Alliance Weighs Options After Chapter 11 Filing

NEW YORK—In filing for Chapter 11 bankruptcy protection, the Alliance Entertainment Group is now in uncharted territory. In the history of the music industry, a one-stop-based company has never filed Chapter 11 and survived. Each past instance has resulted sooner or later in liquidation. But music industry executives say that Alliance has more than a fighting chance to survive, thanks to the $30 million debtor-in-possession (DIP) loan facility that has been offered to the company from its primary lender, a syndicate of banks led by Chase Manhattan Bank. The court approved $20 million of the financing July 16, with a final hearing on the remainder set for July 28.

Al Teller, chairman/CEO of the New York-based company, says he feels "very strongly" that the company will emerge from the Chapter 11 process. Eric Weissman, who was named Alliance COO two weeks ago, says, "We will have a successful organization and have a vital company...I think we can make that case to anybody."

Alliance filed for Chapter 11 protection July 14, after its cash ran out (Billboard Bulletin, July 15). The company listed assets of $124.2 million and liabilities of $325.3 million. For the last month, the company has been involved in negotiations with creditors to restructure its heavy debt load, sources say. Coining with those talks, Alliance has been in separate negotiations to bring an equity investment into the company and is attempting

Joel Sees Pop Exit With 'Greatest Hits 3'

Columbia Artist To Focus Next On Classical Composing

NEW YORK—Without meaning to sound an alarm or trigger an onslaught of public response, Billy Joel quietly confesses that the material on his "Greatest Hits, Vol. III" collection, coming Aug. 19 on Columbia, may be the last pop songs we hear from the Piano Man for quite a while.

"Well, I'd never say never, but I certainly have not put pen to paper to write words, and I feel no desire to," says Joel, who is concentrating on composing classical music. "I think it's interesting to note that the last [pop] song I wrote was 'Famous Last Words' [on 1993's 'River Of Dreams'], and the lyrics say, 'These are the last words I have to say.' So I don't know whether I cursed myself or whether I was closing a book. But it certainly is an epilogue. I suspect the reason that I'm not (writing pop songs) is because I suspect I wouldn't be very good at it now," he continues, "because you have to have the desire to do it, the compulsion to do it, and you have to have the insane drive to need to do it, and I don't have that. I have a drive to create another kind of music, classical music, which is my first love...I've said this many times [before], I started out to be a writer, a composer, and I got sidetracked being a rock star. And I wasn't...

Music to My Ears

MCA's Kami Lyle Unveils A Magical Debut With Her 'Blue Cinderella'

IN THIS ISSUE

Strong Y.R. Past, Plus Strong Prospects Ahead For Arista

WRCX Leads Radio Noms

GETS 7 NODS FOR BILLBOARD/MONITOR AWARDS

This story was prepared by Chuck Taylor, Airplay Monitor editor Sean Ross, Top 40 Monitor managing editor Kevin Carter, Rock Monitor managing editor Marc Schiffman, Country Monitor managing editor Phyllis Stark, R&B Monitor editor Janice Conover, and Monitor reporter Dom Hall.

NEW YORK—As the nominees for the 1997 Billboard/Airplay Monitor Radio Awards were unveiled this week, a number of stations in each of eight categories and seven format classifications grabbed multiple nods. Leading the pack is mainstream rock WRCX Chicago, which scored a record-breaking seven nominations. The annual awards, which are co-sponsored by Billboard and sister Airplay Monitor publications, honor excellence in radio broadcasting in top 40, adult, country, R&B, mainstream rock, modern rock, and triple-A formats. Nominees were determined by the readers of the four Airplay Monitors, who cast write-in votes on a preliminary ballot that appeared in the magazines' May 2 issues. A final ballot listing nominees in every category and format is included in this issue (in the U.S. only) and will also appear in the July 1 issue of the Monitors. It may be filled out and returned in the attached envelope before Aug. 22.

WRCX is among a number of stations that have been a key part of rock radio for many years, as well as those that have made a splash in recent years. The station has received a total of 14 nominations, including three for its meteoric rise to the top of the ratings in 1996.

WRCX's nominations include: Format Station of the Year, Rock Station of the Year, Rock Station Personality, Rock Station Program Director, Rock Station Program Director Personality, Rock Station Announcer Personality, and Rock Station Record Promoter Personality.

In addition to WRCX, other notable nominations include: ABC Radio Network's airstation of the year, ABC Radio Network's station personality of the year, ABC Radio Network's program director of the year, ABC Radio Network's program director personality of the year, ABC Radio Network's announcer personality of the year, and ABC Radio Network's record promoter personality of the year.

The winners of the Billboard/Airplay Monitor Radio Awards will be announced at an awards ceremony in New York City on Sept. 11.
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IMMORTAL NEW LINE CINEMA
KAMI LYLE’S ‘CINDERELLA’ STORY

Confronted with the chaotic, unrelenting aspects of being alive, unexpected souls can sometimes believe that emotions are a force powerful enough to rule or possess those who stir them. But experience teaches that caring and involvement transcend control, while the covetous heart is often in default, pinning at the end, yet never getting out of spiritual debt. Such insights are sad news for romantics or pragmatists—but they’re a windfall for storytellers like Kami Lyle.

“A girl in the audience at one of my shows recently suggested that I’d like to perform a song I wrote called ‘Wilderness Tips’ and how it led her from Mipster Todd, whose wildly enticing debut album, ‘Blue Cinderella’ (MCA), is due Aug. 12. ‘So I got this little book of short stories by Atwood called ‘Wilderness Tips.’ I’m now reading on the road, and I love them both.’ Kami says. ‘So I remind me of how we could dig around as a child, yet never finding the right treasure. The woods and ravines on either side of the old trolley tracks behind my house in Minnesota, discovering things like antique bottles and old high-button shoes and wondering what the tales behind them were. I was probably seven or eight years old at the time, and a very little bit of a kid. At that point in time, I had never known anyone who had more than two children on our dead-end street, so I invented my own way of looking at things and their meaning.”

And so, like Atwood, who in her book saw things as “Wilderness Tips” to chronicle the collapse of emotional logic in a world of over-analytical bystanders (who witness hapless liaisons between horny young campers and unabashed wallflowers or old friends who sexualize each other at a lakeside summer retreat), Lyle employs the semi-autobiographical characters in “Blue Cinderella” to describe a search for psychic clarity within her time-torn palimpsest of the vastness of an Indian guy who was fired before I was hired,” she explains. “I combined it with my dad’s first name, and I’ve felt great ever since.”

Musical satisfaction came much later, after Lyle graduated from Berklee College in Boston in May 1996. In some circles, she confides, “there’s almost a stigma attached to actually graduating from Berklee—as if you’re not ready, as if you’re Charley’s horse, and you could go on soy- whatever before you even finish the program.” But I found the clinics and all-night jam sessions at Berklee to be an incredible luxury. I realized I may never know again.

At two of those clinics, I was really encouraged by my late-blooming songwriting thing by Beth Nielsen Chapman and by Mike Reid, who co-wrote ‘I Can’t Make You Love Me’ (with Allen Shamblin) for Bonnie Raitt—who incidentally had my name for my diploma at the Berklee College of Music in Sept. 1996.

“Coaxed from Beantown to Music City, Lyle scoffed by day as a long-distance phone operator, supermarket bagger (immortalized on the lovely ‘Grocery Song‘), and day-job attendant. After marketing her half-titted live cassette from a Bluebird Cafe stint, she was first heralded in Continental Drift (Billboard, June 1, 1996) and got signed to MCA where woodgiding at Blue will be an incredible luxury. I realized I may never know again.

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BY GINA VAN DER VLIEI

Warner Music Earnings Dip 24% In Qtr.

Citing declines in domestic and international sales of recorded music, the Warner Music Group reported a 24% drop in earnings in the second quarter, to $152 million from $202 million in the year-ago period last year. The company's operating cash flow—earnings before interest, taxes, depreciation, and amortization—during the past six months dipped 15% to $205 million, compared with $231 million in 1996. Despite the losses, Warner Music Group continued to be one of the largest music market share for the year to date and appears to be on the rebound with such hit titles as Prodigy's "The Fat Of The Land" (XL/Maverick), En Vogue's "EVA" (EastWest), Tim McGraw's "Everywhere" (Curb), and Jewel's "Fleece Of You" (Atlantic). Despite the music group's negative results, parent company Time Warner reported a record quarter overall. "Generally, I think that there was a previous quarter," said Warner Music Group's chief financial officer, Kenneth "Babyface" Edmonds. "And music is having a close involvement with the exploitation of Singing's material. With Singing's popularity, artists who want to cover his songs, it's better for him and harder to administer the rights to his songs, says Copeland. "Now I have one phone call to make instead of 100 phones... I don't know if I'll call Sting."
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never let go.
DVD Growing, But Some Dealers Need Convincing

BY EILEEN FITZPATRICK

LOS ANGELES—The DVD format may have picked up Universal Studios Home Video and a national commitment from Warner Home Video at the recent Video Software Dealers Assn. (VSDA) Convention (Billboard, July 19), but some dealers still aren’t ready to put DVD into their inventories.

Although such major chains as Best Buy and Trans World Entertainment say they will bring DVD into more stores, the country’s biggest specialist, Blockbuster Video, considers DVD an ongoing test.

According to blockbuster spokesman Wade Hyde, the 3,000-store chain has no plans to expand beyond the 100 stores that have been renting and selling the product since mid-May.

“We’re not enthusiastic, but we need to see what the consumer demand is,” says Hyde. “We’re taking it-one at a time approach.”

At the confab, DVD proponents did their best to convince video specialists in attendance that their stores were the first place consumers would look for DVD.

“The same consumers who rent three or four tapes a week are the same people who have the biggest video libraries,” said MGM Home Entertainment executive VP David Bishop during one of the numerous DVD panels at the conference. Bishop added that the format is well positioned to capture those consumers interested in making the move to DVD.

Warner Home Video president Warren Lieberfarb drove home the point that, unlike with VHS, video specialists don’t have to compete with mass-market retailers by carrying DVD yet. He said dealers can use DVD to attract new, upscale customers as well as those who have stopped going to the video store.

“Video retail has exclusivity in this market,” said Lieberfarb, “When the CD was introduced, mass merchants stayed out of it for five to eight years.

(Billboard Bulletin, July 15).

Sony’s Man In Black. Will Smith celebrates the release of his latest movie, Sony Pictures’ “Men In Black,” and its soundtrack album at Planet Hollywood in New York. Smith, who recently signed with Columbia Records as a solo artist, performed and presented the soundtrack’s title track. Enjoying the festivities, from left, are Thomas D. Motola, Sony Music Entertainment president/COO; actress Jada Pinkett; and Smith.

(Billboard Bulletin, July 16).

The significant part about this new relationship is that Cybersonics maintains its independence while gaining a partner with substantial resources in all areas of entertainment,” said Smith. “It’s my hope to build Cybersonics into a major entertainment company with music being our No. 1 product.”

(BET Counder/chairman/CEO Robert L. Johnson, “We’ve been approached by a number of individuals about starting a record company but haven’t seen the right combination of management style, industry knowledge, and personality we were looking for in such a competitive environment. I’ve known [Singleton] for years. He has the respect of the industry and the kind of experience and vision to build a start-up label that we’re willing to bet on.”

Although Cybersonics stands to benefit greatly from BET’s array of corporate resources—which range from a national cable network to magazine publishing—Johnson says the corporation will continue to maintain the same relationship that it has enjoyed with other labels over its 17-year history.

“This doesn’t create a favored-nation status for Cybersonics,” he says. “We’re an open platform to the entire record business, and that won’t change.”

(BET Acquires Equity Stake In Singletons’ Cybersonics (Continued on page 83)

Red Ant Suing Sony Over Song On ‘Men’s Set’

BY BILL HOLLAND

Columbia’s hit “Men In Black” soundtrack album has come under fire in a lawsuit filed by the Red Ant label charging Sony Music Entertainment Inc., Wut-Nxt Records, and Wut-Nxt label owner Jermaine Edwards with copyright infringement and libel for alleged unauthorized use of a song.

According to the suit, filed July 3 in U.S. District Court in New York, the song, “Erotic City,” appears as “Erotic City” on the soundtrack.

The suit asks for unspecified damages and a permanent injunction that would stop distribution and sale of the album, which is No. 1 on The Billboard 200 this issue.

The suit charges that the version of “Erotic City” by the group Emoja on the album is “substantially similar” to the “Erotic City” composition and arrangement.
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Have a great Summer!
U.S. Success Caps Global Impact Of XL's Prodigy

BY DOMINIC PRIDE

LONDON—Prodigy's U.S. No. 1 debut for "The Fat Of The Land" in the July 19 issue of Billboard mirrors the success the hardrocking, electronic band has already seen around the globe.

The album has so far been put at the top of 15 albums charts worldwide by a network of independent and "artist-friendly" major labels.

The company's feat is even more remarkable considering it had just five weeks to turn finished masters into records on shelves in every continent. But the band released no single to support the album, page 86.

Though Prodigy, signed for the world to albums index in June, debuted at No. 1 on the official U.K. singles chart in March last year with "Firestarter" (Billboard, April 16, 1996), the album took almost a year and a half to complete, says the band's chief songwriter and producer of the Prodigy sound, Liam Howlett. "I don't like to rush," he says. "At the time of "Firestarter," I wasn't ready to do another album."

Yet the success here, the second single, "Breathe," last fall made it one of the most asked-for records at retail and fueled expectations for a new CD from the band. In the end, the perfectionist Howlett put everything else aside to concentrate on finishing the 10-track album. "In the end, I felt like Bill Murray in "Groundhog Day" where he wakes up every day and it's the same thing," he says. "I would get up and it would be just 'albunm, album, album.'"

The rush to meet the end-of-June deadline was partly driven by the considerations of the international marketplace, says Paul Redding, director of international for XL and its parent label, Beggars Banquet.

"It gets very dubious to deliver an album in Europe after June 30, as people aren't always there," Redding says.

The pace at which the record was delivered to retail was also given impetus by the band, says Richard Russell, XL's managing director. "June 30 was the first physically possible date we could have got it to the shops," he says. "It was the band's wish that it got to the public as soon as it was possible. It was chaotic, but it ended up OK.

To many acts, a U.S. No. 1 is the zenith of success. While pleased, Howlett is remaining level-headed about the success. "It's 200,000 units that sold statewide in the first week, according to SoundScan," To think that we've been going there for more than six years, 200,000 isn't an awful lot of records," he says. This issue, the set is at No. 3 on The Billboard 200.

In the U.S., XL's output is licensed to Mute Records, but sensing the demand for the band, XL/Mute licensed it to Maverick.

Fredy DeMann, co-CEO of Maverick, says, "We aggressively pursued the group because we thought their music was great, and we believed we could blow it out in the U.S."

