much that it has priority status in all of the Scandinavian territories."

—KEN NEPTUNE

For further information call:
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Robin Cook

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A REGGAE TRIBUTE TO THE POLICE

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Aswad
Ambilique
Pato Banton
Chaka Demus and Pliers
Sheila Hylton
Jazz Jamaica
Los Percos
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Courtney Pine
Maxi Priest
Shinehead
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Steel Pulse
Betty Wright

Reggatta De Blanc (or "White Reggae") was the foundation on which the Police carved out their unique musical sound. Now with Reggatta Mondatta the music of the Police has come full circle, as some of the world's greatest reggae artists interpret their songs.

U.S. release date JULY 29, 1997
R.O.W.—July 14, U.K.—August 19
Japan—Available Now
(02-10012)

Also available: Strumento 90 "Police Academy"—the first recordings of Sting, Stewart Copeland, Andy Summers and Mike Howlett which resulted in the birth of The Police. (02-10003)

Celebrating the 20th Anniversary of The Police

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www.americanradiohistory.com
GOING PRO-ACTIVE
Continued from page 68

the highlight being the Luciano/Anthony B/Sizzla/Mikey General show—at the Brooklyn Academy of Music (BAM), returning reggae to this venue after a 15-year absence. Jammys plans more BAM shows and a summer's-end two-day Caribbean Music festival. It is also co-sponsoring the Bronx Street Festival And Parade on Aug. 16.

Two venerable California events have become must-appears for all reggae artists: the annual weekend-long Bob Marley Birthday celebration promoted by radio host Barbara Barabino's Raggamuffin Productions and held at the Long Beach Arena in Southern California; and the Malteel Community Center-sponsored Reggae On The River, held north of San Francisco, also featuring world-music artists.

HEAT IN JAMDOWN
Continued from page 66

Ky-Mani is standing apart from Tuff Gong and Ghetto Youth, making camp instead with Clifton "Specialist" Dillon's Shang label, which launched the international careers of Shabba Ranks and Patra. Ky-Mani's stirring up a major commotion with his new singles, "Judge Not," featuring Patra; "Sensimailla"; and "The Lord Is My Shepherd," with Jamaican gospel group The Grace Thrillers.

VP RECORDS
getting hotta this year
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PASSION
Lady Saw

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Various Artists

Soca Gold '97
Various Artist

Socarobics
Byron Lee and the Dragonaires

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Masterpiece
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Magic
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1997

Singer/DJ Ky-Mani

Reggae Gold 1997

Various Artists

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WEB SITE: www.vprecords.com

Singer/DJ Ky-Mani

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Singer/DJ Ky-Mani
NON-REGGAE ACTS STILL UNDERDOGS IN JAMAICA

(Continued from page 1)

hard rock band Gibby; folk/rock Tommy Ricketts & the Renaissance; and soul/rock/ Ska/roots/altar/singer Alexi Russel; pop/folk/ reggae vocalist Andrew McIntyre; reggae/R&B/hip-hop singer Swade; punk/ grunge/indie/roots singer Patrick Downstairs; blues rockers Good, Bad & Ugly; cyber-ska artist Dave Madonna; jazz/rock/indie/roots singer/guitarist Russell Taylor; and reggae/rockers album (for Shanachie Records),

The remaining presence of these artists experimenting gregariously with various musical genres and reggae is a vital component of the dynamic that may well lead to new musical rules in Jamdown. Even veter-

and reggae producers are free to mess around with the gamut of sounds and images these channels showcase. This exposure, along with reggae's current crisis in direction, is building the audi-

ence for a home-grown "alternative" scene that emerged from the under-
ground in the late '80s/early '90s at small Kingston venues like Cafe Cen-

tra, Restaurante, and V.I.P. Today there are more of these. Before we can sus-

pect this, man, this is what really needs to happen. Because everything in this town is so dead and everywhere is so cool but it's reached its apex. What's the next big thing? The alternative scene needs to be built on, but people need to open their ears and minds.

Toward that end, Wilson has been promoting showcases and developing alternative acts. One compilation that will feature two songs each from the best alternative acts—

for his international Mystic Urchin in 1993. Wilson is getting the ARPs in the U.S. at last, but they are not ready to accept the sound we want to unleash. We would have to be doing this in the U.S.A., to do this. It's too different.

Another obstacle the group faces is that reggae has many producers. Unlike American producers who will use up to 12 tracks on a single artist, Jamaican producers prefer to voice as many singers and DJs as possible on a single album. With each ARPs member taking up a track, plus several more for their harmonies, a single ARP tune is not cost-effective, from local produc-

ers to importers. Dutty Riddle, however, seems to have solved that riddle, and we're supposed to match the song," says Orville. "Most of the time, we have to change our songs to fit.

The alternative scene even includes its own internationally popular sound system (also known as "sets"). Renaissance Disco, headed by 26-year-old ace selector (DJ) Delano Thomas, whose signature repertoire is based on adventurously eclectic mixes of reggae.

"All of us like a lot of different music," says Thomas, who has four other selectors in his outfit. "We play mostly house and hip-hop and a little bit of reggae. We got started by pushing the reggae more, but on hip-hop. That's how we got reggae to cross over uptown. Then people who listen to other sounds [systems] like Stone Love got interested 'cause they liked hip-hop and they liked reggae on the hip-hop.

Thomas also has been connecting life to music. "Soulful-voiced beat-

ducers" hit reggae tracks. "I try to have a special mix that everybody go, 'Boy, the same song but it's done differ-

ent,'" says Thomas, who is debut-

ing his Renaissance Productions label this month. "My interest now is to con-

trol those mixes more so I can get more props and build my own from the beginning.

Yet even Thomas feels constrained. "In Jamaica the only way to rescue the 'successive' mix has something new and more complicated, so it's like I'm training my listenership to understand my sound. I'm not a mix of reggae and hip-hop mixes, but they put too many things in one, and the people get confused and can't follow it. I try to have a special mix that people stop and say, 'That's a good idea,' but you keep them on a level and flow with them.

The resistance that 12-year-old gospel/reggae band Change encounters is not from the reggae sector, "but from the church community," says Patrick Ricketts, founder/ rhythm gui-

tarist/background vocalist. "The tradi-

tional churches exposed to European pop music don't want that in their church. But it's been changing a lot. We make Christianity relevant to our culture, and since our heritage is very much mixed, we try to maintain it in an African context. That's using reggae to its fullest, because reggae is a pow-

erful medium, and the message is a powerful message. Put them together, and you come out with Change."

The group performs mainly at less traditional churches, but also appeared at Reggae Sunsplash '94 and Reggae Bash with Inner Circle in 1993. The debut album from the six-member self-

described Christian group was released in April 1996 on U.S. gospel

release at the end of July on Mystic Urchin in 1993. Wilson is working with live instruments—flute sounds, drums, rain stick," says Fahrenheit. "The normal studio procedure nowadays is to drop in a tape and then produce everything through a comput-

er or drum machine. I like to feel with the drummer and say, 'OK, just play this feel and see what comes out and it usually comes out good.'

Wilson's first alternative showcase was held in September 1996 at Island.

Jamaica CEO Chris Blackwell's exclu-

sive Strawberry Hill boutique hotel located on a mountain peak over-

looking Kingston.

"I wanted to pre-

sent a bunch of up-

coming guys with

[Island Jamaica sin-

ger] Spanner Banner, who was intro-

ducing a new style at the time," says

Wilson. "For a while, he was devel-

oping an acoustic sound and writing songs with Barry Reynolds, who

writes with Marianne Faithfull. Fahrenheit, Slow and Swade were on those shows. Alexi is a folky, roots reggae singer and he's white; Swade is a soulful, Al Jarreau/George Benson combination done up. Everybody said, 'Wow! Who are these peo-

ple? They were more excited about the nobodies' than they were about the nameless.

The second Strawberry Hill alter-

native show in March of this year was even more successful. Wilson followed that with a concert featuring Fahrenheit,

Shan, Swade, and percussionist Mbhla on May 31 at Carlos Cafe. 

"Everybody was blown away," he says. "People hadn't seen a full-scale non-

reggae musical production before." 

Wilson is promoting another Straw-

berry Hill alternative showcase in November.

"Every venue wants these events," says Wilson. "The last show

we showed in the Kingston area, Grizzly's Entertainment [islandwide promoter and venue owner] wants to do four to five shows a week, which is part of taking it out of Kingston— to Montego Bay, Ocho Rios, Negril.

ALTERNATE APPROACH

Vocal quintet ARPs (A Raw Perspec-

tive) is pursuing a different strategy—

trying to work within local reggae parameters. Since abandoning the North Coast hotel cabaret circuit last year, the group's luscious Silk-sheets/Ladybird Black Madonna". This style has stolen the spotlight from big-

ger acts on the dancehall circuit. Still, group leader Orville says: "Jamaica is not getting the ARPs sound, it's not right to accept the sound we want to unleash. We would have to be doing this in the U.S.A., to do this. It's too different.

Despite their love for the alter-

cative scene, Gibby and others remain convinced that their professional careers lie elsewhere. The only Jamaicans who are currently thinking about acts to score at home so far have been such artists as Shaggy, Diana King, and even Bob and Rita Marley's chil-

dren. Rody Marley & the Melody Makers, all of whom established them-

selves on the American college circuit in the 1980s, have a tour booked. For the past couple of months, Ricketts has been trying to get this thing together," says Gibby. "Since MIDEM, we've gotten very real serious.

The 28-year-old former member of the fabled 809 Band and other groups has backed a galaxy of reggae stars. "Here's the most visible of Jamaica's alternative musicians, probably because he is also a veteran reggae lead guitarist.

For the past twelve months, Ricketts has been trying to get this thing together," says Gibby. "Since MIDEM, we've gotten very real serious.

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dren. Rody Marley & the Melody Makers, all of whom established them-

selves on the American college circuit in the 1980s, have a tour booked.
WEA Still No. 1 For Country Sets, BMG For R&B, Singles

BY ED CHRISTMAN

NEW YORK—Independent labels and distributors collectively topped WEA, Universal and BMG in total U.S. album-market share and current-album share for the six-month period ending June 29, 1996. BMG retained its hold as the No. 1 distributor of country albums. BMG Distribution, meanwhile, retained its No. 1 spot in singles, as well as remaining the top R&B album distributor.

In the rankings, No. 1 position in both total album and current-album market share, the independent distributors and labels merely had to hold their ground, while WEA, which was No. 1 in both categories in the first three months of the year, suffered market-share erosion during the second quarter.

Although WEA has been suffering a decline, it was still the No. 1 distributor in current album market share and in total album market share in the first quarter of 1997. But since then, WEA's losses appear to be EM Music Distribution's (EMD) gain, as the latter appears to be the only distributor other than the independent sector to gain market share in the current-album category during the second quarter. EMD also posted the biggest gain in total album market share during that period.