Warner Bros. VP of strategic marketing (U.S.) Dan Nanthan, who is also organizing the Electronic Highway tour (see story, page 89), says, "The industry as a whole didn't believe the hype, but Prodigy's debut with 200,000-plus units was a real wake-up call for people at radio, retail, and the record labels."

The album's No. 1 debut, though anticipated by many in the U.S., also marks a significant victory for British acts. Only Bush's "Razorbale Suitecase," the Beatles' "Anthology" albums, and Pink Floyd's "Pulse" have bowed at No. 1 in the U.S. during the past few years. Prodigy's prominence is likely to benefit from its current U.S. tour, which will last through Aug. 18.

Since Prodigy made its first televised U.S. appearance on MTV's fashion/music special "Fashionably Loud," the music video channel has been one of the band's staunchest supporters in the States and is now being diligently courted with familiarizing U.S. audiences with the act. That show, which also featured such up-and-coming electronicskewing bands as Republica, was one part of many programming changes that were at least partially sparked by the network's interest in Prodigy's "Firestarter" clip (Billboard, Nov. 16, 1996).

MTV senior VP of music and talent (U.S.) Patti Galliux notes that MTV has been pivotal in compensating for the lack of radio airplay for (Continued on page 86)

Radioactive's Live Ready To Hit U.S. Sheds

Promoters Look To Tour As One Of Summer Highlights

BY BRADLEY BAMBARGER

NEW YORK—After touring Europe and Australasia this spring to great success, Live kicks off a U.S. tour Friday (25) on behalf of its Radioactive/MACA album "Secret Samadhi." The timing couldn't be better, as the 36-date amphitheater trek finds the band in fighting form and coincides with the multi-format release of the record's third single and video, the soaring ballad "Turn My Head."

"For this American tour, we're hungry to play after we've been away," says Live singer Ed Kowalczyk. "All the touring we've been doing around the world in the past few months has felt like a warm-up to this."

After playing two-dozen sold-out theater dates in the U.S. upon the February release of "Secret Samadhi," Live toured the Benelux, Germany, France, Scandinavia, and the U.K. In May, the band took New Zealand and Australia by storm and then went back to Europe for festival season, including a nationally televised headline gig at the massive Pinkpop in the Netherlands. And returning to England, which has been a tough market for Live, with some hostile press and little airplay—the band made strides, playing the Glastonbury Festival and packing the 4,000-plus-capacity Brixton Academy in London.

The Australian tour was a complete sellout, with prominent Michael Copp Presents reporting 77,000 tickets sold for nine shows. "Within a year, Live moved from a 900-capacity club like the Metro in Sydney to two shows at the (11,500-capacity) Entertainment Centre," Michael Copp says. "The thrill of the tour for me was seeing how pumped up the audience was before the band even came on."

"Secret Samadhi" has shipped about 850,000 copies outside the U.S., according to Universal Music International. Nearly 200,000 of those moved Down Under with the album debuting at No. 2 on the Australian chart. The band's previous album, 1995's "Throwing Copper," has sold about 2 million copies outside America, a quarter of those in Australia.

In the U.S., "Secret Samadhi" debuts at No. 1 on The Billboard 200 and has sold more than 1 million copies, according to SoundScan. "Throwing Copper" has sold nearly 5 million copies; Live's debut, 1991's "Mental Jewelry," has sold just over 800,000. The album has since dipped to No. 80 on the chart, but Radioactive had been holding the sure-bet "Turn My Head" for the band's U.S. tour.

The all-out rocker "Lakini's Juice" was the first single from "Secret Samadhi," topping the Modern Rock Singles chart, hitting No. 2 on Mainstream chart, No. 12 on Modern Rock, and playing around the country. As a left-field choice for a second single, the inspired "Freaks!" was an MTV hit yet faded relatively fast on radio. Now "Turn My Head" is climbing both the Modern Rock and Mainstream Rock charts (see the Modern Age, page 77). And with the single getting steady on top 40 and A stations, the stage is set for a full-on campaign.

"There has definitely been a leveling of for Secret Samadhi," but we expect that," says Radioactive GM Brendan Bourke. "The success of the last album ran very special interest internationally, and we wanted to capitalize on that. So with the band touring abroad, it wasn't a front-loaded record. We bought 'Turn My Head' out, and we've got the back in the country, the U.S. push starts now."

"SAMADHI" GUESTS

A fundamental aspect of Radioactive's efforts involves the special guests on the mid-June, the video for "Turn My Head" has just been added to the channel's Stress rotation; it has also begun airing on VH1. The clip was directed by Jake Scott, who was also at the helm for the video for "Lightning Crashes," the breakthrough single from "Throwing Copper."

Based on the work of late American painter John Register, Scott's video for "Turn My Head" is a rich, toned visual experience. But Live is also working with director Mary Lambert to produce an alternate clip featuring the band "just hanging out and playing the song" on location in Pennsylvania. Kowalczyk says, "We just wanted to offer a different POV," something that reflects the laid-back mood of a summer spent playing sheds.

"My fondest memory of the Throw- ing Copper tour was playing the sheds here in the summer," says Live guitarist Chad Channing. "I thought that summer is really a sensu- al time, and I think that feeling goes hand in hand with the music on 'Secret Samadhi.'"

The Live amphitheater shows will "definitely be Secret Samadhi events," Kowalczyk says, adding that the band will play all right of the new record's 12 tracks, as well as all the past favorites and some unexpected material. With three albums in three years, Live "finally has enough material to fill the right spots in the show at the right time, dynamically," says Chad.

Adding to Live's stage presence will be far more theatrical design. "It's more elaborate than in years past, but I don't want to give it away," Kowal- czyk says. "Let's just say it isn't a giant lemon—we don't pop out of anything."

Beyond music and staging, the Secret Samadhi tour features several elements designed to "give something back," Kowalczyk says. Via San Francisco's Art Rock Gallery, Live commissioned a tour poster from artist David Fremont, and all the profits from sales of the poster, priced at $5, will be divided among three charities; the Ameri- can Foundation for AIDS Research; the Memorial Sloan-Kettering Cancer Care Centers; and the T.J. Martell Foundation for AIDS, Cancer & Leukemia Research. Also, 11 of the shows will have a 25-cent surcharge added to the ticket price in order to raise funds for AIDS service organizations via LIFEBEAT.

In another move, Live's Friday (25) show in Hershey, Pa., features a second stage that will host four indie and unsigned bands chosen by local radio contests. "The second stage makes (Continued on page 88)
Ravi Shankar Honored With Top Int’l Arts Award

BY NIGEL WILLIAMSON

LONDON—The Indian sitar player Ravi Shankar has been awarded the Praemium Imperiale Arts Award, one of the world’s biggest arts prizes, worth $1 million (£650,000 U.S.). The award, often referred to as the Nobel Prize of the Arts, was announced July 9, and will be presented at a formal ceremony in Tokyo in October.

The awards, made in five artistic categories—music, painting, theater, architecture, and sculpture—are presented “for the development, extension, and improvement of international arts and culture” and also for the efforts of recipients in encouraging future generations of artists. The judging panel consisted of former statesmen and former world leaders, including former British Prime Minister Sir Edward Heath, former German Chancellor Helmut Schmidt, ex-Japanese Prime Minister Yashiro Nakasone, one-time French Prime Minister Raymond Barre, Italian industrialist Umberto Agnelli, and financier David Rockefeller Jr.

Sir Edward Heath, who is also a noted music conductor, said, “Ravi Shankar is a fine citizen of the world. There cannot be a land or a performing tradition which has not been able to learn something from this great man. As a composer, as a solo performer, and as a collaborator with so many of the great musicians of our time, he has established himself not only as one of the greatest artists of this century but as unquestionably one of the most remarkable human beings on the earth.”

Shankar tells Billboard, “They wrote to me, but I did not know the importance or the value of the prize. Then I was told the same thing about the announcement, and I saw all these former prime ministers there. Only then did I realize this was a big thing.”

He is particularly pleased that the prize is partly in recognition of his teaching work. “That is one of the goals of an Indian musician’s life—to pass it on. It’s not the same in the West, but the guru is important in Indian culture.”

The award is a fitting tribute to the 77-year-old Shankar’s glittering career. Despite recent health problems, he has shown no signs of reducing his active involvement. A new album, “Chants Of India,” produced by George Harrison, is due for release on EMI in September in the U.K. and Europe before it was released, and that’s pret

Prodigy, Spice Girls Up For Mercury Prize

10 Albums In Competition For U.K. Critics’ Award

BY CHRISTIE ELJEZER

LONDON—The nominees for this year’s Mercury Music Prize showcase a wide diversity of artistic leanings. The big beats of Prodigy and the Chemical Brothers, the slick pop of Spice Girls, and Roni Size’s modern, drum ‘n’ bass are among the sounds competing, named for the first time.

Ten albums have been shortlisted for the award, which will be presented at ceremonies here Aug. 28. The prize has continued to grow around the world, both in critical recitals in concert halls and, more impressively, in the world music field. Prodigy, WOAH, one of Europe’s biggest world music festivals, Friday (25) in Reading, England.

The prestigious Mercury Awards, now in their ninth year, are sponsored by Fujisanki.

Awards

BY CHRISTIE ELJEZER

MELBOURNE, Australia—Tina Arena’s new single “Burn” has made history here in her homeland by becoming the first-200 Australian record of all time.

The pop by most of Australia’s stations to add the record ensured that it shipped 35,000 copies on release and debuted at No. 1 in the Australian Recording Industry Assn. (ARIA) charts for the week ending July 12. The success of the lead single sets the scene for Arena’s fifth album, which has the strongest base is with AC stations, which report that her appeal lies both in her voice and her personality.

“We were getting calls from listeners asking about a new single long before it was released, and that’s pretty rare,” reports Adam Williscroft, music director of FOX-FM Melbourne.

“She’s a definite core artist for FOX and the entire Today network. We’re playing it across most time slots, and we’ll obviously continue to promote it. Our listeners feel a strong affinity with her—a she’s a darling of radio, and you’re immediately attracted to the fact she’s so down to earth.”

“Burn” has also got a particular influence from the TT-JT, another AC outlet. “People have been ring-200 excited by the release,” says producer Kaye. “One from that voice, Tina makes great, radio-friendly records.

Arena’s 1996 album, “Don’t Ask,” was top seller of the year, receiving five hit singles and dominating the ARIA awards with five wins.

“Don’t Ask” sold 2 million units worldwide, despite the domestic sales of 700,000 copies. The single “Chains” went top in the U.K. and New Zealand and sold well in continental Europe and Asia. It reached No. 38 on Billboard’s Hot 100, while the album peaked at No. 142 on The Billboard 200.

“In Deep” will appear on Columbia in Australia and New Zealand and Epic in the rest of the world. It was recorded in Los Angeles. Production duties were alternated between Foreigner guitarist Danny Keenan and Dave Tyson. All the way one of the 16 tracks were co-written by Tina.

The exception was a cover of the Foreigner hit “I Want To Know What Love Is.” According to Arena, Jones was initially hesitant when she broached the subject. “He told me a lot of people had tried to do it but failed and asked if I could do it.”

Tina Arena Burns Up Australia’s Airwaves

E X E C U T I V E  T U R N T A B L E

Julie Hammerman, manager, international press/artist relations, at Arista Records in New York. He was a coordinator, international.

Velvet Records in New York appoints Nick Bull senior director of promotion. He was senior director of promotion and marketing at MCA Music Publishing in Los Angeles. She was a manager at Universal Special Markets.

Zomba Music Services in West Hol-tywood, Calif., promotes Ashley Wal-ldrom to associate director, administra-tional and special projects, at the Knitting Factory Works.

Chrysalis Music Group in Los Angeles names Pablo Matti-son director of A&R. He held the same position at Columbia Records.

Louise Blach, president of Muse Records, a subsidiary of Atlantic Records, has been appointed general manager, music clearance, at MCA Music Publishing in Los Angeles. She was a manager at Universal Special Markets.

Spice Girls (Virgin); “Spicy” by Spice Girls (Virgin); and “Coming Up” by London Suede (Nude).

Tina Arena was nominated for several awards for her album “Don’t Ask,” which included a nomination for Best Pop Album at the 38th Annual Grammy Awards.

Music industry observers remain supportive and positive about the prize’s effect, though it has yet to capture the public’s imagination. Jeremy Marsh, BMI U.K. music division president, says, “It always gives a little boost, and it allows you an opportunity to prolong marketing activities around a particular album. For the musicans, it’s more like an award from their peers.”

(Continued on page 37)
Enter The Nashville Network Country Songwriting Contest and make your favorite dream come true!

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** Artists & Music

** Williams Looks Back On Next Set **

Mercury Album Acknowledges Her R&B Roots

BY CHUCK TAYLOR

NEW YORK—With a fresh batch of trademark love songs and up tempo stringers, songbird Vanessa Williams and Mercury Records hope the artist's fifth solo album, "Next," will be the right stuff to propel her further up the superstar ladder.

The project, due Aug. 26, pays homage to the singer's R&B, rhythm, top 40, and AC roots, while remaining conscious of Williams' more recently fused jazz/AC following.

"Obviously, Vanessa Williams can come out with a dance-oriented or an R&B record and do well. She's pretty major," says John Artale, purchasing manager of National Record Mart, who predicts a high level of consumer interest for "Next." Williams' 1996 holiday album, "Star Bright," sold beautifully for the chain, which adds, "bodes well for her. It's also smart to get her new record out now before the big fall releases.

For Williams, releasing a new record now is as much necessity as a measure of savvy. The multifaceted artist, who recently cemented her role as a Hollywood leading lady by co-starring with Arnold Schwarzenegger in "Eraser," also tackled Broadway's "Kiss Of


"I categorize myself as a well-rounded entertainer," Williams says from the set of "Shut Up And Dance," a Latin-flavored ballroom-based movie due Feb. 14, 1996. "In the theater, they call it a triple threat, when you can sing, dance, and act. Back in the '40s and in the vaudeville days, everyone was expected as a studio player to do comedy, drama, musicals, and dance. It should be a lot more acceptable, but I think most people regard it as a novelty."

To show how serious she remains about her recording career, Williams worked with a number of headlining producers on "Next," including Jimmy Jam and Terry Lewis, Keith Thomas ("Save The Terry For Last," "The Sweetest Days," "Colors Of The Wind"), Keith Domis, and R. Kelly. She also covers Van Morrison's "Brown Eyed Girl" and "I Never Made A Move To Call You." The first single, "Happiness"—which goes to radio July 28—brings Williams back onto up tempo territory utilizing the bass-fueled instrumental track of Nu Shoo's 1986 hit "I Can't Wait" as its backdrop.