The market-share rankings are determined by the independently owned SoundScan, which collects point-of-sale information from retail and record accounts for all formats and configurations. SoundScan tracks sales at stores that account for 86% of U.S. music sales and then projects totals for the entire market.

The market-share totals are for the period beginning Dec. 30, 1996, and ending June 29, 1997. Neither Rolling Stone nor The Record's chart is used in this story and on the market-share charts use rounded figures.

Market share for albums and singles includes all formats and genres available in the respective configurations. The market-share figures for all R&B, Rock, Notions and Parental Advisory (P.A.) albums collected by SoundScan from the panels used to compile Billboard's chart are for those genres as well.

For determining current market share, SoundScan tracks sales of albums released fewer than 18 months ago (12 months for classical and jazz albums), except in the cases of titles still residing in the top half of The Billboard 200. In those instances, a title is still considered current even if it has been available for longer than 18 months, until it drops out of the top 100 of The Billboard 200. At that point, it is dropped from the catalog status. (In determining when a title becomes catalog, Billboard uses two years as the cutoff point, except for those titles that stay in the top half of The Billboard 200, which become catalog when they fall below the top 100.)

1996 VS. 1997

For current-album share, the independent sector finished with 17.6%, down from the 19.3% it had in the first half of 1996. Among the albums that contributed to the independents' current score were Tommy Boy's "Jock Jams Vol. 1" and "Vol. 2," K-Tel's "Club Mix '97," and the Squirrel Nut Zipper's "Hot" set on Mammoth, via the Alternative Distribution Alliance (ADA).

In slipping to second place in current-album share, WEA lost more than six percentage points off the 23.3% the company racked up in the first half of 1996. WEA's top-selling albums in the first half of the year included the "Space Jam" soundtrack; Jewel's "Pieces Of You," LeAnn Rimes' "Blue," the "Evita" soundtrack, Aaliyah's "One In A Million," Alanis Morissette's "Jagged Little Pill," and Keith Sweat's self-titled album.

For current-album share, Universal Music and Video Distribution finished third with a 14.6% piece of the pie, up almost seven percentage points from the 7.8% the company garnered in the first half of last year, when it came in last for this category. Among the albums contributing to Universal's strong showing were No Doubt's "Tragic Kingdom," the Wallflowers' "Bringing Down The Horse," Blackstreet's "Another Level," Makaveli's "Don Killuminati: The 7 Day Theory," Live's "Secret Samadhi," and Bush's " Razorblade Suitcase." EMD came in fourth in current albums with a 14% share, up from the 9.4% it had in the same period last year. In addition to having the totals this year from Priority Records, of which it acquired 50% in 1996, included in its score, EMD received a boost from Spice Girls, which is the No. 1-selling album so far this year, with 2.7 million units. Among the other albums helping the company accumulate market share are the "Romeo + Juliet" soundtrack, Deana Carter's "Did I Shave My Legs For This?,&emdash; Scarface's "The Untouchable," and the "Pure Moods" collection.

BMG Distribution's 13.6% was good enough for fifth place in current albums and an improvement over the 9.1% the company had in the first half of last year. Among its top-selling albums this year are the Notorious B.I.G.'s "Life After Death," Toni Braxton's "Secrets," the "Ultimate Dance Party 1997" collection, the Wu-Tang Clan's "Wu-Tang Forever," the Pretenders' "Wife" soundtrack, Bob Carlisle's "Butterfly Kisses (Shades Of Grace)," and the Dave Matthews Band's "Crash."


Sony Music Distribution finished last in current-album share with 11.5%, down from the 12% the company had in the first half of last year. Its top-selling titles included U2's "Pop," Sheryl Crow's self-titled album, Hanson's "Middle of Nowhere," Dru Hill's self-titled set, Foxy Brown's "Il Na Na," and S11's self-titled album.

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For total album market share, the independent sector finished with 17.6% of the pie, up from the 17.1% it had in the first half of last year. The independents' seventh percentage point gain was due to the strength of the independent sector, which finished with a 53.3% share of the total.

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INDIES REPLACE WEA AS NO. 1 ALBUM DISTRIBUTOR
(Continued from preceding page)

BMG finished in third place again but lost 3.5 percentage points from its 19.5% score in the same period last year. EMD posted a gain in market share, finishing fourth with 11.1%, vs. 9.8% last year. Sony, the indie sector, and PGD all suffered market-share declines from last year, finishing at No. 5, No. 6, and No. 7, respectively.

With R&B albums, BMG maintained its hold on the top spot with an 18.6% share, despite losing more than six percentage points from the 25.2% it had in the first half of 1996. Universal almost a year, lost its slice. WEA came in No. 3 with a 15.6% score, up two percentage points from last year's showing. PGD came in fourth, down two places in the rankings and more than four percentage points from the first half of last year, when it was the No. 2 R&B album distributor with an 18.9% score. EMD topped last year's 7.8% share with a 18.6% score but only climbed one rank in the standings to come in fifth. Sony Music lost more than seven percentage points, finishing with 11% and in the No. 6 spot, while the independent distributors fell from fifth place last year to last with a 10.7% share.

BPI STATS
(Continued from page 58)

In terms of the music sold across the U.K. last year, 53.1% of albums bought were by British artists—down from 55.4% in 1995—while U.S. acts' share fell from 59.8% of all album sales to 28.5%. The biggest gain was from Canadian artists, driven by the success of Alanis Morissette and Celine Dion, who went from 2.7% of the albums market in 1995 to 5.7% last year. BPI notes, "U.K. artists' share fell slightly, but 53.1% share is still that highest proportion in the last 10 years. "The albums share of American artists fell for the second successive year to stand at 28.5%, the lowest measurement since the mid-1980s."

DISTRIBUTION. Independent National Distributors Inc. (INDI) in New York promotes Todd VanGorp to VP of sales and distribution and Lou Miranda to VP of marketing and distribution. They were, respectively, branch manager for INDI East and VP of sales and marketing.

HOME VIDEO. Blockbuster in Dallas names Steven Becker senior VP of worldwide human resources, promotes Clare Davenport to VP of domestic retail human resources, names Rosanna Durruthy VP of recruitment and relocation, and appoints Manuel Guzman VP of compensation, benefits, and HRIS. They were, respectively, VP of international human resources, area director of human resources for the Western, Central, and Midwest zones, VP of diversity recruiting at Merrill Lynch, and director of global compensation and benefits at Mary Kay. Also, Tim Hicks is named VP of human resource development, Deborah Percy is promoted to VP international human resources and Dan Satterthwaite is appointed director of headquarters human resources. They were, respectively, VP of operations administration, director of human resources for Blockbuster U.K. Group Ltd., and manager of human resource development.

Sony Wonder in Santa Monica, Calif., promotes Mary Kramer to design director. She was senior art director.

MUSIC VIDEO. MuchMusic USA appoints Peter Nawrocki director of advertising sales. He was president at All Access.

MTV Networks International in New York names Greg Ricca executive VP. He will continue his duties as executive VP at MTV Networks.

Borders Gives God A Hand. Julia Sweeney, actress and comedian, stopped by Borders Books & Music in Santa Monica, Calif., to help promote her "God Said Had!" album, which is based on her book of the same name. Pictured, from left, are Tegra Little, WEA branch field sales manager, Monique Montibon, Borders sales associate, Mike Flatow, WEA product development representative, Sweeney, Tré Jiles, Borders sales associate, and Mark Goldstein, Warner/Reprise West Coast regional marketing manager.

U.S. Market Share By Distributor: R&B Albums

<table>
<thead>
<tr>
<th>Distributor</th>
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<tbody>
<tr>
<td>BMG</td>
<td>18.6%</td>
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<tr>
<td>UNIVERSAL</td>
<td>25.3%</td>
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<tr>
<td>WEA</td>
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<tr>
<td>PGD</td>
<td>15.6%</td>
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<tr>
<td>EMD</td>
<td>13.6%</td>
</tr>
<tr>
<td>SONY</td>
<td>7.9%</td>
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<tr>
<td>INDIES</td>
<td>10.9%</td>
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</tbody>
</table>

SOURCE: SoundScan

U.S. Market Share By Distributor: Country Albums

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<thead>
<tr>
<th>Distributor</th>
<th>U.S. Market Share</th>
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<tbody>
<tr>
<td>WEA</td>
<td>31%</td>
</tr>
<tr>
<td>UNIVERSAL</td>
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</tr>
<tr>
<td>BMG</td>
<td>20.3%</td>
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<tr>
<td>EMD</td>
<td>10%</td>
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<tr>
<td>PGD</td>
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<tr>
<td>INDIES</td>
<td>7.1%</td>
</tr>
<tr>
<td>Jan-June 97</td>
<td>10.7%</td>
</tr>
<tr>
<td>Jan-June 96</td>
<td>10.9%</td>
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SOURCE: SoundScan

 unge from the Emmy Award-winning show's seven-season run. New Video says the series has been digitally remastered, recorded in stereo, and duplicated in standard play.

Tours. EMD Distributors and Country Albums

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
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<td>WEA</td>
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</tr>
<tr>
<td>UNIVERSAL</td>
<td>20%</td>
</tr>
<tr>
<td>BMG</td>
<td>16%</td>
</tr>
<tr>
<td>INDIES</td>
<td>9%</td>
</tr>
</tbody>
</table>

SOURCE: SoundScan

BMG VIDEO is releasing a six-video series that chronicles the history of jazz and some of its greatest performers and composers. "The Masters Of American Music Collection" will be in stores Oct. 21 at a list price of $73.98. The titles—"The Story Of Jazz," "The World According To John Coltrane," "Sarah Vaughan The Divine One," "Count Basie Swingin' The Blues," "The Thelonious Monk American Composer," and "Oscar Peterson—"are also available for individuals at $39.98 each. These documentaries were originally aired on television on PBS and Bravo.

THE NATIONAL ASNL. OF RECORDING MERCHANDISERS says that its Fall Conference (Sept. 11-14) will include a session on indie retail coalitions. In addition, there will be presentations on the anatomy of a major and an independent, record deal, creative retail environments, building and maintaining a good staff, the impact of catalog, co-op advertising case studies, community and public relations, consumer research, and an update on cassettes. The conference, which will be at Marriott's Laguna Cliffs resort in Dana Point, Calif., has in previous years been held in Phoenix, according to Oct.

NEW VIDEO GROUP is releasing on Aug. 25 "The Very Best Of The Mary Tyler Moore Show," a boxed set of seven videos featuring the two "best episodes" from each year of the Emmy Award-winning show's seven-season run. New Video says the series has been digitally remastered, recorded in stereo, and duplicated in standard play.

EXECUTIVE TURNTABLE

Trans-Garth. Before a recent concert in Albany, N.Y., the forever retail-friendly Garth Brooks visited Trans World Entertainment Corp. headquarters to find out how things were going. Pictured, from left, are Vinnie Bibigia, senior music buyer; Bob Higgins, president/CEO, Brooks; Jim Litwak, executive VP of merchandising; and Jerry Kamler, division merchandise manager.

Trans-Garth. Before a recent concert in Albany, N.Y., the forever retail-friendly Garth Brooks visited Trans World Entertainment Corp. headquarters to find out how things were going. Pictured, from left, are Vinnie Bibigia, senior music buyer; Bob Higgins, president/CEO, Brooks, Jim Litwak, executive VP of merchandising; and Jerry Kamler, division merchandise manager.

-wsj
WHERE'D YA HIDE THE CASSETTES?

Cru wants you to sell their new release “Da Dirty 30” on cassette. They know that urban music fans are big fans of the prerecorded cassette format. Cassettes are portable and a great value. And they sound better than ever. So, carry “Da Dirty 30” on cassette in your store. And start selling more music. Find out more by calling: 1-888-567-TAPE

ITA AUDIO CASSETTE COALITION CHARTER MEMBERS: Allied Digital Technologies • Aurega Aurex • BASF Audio/EMTEC Magnetics • BMG Distribution • BMG Entertainment • Cinram • PolyGram Group Distribution • Sonopress • Sony Disc Manufacturing • Sony Music Distribution • WEA Manufacturing

CONTRIBUTING MEMBERS: AMI • Concept Design • Oliman Industries • Replication News

Sell the cassette. Cru’s new Violator/Def Jam Records release “Da Dirty 30” is available on August 26. Distributed by PolyGram Group Distribution.

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 rights holders, recording and playback equipment manufacturers, and firms and video equipment.
Montgomery Ward In Chapter 11, So Whither Lechmere?

THE FALLOUT CONTINUES for the music industry. On Monday, July 7, Montgomery Ward, which owns Lechmere, filed for Chapter 11 bankruptcy protection, according to press reports. The retailer, which operates about 400 stores, listed assets of $4 billion and liabilities of $3.7 billion, including $1.4 billion in debt owed to its banks and trade creditors.

Montgomery Ward had been involved in negotiations with its creditors to restructure its debt. Those discussions were led by GE Capital Corp., which owns a majority stake in the merchant. But when GE, which planned to make available $1 billion in new credit to the merchant, insisted on having a priority claim over other creditors, the talks capped off, sending Montgomery Ward to court, according to press reports.

With the filing, GE Capital provided the merchant with $1 billion in debtor-in-possession financing, which means the company will be able to restock its stores.

The Lechmere operation, which also oversaw music and video departments in the company’s Electric Avenue stores, generates about $80 million in annual music and video sales, in the 40 stores carrying those product lines, Billboard estimates.

It’s unclear how much of an impact the filing will have on the music and video industry, as a number of suppliers already had the merchant on hold. Also, Lechmere switched from buying all product directly from music manufacturers to buying new releases from them and using Valley Record Distributors for catalog and refuling current titles.

Lechmere has suffered since it was taken over by Montgomery Ward a few years back. Moreover, its problems multiplied as relations with suppliers deteriorated due to Montgomery Ward’s dictatorial style of conducting business.

Earlier this year, GE Capital, knowing that it would have its hands full dealing with Montgomery Ward, apparently tried to handle its Lechmere problem separately and toed the idea of merging Lechmere with Nobody Beats the Wiz. At that time, the Wiz apparently was looking for new financing and, as part of its search, may have gone to GE Capital. However they got together, informed sources say, Wiz management visited Chicago on at least two occasions to check out the Lechmere operation. But those discussions came up empty, sources say.

Now, with Montgomery Ward going through the Chapter 11 process, it will be interesting to see if Lechmere remains a part of its core business.

MEANWHILE, in Carteret, N.J., Nobody Beats the Wiz has issued what might be its first press release. According to that press release (which I have framed), (Continued on page 78)

Q: How do you measure a true hit?

A: By radio airplay and sales!

Monitor AC: 1
Hot 100: 24
Top 200: 42
VH1-Custom Rotation

“Go the Distance”
with Michael Bolton

Walt Disney Records

Hercules soundtrack.

From our door to your store. That’s why more retailers rely on the AEC One Stop Group to deliver more of today’s biggest hits. With a worldwide distribution network unequaled anywhere. One stop shopping. 24 hour turnaround. High fill rates. And a deep catalog. It’s the one place more retailers place more orders.

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www.aec1.com

http://www.billboard.com
FOR SOUND SAMPLES
Hear free musical samples from the hottest titles on the major Billboard albums charts
Provided by the Music Previews Network in • Real Audio • WAV • MPEG
Alliance’s Financial Turmoil Results In INDI’s ’97 Conference Getting Yanked

Pulling the Plug: On closing night of the Independent National Distributors Inc. (INDI) Convention last August in L.A., Larry “L.H.” Howell, VP of sales at INDI, Big State in Dallas and organizer of the company’s annual confab, told the assembled employees that AI Teller, then newly installed as co-chairman/president/CEO of the distributor’s parent, Alliance Entertainment Corp., had said there would be a ’97 INDI convention.

The audience applauded loudly. At that point, the INDI staffers had reason to doubt there would be a fourth convention: After all, Alliance was then planning to sell its North America (DNA), and many believed Alliance would consolidate its DNA interests with those of INDI and Denver-based Passport Music, the parent’s other distributor.

What a difference 11 months makes. DNA is now owned by Valley Record Distributors, and Passport no longer exists. And the plug has been pulled on INDI’s 1997 convention.

Howell confirms reports from sources within INDI that the conflagration, which had been scheduled to take place in August in Boca Raton, Fla., the site of Alliance’s warehouse, was canceled in June.

Given the tumult at Alliance, this news is unsurprising. On July 1, the parent company announced that it had defaulted on its revolving credit facility by failing to make a $2 million amortization payment and not satisfying a financial covenant requiring a $85 million equity infusion (Billboard, July 12). A $7 million bond payment comes due Tuesday (15). Sources suggest that a prepackaged Chapter 11 filing by Alliance is in the offing.

Alliance’s financial instability has been Topic A among indie labels in recent months and has quite apparently affected INDI’s business. In the wake of Passport’s closure, several of the defunct distributor’s former labels have chosen to move to other companies rather than sign on with INDI, and sources report that such INDI maintenances as Alligator and Quality are relocating as well.

All of these uncertainties apparently led Alliance to call off the ’97 INDI get-together—at least for now. Howell says only that he hopes the action is “a postponement and not a cancellation.”

Quick Hits: Contemporary jazz label Heads Up International will now be distributed by Cleveland-based Telare International Corp. Heads Up was previously handled by Passport... Industry vet Russ Regan, former head of Quality Records, has been named president of the new dance imprint Starbound Records. The label, founded by L.A.-based entertainment firm Crossroads V Communications, will be distributed by Navaree... Putumayo World Music has appointed former VH1 promotion director and Warner Custom Music VP David Hazen as senior VP of marketing and ex-Hear Music merchandise executive Daren Gill as VPGM.

Flag Waving: Even if you’ve never heard of singer Terry Evans, you’ll likely be swept away by his new Audia-quest album, “Come To The River.” But those familiar with the musician’s influence will be especially taken with “Evans’ voice, even if you don’t know the name.”

Evans says, “I’ve worked with a shitload of people. He has performed backup vocals for such artists as John Lee Hooker, John Fogerty, Boz Scaggs, Rosanne Cash, Maris Muldaur, and Bonnie Raitt. But he’s probably best known for his two decades of work supporting singer/guitarist Ry Cooder.

In 1976, Evans was working in a duo in the Los Angeles clubs with singer Bobby King. Evans says, “Bobby King was assigned to Warner Bros. at that time, and Ry’s brother-in-law, Russ Titelman, was producing Bobby at that time. So Ry needed some background work, and so Russ Titelman introduced Bobby to Ry and Bobby introduced me to Ry.”

On “Come To The River,” Cooder—who has his own amazing record, the Cuban feast “Bacata Vista Social Club,” coming from World Circuit/Nonesuch in September—repays his musical debt to Evans by contributing a wealth of sublime guitar solos. Evans says that the musician’s influence on the album goes even deeper than his instrumental contributions.

“He didn’t actually produce it, but indirectly he produced it,” Evans says. “He sort of sets the guidelines for me. He knows about what I’m about so much, and he knows exactly how to complement me, and he knows exactly how to steer the musicians in the right direction. So he’s sort of like the engineer of the whole thing. Though his name’s not down there as producer, he pretty much was in control of things.”

Like Evans’ previous solo albums, “Puttin’ It Down” (also AudioQuest) and “Blues For Thought” (Pointblank), “Come To The River” often betrays a strong gospel influence.

Evans says, “I’m originally from Vicksburg, Miss., and I was raised in the church and singing in the choir. This is how it all got started, from the gospel end to the secular end, one to another. We pretty much all started the same way. It’s a gospel and blues-type thing.”

While tracks like Evans’ original “The River” and “Get Up, Get Ready” bear a churchy feel, others, such as the covers of Peppers and Harris’ “I Got Loaded” and Willie Dixon’s “My Babe” and “I Just Want To Make Love To You,” are right down in the silky.

“When I was coined,” Evans says, “I used to listen to some of the old cats—Roy Brown, and of course B.B. King—and Bobby Bland and John Lee Hooker, Little Walter, Elmore James. I listened to all these guys. This music will breathe forever,” he adds. “Matter of fact, a lot of the stuff I hear on the market today, the commercial R&B, has a lot of those influences. If you listen real close, you can hear the yeat/you year influences in today’s music.”

Evans will begin touring in August on his own to support the new album: “I’m going back to do Chicago, the St. Louis Blues Festival, I’m going down to Arkansas and up into Michigan, places like that. I’ll be out for about 15 days. Then, in September, October, I’m going back on the East Coast, to New York, Philly, Boston, places like that.”

He says he will probably also play some American dates this year with Dutch singer/guitarist Hans Theesink, who contributed the string “Tears Are Rolling” to “Come To The River.” Evans says, “I think he was Ry Cooder-inspired, but he’s good at it. We hit it off pretty good. He’s a great writer, and he loves what I do, and I’m impressed with what he does.”

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RETAIL TRACK
(Continued from page 79)

the Wiz is closing five of its 63 outlets, leaving the company with 58 outlets. The closures are in towns surrounding Boston and Hartford, Conn.

As a result of the shenanigans, about 300 employees will be eliminated from the company’s payroll. Sources, however, suggest that the Wiz is also making cutbacks in staffing in the remaining stores and at corporate headquarters. Those cutbacks include the elimination of in-store music merchandisers and assistant buyers at headquarters.