"I was with Jimmy Jam and Terry in Minneapolis, and they knew the pocket of up tempo, youth-oriented, specific kind of grove I was looking for. They came up with the Nu Shoo hook, and the lyrics just came out (Continued on page 18)

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** Novoselic Reaches Nirvana **

** DGC Group Sweet 75 **

BY STEVE KNOPPER

No matter what Krist Novoselic tries, no matter how much success he has as a rock star or political lobbyist, he will always look and act like just another guy in a band. "Who am I any- way?" he wrote in a 1994 Internet message to his fans. "I'm the guy next in line at Safeway. I'm the person in the left lane of traffic who gets uptight when people won't get over."

For the first time in four years, the ex-Nirvana bassist finds himself in a familiar position—waiting for his band's new studio album to come out.

Sweet 75, which began three years ago with Novoselic collaborating spontaneously with Venezuelan street singer Yva Las Vegas at a party, releases its first combination of Latin rhythms and guitar-heavy American rock. Aug. 25 on DGC/Geffen Records.

"It's a whole different ballpark right now," says Novoselic, who plays 12-string guitar and bass in the trio. "But...
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Surfdog Records Revisits Its ‘MOM’ Sequel Set Benefits Environmental Organization

BY CARRIE BORZILLO

LOS ANGELES—In their continuing efforts to help clean up the world’s oceans, the Surfrider Foundation and Surfdog Records have teamed once again with Interscope Records for the release of the second “MOM” benefit album, “MOM II,” due Aug. 26.

The album, whose title stands for Music for Our Mother Ocean, benefits the San Clemente, California-based Surfrider Foundation, an environmental organization whose mission is to protect and preserve oceans and beaches.

One year after Pennywise covers the Beach Boys’ “I Get Around;” the Mighty Mighty Bosstones team up with the Pietasters on the latter group’s “Ocean.” For Pyros, covers released in 1995 and featured by such acts as Pearl Jam, The Beastie Boys, Jewel, No Doubt, and Porno For Pyros, sold more than 9,000,000 units, according to SoundScan. The album raised approximately $200,000 for the foundation, according to Dave Kaplan, owner of Surfdog Records and a Surfrider board of advisors member.

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REUNION HOPE TO BUILD A THIRD DAY 'CONSPIRACY'  
(Continued from page 16)

Day's indie set. The album not only expanded its Christian audience, but made inroads to mainstream radio with the cut “Nothing At All.” The label is also gaining exposure recently via a Coca-Cola spot utilizing the song “Alway — Third Day” airing nationally this summer.

“We had big success on their first project, the self-titled record that we released,” says Fink. “Our approach on this record is similar but a lot more aggressive. On the last record, we picked up an independent release from them, remixed it, and put it out...” So now, from the beginning of the record, we have the opportunity to really give it a big thrust in the market.

“We’re totally committed to this band,” says Silvertone director of artist development, Janet McQueeney. “Last year we released nothing at all to AOR radio, and it was a top 30 hit for us. We made a few changes, basically... We feel with the success of Third Eye Blind and Tonic, there’s a lot of room here for us to break this band.

The album will be released simultaneously in the Christian and mainstream markets. Christian rock radio listeners got their first taste of “Conspiracy No. 5” when Reunion shipped the single “Alien” July 8. “You Make Me Mad,” the first mainstream single, will be released to mainstream radio the first week of September.

“It basically talks about artists and their music and how music is such a powerful thing,” Powell says of “You Make Me Mad.” “Music affects our lives a lot more than I think we realize... Some people say ‘I just listen to the music, the words don’t affect me.’ And there’s a line in the song that says, ‘I don’t listen to the words, but I know them all by heart.’ Things kind of sneak in and touch our hearts and our minds more than we realize.”

With the positive reception the group’s major-label debut received, Powell admits there was little pressure working on the follow-up. “The first album went beyond our expectations,” Powell says. “Because of that, we have even higher expectations for this record. I go in and out of phases. Sometimes I think this is a great record and it’s going to do well. Then the next day I’m scared and I’m asking everybody who’s heard it. ‘What do you think about that song or that line? I shouldn’t let it worry me, but I do sometimes... I’m just anxious. I feel these songs are a lot stronger musically and lyrically, and hopefully other people will see that, too.”

Fink anticipates positive response to the new album. “I think the songs are stronger,” she says, “and I think Mac is singing better than ever. They’ve got the whole band in there singing background vocals and playing parts, and it really gelled as a band record. It was a really good experiences bringing in Sam Taylor as a producer and getting that perspective. They’ve really come out with some incredible music, and I think it’s right where the music world is right now: They’re right on the edge with what’s current.”

Powell says the group went in the studio with 15 songs, most of which he’d written in the past two years. “About a month before we recorded the record, we all sat down for two weeks, did pre-production, and worked out the songs,” Powell says. “When I write a song, I have how it sounds in my head... I play these songs back, and all they hear is my vocal and acoustic guitar. They exceeded what I wanted. The songs turned out better than what I heard in my head.

Powell says the group has already been getting positive reaction to “Alien” because it has been playing it live for more than a year. “It sets the tone for this new record as far as what we sound like,” Powell says. “We’ve grown so much since the first record lyrically and musically. And when people see us live, there’s more energy in the show. It’s a lot more rockin’ than our record that’s out now is. So we finally have on this new record that energy that we have lived.”

Touring has played an integral part in the band’s success to date. Instead of going out as an opening act last fall, Third Day headlined. It opened for the Newsboys on one of the spring’s most successful tours. This fall, the act will headline again with labelmates All Star United and rethink newcomer Switchfoot. Third Day is managed by Creative Trust and booked by Creative Artists Agency.

“Our targeted avenues of promotion are still based on touring,” Fink says. “We’re going to do a lot of telemarketing and direct mail around those tour markets. We’re going to do print advertising in all the Christian trades with all the tour dates. We’re going to in-store appearances along the tour route. We’re also planning some youth pastor events in key markets... We’d like to get in and have some focused time for the band to sit down with the youth pastors and talk about the ministry of the band—kind of like a feedback session—to figure out ways they can work together. We’ll be putting out Bible studies on the record [at the same time as] the tour as well.”

Fink says there are also plans to expand the band’s audience in the college market by having it do promotional dates on college campuses. “We support their vision for what they want to do, and they just want to reach the youth culture,” Fink says. According to Fink, the label is in discussion with management about allowing concert attendees to bring video cameras to tape the band’s shows—then creating a contest in which fans can submit their footage. “Ultimately, the idea was brought up because what a cool residual effect [there would be] if they come in and shoot the concert and the next night show it to five of their friends,” Fink says. “You then extend the audience for a Third Day experience.”

Fink says a commercial CD single of “Alien” exclusive to the Christian retail market also shipped July 8. It includes a $2-off coupon toward purchase of the album. The single features “Alien” and an exclusive bonus track called “You Are Not Alone,” as well as a rock remix of “Nothing At All,” a song from the debut record. “The goal is to seed the marketplace for their August release and what the appetite of the consumer... We’ve supported that with a counter display and shelf talker,” says Fink.

Kevin Miles, senior music buyer at Family Christian Stores, thinks the album will fare well in the market—place and will be able to hold its own this fall alongside releases from other major Christian acts such as Jars Of Clay, Amy Grant, and Michael W. Smith. “It’s got a great Southern alternative sound like I liked from the last one, and the message is strong,” he says. “We are going after this one. It’s a major release that we feel will really drive a lot of sales for us.”

A PINNACLE SUITE. ROOMS TO BREATHE.

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Dress" and "Poor Kitty" are straight-forward rock anthems, "La Vida," an upbeat dance number that contains a little surf element as well as surf instrumentals, and "Red." "Red," which is a rock song, was written by Novoselic and drummer Adam Wake on a limber rhythm section, shifting from fast to slow and back, the set's main focus is Las Vegas' wild, raucous and raucous type of punk. It has a real social rock. I wrote songs like 'Oral Health,' which has a real Spanish influence.

The album's first song, "Felt," opens with a playful feeling, approximating Novoselic's familiar routine of hopping up and down during concerts. "Coming from the bass guitar and switching to the 12-string electric, it was a whole new world," says Novoselic. "I decided to take a break from the style I grew up with and explore new sounds."

"I was kind of the instigator of a lot of that (non-rock) stuff," Novoselic says. "When I met Yvonne, I was listening to a lot of classical guitar and Middle Eastern European. That's what attracted me to Yvona: I thought she was a powerful vocalist. She has a rock 'n' roll back-up sound. I wanted to see what would happen with this type of music." "Dress," which is a rock song, was written by Novoselic and drummer Adam Wake on a limber rhythm section, shifting from fast to slow and back.

**NEW ORLEANS:** Molly Magwire and Taylor Dano of skewed punk/pop duo Rhudega always figured they'd be a threesome at some point, but the perfect guitarist never did show up. "We decided to go with who we got," says bassist Magwire, with Danish过得 very well, Rhudega, a strikingly powerful, layered sound actually more akin to that of a four-piece than a typical duo. "We make up for the missing guitarist in different ways," says Magwire, who picks lead lines and strums chords on her bass, while partner Dano drums, sings, plays harmonica (sometimes all three at once), and creates elaborate, theatrical shows, in which the hyperkinetic Dano sports an orange bike helmet that he riggled up to a microphone. "Taylor flies around too much to use a mike stand," explains Magwire, who notes that she and Dano "write everything 50/50." Rhudega recently recorded an album, the ninth of songs they've cut under the name Rhudega, Studio, the Jimmy Ford Clinic, helmed by in-demand local indie producer Ryan Dufrene. It showcases Rhudega's unique and buzzed-about blend of aggression and melodicism, edginess and accessibility, lyrical bite and rhythmic groove. And, says Magwire, if a label deal is forthcoming, "we'll put it out ourselves." Contact Ford at 504-865-5713.

**MOIRA MCCORMICK**

**DETOUR:** I really like what's happening now," singer/songwriter Jill Jack says. And who wouldn't? After paying her dues as a session vocalist for local rock and country bands, she won two Detroit Music Awards this past April, for best vocal performance and rock act of the year. Soon after, she recorded her first album, "The Sweetest Thing," and is eager to get firmly back into the recording studio. This song is a treat for anyone who grew up with the classic "The Sweetest Thing," a classic ballad Williams in the vein of her 1992 No. 1 hit, "Save The Best For Last.""

"I love playing this song," says Magwire, who is a huge fan of Williams for her "just a brilliant producer. I love working with her," she says.

"I brought me this song and said, 'I know Amy, and it is a classic B side film."

**CLEVELAND:** Now that 3D has hooked up with International Creative Management for booking and has a gang of original material in the can, its tour runners feel giddy. And with a new label, 3D is Mark Yuen vocals, guitar, manager; Michael Purkhiser, lead vocals and guitar; and John Koury, drums. Dave Steven son, who records the band, is a national bassist. Ray was in Jim Rose's Traveling Circus, played auxiliary guitar with Butthole Surfers and Ministry, and road managed the Toadies. Purkhiser, who also makes 3D's guitars, amplifiers, and outboard gear, was in the Line in the Waking and the Walking, which is a whole new world for us," says Novoselic. "We've been looking for a new sound," says lead vocalist Taylor Dano. "I'm writing to write: 'I Wasn't Determined..."
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible for inclusion on the Heatseekers chart. All albums are based on sales, singles and cassettes. A “cassette” notation Vinyl LP is available. Albums with the greatest sales gains. © 1997. Billboard/SPH Communications.

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**JUSt LIKE THAT:** RMM Records is hoping for a repeat performance of sorts as it begins its crossover push for Tito Nieves' newest album, "I Like It Like That." The artist, who was a featured member of Columbia's sister publication Top 40 Airplay Mentor, has also struck a chord at top 40 radio and help the artist expand beyond his Latin core. Like the Blackout Allstars' hit single, "Bang Bang" has been retooled by DJ/master Bobby D. The song's horn section has already received a warm welcome at Latin dance clubs and such radio stations as rhythm crossover WPOW Miami, which has the track in medium rotation. "We're riding a wave that is still forming," says Iribides. "That same airplay that the Blackout Allstars received is what we're looking at to take this to the Anglo market and the second- and third-generation Latin.

**CLOWN REBOUND:** Fuelled by the controversy surrounding Hollywood Records' recall of Insane Clown Posse's "The Great Milenko" (Billboard, July 12), the rap act is enjoying a sudden boost in sales of its 1995 title "Riddle Box." That album pops up like a jack-in-the-box this issue, moving up three places to No. 11 on the East North Regional Roundup chart and hitting No. 22 on the West North Central chart.

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**WEST NORTH CENTRAL**
- Robyn, Robyn Is Here

**PACIFIC**
- The Comraders, The Comraders

**SOUTHWEST**
- The Comraders, The Comraders

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**THE REGIONAL ROUNDP**

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible for inclusion on the Heatseekers chart. All albums are based on sales, singles and cassettes. A "cassette" notation Vinyl LP is available. Albums with the greatest sales gains. © 1997. Billboard/SPH Communications.
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**Hugh Procham - 15 Years as an Independent Producer**

*Issue Date: September 20*  
*Ad Close: August 26*

**Audio Books**

*Issue Date: September 20*  
*Ad Close: August 26*

**Latin Music Quarterly #3/Midem Latin**

*Issue Date: September 13*  
*Ad Close: August 19*

**MTV International 15th Anniversary**

*Issue Date: September 13*  
*Ad Close: August 19*

**MPO 40th & Americisc 10th Anniversaries**

*Issue Date: September 6*  
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**Classical**

*Issue Date: September 6*  
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**1997 Radio Powerbook**

*Publication Date: September 24*  
*Ad Close: August 6*

**Contact:**

- Pat Rod Jennings - 212-536-5136
- Jodie Francisco - 213-525-2307
- Gene Smith - 212-536-5001
- Ian Remmer - 44-171-323-6686
- Francois Millet - 331-4549-2933
- Pat Rod Jennings - 212-536-5136
- New York 212-536-5034
- Los Angeles 213-525-2308
- Nashville 615-321-4287
careers of Hit Squad members DAS EFX through his company Shuma Entertainment.

Four months ago, according to Sermon, the pair decided to put the past behind them and reunite. Sermon says he made the call. However, he adds, "There's still a lot of animosity left. There's no secret about that, and no one's gonna be fake about it. But we got back together again because we felt that hip-hop is sort of a numbing now following the back-to-back tragedies of Biggie Smalls and 2Pac dying."

Addis Smith, "Them getting killed was like a wake-up call to us. When we was out, people wasn't bein' with each other like they are now. So we said, 'We got to be some excitement behind all the bullshit,' and the rest is exciting thing I could think of is an EPM reunion. This could really turn a lot of things around."

Def Jam describes "Back In Business" as a major priority. Says label GM Kevin Lyles, "It's probably gonna be our biggest project. Also I think it's gonna be a catalyst for our company as well as hip-hop."

"The first thing we did to set the ball rolling" was getting EPM to recut a lot of old songs.

In May, the label released "You Got To Chill" which was to be the launch and mix-down shows across the country. The cut, which wasn't originally planned to be included on the album, adds new rhymes to the classic 1988 track.