In other moves, the Wiz is said to be revamping its music purchasing department, changing the division of buyers responsible from genre-oriented to label-specific.

The New England store closings are part of a “new business plan” to concentrate the company’s resources in core markets, including the New York metropolitan area, the release states. The release also says that the Wiz has reached an agreement in principle with its banks to extend its $200 million line of credit through 2000. Further, the business plan has been endorsed by the Wiz’s vendors and banks, which “assures a steady flow of merchandise into its stores,” the press release states.

After experiencing a cash-flow problem in January, the Wiz, for the most part, has enjoyed a steady flow of product from the major music manufacturers. However, the Wiz remains “on hold” with many of its smaller music vendors, sources say. Moreover, in addition to not being able to get any money due them from the Wiz, those vendors complain that they can’t get any information either.

While the press release states that the Wiz’s revolving credit facility has been extended, Terry Geoghegan of Bozell Sawyer Miller Group, acting as the Wiz spokeswoman, declines to elaborate on how much of the $200 million in credit is available to the chain. She refers questions of that nature back to the press release statement that the bank and vendors support the plan.

RELOCATED: CD Warehouse

has moved its corporate headquarters from Dallas to Oklahoma, reports Jerry Grizzle, president/CEO of the chain. The move was made to accommodate the fact that Grizzle and his management team, which bought out the founders of the chain in January, are based in Oklahoma.

The chain, which claims a system of 125 stores in 25 states, is a used-CD retailer, spiced up with new releases and the top 1,000 catalog titles. Of the 125 stores, 57 are corporately-owned and the remainder are franchises.

In relocating its headquarters, CD Warehouse has doubled the size of its accommodations. In Dallas, the company operated out of a 4,500-square-foot office, while in Oklahoma, the building contains 5,000 square feet of office space and 5,000 square feet of warehouse space.

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Harley Revs Up Kids’ Audio With 1st-Class Tales

Harley Tales: In the house where Bill Harley grew up, “there was always a lot of respect for language,” says the veteran children’s singer-songwriter/storyteller, whose 15th album, “There’s A Pea On My Plate,” was just released by Round River Records of Seekonk, Mass. That helps explain why Harley is one of the finest composers in this or any genre. His witty, wise kids’ songs, which can be falling-down funny or catch-in-the-throat touching, are the work of a master wordsmith.

As with Harley’s previous releases, “There’s A Pea On My Plate” is rich with songs—and, in this case, one story—that expertly capture and articulate what goes on inside the mind of an average elementary-school kid. The title cut depicts the agony of a pea-hating youngster who won’t get dessert without first choking down the lumpy little legume. “I Love Mary’s Game” is the saga of a forever-losing ball team; it illustrates the measure of comfort that can be taken in knowing you’ve done your damndest. The tale “I Love My Sister” is an ain’t-it-the-truth number for anyone with a pesky sibling.

Musically, “There’s A Pea . . .” is brimming with animal, although Harlowesque, irresistible beats, and the pan-cultural elements that are another Harley trademark. From the African-inspired polka-verdant River Terrace” to “Always Shines” to the sunny country twang of “A Cowboy’s Life” (featuring a fetching cameo by Harley’s son Henry), the song is well-inflected “You Should Have Been There,” Harley’s new album is a stylish fit. It was recently produced by Marcy Marker, one half (with Cathy Fink) of the acclaimed kids’ duo Cathy & Marcy.

Harley, a native of Greenville, Ohio, spent his school-age years in Indiana, which was the inspiration for many of his stories. His mother was a children’s writer and editor and his father a lawyer and published barrister—hence, the previously mentioned “respect for language.” Harley took his grade-school music lessons, and when he moved to New York’s Hamilton College, his affront for rock and folk, augmented by having a clog-dancing, banjo-strumming roommate—led him in the direction of traditional music.

Inspired by the novel performances of leaders like Mahatma Gandhi and Martin Luther King Jr., Harley began holing up with kids in the area of conflict resolutions. Harley started singing for kids while running a day camp. “I had to keep them entertained for the last half-hour of the day,” he recalls. “I quickly found out ‘Al’ayu’ works when everyone else is falling apart.”

When he moved to Providence, R.I., in 1988, Harley “began performing more seriously” and added storytelling to his repertoire. Through community-sponsored programs, Harley began performing in classrooms and after school in libraries. “They’d throw me in there, lock the door and say, ‘Listen, I’m an hour’,” he jokes, adding, “I learned very quickly that you worry about survival.”

Unlike the majority of children’s performers, Harley targeted elementary-schoolers and up rather than preschoolers. “It’s a bummer to nurse,” he says of his perch in a specialized area (it is practically devoid of competition). But, as he puts it, “the children’s artists who’ve sold huge numbers play for preschool, but those parents are more in control of their kids’ entertainment.” Other community-oriented groups, their choices are more peer-driven, and their parents don’t play a big role.

However, Harley’s work can and does appeal to kids already familiar with the siren’s call of top 40 music—“because a lot of my stuff is about how kids this age relate to their parents and I’m afraid of being irrelevant and polemical.” He also doesn’t fear being shallow and mean-spirited at times, as on the new cut “Moving Day.” “I can stand my head up,” he says, “and have my feet on the ground, and I’m afraid of being irrelevant and polemical.”

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*YOUR SATISFACTION IS OUR SATISFACTION!*
Call it the "Nick At Night" syndrome. Or chalk it up to self-referential baby boomers, weaned on television, who remember the situation comedies of their youth as cultural artifacts. Or maybe it's just that if you buy TV shows on video, you never have to listen to your program again.

However one explains its growing appeal, program suppliers agree that some broadcast TV, new and old, can work on video as both sell-through and rental product.

Although retailers have always had some qualms about product that has been shown on the tube, the past year has seen some surprising growth in this niche. The "Cops" series, released on cassette by MVP, has enjoyed explosive sales; 20th Century Fox Home Entertainment's "X-Files" has also proved to be a surprise hit.

One company banking on the phenomenon is New York–based New Video. The supplier, which already markets the A&E Home Video line, including "Biography," recently signed a licensing agreement with MTM Entertainment and NBC News. Integral to the MTM deal are rights to several highly successful TV series, among them "The Mary Tyler Moore Show," "The Bob Newhart Show," "WKRP In Cincinnat i," "Hill Street Blues," "St. Elsewhere," "Rhoda," "Phyllis," and "Lou Grant."

"TV is hot," says Susan Margolin, COO of New Video. "We didn't know what would happen and we were nervous. We'd had our fingers crossed that the genre is of tremendous interest right now." Taking a cue from the marketing strategy devised for A&E, New Video has upped its plans for MTM, Margolin says.

The first releases, scheduled for September, will be a boxed set of episodes from "Mary Tyler Moore." Margolin says that each of the seven tapes—one for each of the seven seasons the show was on the air in prime time—will contain two shows. The suggested list price is $89.95.

Retailers won't be available until late 1998, and even then the tapes will carry a $14.98 list rather than the lower price points that many marketers favor.

"We're going for the collectors," notes Steve Savage, president of New Video. "These collections will be something to be cherished. These shows have a cult following, and that's what we're going to capitalize on.

As part of the NBC arrangement, New Video plans to develop a series based on the "Today Show." Margolin says the company now has access to 250,000 hours of programming that "represents the second half of the 20th century." Much the same world view holds for "Meet The Press," which will be the subject of a 60th-anniversary multi-tape compilation.

"Six million affluent, dedicated viewers tune in to that show every week," notes Margolin, who expects to pitch the series to that target audience.

New Video isn't alone in courting TV nostalgia. The studios are also beginning to actively mine this niche. Last November, Columbia TriStar Home Video launched a line of vintage programs from its Screen Gems (Continued on next page)
TV GETS SECOND WIND
(Continued from preceding page)


Paramount Home Video, which for years has marketed " Star Trek" episodes, delivered episodes of "Mission Impossible" to coincide with the 1996 theatrical release of the hit movie starring Tom Cruise.

Last month, Universal Studios Home Video shipped four segments of its syndicated series " Hercules: The Legendary Journeys." The program and a spinoff, " Xena: Warrior Princess," have both developed the loyal cult following considered necessary for TV to be successful on video.

In an interesting twist, Universal will release a direct-to-video animated feature called " Hercules And Xena: The Battle For Mount Olympus" in the fourth quarter.

Madeline DiNonno, executive director of self-through marketing for Universal, says " Hercules" should get a strong retail boost from an extensive web of merchandising and licensing ties. Action figures, toys, and apparel are already on store shelves.

Licensing deals will also help one of Universal's older franchises, two episodes of " Battlestar Galactica" that have not been previously released on video. Universal has awarded Trendmaster the master toy rights. The toys themselves are expected to drive video.

DiNonno says that " Battlestar Galactica" continues in syndication and that a large cult following has produced more than 300 pages on the World Wide Web devoted to minutiae of the show.

Though devoted viewers would seem to guarantee video sales, executives say that in fact there are guarantees. " Northern Exposure" and " Quantum Leap," two shows with good demographics and loyal fans, underperformed when Universal released episodes.

Paramount had a similar experience when it promoted episodes of " Cheers," an ' 80s hit for NIC of " Seinfeld" proportions. Similarly, when Warner Home Video released the pilot of " ER," TV's No. 1-rated show, sales were disappointing.

" Sometimes, shows that should do well don't," says one home video executive. " And shows that seem like losers can surprise you."

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**Note:** RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical releases. RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard® Communications.
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Fox, Columbia Titles Offered At Cut Prices

BRAND NEWS: In the continuing effort to feed the lucrative collector’s market, 20th Century Fox Home Entertainment and Columbia TriStar Home Video are repricing some major rental releases.

As part of its “Premiere Series,” Fox is dropping the price of “Courage Under Fire,” William Shakespeare’s “Romeo + Juliet,” “That Thing You Do!” and “Broken Arrow” to $14.98 on Aug. 19. Consumers receive a $3 rebate with the purchase of any movie in the “Premiere Series” and three bottles of Clearly Canadian beverages.

“Romeo + Juliet” will be singled out in a separate promotion involving Limited Express clothing stores and Capitol Records. Under this plan, purchasers will receive a $15 gift certificate good toward any item worth $60 or more at Limited Express.

Capitol is offering a $2 instant coupon, good toward the purchase of $19.95. A “Funny Girl”/“Fanny Lady” gift-pack is available for $29.95.

ARCTIC JOURNEY: In one of the most unusual promotions to come across the fax, Central Park Media is setting up an Internet site to track the trip of Eric Thomann, who will ride his bicycle in August from Reykjavik, Iceland, to the Arctic Circle.

RABBIT EARS (Continued from page 80) to its original hostess,” Wilhousky says. “MicroLeague has the marketing and distribution aspect of the business—which was lacking at Rabbit Ears—down cold.”

Sottnick says, “Rabbit Ears never had ownership of distribution,” which MicroLeague controls. He adds that there is a likelihood of a major-label partner “down the line.”

Quick says MicroLeague plans to stagger the release of Rabbit Ears’ catalog, including one unreleased title with each batch of reissues. New programs include “Tom Thumb” (with John Cleese and Elvis Costello), “The Firebird” (Susan Sarandon and Mark Isham), and “The Parables” (Garrison Keillor and David Lindley). “We’re putting out a limited amount each quarter, so as not to flood the market, and to find out what sort of marketing works the best,” she adds.

Packaging was high on the list of priorities. “We wanted to give the liner more kick appeal,” Quick says—and star appeal, too. For the first time, celebrity narrators are pictured on packages.

MicroLeague is also considering computer enhancement of existing titles to improve animation. “So many advances in animation have occurred in recent times, there’s a probability there,” Quick notes. While Wihousky likes the old way of doing things, she acknowledges that “full animation is the way to go these days.”

All these efforts are part of a plan to re-establish, unë increase, brand awareness. Vital to that strategy is the cultivating of “Rabbit Ears Radio,” the weekly show launched three years ago and carried by 270 public radio stations. The first host was Mel Gibson, who introduced audiobooks version of Rabbit Ears selections.

Meg Ryan followed; the third year consisted of reunions. Wilhousky says, “The impact of ‘Rabbit Ears’ Radio” has been ongoing, despite a lack of new product for a year. “I’m amazed that its broad recognition is so big. We don’t want to lose momentum,” (Continued on page 86)
When Thomann reaches his destination, he will interview via cyberspace the animated hero of Central Park's best-selling video "M.D. Geist." The segment will also unveil Central Park's new logo featuring the M.D. Geist lead character. Thomann is making the trip on his 30-year-old, three-speed Raleigh bike.

The Thomann site is being developed by Binary Media Works, which has set up three other sites featuring Central Park's Japanimation product. On his journey, which starts July 31, Thomann will send back daily reports. His travel log can be accessed on the Internet through www.centralparkmedia.com, www.software-sculptors.com or the Japanimation Station on America Online.

Although Central Park is using the event as a way to heighten awareness of its Japanimation catalog, the promotion is also a charity fund-raiser. Thomann, a veteran long-distance biker, hopes to raise money for the Boston to New York AIDS Ride, the Juvenile Diabetes Foundation, and Paul Newman's Hole in the Wall Gang Camp. Site visitors can donate online.

The promotion, dubbed "CyberCast Challenge: The Icelandic Saga," is expected to draw more than 500,000 visitors to the site.

ON-DEMAND DEAL: Although delivering movies on demand isn't a reality yet, LIVe Home Video is getting ready. In a recent deal, LIVE has licensed the rights to its library to On-line Entertainment Network, a video-on-demand delivery system still in development.

On-line Entertainment, a subsidiary of GlobalNet, expects to deliver movies via the Internet later this year, but only to U.S. consumers. It is set to launch a pay-per-listen system, called Music-On-Demand, this month.

KIDS STUFF: The latest installments of Fox's "Goosebumps" series will feature two consumer rebates:

Set for release on July 29, "The Haunted Mask II" will feature a $3 rebate with purchase of the title plus any other "Goosebumps" title currently available. The new title is priced at $14.98. In addition, inside each "Haunted Mask II" cassette will be a coupon worth $5 off the CD-ROM game "Escape From Horrorland."

MGH Home Entertainment, meanwhile, is taking the fantasy movie "Warriors Of Virtue" directly to sell-through Sept. 23. The title, which took in $7 million during a brief theatrical run earlier this year, will be priced at $19.98 and packaged with a free "Warriors Of Virtue" action figure from Play 'Em Toys.

"Warriors Of Virtue" also will be supported with an in-school program consisting of teaching kits distributed to more than 20,000 fourth-grade classes in the top 20 markets. The kit contains a wall poster, activity sheets, and a teacher's guide. A national television advertising campaign is set for Sept. 19-Oct. 5.

Just in time for the holidays, National Geographic Kids Video will release "Animal Holiday." It features Santa and Mrs. Claus introducing wildlife footage set to classic holiday music and is available Sept. 30, priced at $9.95.

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Color: Approximately 112 Minutes • Hi-Fi Steven Suggested retail price: $19.98. Catalog: WINSTAR 1012

WINSTAR HOME ENTERTAINMENT
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LONDON—Stephen Moore, formerly senior VP Europe for 20th Century Fox Home Entertainment, has been named president of international operations. He will be responsible for setting the strategy and developing new business opportunities in all territories outside North America.

The appointment, which has already taken effect, will see Moore relocate from London to Los Angeles, where he reports to worldwide president Jeff Yapp. Fox Home Entertainment cites Moore's track record in self-selling as one of the reasons for the promotion.

During Moore’s tenure in Europe, where he looked after business in Benelux, France, Germany, Italy, Spain, and the U.K. and managed subsidiaries in the remaining European territories, he oversaw a doubling of revenues and an increase in self-through sales of more than 150%.

“This appointment is the result of Moore's proven success in Europe and his abilities as a strong leader and team player,” says Yapp. Like Buena Vista Home Video's worldwide chief, Michael Johnson, Moore started out in magazine publishing before taking jobs with MGM/UA, Vestron, and CBS/Fox Video. He was named managing director of Fox Video Ltd. and 20th Century Fox Film Company Ltd. in 1991 and became senior VP for Europe in 1994.

RABBIT EARS

Continued from page 84)

[so we're working on new stories and narrators.] A new celebrity host will also be announced soon, Sotnick says. MicroLeague is looking to develop future video and audio product from the new radio shows, says Quick. "We're also hoping to transfer already existing" videos into the CD-ROM format," which lends itself to old-style animation.

On the retail side, MicroLeague is designing Rabbit Ears kiosks that play up the brand name. "Rabbit Ears is made for interactive, and that's MicroLeague's bailiwick," Sotnick says. Rabbit Ears in fact is working with the new owner on a live-action girls' sports series, "There's a huge, underserved audience for that type of programming," he notes.

"We're both really happy to be back on board again," says Whilcot. "The acquisition process, for us, has been like handling your baby over to a new parent. We wanted to give Rabbit Ears to a great parent, and we think that MicroLeague will nurture it and make it grow."
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Reviews

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LIFELINES

BIRTHS
-Girl, Victoria Ann, to Gina and George Saadi, May 21 in West Palm Beach. Father is director of publicity at Whitehouse/Waterdog Records. Father is director of publicity at Alligator Records.

MARRIAGES
-Laurie Rosskamp to Joseph Mai- mone, June 6 in Edgewater, N.J. Bride is senior executive assistant to the president of BMG Distribution.

DEATHS
-Jesse Plumley, 49, of A.S.L. (Lou Gehrig's disease) June 15 in New York. He was a recording engineer, producer, and sound designer. An engineer at Westrex Studios, he won a W.C. Handy Award for best blues record in 1988 for his production work on "Old Maid Boogie," recorded by Blues Deluxe. His work as a sound designer included the Lee Strausberg Tribute at Lincoln Center, "Waiting In The Wings," and "Mary, Mary, Mary, Mary," "What Catastrophe," and "Ohio Impromptu." He is survived by his wife, Fran Ferrone, and brothers Mike and John. Donations in his memory can be made to: Communication Independence for the Neurologically Impaired, 500 Mercer St., New York, N.Y. 10012.
Giving The Over-55 Set Its Due

Stations Starting To Realize Demo’s Value

BY STEVE KNAPPER

For decades, radio stations have aimed to serve women in their 30s and men in their 20s, because young people buy more stuff.

In that, 25-54 has been the exalted demographic, perhaps demonstrating why Alana Mosiniak and Mari

Top U.S. Radio Groups

(Ranked by revenue)

What a difference a moment makes in the radio industry these days. Below are the top 55 radio group owners, arranged by revenue. Just five months ago, Jacob had 113 stations, the most of any owner. Now, with its July 9 closing on GulfStar Communications, Capstar Broadcasting Partners takes the lead in total number of stations with 241 outlets, while Jamer increases its own radio kitty to 140. CBS Corp.'s unloading of two stations actually decreases its revenue, from $1.015 billion to a mere $1.010 billion, but even so, it appears the company will be maintaining its lead for some time.

Revenue rank Owner No. of stations Est. revenue (thousands)

1 CBS Corp. 77 $1,010,250
2 Chancellor Media Corp. 96 786,400
3 Jacor Communications 140 424,550
4 Clear Channel Communications 163 400,550
5 American Radio Systems 96 387,650
6 ABC Radio 26 306,250
7 Capstar Broadcasting Partners 241 296,000
8 SFX Broadcasting 71 279,250
9 Cox Radio 49 218,025
10 Heffel Broadcasting 37 137,650
11 Susquehanna Radio 22 127,200
12 Emmis Broadcasting 13 122,950
13 Bonneville International 14 120,950
14 Greater Media 14 102,000
15 Entercom 24 100,000
16 Nationwide Communications 16 96,450
17 Jefferson-Pilot Communications 17 89,550
18 Citadel Communications 62 88,000
19 Spanish Broadcasting System 10 71,100
20 Beasley Broadcast Group 29 68,700
21 Tribune Broadcasting Co. 5 67,350
22 News Corp. 24 65,350
23 Saga Communications 36 61,450
24 Sinclair Communications 30 59,550
25 Atlantic Star 32 54,400
Source: BIA Publications

ONE DEAL DOWN, ONE TO GO. Evergreen and Chancellor have at last closed on Viacom's radio group, for $1.075 billion plus capital. Evergreen and Chancellor are now awaiting completion of their own merger next month. Evergreen now owns WAYQ/WTW/LTW New York and WBRZ/WVFJ/WJZ/WMQW, while Chancellor has acquired stations, by BEQ/DEQ, and WLT/LT Chicago, as well as KYSR (Star 98.7) and KJBB (B100) Los Angeles.

ANOTHER DEAL DOWN. Capstar Broadcasting has also announced the completion of its latest acquisition, GulfStar Communications, creating a $1 billion company. Capstar now owns 241 stations, the most of any group owner in the nation. United Stations Acquires Right Turn Radio. United Stations Radio Networks has acquired contemporary Christian radio programmer Right Turn Radio, which produces music-focused shows for country, hot AC, and AC formats. The program will join United Net's weekend "Sonrise." Right Turn founder/principal Terry Wright will continue to create, host, and serve as executive producer for his three programs. United serves in excess of 2,300 radio stations nationwide.