"It came out so great, we decided to put it on the album," Lyles says. Next, the label released "Never Seen Before" as a sequel song for Def Jam Pictures' "How To Be A Player" soundtrack. The song was serviced on vinyl to DJ's and promotional CDs were serviced a week later.

A videoclip, shot by director Steven Carr, was released to all video outlets July 3. "We'll be improving the record at the end of July," offers Lyles. "It's been get-ting great reaction in such [markets] as New York, Washington, D.C., Atlanta, Philadelphia, Balti-more, Virginia, the Carolinas, and San Francisco."

The first official single from "Back In Business" is "The mix-down shows which ships this month; the album, which is still being recorded and mixed, is scheduled to have cuts sampling Nas, Murray and Redman, LL Cool J and KRS-One. The group is being promoted on the street with "The Def Jam" stickers and flyers. Later in July, EPM will embark on a tour of How To Be A Player tour, hitting such cities as New Orleans, Houston, Chicago, Los Angeles, and New York.
**SUMMER SUMTHIN'**

As the major summer tours kick into high gear, several artists on Top R&B Albums benefit from the added exposure brought on by concert dates, which normally increase airplay at local stations supporting an artist.

After performing two sellout shows July 11-12 at New York's Radio City Music Hall during his Urban Hang Suite tour, Maxwell sees his album of the same name (Columbia) rebound 28-26 with a 3% unit gain at core stores.

Meanwhile, Mint Condition, who performed at the same venue July 8 as part of its tour with BLACKstreet and Changing Faces, posts a 36% unit increase, forcing its album "Definition Of A Band" (Perspective/A&M) to re-enter at No. 87. The label at SoundScan indicates New York was the strongest sales market for both the Maxwell and Mint albums this week. Conversely, BLACKstreet and Changing Faces saw album sales drops of 11% and 26%, respectively.

At radio, Mint Condition's latest single, "Let Me Be The One," nearly doubles its audience, with an 85% overall increase in listener impressions, which now total more than 4 million. WBLZ New York, one of the song's biggest supporters, doubled its support from 12 plays for the last tracking period to 24 plays this period, giving "Let Me Be The One" a No. 14 ranking on the station's playlist. With nine new supporters on board this week, the tune now has 42 stations committed.

**STEERING DOUBLE:** After winning in the producers' circle, hitmaker Timbaland's first foray as a rapper, "Up Jumps Da Boogie" (Blackground/Atlantic)—which features partner Magoo—skates 34-25 on Hot R&B Singles, winning a combined Greatest Gainer/Sales/Artists and Airplay award. On Hot R&B Singles Sales, a 40% unit increase shoots the song 31-26, which translates into a hike of more than 1,000 pieces among core stores. The tune also jumps 14-6 on Hot Rap Singles after the sales boost.

With a growing audience that gained more than 139%, "Up Jumps Da Boogie" rises 70-26 on Hot R&B Airplay, with support at 53 stations. Key outlets include KHOU Houston (48 plays), WBLS Birmingham, Ala. (46 plays), and WENN Birmingham (30 plays).

**STEEL NET CURTAIN:** Veteran vocalist Gladys Knight stands between a pair of formidable professional athletes after recently performing at the second Jim Jackson Advocates Serving Society's Inequality Sincerely & Thanklessly (ASSIST) Awards June 6 at the Crowne Plaza Hotel in Toledo, Ohio. The ASSIST Awards honor area community organizations with endorsements of $5,000. Pictured, from left, are Myron Bell of the Pittsburgh Steelers, Knight, and Jim Jackson of the New York Nets.

**SIMONE HINES**

(Continued from page 81)

graphics. "This album will appeal to everybody from 15 to 60," says Hines, who is managed by New York-based Gaman Entertainment.

The label plans to maximize its exposure to the younger audience with a remix version of "Yeah! Yeah! Yeah!" that was produced by Steve J., one of the producers from the Bad Boy Entertainment camp. In addition, Hines recorded with Foxy Brown on a track from the highly anticipated Puff Daddy album, slated for release Tuesday (22).

"It's still not titled," says Hines, '"but it's more of a hip-hop thing, which will help me reach people who mainly listen to that kind of music.'

As a measure of the album's diversity, the artist recorded a cover of the Emotions' hit "Best Of My Love," which was produced by Walden.

Epic plans to include Hines on a special "Soul Train" Christmas album, which should extend awareness of the artist on an even broader scale.

In August, the label will send Hines on the first leg of her promotional tour, which consists of select showcase dates where she will perform for invited industry guests. "We've also got a special press dinner that we're planning in early August to introduce her to New York," says Johns.

Plans for concert dates remain unspecified.

Although an international album release date has yet to be scheduled, executives say early feedback on the project is encouraging. "It was phenomenal in London," Johns says. "We're setting up a simultaneous release for the international territories, with special promotional emphasis on the U.K."

A date has not been set for the artist's international promotional visits.
R&B
ARTISTS & MUSIC

Popular Launches Black Music Unit

by Havelock Nelson

Jason Blaine's brother, Dennis. MC Lyte, a female phenomenon who's the corner of big rhyme talent and the giver of much love, spent the Fourth of July holiday fulfilling patriotic duties or a chance to win a $500,000 prize. From June 29-July 7, they've been entertaining troops on U.S. bases and Navy ships based in Italy and Greece. The group of hip-hop songwriters known as Scarface make up a band that stays busy. After touring the States with Cool Breeze and Camp Law, they embarked on another headlining tour, in Europe. Between Aug. 17 and Sept. 15, they'll be back in America opening dates for alternative rockers 311. Meantime, Scarface is represented by "Rockstar," a sharp-analyzed, rhythmic remake of the Police song on the Capt. Kidd soundtrack album to director Brian "Robinson's" fun flick "Good Burger," which also features tracks by rappers Warren G and the Pharcyde.

Light Shade Of Brown discusses paper chains, bubblin', easy, ridin', low, flowin' high, ballin' high, and featurin' tight on his latest self-titled album (GSR Records), as wah-wah guitars, trilling keys, cheeky basslines, and swaggering drums gently strut. Besides the fun funk, for balance there are mournful songs like "Can't Hold It Back," which speaks about "listenin' everybody that I close to, caught up in the struggle of the game." But soon enough, LSOBA is back encouraging listeners to "throw ya hands in the air like ya just don't care."

Wild Pitch Records, which gave us classic first albums by Gang Starr ("No More Mr. Nice Guy"), Main Source ("Breakin' Atoms") and the UMC Records ("Favorite Or Nothing"), before closing its doors in 1995, is back in business as a rock'n'roll imprint distributed nationally by DNA. This month, the label will release comedian Russell Simmons' "Show Me Your Thang," and always in demand by the discerning dancer, Gang Starr, Lord Finesse & DJ Mike Smooth, the UMCV, and Main Source.

Queen Pen brings it strong on "The Man Behind The Music" (Interscope), which comes attached to BLACKstreet's recently "Face" remix, featuring Wu-Tang Clan's Ol' Dirty Bastard and aggressive Gun N' Roses guitarist Slash. The raunchy,orny track, produced by cyberpunk king Teddy Riley, pulses and pulls like Twizzler candy as horns honk and record sales rise and roughly in the slinky background. Based on this teaser, Pen's debut album, due in the fall, features an appearance by fellow R&B icon Jay-Z. For now, his No. 1 lady Angie Winburn is slated to be featured on the long-player, which Riley will supervise.

The members of Bone Thugs-N-Harmony appear on the cover of the August issue of The Source magazine, but not all at the same time. Layzie Bone, Krayzie Bone, Bizzy Bone, and Wish Bone will be pictured separately on four special covers of the "magazine of hip-hop culture and politics," and the race is on to see who will prove the most-requested cover boy. According to the folks at The Source, whose executive editor is Selwyn Seyfu Hinds, the previous Bone cover, from August 1995, is still the most-requested back issue in the magazine's history. Bone's double-CD, "The Art Of War," ships this month.

After rapping on television commercials and syndicated programs—including St. Ides, Backwater, Skittles candies, "Home Improvement," and "The Fresh Prince"—Bel Air as the performer named Sib finally has a single to release. It's "I'm Glad You're Still Here," an upbeat track that celebrates the lives of good friends and family. Instead of mourning those who are no longer here. The track was produced by Tramp Barb and Baby Paul, who also manages the act through his Brooklyn, N.Y.-based company On Da Real. The single is on Da Peace/Dece Fever Records, needed by Up&Down. A trio of Bombs, namely naber 21, 25, and 26, are the members of the Bomb Squad Alliance, who through reality rhymes over sharpened snares, bubbly bass notes, milky reverb sound, and jagged turntable cuts, its self-distributed debut single is "Live 378' backed with "Black Caesar."
Sylvia Powell Debut May Prompt Industry Tug Of War

Sylvia Powell, we’re sitting here, letting her debut album play for the umpteenth time... and we’re at a loss. We want to wax poetic about the relevance of this artist and the immeasurable value of this project. But all that keeps coming out is, “It’s awesome” on, “Wow, ya gotta hear this.”

Yes, it’s true: Sylvia Powell’s debut album is a beautiful work of art. The way she blends pop and R&B is nothing short of genius. Her voice is pure, her melodies are unforgettable, and her lyrics are profound. It’s impossible not to be moved by her music.

But the truth is that some pieces of music simply need to be experienced firsthand in order to fully understand them. Volumes can (and will) be written about “Reve,” the 26-year-old singer/songwriter’s debut for DeConstruction UK. But unless you go there yourself, you may never truly “get” it.

Initially, “lessers” minds will con- Powell’s brew of soulful styles and concepts and spew comparisons to Erykah Badu and Sade. But such size assessments are unfair and largely inaccurate. Yes, with slightly simi- lar eloquence and solemn finesse, she outlines the cultural ramifications of a Nigerian child of color thrust into while British culture, but her lyrical perspective is shaded with a wispy optimism and a refreshing naiveté. “Reve” is also awash in serene romance, as evident on the songs “Human Touch” and “Kaleidoscope.” She even displays the contrasting swagger of a lip- lining’ kid on the aggressive, beat-smart “Walk The Walk.”

Upon the album’s eventual impact in the States later this year, we envision an impassioned tug of war for ownership. R&B aficionados will view her as a bold new purveyor of “soul,” with the chops to give D’Angelo and Maxwell a reason to sweat, while the dance community will hail her as its new, fierce, rousing mama. “Reve” begins to unfurl in the public eye later this month, when the single “Butterfly” begins to circulate on white label. Commercial release for the single overseas is confirmed for Sept. 8, with the album due shortly thereafter. DeConstruction is making a brave move by issuing the track—which slicks hint an insinuating ragga-funk groove—without a battery of house-induced remedies. Such confidence in an artist’s work is extraordinary, rare, and completely logical in this case.

We predict “Butterfly” will prove to be an essential chill-out turntable staple in club culture, as the label is including non-album B-sides that will whet the listener’s appetite for the album while giving collectors a reason to smile. It reminds us of those fun record-buying days of the ’80s when we joined others in scrambling for import singles in order to get the most definitive press and extend our enjoyment of the artist. If only more labels and artists would serve consumers as well.

There’s another byproduct of loving a project so much—overzealous pushing. We’ll catch our breath now and simply recommend that you open your mind and heart to the music of Sylvia Powell.

M M M, MMM, MMM- Ernie Lake and Bobby Guy have done it again. They’ve taken a charming slow jam and brilliantly transformed it into a dance anthem with massive crossover appeal. In its original incarnation, Tina Turner’s “On Silent Wings” flutters with an alluring strings and a melancholy lead vocal. In the hands of Lake and Guy, the song becomes urgent and intensely empowering, with its forceful, tribalistic drums and strobing, almost futuristic keyboards. As we’ll be bit by the same insatiable curiosity that jacked romance to compare this track to the production team’s ground-breaking work on Tomi Braxton’s “Un- Break My Heart” and the few unmistakable similarities—though there are also enough differences to squash accusations of derivative.

At this point, the dance version of “On Silent Wings” is being pushed by Virgin Records only on promotional vinyl to club jocks. However, we’re sure that a groundswell of support and demand from the street will result in a commercial release. In fact, we’d gladly bet the record money that a radio edit of this remix—which provides a perfect union of commercial, club, and pop—would be a smash at rhythm peak radio. Perhaps some of those pro- grammers who’ve been skeptical themselves tastemakers should have a listen.

Another mainstream act taking a crack at boosting its profile in the clubs is En Vogue, whose current single, “Whatever,” has been mocked by Eddie Baez and Fred- die Sann. The result is a useful underground offering that makes even the most of the group’s smooth harmonies and occasional vampish outbursts. It’s a fine complement to a single that has been begging for a house treatment.

Given its considerable synth-pop history, it’s no surprise to find that Duran Duran would decide to dab- ble in electronics on “Medaz- zaland,” the act’s first album in more than three years. Scheduled to hit retail Oct. 7 on Capitol, the set marks the band’s first release since the departure of guitarist John Taylor, leaving founders Simon LeBon and Nick Rhodes to carry on with guitarist Warren Cuccurullo as a trio.

As evident on the first single, “Electric Barbarella,” which is due in September, Duran Duran is taking a route similar to U2 on its current Island album, “Pop,” by opting to infuse elements of the trendy keyboard genre into its pre- existing sound. The result is a project that is, by far, the group’s most satisfying and commercially viable in more years than we can count. Die-hard disciples will feel vindicated for enduring the act’s highly questionable last few albums once they digest potent wrigglers like “Big Bang Generation” and “Be My Icon,” which are strongly reminiscent of the band’s ’80s heyday hits—but with a modern slant that is remarkably fresh and engaging. Given the right amount of promo- tional TLC, “Medazzaland” could prove to be one of the sleeper hits of the fall.

WELL, ALL RIGHT: We rarely pass on the opportunity to prop the work of Maurice Joshua. One of the true pioneers of house music, his endurance is impressive—as is his continually fresh approach to rhythm and soul. We recently had the good fortune to watch him work his magic at a post-production ses- sions for “Yeah! Yeah! Yeah!” by Epic ingénue Sinéone Hines. Impressive, to be sure. And he and Hines were joined by the fierce Robin S., who contributed backing vocals and a helping hand in the track’s new vocal arrangement. The result of the apparent chemistry between the three is a slammin’ slice of house that sparkles with a tasty old-school flavor. You don’t want to miss this jam, which is already earning outta- da-box props from radio program- mers in its original vinyl version. However, this sleek and accessible mix is equally ripe for mainstream picking. Absorb the edit and you will certainly agree.

While we have Robin S. on the brain, we want to encourage you all to dive into her lovely new Big Beat/ Atlantic collection, “From Now On,” if you haven’t done so yet. In addition to the recent No. 1 club hit “It Must Be Love,” the set is a feast of well-crafted house, pop, and R&B jams. We’re still pretty stoked on the gospel-laced “Shine On Me” and the downtempo “24 Hour Love.” Why it wasn’t the first single, given such a natural media tie-in, we’ll never understand.