ARS TAKES IN MICRONET. American Radio Systems (ARS) has purchased MicroNet, a mid-Atlantic region of the U.S. 1998 will pay $70.3 million for the company. MicroNet has 127 lower tier stations in service, strategically located in densely populated areas, including New York, Philadelphia, Washington, D.C., and Baltimore. With the buyout, ARS will own or manage more than 600 lower tier stations nationwide.

PD GETS 15 YEARS. Congratulations to WOGL (Oldies 98) Philadelphia PD Scott Walker as he celebrates 15 years as PD of the station. Walker was instrumental in the station's switch to oldies from top 40 in 1987. His career in radio began in 1967 as a DJ at KGF/W Kearney, Neb., while still in college.
Cox Takes Aim With Broadcast Direct

**Direct-Mail Program Lets Stations Narrow Target Regions**

*By DOUG REECE*

LOS ANGELES—With hopes of delivering a ratings boost to program- mers' door steps, Cox Target Media has launched Broadcast Direct from Cox Enterprises—has launched Broadcast Direct from Carol Wright, a direct-mail program designed specifically for radio and television broadcasters in mind. Cox, which purchased the Carol Wright companies early last year, has been looking to attract direct-mail to allow broadcasters more specific mailing options.

Cox and participating stations are forward to receiving the coupons included in the envelope, says Leiser. "The station is more likely to receive attention than it was sent as a single item."

**Radio Programming**

**Advert Top 20**

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*Radio Programming* 07/19/97

**GIVING THE OVER-55 SET ITS DUE**

(Continued from preceding page)

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The young ladies of Supergrass hail from Oxford, England, where a band can develop its sound out of the glare of swinging London. But after the runaway success of Supergrass’ debut album, “I Should Coco”, and the enthusiastic reception afforded its inspired new follow-up, “In It For The Money” (Capitol), the happy-go-lucky trio's days in the shadow are over but out.

"Playing at home has gotten to be hard work," says Supergrass bassist Mickey Quinn, recalling the group’s recent British tour of 5,000-seat-plus venues. "There are flashes going off all the time and press following you around every gig. In a situation like that, you feel a real pressure to perform spot-on every night, instead of just relaxing and enjoying playing—which, ironically, you’d perform better if you did. It’s become a bit of a hammcr, really."

Supergrass can relax in the States, relatively. Still, there are several tracks on "In It For The Money" that would be fine follow-ups to the rollicking first single, "Chokepit," which recently peaked on Modern Rock at No. 35. And those songs (“Tonight,” “Richard III,” “You Can See Me”) should go exceedingly well during the band’s current U.S. tour with power pop stars the Foo Fighters, even if Supergrass manic doesn’t break out.

Several members of the Britpop class of ’96 are returning with new albums, and at least a couple of them have graduated their acts. Like Blur, Supergrass broadened and toughened its sound considerably on “In It For The Money,” with personality paramount.

"The whole band like the Indie only as the indie band. Head on the other, the whole British music scene seems more diverse and individual than it did in ’96," Quinn says. "It’s an interesting time. More than anything, our goal for the new album was to sound more like ourselves, with the music creating its own little world. And producing it ourselves gave us a hell of a lot of freedom. That also led to a lot of sleepless nights. But mostly it was just a massive buzz.”
David Isreal Has a Ball At AC-Leaning WOMX

by Chuck Taylor

WOMX's KNBR, is up against a new threat, a powerful new station: KFRC. KFRC's new format is a classic rock/oldies combination, a retread of the format that put KBAB on the air in 1968. KBAB was a success because it played a wide variety of music, and it was able to attract a critical mass of listeners. KFRC has been able to achieve the same thing, and it has been successful in doing so. It has a strong signal and a good lineup of programming, and it has been able to build a loyal following. WOMX, on the other hand, has been struggling to keep its listeners. It has been forced to change its format several times, and it has been unable to establish a strong connection with its audience. In addition, WOMX's signal is weak, and it is difficult to hear. In short, WOMX is in a tough position, and it will be interesting to see how it fares in the coming months.
The Box Makes Its Web Debut; VH1 Takes A Road Trip

The BOX ON THE WEB: Music video programmer The Box has debuted its World Wide Web site at http://www.thebox.com. The site contains an interactive music video channel, a music video marketplace for both record labels and independent producers, and a music video directory. The site also features exclusive music video content, including a weekly music video chart, a music video library, and a music video archive. The site is designed to be a one-stop-shop for all your music video needs. The site is accessible to anyone with an Internet connection, making it the perfect destination for music lovers everywhere.

VH1 HITS THE ROAD: VH1 and Record Label Barbecue Ladies are teaming for the summerlong road trip promotion "VH1 Route 97: Rock 'n Roll Across America." The Canadian and American cities on VH1’s "Stage Van," a customized van that is designed to convert to a performance stage. The mini-tour began June 28 in Millwaukie, Oregon, and is scheduled to conclude Aug. 16 in Portland, Ore.

Quick cuts: Chris Rock has been named host of the 1997 MTV Video Music Awards, to be held Sept. 4 in New York. The sixth season of MTV’s "The Real World," which is set in Boston, debuts Tuesday (16)... Chad Callner, son of veteran clip director Marty Callner, is the eye behind Young MC’s "On & Poppin’" clip... Wax Trax!/TVRocks is selling the KPMDF's longform music video exclusively through the Internet (http://www.waxtraxtv.com/catalog) and by phone... Picture Tube has signed director Todd Bellanca.

Billboard Conference: Save these dates! The 19th Annual Billboard Music Video Conference and Awards will be held Nov. 20-22 at the Beverly Hilton in Los Angeles. This is the largest annual gathering of music video industry programmers, promotion, and production executives. Pre-registration for this year’s event is already under way, and specific panels, parties, and speakers will be announced later. For further information, contact Patti McCarthy, 212-535-5002 for registration or sponsorship information.

Production Notes

Alan Jackson’s "Who’s Cheatin’ Who," directed by director Brad Fuller, David Burt produced on location in Concord, N.C., for Florida Film & Tape. Sacramento was the eye bind the video “Yo Love” by III Art Skatch. Produced by Oil Factor Inc., the clip was shot in Jersey City, N.J. The clip for "Somewhere In Love" by Brian & Audrey Wasin was the work of director/producer Deaton Flanigan and was filmed on location in Dickson, Tenn. LeAnn Rimes’ "The Light In Your Eyes" was directed by Chris Rogers for Pecos Films. Shot in San Antonio, Texas, the video was produced by Jamie Amos.

Holly Dunn’s "Leave One Bridge Standing," filmed in Smith County, Tenn., was the work of director Steven R. Monroe. Phil Chenner and Tamara Brooks produced for the Collectives.

FOR THE RECORD

A June 14 article on the Coolbone video "Notin’ But Strife" misidentified the director or the clip, which was shot by Michael Haislau.
Translating The Archivists' Lexicon

Following a ubiquity of terra nullius is the beginning second strip on the record industry’s oracle.

A garage or loofer. In the pre-tape era, the initial record, a metal 12-inch or 16-inch disc covered by a layer of lacquer, cut from the master was removed from the recording machine and processed into a mold from which all future sound enhancement added to the recording. Typically, the master was made of a metal plate, either copper or bronze.

Test pressing: The initial in-house record made from master parts sawn or lathe cut. As acetate is a fragile material, test pressing, if not immediately transferred to metal, can be dangerous. (It is never possible to throw a test pressing away.)

Metal parts: The metal "stamper", a huge bikini made of exposed metal, was used to manufacture a record of a particular performance.

With the released master performance included, on the master, it is the true master tape. With the master "cut out", it then becomes the work that is used as a blueprint for all future reissues.

Production master: An equalized, or EQ, digital recording master of original music. Further sound enhancement added to the mastering lab (usually added loss, treble, bass, etc.) to create a commercial mix. These tapes were still manufactured in the LP era.

Metal parts: The metal "stamper", a huge bikini made of exposed metal, was used to manufacture a record of a particular performance.

Safety master: There are two types. Statute can be a first-generation master produced at the recording or mixing session by having a second tape recorder running concurrently. It is the most often referred to a first-generation master, but it sometimes may have a slight deterioration in sound from the original master.

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In the 1970s, says one veteran, "because many vaults were disassembled and stuff was missing, so on some of these first reissues they often used whatever people could easily find—wrong tapes, butchered, edited versions, introductions chopped off; second- and third-generation copies—all kinds of revestries. All of a sudden, fans and audiophiles were complaining to the companies, 'Hey, what the hell is this? That's when things began to change for the better.'"

Erasing Elvis, Pitching Out Presley—All For Storage

Elvis may have been the king, but for RCA bean counters in the days before BMG took over the company, he was just a name on a pecky tape reels taking up valuable space.

In the '70s, they just threw stuff out and thought nothing of it, says one veteran. "A storage issue, apparently, they were multitrack session reels from his '50s movies. Those ended up on a counter in Presley's first sessions in Los Angeles, cut in 1957, also were missing, but this time emerging BMG records tried to redeem copies 80 years later by contacting Bones Howe, one of the recording engineers at Radio Recorders along with Thorne Nogar. Luckily for the label, they'd stored them away in the studio library.

And even more luckily, Howe saved them after finding them in the trash following a "studio cleanup" through the vault.

"I walked in the back door of the studio one day," Howe recalls. "It was in 1980, the drum set was filled with weeds, I went, 'My god, we've worked on a lot of these things.' I asked the supervisor, and he said that the studio had cleaned out the library, and they had called the record companies, but there was no response. So he said, 'Go ahead, take'em from the drum set,'"

"I went through all these tapes and got all the things I'd recorded. Digging through them, I found the Elvis reels and sealed them all up in boxes and sent them to the new garage. They were with me through the last of the '50s.

In addition to several mono reels, Howe had found tapes of the entire session cut on a 2-track stereo tape, also found the sessions of the first 16-inch reel recorder rolling at the sessions. (There were thought to be no pre-Army Elvis stereo recordings surviving, but the master 4-track masters, but even back in the late '50s, things at the vault had gotten away out of control, tapes were all over, where they couldn't really find anything. After Elvis died, all these
UPGRADING LABELS’ VAULTS NO EASY ARCHIVAL TASK
(Continued from preceding page)

The source says some major labels are considering a new system where every label would have a master vault, digitally stored, and updated every 10 years. Philips Consumer Electronics executive Emiel Petrone, who chaired the CD Group, will also oversee the 16,000 CD-R labels. Others, possibly including smaller labels, are expected to join as they enter the business, paying dues that Petrone says would amount to $10,000 a year.

DVG’s marketing and promotional initiative, which doesn’t include data collection, is to establish a “single, consistent voice” in the industry. Its first efforts—a consumer press campaign and a brochure describing DVG—should be under way this fall. This fall, DVG will also introduce a new version of the tape system, called DVGs, which allows them to release tracks on a one-time-only basis.