Our fingers are crossed that pro- moters at the label will push this one at radio until they drop. If that kind

(Continued on next page)
Village People

20th Anniversary Tour

Our very special thanks to Henri Belolo for his continued support throughout the years.

Performing Dates


July 1997

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September 1997

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November 1997

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In loving memory of Jacques Morali.
NASHVILLE—With the Aug. 26 release of “The Best Of Collin Raye: Direct Hits” Epic Nashville is taking aim at a wide audience. The release will be Sony’s first enhanced CD, and the label plans to hit a broad range of consumers by serving every country radio station across the nation with a release package. The album to the Christian market through Word Nashville, and later in the life of the project, releasing a single to AC radio.

“It’s his time. His time has come, and we’re going to make him the superstar he deserves to be,” says Sony senior VP of new and marketing Mike Baliski. “And the vehicle is going to be the greatest hits package.”

The album will feature 10 hits and four new songs—“What The Heart Wants,” “The Gift,” “Little Red Rodeo,“ and “Open Arms.” The version of the album released to the mainstream market will include such hits as “Little Rock,” “I Think About You,” “Not That Different,” “That’s My Story,” “If I Were You,” “One Day, One Girl,” “In This Life,” “My Kind Of Girl,” “That Was A River,” and “Love Me.” The album released to the Christian market will replace “That’s My Story” and “My Kind Of Girl” with “What If Jesus Comes Back Like That” and “A Man And A Blue Ticket Home.”

“We’ve seen substantial growth in his fan base over the past couple of years,” says Krasky. “He’s become quite a tallsinger, and it’s amazing to me that it’s taken not only the industry but the consumer until now to give him his just due.”

The four new songs are just as good as any four songs we’ve had as singles on any previous Collin Raye album. So we’re going to ratchet it up another notch here.

Of the new songs, Raye says he’s been performing “Open Arms” in his shows for a long time and gets such a positive fan reaction to it that he decided to put it on the hit package. “Songs like ‘Open Arms’ are universal,” he says. “Everybody knows that song, and we started doing it live because I like it, and it worked better and better and better. People started expecting to me to do it, and I thought, ‘Why don’t I just record it?’ I always felt like ‘Open Arms’ was a country song in a rock uniform. It’s a straight-ahead love song with one of the best choruses ever.”

Raye also has high hopes for “The Gift,” written by Tom Douglas (who penned Raye’s hit “Little Rock”) and Jim Brickman. The song will be one of the upcoming singles from the greatest-hits package released to country radio. He also recorded a version as a duet with contemporary Christian artist Susan Ashton (who sometimes sings backup for Garth Brooks) that will be released to AC radio. “This will be the first time I’ve ever had two separate versions of a record come out at the same time,” he says. “I’m kind of excited about it. I think it will go very well.”

The album features many of the band’s biggest hits, such as “Looking for the Heartbeat,” “Why Was I Lying When I Said That?” and “I am.” So it will be a must-have for fans and collectors alike.

Miller And His Buddies Make Another Living Room Masterpiece On HighTone

ON THE RECORD: Two years ago, Buddy Miller’s remarkable living-room album “Your Love and Other Lies” was a standard for the year. Now, he’s done it again with his newest release, “Poison Love,” due Aug. 19 on HighTone Records. Once again recording mainly in his living room with his wife, Julie, and such songwriters as Buddy Barrier, Buddy Catino, and Jim Brickman, Miller has produced a country album of stunning depth and breadth. Apart from the gristy title cut, which was a hit for Johnnie & Jack in 1961, the raucous old country song is a perfect fit for Miller’s voice and style. And an earthy and communal version of the Otis Redding hit “That’s How Strong My Love Is,” the album is all original Buddy/Julie/Bracker material. And its timelessuko.

Chet Flippo
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LIVING LARGE: Two dueling versions of Diane Warren's "How Do I Live," by Trisha Yearwood and LeAnn Rimes, claim varying degrees of success on several charts, with the gap narrowing on some and widening on others. Billboard Hot Country Songs, for example, finds Rimes' version taking the lead with 11-16 weeks at No. 1, while Yearwood garnered a best-ever 75 months at No. 1.

Until Yearwood's best-of-package, "Songbook: A Collection Of Hits," on the shelves Aug. 12 (Billboard, July 12), both versions of "How Do I Live" are available only as singles. On Top Country Singles Sales, Yearwood's title sells 51,000 units and rises 4-3, with an increase of 8,800 units. Meanwhile, Rimes' single bullets at No. 2 and outsells Yearwood by 500 pieces.

David Hecox, promotion VP at MCA Nashville, says that Yearwood's version was promoted to AC stations for a few weeks to coincide with the release of the film "Con Air," and that airplay solicitations are limited to country stations now. While Rimes' version rises 24-20 on our Adult Modern Hit chart, detections, Yearwood's version hasn't appeared on that list and is airing on only two AC outlets monitored by Broadcast Data Systems. On the Hot 100, Rimes rises 22-18, while Yearwood moves 28-25 (see Hot 100 Singles Spotlight, page 89), and while Yearwood's version was more heavily charted, it's important to remember that radio airplay is not a factor there.

THE PARTY AINT OVER: With George Strait's "Carrying Your Love With Me" (MCA) dominating for a second week, and only two titles breaking into the top 10 during the past two weeks, the logjam in the upper tier of Billboard's Hot Country Singles & Tracks is beginning to look a lot like the Port-O-Potty lines at Fan Fest (Country Corner, Billboard, July 12). Not only has each title in the top 10 been on our airplay chart between 11 and 19 weeks, "It's Your Love" by Tim McGraw (With Faith Hill) (Curb) bulleted again 2-3 (after a breathtaking six weeks at No. 1, despite being pushed out of the No. 1 slot by Strait and reentering to the slow lane by Reba McEntire's "I'd Rather Ride Around With You" (MCA). These two titles were so close, it was necessary to enforce double tie-breaking rules for only the third time since 1988 began managing this chart back in 1999.

The McGraw and McEntire titles both turn in 2,534 spins and are being detected at all 161 monitored stations. On these rare occasions, the double tie would be tied to the title that gains the most spins during the tracking week. McEntire inches 59 spins, while McGraw turns in an additional nine spins over the prior week, giving McEntire the green light for a 3-2 jump.

Although it's probably too soon to draw any definitive conclusion that country radio will be holding on to hits for a longer period of time, it's worth considering that Billboard's country radio chart currently dismisses - its descending titles more quickly than any other format. Descending title moves are removed after 20 weeks below No. 20, compared with our other radio charts, where such titles are removed after 25 weeks when they fall below No. 50. This may ultimately prompt a modification of our methodology on the country list.

COUNTRY SINGLES A-Z

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<td>DAVE MARGIELA</td>
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<td>DUANE EDDY</td>
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## Billboard Hot Country Singles & Tracks

**JULY 26, 1997**

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**Top Country Singles Sales**

**JULY 26, 1997**

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**Artists & Music**

**Latin Notas**

*by John Lonnert*

**Milan Links with Piazzolla:** Emmanuel Chamámboreno, GM of Milan International, has formed Piazzolla Latin with its head of legendary bondoswein virtuoso and composer Astor Piazzolla. The deal ended long-standing ownership disputes of Piazzolla's catalog among his widow, Laura Escalada, and Piazzolla's children by a previous marriage, Daniel and Diana. The company has issued 10 previously unreleased sheet music folios, and Milan has put out three previously unreleased live albums. Chamámboreno says that maintaining a tight watch on unauthorized Piazzolla product is a priority.

**Charming Third Volume:** "Chiquititas, Vol. 3," a compilation of songs from the popular children's show of the same name, emerged as Argentina's top-selling title in June, according to that country's record industry trade organization, CAPIF. Andrea Bocelli's Italian-language pop disc "Románia" held steady at No. 2 for the second consecutive month. Following are the top 10 sellers:


**Argentine Notas:** DION has just dropped its self-titled product by an assortment of Argentinian acts, including rock trio El Ombú: Rojo Amor, a Latin acid jazz band that contributed a track to a compilation by Canadian imprint Mo' Fink Records; jazz fusion group Hali 9000, blues guitarists Botafogo; and pop/soul singer Luzu. In addition, DION has struck a distribution deal with pop producer Chiche Bermúdez. DION has re-released Bermúdez's producers with A Tirador Laser ("Trops De Bronce"), Montecarlo Jazz Ensemble ("Vol. 1"), and Willy Crook ("Pirata"). Warner Music Argentina has proudly announced that Luis Miguel's album "Romancie" reached the 1 million mark.

**Minerva**

Déjame soñar  
Soy Tuyo

**Lefty Pérez**

Déjame soñar

**Minerva**

INCLUYE EL EXITO  
"Estoy llorando por ti"  
Y: DÉJAME SOÑAR

**Reyes Records Inc.**

CD's - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 Tel.: (305) 541-6686 / Fax: (305) 642-2785

**Bilboard**

Hot Latin Tracks

**JULY 26, 1997**

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<th>COMPARE FROM A NATIONAL SAMPLER OF AIRPLAY SUPPLIED BY BILLBOARD'S LATIN MUSIC PANEL OF 100 CHARTING STATIONS. AIRPLAY IS MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.</th>
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**Airpower**

**JAVIER GARCÍA/GRUPO EL MÉXICO**

**JORDI TRAFAL**

**JUAN GABRIEL**

**LAURA PAUSINI**

**JUAN GABRIEL**

**REFLEXO BANDA**

**GRUPO TEMARIO**

**Luis Miguel**

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** Billboard**

Hot Latin Tracks

**JULY 26, 1997**

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** www.americanradiohistory.com**
Strong Early Sales Of ‘Fome’ Prove Chile Is Anything But Bored With Los Tres

BY PABLO MARQUEZ

SANTIAGO, Chile—As copies of its just-released album “Fome” fly out the doors of retail outlets throughout Chile, homebound quartet Los Tres has confirmed once again that it is the country’s pre-eminent rock outfit. In the four days following its release June 27, “Fome” rang up 30,000 units in a market where platinum awards are issued to albums for sales surpassing 25,000 units. The self-titled numbers regarded by “Fome” can only be compared to retail figures generated by a release from Mexican superstar Luis Miguel or Chile’s much-revered folkloric ensemble Illapu. Apart from being put out on CD and cassette, “Fome” was made available in limited quantities on vinyl and deluxe CD.

Recorded in Bearsville Studios in Bearsville, N.Y., under the studio guidance of producer Joe Blaney, the new album has been called by band members as “the album that best defines” their experience as a recording entity, particularly as it relates to their evolution from an unknown regional act from Concepción to bona fide national figures whose every release has been a hit. Los Tres’ biggest smash album to date is 1996’s “Unplugged,” a disc cut at MTV Latin America’s studios that has sold 125,000 copies. The group’s previous four studio albums have sold a cumulative 150,000 units. The new, defunct Los Prisoneros, which tallied more than 700,000 units, is the only domestic rock act to have outsold Los Tres.

Alvaro Henriquez, Los Tres’ vocalist and chief composer, says that “Fome,” which loosely translates into “burning,” marks the band’s return to a more rock-based sound. “We wanted to give the songs on this album a more rock’n’roll feel,” explains Henriquez. “It is not that we had forgotten rock’n’roll, but what people heard in the previous two records was something else [musically].”

Henriquez says that 1996’s “La Veintena Fonda” (Chile, Fonda), the band’s previous album, which contained only covers of Chilean folklore songs, “was an experiment, but it helped us make rock in a more Chilean style. I believe that the lyrics and idea of ‘Fome’ is more Chilean though it is not present in the music.”

The band, whose lineup is rounded out by guitarist Angel Parra, drummer Francisco Molina, and bassist Roberto “Titute” Lindl, debuted its album June 27 at Club Valparaíso, a 3,000-seat venue in Chile’s main port, Valparaíso. Los Tres has now embarked on a concert tour of northern Chile. For all of its popularity in its home country, Los Tres has yet to break in Latin America in the same way as its more accessible pop counterpart La Ley. Los Tres’ lyrics have been viewed as too Chilean to appeal elsewhere.

Henriquez addresses the tough point of the band’s limited appeal by noting that “we have arrived where we are today because of the simple fact that we are good. We are unique, honest, and real. Foreigners might not understand the references and elements of our album, but if they capture its [musical] essence, they will discover the key to our music.”

Despite insignificant sales of its album in Latin America, Los Tres’ most recent titles are available in the region. What’s more, the band has attempted to broaden its profile with an extensive concert club tour of Mexico, complemented by other tour dates in Latin America. And as Sony plans its regional strategy for Los Tres, leadoff single “Boba De Muera” has become a certified hit that has reached the upper echelons of the prestigious national countdown “Tus 10 en Rock & Pop.”

COLLIN RAYE

(Continued from page 32)

very, very well with Collin. Every record he’s done, radio has accepted him. He’s got the whole nine yards when he’s putting out a record. Radio likes him, and he’s accessible also.”

Raye’s visibility will be high for the album’s release. He’s hosting a Nashville Network television special about Elvis Presley. One of Raye’s recent projects was a casino in Connecticut was filmed for an upcoming special on a yet-to-be-determined outlet. Other plans include Raye performing dates near the holidays with symphony orchestras across the country to promote the Christmas album. Raye says he plans to do all these projects on dates in 1998.

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MUSIC FROM THE FAST LANE
NASCAR COUNTRY
N EW GUY, NEW PLANS: Conifer Classics has signed a new conductor. The Italian Daniele Gatti is now exclusive with the British label, joining Nicholas McGegan. Gatti's first recording under the contract is an all-Rossini disc (that's "Pinega Of Rome," et al.) with the Orchestra Dell'Accademia Nazionale Di Santa Cecilia, of which he was music director for the last five seasons. Gatti, who is known in the U.S. for his opera performances at the Met and Chicago, is now music director of the Royal Philharmonic Orchestra. He will be bringing that orchestra to the U.S. for a three-week tour in October, beginning in Santa Barbara, Calif., and stopping in such markets as Texas, North Carolina, Boston, and New York's Carnegie Hall and finishing at the Kennedy Center in Washington, D.C.

Upcoming recording plans include Bartlett's "Concerto For Orchestra" (which will be released to coincide with the tour) and Mahler's Symphony No. 5, both of which will be performed on the tour. In March 1998, Gatti will conduct Mahler's Symphony No. 8 with the New York Philharmonic.

Gatti, who was born in 1960 and studied composition and conducting at the Giuseppe Verdi Conservatory, made his debut at La Scala at the age of 27. His signing represents part of an aggressive new stance on the part of Conifer, which merged with BMG last year. As reported recently by Philip Somerich in Classic CD, Conifer has made a deal with U.K. radio network Classic FM to produce a new label, targeted specifically at Classic FM listeners (4 million a week) but not to purchase records, because they don't know which version of the scores available at retail to buy.