Vineyard Video, a new label, will release its first DVD on Aug. 26. This next phase is a “moment of truth,” according to Warner president Lieberfarb, who is leading the charge. Warner is considering digital on-tape releases and digital on-disk releases only if they have the support of the record industry.

In fact, the number of DVD releases has dropped from 11 in July 2000 to 23 in July 2001. Warner expects that more labels will follow between November and February 1998. “Our entry is critical to the long-term success of the format,” says Louis Pesota, president of Universal Home Video.

An announcement is due to be made in the coming days by a major record label. The announcement will be made at the 1998 Universal Studios DVD Video Conference, which is scheduled for Oct. 28-30.

The industry is facing a challenge from rival DVD systems, such as Panasonic, Sanyo and Sony. However, Lieberfarb believes that the DVD format has the potential to become the standard for home entertainment. He is confident that the DVD system will eventually become the dominant format for home video.

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DVG DEVELOPMENTS GIVE BOOST TO VSAT
(Continued from page 1)

key retailers that have enjoyed strong, if limited, success, Warner Home Video says it will expand its seven-market test to include all major retailers by mid-1998.

The new format will be used to promote the series’ release on cable and satellite systems. Warner Home Video says it will release its first DVD on Aug. 26.

“Anybody who doesn’t back up their digital masters with analog could be the one who’s out of fashion, and who’s not an archivist,” said Lieberfarb. “If you don’t know for sure analog tape has lasted 30, 40 years, then you’re not an archivist.”

In recent years, major record companies have taken different approaches to archival storage, but most have programs to back up their own masters in both digital and analog formats. The only difference is that analog master tapes are stored in vaults, while digital masters are stored on DVDs.

At MGM, for example, a spokesman says, “We’re starting by archiving with the smaller, less expensive hard drives first.” Sony, according to a vault official, makes digital and analog safes “only on pre-tape-era recordings that are of some critical importance.”

A number of the labels say that their vaults are computerized, and that they add new recordings to the vaults as soon as they’re available.

One of the most frequently asked questions about the new format is whether it will be compatible with the existing DVD format. The answer is yes. The DVD format is backward-compatible, meaning that it can read DVDs from other DVD players.

The industry is also considering the possibility of using video discs as a way of preserving digital masters. The idea is to use DVDs as a way of preserving digital masters, but the technology is not yet ready for the market.

The question of compatibility is important because it will determine whether the new format can replace the current DVD format.

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<td>Azzie - That’s Why We Came</td>
<td>Azzie</td>
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<td>3</td>
<td>Eric - When A Man Loves A Woman</td>
<td>Eric</td>
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<td>4</td>
<td>E.L. - Never Give Up</td>
<td>E.L.</td>
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<td>5</td>
<td>Simply Red - It's Over</td>
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<td>6</td>
<td>Haddaway - What Can I Do</td>
<td>Haddaway</td>
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<td>7</td>
<td>Jam &amp; Lewis - I Kissed A Girl</td>
<td>Jam &amp; Lewis</td>
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<td>8</td>
<td>Mary J. Blige - Real Love</td>
<td>Mary J. Blige</td>
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<td>9</td>
<td>Whitney Houston - I Will Remember You</td>
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<td>10</td>
<td>Whitney Houston - I Will Remember You</td>
<td>Whitney Houston</td>
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**Hot 100 Singles Sales**

<table>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>BInstallment - Pardon Me For Being A Flowers</td>
<td>B Installment</td>
<td>1</td>
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<tr>
<td>2</td>
<td>Azzie - That’s Why We Came</td>
<td>Azzie</td>
<td>2</td>
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<tr>
<td>3</td>
<td>Eric - When A Man Loves A Woman</td>
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<td>4</td>
<td>E.L. - Never Give Up</td>
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<td>10</td>
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**Hot 100CURRENT AIRPLAY**

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<tr>
<td>1</td>
<td>Blackstreet - I Don't Want You To Know</td>
<td>Blackstreet</td>
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<td>2</td>
<td>Toni Braxton - Everlasting Love</td>
<td>Toni Braxton</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston - I Will Remember You</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston - I Will Remember You</td>
<td>Whitney Houston</td>
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<tr>
<td>10</td>
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<td>Eric</td>
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PRICE FIXING
(Continued from page 5)

Civil Procedure," the court found in its reversal, adding, "But we are confident that the court will set aside previously expressed views and decide the case impartially."


The suit contends that manufacturers forced retailers to keep prices high through the minimum-advertised-price mechanism and that the companies kept retailers in line by suspending some advertising assistance.

The complaint also alleges that at an industry trade meeting, the defendants jointly pressured owners of music chains not to participate in the used-CD market, which would have also undercut allegedly high prices of CDs.

The court also found the plaintiff in the case "was not required to allege harm to competition specifically, horizontal price-fixing is per se harmful to competition."

The court will soon consider whether the case can be brought as a class-action suit and then move to the discovery (evidence and fact presentation) phase.

The major labels are also involved in an ongoing CD price-fixing lawsuit involving consumers in Tennessee and 11 other states (July 20, 1996).

BILL HOLLAND

BR5-49
(Continued from page 11)

the radio, it gives us a great opportunity to micromarket around each tour and maybe try to get secondary radio stations of different formats that are more appealing to the Dylan audience. But we'll take each and really work them to death at country clubs and radio formats, alternative country press, and video outlets.

Kinkel, who helped book the band at the Wisconsin State Fair for its last four dates prior to joining the Dylan tour, knows from experience that BR5-49 bridges various demographics.

"You see the shows they've done here in Chicago, and you see the same people coming back—but they bring more people," he says.

"The funny thing is the range of ages. I've seen an 18-year-old kid next to a blue-haired grandma in her best cowgirl outfit, and everything in between."

During off days, says Foster, BR5-49 will return to the studio for work on its sophomore album, due in early 1997. Foster says that the next disc will include more original music than the first did.

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ANNOUNCING: THE DANCE BOX VOL III
STREET DATE: JULY 15th

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HOLLYWOOD, CA 90046

www.americanradiohistory.com
<table>
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<tr>
<th>ARTIST NUMBER</th>
<th>TITLE</th>
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<td>160</td>
<td>Van Halen</td>
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<tr>
<td>156</td>
<td>Korn</td>
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<td>Original Broadway Cast</td>
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<td>159</td>
<td>Seven Mary Three</td>
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<tr>
<td>160</td>
<td>Neil Young</td>
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<td>161</td>
<td>Brooks &amp; Dunn</td>
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<td>162</td>
<td>Boney James</td>
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<td>Lee Ann Womack</td>
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<td>Faith No More</td>
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<td>165</td>
<td>Boot Camp Click</td>
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<td>166</td>
<td>Sneaker Pimps</td>
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<td>167</td>
<td>Mark McEntire</td>
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<tr>
<td>168</td>
<td>Grateful Dead</td>
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<tr>
<td>169</td>
<td>Lila McCann</td>
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<td>170</td>
<td>Warren G</td>
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<td>Various Artists</td>
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<td>Clay Crosse</td>
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<tr>
<td>176</td>
<td>Various Artists</td>
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man of the International Federation of the Phonographic Industry (IFPI). The IFPI is the international body that represents the $40 billion recording industry on a worldwide basis, with 1,200 member companies. The federation's operating budget is $15 million. Its current chairman is David Fine, who has held the post for the past six years. An international election is due to take place in January due to the RIAA in January of next year (Billboard, May 10). If an agreement is reached, his appointment at this point is as follows:

- Place an American at the head of a body that has been widely regarded—indeed, frequently criticized—as very European.
- Improve, at a stroke, IFPI's con- nections and influence with the U.S. government.
- Change the federation's most senior post from part time to full time.
- Increase the organization's overhead costs, since Berman's remunera- tion is expected to resemble his RIAA earnings of around $1 million.
- Moreover, Berman is returning to IFPI the services of one of the most effective trade-association executives in the world.

"It has saved the recording industry millions by leading the charge to protect intellectual property," says the international chief of one of the world's largest record companies. "He's a hard-charging lobbyist and would bring that pragmatic, American 'can-do' attitude to the job.

Motion Picture Assn. of America (MPAA) president Jack Valenti, says, "Jay is the Great Peronner, no question and he is on the verge of a record achievement here in Wash- ington that's superior.

The problem is that Berman at the top of the IFPI has not yet been formally presented to its main board. It is a pro- tocol-conscious organization, not least because of the number of member groups (which are, for the most part, each country's record-com- pany trade associations) and because it must be no more than one layer down from the sources of independent labels as well as those of the major labels.

For the 16th and 18th months, the IFPI has seen 68 last month, agrees that the organization's future is the most in the capable hands.

"My concern has always been that the IFPI should have a top executive with a record of success in the U.S. market," says. "Where do you get some- one with the necessary experience?" Fines says that he respects Berman's skills enormously, while confirming that the matter has not yet been put to the board. He notes that, in April, he was re-elected chairman for a two-year term and says there is "no need" for him to relinquish the post before 1999.

Nevertheless, the Berman proposal has already occasioned much discussion among senior executives of the six multina- tional record companies—which are IFPI's largest and most powerful members—since the Tokyo board meeting Nov. 6. Insiders say that it was in Japan that Berman suggested he would be leaving the RIAA when his contract expired in 1998.


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The board of IFPI has an executive committee that comprises Fine, Berman, and five other senior executives (including director general/chief executive Nic Garnett, PolyGram Music Group president Peter Brant, and president, Robert Toupin, BPI, president, Robert Bowlin, EMI Music Worldwide president/CEO James Fiedel, BMI Entertainment International president/CEO Rudi Gassner, Universal Music International president Jorger Larsen, Warner Music International chairman/CEO.
superstar father, Julio. Little more than 18 months later, however, the younger Iglesias has emerged as a respected singer/songwriter who—along with critical support from his record label, Fonovisa—has turned the standards Latino record business on its ear. They have done so by dint of a daring and pricey collaboration between artist and label that broke the rules of music as it is practiced in the Hispanic music industry.

"Enrique Iglesias will be the most influential artist in the history of Fonovisa," proclaims Guillermo Santiso, president/CEO of Fonovisa. "So the marketing campaign we used had to be unique and extraordinary.

Indeed it was.

Fonovisa initially secured Iglesias' fame through an intensive radio attack at regional Mexican stations, a format that never had extensively played pop music by a non-Mexican artist. Fonovisa didn't try to create a new radio format with a barrage of television spots on Spanish-language network Univision that continue intermittently to this day.

Complementing Fonovisa's avant-garde labor at Spanish-language radio and television were program buys at Anglo channels for the early morning shows and at this year's Grammy Awards. Performances on "Late Night With David Letterman" and "The Tonight Show with Jay Leno" followed, and a further stoked interest in Iglesias, who also has been the subject of dozens of articles and magazine features.

Added to the marketing and promotional mix, of course, was Iglesias himself, an avid music enthusiast who is well-versed in the business even though he is only 22.

The appealing antithesis of such Latino pop idols as his father, Iglesias is the handsome boy next door whoeschews the trappings and pomp of pop fame by wearing T-shirts and blue jeans, carrying his own luggage, and taking taxis instead of limousines.

Further, Iglesias counters the icy, if not arrogant, aloofness of most Latino pop stars with his down-to-earth manner to get close to his fans. A likeable performer with a raspy light baritone, Iglesias recorded such anemic love songs like "Isla de Amor" and "No Lores Por Mi."

"He's just a regular guy," says Iglesias, the son of Julio, who lives in a house near the father's home in Hawaii.

"What happens is that everyone—from a person well-off who knows his family background to an ordinary blue-collar kid who is just-going-to-earth-he can identify with him."

The results of Iglesias' teamwork with Fonovisa are chart-topping hits and gold records. For instance, his self-titled eponymous album and "Vivir" have sold more than 300,000 copies.

Several regional Mexican outlets make up nearly 60% of the stations reporting to Hot Latin Tracks, Iglesias has been described as a " Jeans" singer. Numerous TV appearances on Spanish- and English-language stations soon followed. A local Los Angeles station even bought Iglesias' first album, "Debut," at a recording session "proved immensely helpful in broadening Enrique's profile," says Santiso.

To maintain sales momentum and strategic advantages, Fonovisa has acquired several new labels and licenses, including the first PolyGram/Latin U.S. record label. Fonovisa has also acquired a license to distribute Fonovisa's records in the United States, according to Fonovisa, and won a Grammy.

The one important territory for Enrique was Spain, where he was born (as was Julio) to his father's former Filipina wife, Isabel Preysler. Julio, in the other hand, says he is a one-man woman.

"If I have a daughter, I'll leave a lot of money to my wife to do something my father never did," Enrique told Spain's top-selling daily El País.

"A media competition is a "necessary competition that stimulates the fans who come to see us," on a pre-tour promotion, "El Tiemblo." A tour that could not compete with his father "because he is the greatest," but second only to Julio's, and that he could not outdo in both size and sales during 10 years that could be a difficult question.

Boils are on the top 25 album chart this week in sales. In March, "El Tiemblo," 94,000 copies of "The Year," 54 weeks, says Columbia, and Enrique has moved more than 100,000 units of "Vivir" in 21 weeks, according to his Spanish distributor, Diablos.

2 Iglesiases Vying For Spain's Concertgoers

by HOWELL LEWELLYN

MADRID—So far, Julio Iglesias and his son Enrique have been the main attractions this summer, and much of the national press is having a field day whipping up stories of competition, envy, "feud" and "father's embarrassment." It is hard to see why, as the tours coincide in many respects. Julio has been in the area since June 20 in Valencia and ends Aug. 7 in Pontevedra in the north. Enrique's first venture into Spain began June 29 in Zaragoza and ends Aug. 7 in Marbella on the Costa del Sol south coast. Julio, 63, has sold 230 million albums in his career, says his record company, Sony Music. But already Enrique, 22, has shifted more album sales domestically in Latin and the U.S., according to Fonovisa, and won a Grammy.

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Musician Lining Up Acts For Next CD Sampler

Track reservations are being accepted for the next edition of Musician's "A Little On The CD Side" sampler. Now in its seventh year, the new music series continues to deliver an exciting mix of sounds to music lovers. The CDs are a popular method for major labels to break new material from recently signed or established artists.

Reaching over 2,000 record retailers, 500 radio programmers and 10,000 musician readers, "A Little On The CD Side" is the industry's only trade and consumer promotional CD package. The cost per track of $1,400 includes liner notes on all the featured artists and information on their full-length recordings.

If you are interested in exposing your artists to an audience of active music listeners, call Gary Krasser or Andy Myers at 212-536-2089 or Greg Hurwitz at 213-525-2315.

Waters, Wash To Make A Splash At Billboard Dance Summit

Crystal Waters and Martha Wash are among the top acts confirmed for Billboard's fourth annual Dance Music Summit, July 16-18 at the Chicago Marriott Downtown.

Waters will provide an exclusive preview of her hotly anticipated new Mercury album, while Wash will perform two brand new tunes from her forthcoming 1997 collection on Logic Records. Wash's performance in the signature Summit event, Clubland Unplugged, will be held on July 16, at Green Dolphin Street, complimented by the accompaniment of a Chicago gospel choir. Waters' performance at Convention on July 18, will be capped by elaborate choreography and special lighting effects.

Fourth Annual Dance Music Summit

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

1997 Billboard Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • June 16-18, 1997
19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

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Producer Combs Raps Up No. 1 Slot

IT'S A RAPPERS DELIGHT for Sean "Puffy" Combs, who has been No. 1 for 36 consecutive weeks. Not as an artist or label owner, but as a producer on the Hot Rap Singles chart. Dasty Goebinger of Gillette, Wyo., was sharp enough to notice that Combs has been listed as a producer on four No. 1 rap singles in a row, starting with "No Time" by Lil' Kim, which had a nine-week run at the top beginning Nov. 19, 1996. "Cold Rock A Party" by MC Lyte then ruled for two weeks, followed by Combs himself as Puff Daddy on "Can't Nobody Hold Me Down," No. 1 for 12 weeks. "Hypnotize" by the Notorious B.I.G. was No. 1 for seven weeks, succeeded by the current chart-topper, "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112).

It would be difficult to find another producer with such a long run at No. 1. Quincy Jones produced Michael Jackson's "Thriller" album, but its 37-week run was nonconsecutive. And Combs could be No. 1 for a long time, with his album "No Way Out" set for imminent release.

MAKE BOOK ON McGRAWW-HILL: After six weeks at No. 1, Hot Country Singles & Tracks, "It's Your Love" by Tim McGraw (With Faith Hill) slips to No. 2. The debut is tied with Waylon Jennings' "Lockenbesh, Texas (Back To The Basics Of Love)", the longest-running No. 1 country title of the last 30 years. You'd have to go back to the beginning of 1967 to find a song that was No. 1 for seven weeks: "There Goes My Everything" by Jack Greene.

LIVE FOR TODAY: LeAnn Rimes and Trisha Yearwood are both bailed in the top 30 with "How Do I Live." As Rob Durkee of Mediabase/Premiere Radio Networks points out, it's the first time two female artists have the same song in the top 30 since Helen Reddy and Yvonne Elliman competed with "I Don't Know How To Love Him" in 1971. Like Reddy and Elliman, Rimes and Yearwood are having their first top 30 hits.

HITS TO THE MAX: Former heavy-metal singer turned songwriter Max Martin is having his first top 10 success in the U.S. and he's having it twice.observer Peo Nylén of peermusic in Stockholm, Martin, who often works with ace Swedish producer Denniz Pop, is co-writer and co-producer of both the No. 6 song on the Hot 100, "Quit Playing Games (With My Heart)" (Five by the Backstreet Boys and the No. 9 song, "Do You Know (What It Takes)") by Robyn (RCA).

JAZZMANHATTAN: Reports are coming in from peer music offices all over the globe. Brady L. Benton of the music publisher the Los Angeles office was elated that the Manhattan Transfer debuted at No. 1 on Top Jazz Albums with its latest Atlantic release, "Swing." It's the first chart-topper for the quartet on this chart; its last album to appear on the list was "Vocaleos," which peaked at No. 2 in March 1988. "Swing," which remains No. 1 on this issue's unpub- lished chart, debuted in good company: Albums by Ella Fitzgerald and Billie Holiday also entered last issue.

FLY LIKE A BAT: The Hot Shot Debut on the Hot 100 is R. Kelly's first single since 1997, "Gotham City" (Geffe). The "Batman & Robin" track enters at No. 17, tying the debut of Kelly's "I Can't Sleep Baby (IIF)" on Aug. 3, 1996. The only Kelly single to debut higher was "You Remind Me Of Something," which entered and peaked at No. 4 in November 1996. The only other film song to debut this issue is Diana King's "I Say A Little Prayer" (Work) from "My Best Friend's Wedding." That expands Burt Bacharach's chart span as a songwriter to 59 years and 8 months, dating back to the debut of Marty Robbins' "The Story Of My Life" in November 1957.

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES
1996 1997
TOTAL 343,010,000 367,561,000 (UP 7.2%)
ALBUMS 284,622,000 299,771,000 (UP 5.3%)
SINGLES 58,388,000 67,890,000 (UP 15.3%)

YEAR-TO-DATE SINGLES SALES BY ALBUM FORMAT
1996 1997
CD 202,921,000 227,269,000 (UP 12%)
CASSETTE 80,954,000 71,840,000 (DN 11.3%)
OTHER 747,000 682,000 (DN 11.4%)

OVERALL UNIT SALES THIS WEEK
14,500,000
LAST WEEK 12,897,000
CHANGE UP 12.5%

THIS WEEK 1996
13,727,000
LAST WEEK 11,231,000
CHANGE UP 13.2%

SINGLES SALES THIS WEEK
2,779,000
LAST WEEK 2,541,000
CHANGE UP 9.4%

THIS WEEK 1996
2,496,000
LAST WEEK 1,801,000
CHANGE UP 11.3%

SINGLES SALES BY FORMAT
UP NEXT WEEK
CD 8,878,000 7,923,000 (UP 12.1%)
UP 11%
CASSETTE 2,623,000 2,405,000 (UP 17.4%)
DN 12.1%
OTHER 23,000 28,000 (DN 17.9%)
DN 4.2%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

PERSONNEL DIRECTIONS

Ian Remmer has joined Billboard magazine as U.K. sales manager, based in London. Remmer will be responsible for Ireland, Sweden, Denmark, Norway, Finland as well as the U.K.

Remmer comes to Billboard from Hill Publications, where he was the sales manager. His sales experience also includes positions at Music News Asia and Making Music Magazine.

Remmer attended the Redstone School, Beigate College, and Kingston Polytech.

Meanwhile in the New York office, Mike Sisto has joined Billboard's circulation department as circulation sales manager for the Billboard Music Group. Sisto will be supplementing direct mail efforts with personalized telemarketing efforts for all of the titles in the Billboard Music Group.

Sisto joined BPI as an intern for Musician magazine in January 1997. In May 1997, he was promoted to music dealer telemarketer for Musician.

Sisto received his bachelor's degree from William Paterson College in Music Management and the double bass. He performs on electric and acoustic bass with various jazz, Latin, and orchestral ensembles.
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breakthrough.
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