The moving forces behind the project are Alison Wenham, managing director of BMG Conifer, and Robert O'Dowd, director of Classic FM Enterprices. They say they will live line, with an intended to bring the core classical repertoire (that's 240 new recordings of complete works on the next five years) to the mass market via a strong brand name. Wenham believes that this will provide a steady stream of music to that larger audience, rather than the surge of popularity in the industry that come with event recordings such as the "Tenors. Classic FM has stations in the Netherlands, Sweden, Finland, and Japan and has just acquired a license in South Africa, making the label's reach international. BMG's distribution network covers 42 countries.

M AKING MUSIC: The 1997 American Attitudes Toward Music Poll, conducted by the Gallup Organiziation, reported that 113 million Americans over the age of 12 (or 53% of the population) are current or former amateur music makers. The poll also found that in two-thirds (66%) of all American households, someone or more than one has or played a musical instrument. The most popular instruments are piano (33%) and guitar (18%), followed by flute (6%), drums (5%), and clarinet (5%); then trumpet, saxophone, organ, violin, trombone, electronic keyboard, and harmonica (all ranging from 4% to 2%). Eight out of 10 respondents said that music is a very important part of their life, an increase of 10% since 1987. What is more, 88% of respondents agree that schools should offer instrumental music instruction as part of the regular curriculum—up 4% from 1992. The poll also found that among young people 12-17 years old, 50% first learned an instrument in school (50 years ago, the figure was 48%). So there's still more in-school music than there used to be. The poll didn't report what genres of music the respondents play—or what sorts of music they prefer, either in live performance or on recordings.

N OW OUT: An interesting recent release is "To The Soldier's Song: Society Fororate of Walt Whitman" (EMI Classics), which features 22 settings of poems by the American poet. The baritone began researching the project in 1992 and came up with 400 settings of voice, 30 of which will be released to posts and at least two or three more. Composers include Ralph Vaughn Williams, Ned Rorem, Frank Bridge, and Leonard Bernstein. Michael Tilson Thomas wrote "We Two Boys Together Clinging" (as his Sextet for High Voice),Activity is important to the project, and the songs include "Ethiopia Saluting The Colors" by H.T. Burleigh and "Sing On Thine In Thy Stem" by Paul Hindemith. Hanson also recites several Whitman poems on the disc. Craig Rutenberg is the pianist.

TINA ARENA BURNS UP AUSTRALIA'S AIRWAVES

(Continued from page 12)

Arena makes her first TV appearance in more than a year on "Hey Hey It's Saturday" (to be aired Saturday [11]) on national broadcaster Channel 9. She will perform two or three songs for a view audience of 5 million. At two intense shows in Melbourne and Sydney in early August, Arena will discuss the songs' inspiration with media and retail executives. A tour is planned for October/November.

Retail is impatiently looking forward to "In Deep," "It's definitely one of the best records I've ever made this year," says Evelyn Barry, product manager, recorded music, of the Brashs chain. The indications are the album will go in at No. 1, and the album should do very well for us. Tina's got a great work ethic when it comes to retail, and she's backing it with a tour. I'm a big fan—great voice, great talent, great lady."

Brashs is giving away an exclusive bonus Tina Arena fanfare with each album and is expected to sponsor the tour. Barry is eager to do in-stores with the artist. Last time around, she says, the singer attracted 5,000 fans at each of two signings.

The Brashs store at the Melbourne Crown Casino reported a sell-out of all Arena stock following her June 29 guest appearance at a reception in Wonder Woman's complex's ballroom. Arena's four songs got a standing ovation from Wonder Woman and the 1,000-strong crowd—and an offer from Wonder's music director, Henry Panion III, to arrange and orchestrate a tour for Arena in the future.
JAZZ TO THE WORLD: You no longer need a radio to enjoy the well-
rounded jazz broadcasting of WBGO Newark, N.J. On July 16, the revered jazz
station, which serves the Greater New York area, became available to
those entering the ever-growing Jazz Central Station site on the World
Wide Web (www.jazzcentralsta-
tion.com). It's the first jazz radio
station to be cybercast day and night, all
year long. Yes, that means high-tech jazz fans in Birmingham, Ala., and
Bulgaria will find out not only the
latest news of Dollar Gordon, but
when to avoid congestion on the
George Washington Bridge.

WBGO's station manager, Cephas
Bowles, views the alliance as a big
step forward. "We see this as an
opportunity for people across the
country and the world to hear the
best of the best jazz stations, not
just the best jazz band, around," he
says. "As we see stations across the
country reaping benefits from their support of tra-
tional jazz, this will enable—at
a very modest cost—people to still
hear the music. Our key mission is to
preserve the art form. Now we can do
that on an international scale thanks
to Jazz Central Station."

Jazz Central Station boasts more
than 100 stations across 60
countries and remains the official
Web site for JazzTimes magazine, the
International Assn. of Jazz Educa-
tors, and, beginning Aug. 1, the
Monterey Jazz Festival, among other
concerns. It's a multi-usage hub for
disseminating jazz info.

L IT: A pair of new books regarding two
of jazz's most original bandleaders
are entering the market. Laurence
Hargreen's "Louis Armstrong: An
Extravagant Life" was published
July 4 by Broadway Books. John F.
Swed's "Space is the Place: The
Lives and Times of Sun Ra" is sched-
uled to be in the racks July 28 from
Pantheon. Both have a list price of
$30, and each is paralleled by good
recorded examples of the artist's work. "An Extravagant Life" includes
some of Armstrong's performances
from the MGM performances of the
MOJO program in which he appeared,
including "The Stomp," "West End Blues," and "High Society." And Evidence is working
on more titles from its acclaimed reis-
ues series documenting Ra's Saturn
label. The much-heralded 1996 Ra
package "Sun Ra: The Singles" recently earned a National Assn. of
Independent Record Distributors
and Manufacturers Indie Award for
best historical package.

Jerry Gordon, the president of the
Philadelphia-based jazz label, says
that the RICP is preparing a four-hour
feature on the cosmic bandleader; it's
deep for broadcast in September.
"They interviewed Sunwok and I and
several other Ra-ophiles in New
York and Philly," says Gordon. "Evi-
dently a big push is scheduled in the
press for the book, our Eclipse
titles, and, most importantly, Sun
Ra's work."

ON THE BOARDS: Jazz has its
fair share of documentary films. But
the theater has played a sizable part in
the music's development, too. Espe-
cially inspirational to actors and
writers are such icons as Charlie Park-
er, whose oversized life, immense
talent, and premature demise make for
great fodder for stage stories.

St. Louis native Jeff Robinson
surely fell under the bop saxophon-
ist's sway. Robinson's "Live Bird" is
a one-man multimedia/musical drama
that depicts Parker's ups and downs, and
there were many of each. It spends Mondays and Tuesdays in August (4-26)
at the Lizard Lounge in Cambridge,
Mass., (call 617-628-6011) and weekend
performances in September and October in Chicago and
Twelve West Two in New York (call 212-882-7770).

Alto sax and Bird man Frank
Morgan has sung the player's praises,
and the Boston press has offered
enthusiastic reviews. The play is set
in a Harlem bar where Parker remem-
bered his life. The 27-year-old Robin-
son is a reed player, and his approxima-
tion of Bird's themes is said to be exquis-
ate.

www.americanradiohistory.com
Haverty Turns Theater ‘Inside Out’
Label Exec Scores As Writer Of Musicals

By IRV LICHTMAN

NEW YORK—As a label executive, Doug Haverty puts his visual talents to use as P of creative services at All-American Music Group in Los Angeles, which operates a number of music entities, including Scott Bros. Records and Street Life Records.

But when he’s not dealing with the supervision of all artwork at All-American, he finds himself composing and producing music videos. Haverty is a man of words in the world of the musical theater.

His biggest success so far has been a New York production of “Inside Out,” a revue that played Off-Broadway for four months during the 1994-95 season and was so well received that it was cast for a cast album released this spring on DRG Records. Haverty wrote the book and collaborated on the lyrics with Adryan Russ, who composed the music.

Haverty’s grounding in musical theater scores began at a tender age. “I’ve always been a fan of the musical theater. When I was a youngster,” says the native Californian, “I’d come home from school and hear my mother play cast albums. One of them was ‘South Pacific,’ so at the age of 6 I’d go around singing the lyrics. I thought I was the second coming of ‘Cock-Eyed Optimist.’” Haverty also got a chance to see the real thing on Broadway, as his parents took him to see shows on two or three visits per year to New York.

Haverty, who worked for A&M Records for 13 years in marketing, sales and international, started out as a writer of straight plays and was signed to the IAC Agency by the legendary Audrey Wool, the grand dame of A&M. Haverty and Russ wrote and staged a one-woman show that played early on in their business relationship.

By 1988, he was involved in his first musical, as writer of the book in a project called “Legend Of Crystal Waters,” with music by Mark Henderson and lyrics by David Ruffin. As explained by Haverty, the musical’s focus was “on a quest for water conservation, though it was set in medieval times. We actually had a water fountain on stage.” The show was presented by the now-defunct Access Theatre, which put out on shows for all audiences. “That audience included those with sight or hearing problems, so all the players were taught to sign their performances.”

In 1991, Haverty wrote the book for a musical called “Flavia And The Dream Maker,” with music by Shelly Markham and lyrics by Bob Garrett. The show, also mounted by the Access Theatre, was based on the children’s book of the same name, on the subject of self-esteem.

In 1989, he met again with Russ, who had previously composed incidental musical pieces for a play that Haverty had written. Both were part of the vaunted Lehman Engel musical theater workshop put on by BMI. She was working on music with Haverty, she was having problems with a musical she was working on that involved five women in therapy. “She was doing everything and asked me to come on board.” That show turned out to be “Inside Out,” which Haverty says has been seen in the States by many therapists who have recommended that their patients see the production. The show started life under the name “Out of the Water.”

Haverty and Russ have a number of new musical projects in the works. One, “Love & Order,” is “an old-fashioned romance for the turn of the century,” says Haverty. “It’s Marcia Clark meets Sting.” Another production, “Flower Power,” tells the story of Alfred Nobel, the inventor of dynamite, who created the Nobel Prize a century ago. “This is a great romance between Nobel and the woman who inspired him. When Nobel’s brother died, the news accounts made the mistake of thinking it was Alfred who died and referred to Alfred’s brother as the ‘mercy of the merchant.’”

Haverty says his biggest compliment to date came from musical theater star Donna Murphy, whose most recent Broadway triumph was playing Anna in the revival of Hammerstein’s “The King and I.”

“We met while she was playing in Stephen Sondheim’s ‘Passion,’ and she explained to me she was having problems with a musical she was working on that involved five women in therapy. I told her I was in awe of her, and she replied that she was in awe of me.”

Funkadelic/Parliament Lawsuit Settled; Marley Covers Mayfield

Settled OUT OF COURT: An out-of-court settlement has been reached regarding Funkadelic’s claim of publishing rights to about 170 songs written by members of Funkadelic, Parliament, and P-Funk All-Stars, sent in 1976 to a hit song recorded in rap recordings. George Clinton is among the authors involved.

According to a statement representing both parties to the dispute, Bridgeport Music and Terence Munds, Bridgeport is the sole owner of the copyright to all songs and has the sole right to collect royalties on past, present, or future uses. Other co-authors include Bernie Worrell, Bootsy Collins, Fuzzy Haskins, Gary Shider, and David Spradley.

During the pendancy of the lawsuit, a court-appointed special master was authorized to license the copyrights and collect royalties.

The original action was filed in U.S. District Court for the Central District of California. All parties to the agreement have agreed to not disclose further details of the settlement.

A STANDARD MADE TO ORDER: Ziggy Marley & the Melody Makers are capable, of course, of turning out their own material, but the time had come to cut an oldie as they prepared their new Elektra album, “Fallen is Babylon,” which is due for release July 15 (Billboard, July 5).

Freddie Patterson, New York-based manager of creative services for Elektra, says that he met last summer with Nancy Jeffries, the label’s senior VP of A&R, who said that Ziggy was interested in seeing Marley record an old song.

Her reasoning, Patterson explains, was that reggae acts used to cover songs frequently. He later met with the Marley clan in Jamaica and, upon her return, told Patterson that Ziggy was interested in doing something similar.

She asked Patterson to choose a reasonably well-known soul song from the ’60s or ’70s with a positive message.

“I combed the vast Warner-Chappell catalog and submitted such songs by Sly Stone, Charles Wright, and several from the ’60s as the ‘Three Music catalog,’” says Patterson.

Ultimately, Marley selected the Impressions’ 1965 single “People Get Ready,” which was a pop hit for Jeff Beck and Rod Stewart in 1965 and has been recorded by the groups of Bob Dylan, Aretha Franklin, the Chambers Brothers, and Sonny Terry & Brownie McGhee, among others.

Patterson has been rewarded with “People Get Ready” being selected as the first single.

BMI BOWLERS ASSN. PACT: BMI has reached agreement effective July 1, on a new group music license with the Bowling Proprietors Assn. of America (BPAA), representing 3,000 bowling centers. BMI says the deal not only under the deal, renewed automatically on an annual basis, BPA members will benefit from a “ratings” reduction in annual music licensing fees.

The simplified rate structure is based solely on the number of lanes in a center, and live and recorded music are covered under the one rate (coin-operated jukebox performances require a separate license from BMI’s Jukebox License Office). The pact covers music played or performed in lanes areas and lounge areas, provided the lounges are owned by the BPAA member-center. With one lane may pay a smaller fee to BMI, Cleve B. Murphy, Nashville-based senior director of general licensing, says that the agreement will be to BMI’s advantage and more BPAA members to sign on, thus BMI’s annual take in this area.

PRINT ON PRINT: The following are the best-selling fols from June 7, 1997, Billboard.

3. Dave Matthews Band, “Crash.”
NEW YORK—With a list of credits that includes such groundbreaking acts as A Tribe Called Quest, De La Soul, the Roots, Ms. Ross, NYCgoes, D'Angelo, and Raphael Saadiq, self-described "soul music" producer/engineer Bob Power has been as consistent as he has been self-effacing.

Not one to brag about his achievements, Power attributes his success to his clients. "A great project is one where I learn something from my clients, they learn something from me, and we make a connection, which leads to great music," he says.

With Badu, Power has achieved his first No. 1 single, "On & On," which topped the Hot R&B Singles chart. Power also received a 1997 Grammy nomination for best engineered album for N'Ygoeschel's "Peace Beyond Passion," which he mixed. Those projects, combined with his work with the likes of D'Angelo, have enabled Power to connect with his musical roots in the Chicago blues scene.

"The sound of Albert King, Buddy Guy, and Otis Rush, that's where I got my first vibe on guitar," says Power, who attended Webster College in St. Louis and was overwhelmed by "all these real great guitar players, kids who had been playing classical piano since they were 5 years old." Then, in the middle of his sophomore year, he began studying musical theory and "at all clinics." Power also studied conducting and composition, writing contemporary classical pieces and "playing the clarinet circuit at night around St. Louis," he says, smiling. "Not quite with chicken wire around the stage, yet it was close to the scene from 'The Blues Brothers' movie." I was a white boy playing with black bands in black clubs," covering songs by the Temptations, Marvin Gaye, and Bobby Womack.

While Power was laying down the groundwork for a future career in record making, he continued his studies, receiving a degree in classical theory and composition from Webster and later a master's in jazz from Lone Mountain College, which is now the arts campus at the University of San Francisco.

While in San Francisco from 1975 to 1982, Power was hired to score, as well as play in the studio band, for a PBS series titled "Easy." "It was sort of a magazine/variety show for older people," he explains. "That got me into the great American thing. I was singing like Patti Page, Bob Hope, and their music directors. They would come into the studio, lay the charts, and count off. It was a great time, I was scoring this series, studying for a master's, and playing everywhere and anywhere I could."

It was during that period that Power started writing jingles—a sideline that would eventually blossom into a lucrative career, resulting in spots for such high-profile clients as Coca-Cola, AT&T, Frito-Lay, and Mercedes Benz. In 1982, Power—who was raised in Westchester County, N.Y.—reached New York and got a job writing and recording jingles at the old Calliope Studios on 37th Street and 8th Avenue. One night, the studio's owner, Chris Irvin, asked Power to fill in as engineer on a hip-hop session.

"To me, it was just another gig," Power recalls. "Irvin said, 'We have a new rap group coming into the studio, you'll work with them.' The group was Stetsasonic.

Following that session, A Tribe Called Quest, De La Soul, the Jungle Brothers, and Black Sheep came into Calliope to record, and Power was their first engineer. Power was so at home in the control room that he decided to give up writing jingles and focus on production.

"I love tracking and that whole concept of engineering, but in order to move ahead, I knew I would have to mix or produce and engineer at that same time," says Power.

Having amassed a long string of credits, awards, and accolades, Power now occupies a production suite at Sony Music Studios in New York. He is also a consultant to the studio on creative/technical modifications.

The Sony complex is a far cry from Power's old loft studio. A quick glance around his room reveals two Tascam DA-88s, a Yamaha 02R digital mixing console, and Genelec S30 monitors. Power's MIDI rack includes a Kurzweil K2000R synthesizer, Roland JV-1080 sound module, Akai S-550 sampler, Voice organ and electric piano modules, Korg A3, M1, and Wavestation modules.

An admittance "gear junkie," Power also owns a Wurlitzer electric piano dating from the mid-50s, a Fender Deep Purple/Black Beauty, and Jeunesse 2540 compressors; and API 612 mike preamps. Power's microwave cabinet includes an Arron C-24 and C-12A units, Neumann U-47 and U-67s, and Schoeps M21s.

Now managed by David Ehrlich, Power has recently been approached by labels regarding a production deal. "It's the next logical step for me," he says. "The records I make are about the artist. They have to be about Bob Power. The most important thing to me is that the really wonderful, special, and unique things about the artists I work with come forth in the biggest and best possible way on the record."
INDIES’ DANCE CARDS ARE FULL OF VARIETY—AND CROSSOVER POTENTIAL

BY ROBBERT TILL

Remember the old days, when everybody joked about Holland’s contribution to pop- music history? Golden Earring’s “Radar Love” and Shocking Blue’s “Venus” were the most significant global hits. But that was about it.

Until the rise of dance, that is. Since then, the likes of 2 Unlimited, Doop, 2 Brothers On The 4th Floor and Twenty 4 Seven have put Holland firmly on the music-industry map once more, with a string of international hits.

In the underground scene, there is even more activity. Through the so-called “gabber” variant of the hardcore genre, Holland has developed its very first homegrown youth culture. Independents believe they have proven how to make and promote local dance product, both at home and abroad.

Internationally, Holland has always fared well in dance—dance, the style of commercial dance featuring a male rapper and a female singer. The now-defunct 2 Unlimited was the most successful in this particular line-up. Although the million-selling concept was thought up by BBE Records of Belgium, the act was formed by the Amsterdam duo of Ray Slijngaard and Anbaa Dutch.

Steven Benneker’s act, Spoon Miss DJAX.

and Arcade/CNR Music acts Twenty 4 Seven and 2 Brothers On The 4th Floor are more or less the last ones off the dance-floor in this genre.

SURVIVE AND ADAPT

“Mind you, these acts have only survived by adapting themselves,” says Hans de Boer, marketing manager of CNR Music Netherlands. “With their latest single ‘One Day’ 2 Brothers for instance, have taken a more contemporary R&B direction.”

Similar words about progress are echoed by Marni Jimenez, international product manager of BBE Records, which is currently enjoying new global success with totally different club material.

“Ensaye Une Fois” by German chartbuster Nasa! (X-L Recordings) is as far from the old Euro flavour as one can get. In Europe, his current single has sold a million units, half of them in the U.K. alone. “Dance has to keep developing itself and happily it does,” says Jimenez. “Sash’s second single, ‘Ecuador,’ takes on a Latin flavor.”

CNR’s de Boer stresses that 2 Brothers’ lasting popularity in Scandinavia, Germany, Asia and South Africa hasn’t come out of the blue either: “These artists have shown an enormous ambition by relentlessly travelling to these territories,” he says. Through a similarly heavy touring schedule, labelmates Twenty 4 Seven were awarded the Dutch Export Prize.

Last year, the same award was picked up by illustrious dance producer duo Ferry & Carnevali who are best known as the creators of the 1995 novelty hit “Doop” by the same-named dance project (CNR). Now Ferry & Carnevali run their own label, Mr. Chong’s Quality Tunes, along with their manager, Jan- Maarten J.M. Kopper.

“As we’ve sold 1.5 million singles worldwide and enjoyed a U.K. No. 1 hit [where Doop was signed to XL], we’ve got numerous offers from record companies to set up a specialized dance label for them. But we preferred to do it ourselves, as dance and the ‘D.I.Y.’ tag always hand in hand,” Ferry says. “Apart from distribution—which is handled by Maxinute—we can exploit the Dutch market ourselves and look for appropriate partners abroad for each different project. So we were not interested in being part of big corporations, which usually act like big banks.”

HOCUS POCUS

(Continued on page 44)

BY CHRIS FULLER

Holland’s thriving underground dance scene remains very much in the domain of the independent labels, but the Dutch major-label affiliates appear intent on strengthening their club ties, moving to capitalize on an upswing in public demand for urban pop and soul.

While some 200-odd dance-oriented labels sprout for show room in Holland, the stance of the majors has by economic necessity always been stand-offish. “No one expects them to be cutting-edge,” says one veteran observer of the Dutch dance scene. “It makes sense for them to wait until a trend emerges and gains momentum before they move in on it.”

There is a sense, however, that the majors are increasing their involvement in dance music here. They have responded to increased interest in R&B and are making the most of the international reputations built from the club level up in recent years by Dutch producers and dance artists. The mainstream success of PolyGram’s Charly Lownoise & Mental Theo is one example of...
DUTCH DANCE SPOTLIGHT

DUTCH MAJORS DANCE

Continued from page 41

how a multinational label has succeeded in breaking over an act from hardcore dance to the pop chart.

Gerard Rutte, GM of Epic Records in the Netherlands, says Sound Pool label in Holland, headed up by Charles Henfield, "marries the advantages of independent and major A
e and signing and developing acts, its worldwide structure cuts out a lot of red tape. And when it comes down to distribution and marketing on a world-wide basis, we of course have 'major' clout."

The launch of the Dance Pool label in Holland 18 months ago (part of the international Dance Pool network established by Sony Music) has markedly raised the Epic profile within the home-grown dance market. However, as Rutte admits, the approach remains "highly selective. Of course, we are primarily interested in signing acts we can bring internationally.

Current successes include the Suncilia's "Fiesta," which hit the mark in France, Belgium, Denmark, Greece and Australia and is being remixed for the U.S.

WARNER WEIGHS POSSIBILITIES

Arguably the most cautious of all the major-label affiliates in the Netherlands in terms of domestic A&R is Warner Music, which tentatively re-entered the local-reper
toire market last year with "an eight-year absence." Michael De Veen, the company's marketing director, says that in the domestic dance genre, "several local possibilities" are now being considered.

"Given the sheer amount of product that we represent, we are simply not in the position to approach the [dance] market as an independent would do," he says. "I am looking for pop-crossover potential in other words, material that can be exploited on a far broader level." De Veen acknowledges the importance of independent dance to the new genres at the club level. "Here, we are certainly a trend-followers as opposed to trend-setters, and we don't work the clubs to a great extent," he explains. "But the real 'crossover' comes from radio, where we apply our greatest efforts, and we have benefited from the arrival of several new sta
tions over the last couple of years."

CAPTAIN JACK AND BUBBLE SOLVERS

Bert T'Hoorn, marketing director of EMI Music Holland, also says that radio outlets—mostly Radio 3 and public Radio 3—plus The Music Factory, Holland's video-music channel, have had an "enormous impact" in what he sees as a reju
evation of dance and R&B repertoire. Within a broad defini
tion of dance, the company's successes in Holland have included the German Electronic signing Captain Jack, plus the clubcrop crossover act Bubble Solution.

EMI has high hopes for the Dutch R&B vocal quartet Ke$Ha. "They have been win
ning all sorts of praise locally, and we are cer
tainingly grooming them for international suc
cess," says T'Hoorn. According to T'Hoorn, a three-pro
grossing marketing strategy has seen EMI begin to build up its own roster of local dance artists. The label also licenses acts in acts abroad for Benelux exploitation ("a practice that was frowned upon until a few years ago" says T'Hoorn). Most significantly, EMI's promising material from affiliate and partner labels abroad, such as Belgium's Antler, Deurnark's Flex and the U.K.'s Pictoria in Holland, EMI also is a partner in a firm distributing vinyl pressings to specialist DJs and publications. "If something bubbles up from the clubs, then obviously we step in and pick it up from there," says T'Hoorn.

Having been closely involved with the success of Captain Jack and the Positive and Wiggles labels EMI, Joeri Lodders recently moved over to handle A&R and product management at N.E.W.S/BMG with this specific brief: "to bolster BMG's presence in the dance market," says Lodders.

Lodders is preparing for the September launch of N.E.W.S Netherlands, a sister company to the Belgian-based N.E.W.S m (sic), in which BMG has a share. N.E.W.S labels include Xtra Nova (Brain Bug, Toxic Twin), Music Man (Green Velvet, Metro, Davie), Yeni (BBF, Robert Miles) and Nag (Paul van Dijk, Celvin Rotane).

Lodders also oversees the local exploitation of repertoire from other BMG-affiliated dance labels, including Deconstruction, Logic, Low Spirit and Northwest Side.

INDIES' DANCE CARDS

Continued from page 41

They take your money and what's more, your creative freedom. "Creativity is our main asset," continues Ferry. "We don't need a gigantic artist roster either. 'Stay small, but enjoy yourself' is our motto. For us, being independent is the way that works best."

HARDCORE DOWN UNDER

Classically trained Ferry & Garnefski are also the master-
minds of the hardcore concept act Hocus Pocus (GNR), whose single "Here's Johnny" was at the top slot of the Australian charts for a record seven weeks. Issued through local indie Central Station, it was the first hardcore hit Down Under. GNR is a single-artist, independent, with various offices in western Europe and many partners across the globe, as selected

Continued on page 44

BILLBOARD SPOTLIGHT www.americanradiohistory.com

BILBOARD • JULY 25, 1997

AMSTERDAM DANCE EVENT EXPECTED TO DRAW PLENTY OF PUNTERS & PROFESSIONALS

SECOND ANNUAL FALL CONFAB WILL EMPHASIZE LOCAL REPERTOIRE, GLOBAL PARTICIPATION.

"A dance is the pop music of the '90s, it deserves to have its own European conference," says Maria Jimenez, the originator of the Amsterdam Dance Event, which will be staged for the second time this autumn, Oct. 15-18.

Organized by Conamur, the Dutch foundation to promote domestic music at home and abroad, the first convention last year more than fulfilled the public demand in the European dance fraternity. With more than 700 attendees, many of them key players, the event drew twice as many people as expected and offered an immediate international edge.

Once more, Amsterdam will be "the gateway to Europe," says Jimenez, who is both a consultant for the Amsterdam Dance Event and international product manager at dance specialist Byte Records. "For its clubbing infra
structure, Amsterdam is one of the principal dance cities in Europe," she says. "Besides, Holland is one of the most important countries to produce dance music in Europe. Internationally, there's a lot of respect for Dutch product."

—ROBERT TILLI
DO YOU WANT TO KNOW MORE ABOUT MUSIC FROM HOLLAND?

Get in touch with Conamus, the information source dedicated to promoting music from Holland abroad. Conamus also organises the Amsterdam Dance Event coming up this October 15 - 18.

CONAMUS - P.O. BOX 929 - 1200 AX HILVERSUM - THE NETHERLANDS
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e: info@conamus.nl

what do all these acts have in common?

2 unlimited
urban dance squad
bettie serveert
the good men
candy dulfer

they are all cutting edge artists, all creative in their own right and all critically acclaimed. and they are all from the Netherlands.

New R&B single from Dutch rapper Tony Scott
Released through the American Next Plateau label

New single of the Dutch hit success (5 TOP 10 SINGLES)
From the forthcoming album: party@worldaccess.nl

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INDIES’ DANCE CARDS

Continued from page 42

by broker ToGo International.

Doop used to be a K&K-ed at
GRR by Bart Vingerhoets.

Together with his former col-
leagues Jan van den Hurk and
Svenno Koemans, he founded
TRENDOM. He's now inde-
pendently operating from within
Arcade. As a DJ, the team
took with them the course
which had just delivered a hit with
"Ready Or Not," a party like on
the Fugees hit, by exchange
for granting their departure, previ-
ous employer and scored a first-option deal.

It was a smart move.

One of the first
five releases from the
Foundation, no less than three
made it to the charts. One of
these hits was scored by the
Course, once more with a cover,
"Ain’t Nobody," the Chaka Khan oldie.

"There’s nothing
wrong with doing covers. Half of all
the chart entries are
covers. We recog-
nized the potential
of the original
tracks and knew there was more in
it," commented
Fingershows, who likes
to point at the original
material, The
Foundation puts
out as well, such as Chicane’s
"Offshore," a top 30 hit in his
own opinion, and Mr. S. Olive’s
"Funkin’ Down The Track."
AWARD-WINNING BEATS

Exploring another niche.

Utrecht-based Ronobo is experi-
menting with chemical beats in the
stream of Dutch pioneer
Eboman. One of the most
anticipated CD releases in Holland is undeniably
Eboman’s
upcoming debut album in Sep-

tember, ThePrimePlay It Again
Sam-signed DJ, who mixes
chemical beats with video inna-
ges, has won more music awards (six) in
recent memory than any other
artist in Holland.

Despite being hot, he has
remarkably long gaps between
releases. Almost a year after his
I," as successor, "Pounce To
This," has seen the light.

Three of the U.K. and Ger-
many as support acts for
Prodyggy.

Eboman’s label on XL out-
side the Benelux markets, has
convinced fans that he is more
than the hype.

Meanwhile, another Zodiac
PIAS act, Dutch house pioneer
Quazar, is due to be re-
established
in the club. Apart from
the act’s new double 12-inch
single "This Is Music," Quazar also
is releasing a new version of its
1991 European club single
"Seven Stars."

"At first, I didn’t like the idea
to revisit the past, but, updated, it
now, it’s gotten completely out
of hand."

What started off as a
hilarious parody on the
generous potential
put together by
Hakkikah, it was an
invitation to do a humorous take
on the gabetter. But by now the
critical point is reached, on which
the parody on the gabetter has
become more popular
than the original
gabetter.

SELF-DESTRUCTING
GENRES

Technohead’s Michael Wells,
an Englishman in Amsterdam, disapproves of the trend of
longer albums.

"I think the furthest
development of the mix of rock
and dance could have a far more
interesting impact.

"Crossovers have the future,"
says Slegers. "Outsiders, they’re far
more exciting to watch than DJ’s"
executive, is IB&T’s biggest

cerrain," of the party animals, who also
became a hit in the United Kingdom.

On the track, the event
organizer the Foundation
expects to reach the
Arcade-distributed series,
now at No. 10, to reach the 8-million
mark by the end of the
year.

But can gabber music
also be exploited internationally?

"With all bases in Germany
and France, we already do,"
says Stutterheim. "Fur-
thermore, Spain, Norway,
Switzerland and Australia prove
highly receptive markets."

COPYCAT NOVELTIES

On the hardcore compilation
market, newcomer
Mecado, managed by Robert
Jan Hering, a former Arcade
producer for foreign partners to license the
digital tracks. He just
export our music through our
partners (EMI for the Benelux
and Maxima for the rest of
Europe) license individual tracks
to other partners for inclusion on
compilations.

TRANCE AND TECHNO

On the trance techno front, the
single "Life Is Too Short" by Hole
in Our Day, aka Marcel Jolliet, is doing
well, at least judging by
international sales. Peter
Friends, from MD at Rotterdam’s
Essential Dance Music, proudly
represents a U.K.-German deal with
PolyGram’s Manifesto label.

Because of that track’s inclusion
on a [BPI/industry foundation]
Conusmus-released compilation album for [German
tradefair] Popkomm, we got in touch with
Manifesto," he says. "Now, we
have a foot in the door to those
marketers for the artists on our
new four-track sampler, dubbed
"Essential Music From Holland."

Greater Rotterdam is a
very fruitful dance area. The
Digi-
dance company is famed for its
remixes (such as 2 Unlimited and
DJ Paul Elstak) and productions, but it also
A&R the Blue Records
imprint of Midtown distributors.

Digidance’s three owners—Koen
Groeneveld, Addy van der Zwan
and Jan Voerman also the
men behind the Klubheads, who
enjoyed a U.K. hit with "Club-
hoop'n,' which they’ve followed up
with "Disco-choop'n."

"What we do ranges from
happy hardcore like Chara’s sin-
gle ‘Nowhere To Run’ (Mo’ Bizz)
擬 at graphic club music and even
disco-ingred material," explains
Van der Zwan. "Variety is the
spice of life. It’s that diversity that
keeps Dutch dance music so
much alive."

WHAT’S SO SPECIAL?

Holiday Product Showcase

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www.americanradiohistory.com
Neo-Nazi Lyrics Under Fire
Germany Targets Right-Wing Acts

BY WOLFGANG SPAHR

HAMBURG—The German government is responding to the rise of right-wing music here with a new round of prohibitions of albums containing neo-Nazi lyrics. Federal Minister for Youth Claudia Nolte is declaring the government's renewed vigor in opposing right-wing bands, and she cites Zillertaler Tuerkenjaeger (Turk Hunters) as a "particularly aggressive" example of why the administration is concerned.

Nolte comments: "Extreme right-wing groups incite racial hatred on their CDs, encouraging anti-foreigner campaigns and even murder."

Nolte's ministry has applied to the MIDEIM Latin America Bans Acts From Cuba; Attendees Dismayed

BY HOWELL LLEWELLYN

MADRID—Spanish music executives planning to attend the MIDEIM Latin America music fair in September in Miami have reacted with dismay to news that MIDEIM has ordered a ban on Cuban resident musicians from attending the event.

One leading label owner with an imprint in Cuba, Ricardo Fernandez of Eurotropical Discos, says he has been advised by a senior MIDEIM official not to attend with his artist catalog and adds that he may not travel to the Cuban exile stronghold because he fears for his physical safety.

"This is a blunder of such importance that there are bound to be serious consequences," says Teddy Bautista, executive president of the Spanish artists' and publishers' society SGAJ, whose 41,000 members make it the fifth largest such society in the world and includes 400 leading (Continued on page 47)

Neo-Nazi Lyrics Under Fire
Germany Targets Right-Wing Acts

Neo-Nazi music often paves the way for racial hatred and violence. This is why we must ban this music and prevent it from being generally accessible," says Nolte.

"Anyone disseminating such music will be liable to criminal prosecution."

Though the government has always had a hard line with neo-Nazi bands, the genre has continued to flourish in its underground niche. Indeed, it has received a significant boost by the reunification of Germany and the advent of information exchange over the Internet.

The government has sought to counter this by a series of prohibition orders. Nolte reports that a total of 190 extreme-right-wing groups were banned between 1991 and 1996. Included in the ban were such albums as Sturmgreens's "Feuer Der Reihenheit," Martyr's "Hammer Hart," Frontal's "Helden Einer Generation," Kahlo's "Kahlo," Bratke's "Kapell 01," and Wotan's "Die Letzten Helden."

In addition, 220 criminal investigations were initiated against extreme-right-wing skinhead bands during that time.

According to the minister, neo-Nazi music concerts and the distribution and sale of corresponding records, magazines, and fan articles have been on the increase, reflecting a change in the structure of the neo-Nazi scene, a process accelerated by the prohibition of neo-Nazi associations at the beginning of the 1990s.

Although the Federal Constitutional Protection Bureau noted in 1996 that the extreme right-wing skinhead scene is characterized "by an aversion to fixed structures," the federal government says now that it is evident that some well-known neo-Nazis and members of the extreme right wing are playing a key role in organizing, producing, and distributing extreme right-wing recordings, magazines, and fan articles.

The large number of concerts in this area also ensures that the neo-Nazis have regular contact. The Skinhead brochure published by the Constitutional Protection Bureau of the State of Baden-Wuerttemberg in 1993 describes the function of such concerts: "As the skinhead scene continues to avoid fixed organizational structures and frequently only comprises loose groups, concerts in particular offer members of the scene an opportunity of meeting and articulating themselves."

According to a recent report from the federal government, one further new factor is that publications and recordings with clearly criminal contents are currently being imported to Germany from abroad.

Bowie's No. 1 'Moment' Unusual In Hong Kong

BY GEOFF BURPEE

HONG KONG—David Bowie's new Mandarin-language song, "A Fleeting Moment," has risen to No. 1 on Hong Kong's local repertoire playlist charts, the first single by a non-Asian artist ever to do so.

The single, which debuted June 23 in the No. 3 slot on local Hong Kong's Commercial Radio II (CRII), hit No. 1 July 9 on both CRII and local radio airplay monitor Music Bus.

The single is currently available in Asian markets on BMG's "World Music Horizons" compilation and will be repackaged into Bowie's current studio album, "Earthling," as a bonus CD single for the Monday (21) Asia-wide release.

The song's original title, "Seven Years In Tibet," was abandoned for what the record company says is a more literal translation of the title in Chinese.

BMG Asia Pacific head of marketing and promotions Ruby Choy says the artist is "having quite an impact" with the novel approach. Choy says TV interview footage and a music video shot in Paris to promote the single have not yet been released.

Currently on tour in Europe, Bowie is embarking on his Asian tour at the end of November.

"A Fleeting Moment" was precipitated by a conversation Bowie had with Elvin Wong, a DJ with Hong Kong station Commercial Radio. Wong says that he is, so far, disappointed with the reaction from other programmers, who have not yet put "A Fleeting Moment" in heavy rotation.

Saying that the single is "not an old-school format kind of thing," Wong classifies the song as decidedly Hong Kong radio-unfriendly "industrial noise." That, though, was a shrewd decision on Bowie's part, he argues, as it stows the flow and allows the Mandarin lyrics to take hold without giving in to a ballad format, which would reduce its impact and relevance in a sea of ballads.

Wong says audience feedback has been very good, with letters streaming in to English and Chinese. He adds that the record was consciously divorced from the handover celebrations.

Wong says that the project originated through a phone conversation he had with Bowie that touched on Tibet and, on a larger scale, Chinese youth issues. One example of a letter that touched Wong (he is forwarding them all to Bowie) was from a teenage girl in Hong Kong who just returned from school in London, where she had felt...
EMI-Medley Purchases Danish Indie CMC
Label Made Waves With Compositions Of Older Acts

BY CHARLES FERRO

COPENHAGEN—EMI Music’s Danish affiliate, EMI-Medley, has acquired 41.6 million of CMC International A/S, the holding company behind the CMC-Group. With CMC as one of Denmark’s leading indie labels, EMI executives plan to use the company’s catalog expertise to mesh well with the major’s more front-line attack.

CMC has three main divisions—the CMC label; the Home Entertainment arm for low-priced CDs, as well as CD-ROM and electronic games; and the newly refurbished FUK recording studio.

CMC was attractive to EMI-Medley because of its success with middle-of-the-road compilation albums; the company bucked conventional wisdom when it bought rights to the music of such artists as John Denver, Kenny Rogers, and Suzi Quatro, but has been highly successful with them. One CMC signing, Lene Siel, has recently been given a triple platinum award here for her 150,000-selling album “Mine Favorite” (My Favorites), which features Denver.

The company also has a stable repertoire of Dansk pop, a subculture of schlager music released on the Harleinig label, and is home to Shu- biano, a pop group that has been putting albums in the top 10 of the charts for 25 years and whose latest release has been in the top 20 for the past three years.

The CMC-Group now commands a 15% share of the local-repertoire market, and around 7% total market share. “We like people who can establish a company and win a 15% share for the market for local repertoire, and around 7% for the Danish market,” says EMI Medley managing director Michael Rito. The EMI-Medley group will now have a 49% share of local repertoire.

CMC was founded in 1993 by two brothers, Verner and Benny Bach Pedersen, after they had sold their popular Music to Pickwick Group International. Before the purchase by EMI-Medley, the siblings held the major stake in CMC. At the time of the purchase, the investors owned the remainder.

Both companies say they have agreed not to disclose the value of the deal.

CMC will be renamed CMC Records A/S and will continue to operate independently from EMI out of its local offices in the northwest of the country. Benny Bach Pedersen has been named managing director of the new unit, which will operate as a separate company with CMC as a consultant until the end of the year.

Comments Rito, “There were a number of things that made this deal obvious in just 2.3%,” says EMI Medley.”

Nonclassical Ruling Ups 3 Tenors’ Royalty Fees

BY WOLFGANG SPAHR

MUNICH—The 3 Tenors concerts, which featured three of the world’s greatest opera singers performing works by Puccini, Meyerbeer, and Wagner, were recently released on the EMI label.

The German Patent Office here has ended a bitter wrangle over royalties by defining the shows by Luciano Pavaro- ti, Placido Domingo, and José Carreras as “entertainment” because they were too flamboyant to be classical. The main company involved in the decision was the promoter of the shows must now pay royalties of nearly $1 million, rather than the $20,000 that would have been due for a classical concert.

The Patent Office “Tribunal made its ruling in the dispute between authors’ body GEMA and Mannheim-based con- cert promoter Matthias Hoffmann (Bill- board, May 24).

In August 1996, the 3 Tenors per- formed shows consisting of opera arias, melodies from operettas and musicals, and traditional songs to a total audience of approximately 120,000 at Munich’s Olympiastadion and the Dusseldorf’s Rhine Stadium.

GEMA claimed royalties of $1 million from Hoffmann for the copyrights cov- ering of the year has shown the basis that the shows were popular entertain- ment. However, only $20,000 would have been due if the shows had been catego- rized as classical music. Hoffmann was willing to pay only the classical music rate.

Denying Hoffman’s claims, the Patent Office says that the shows-like characteristic of the concert speaks against a straightforward classical music concert,” adding that the distin- guishing characteristic of classical music concerts is that they focus on the enjoyment and dissemination of music and not on the marketing of it. Hoffmann’s attorney Kari Petry responds, “We are not satisfied with the settlement proposed by the Patent Office; we are surprised neither by its form nor the legal argumentation.

“There cannot be better to say the Tribunal does that concerts for which classical music rates apply have only up to 3,000 listeners and ticket prices of up to 100 marks ($50),” GEMA has welcomed the Tribunal’s decision. A spokesman for the author’s body says the ruling reflects the Patent Office’s statutory duty to ensure that authors receive reasonable remunera- tion for the exploitation of their works.

French Music Sales Show Growth Value Up 8% In Year’s Second Qtr.

PARIS—An impressive 8.1% growth in value during the second quarter of 1997 has helped reverse the downward trend the French music market has been fac- ing over the first quarter of the year.

During the first half of 1997, sales at wholesale values grew by 2.9%, compa- red with a decrease of 9.5% in the same period of 1996. Total sales rose to 3.1 billion francs ($428.2 million), according to figures just released by French labels’ body SNEP.

French sales were boosted by the triumph of French Franc- ofolies in La Rochelle, SNEP director general Herve Rony said. “The market deterioration that dominated the begin- ning of the year has shown the improve- ments during the second quarter of 1997.” Rony said the growth in the first half of the year was fueled by the increase in sales of singles, which doubled in value compared with the same period in ’96, to reach 362 million francs ($47 million). Sales of LPs jumped from 12.8 million to 17.6 million. Singles sales represented 11.6% of total revenue in the first half of this year, compared with 8.7% in the first half of 1996. However, in the first half of 97, album sales dropped 2.9% in value to 2.6 billion francs ($460 million) and 4% in vol- ume to 48.2 million units.

Industry analysts are concerned that the CD growth that sustained the mark- et in recent years is over, as the value of CD album sales fell 1.5% to 2.4 billion francs ($423 million) and 2.3% in volume to 46.1 million units. Cassette sales fell 15% in value.

EMI FRANCE is to launch Osmose, a wholly owned imprint focusing on new musical genres. The label will come under the Ozone Label Group—one of EMI France’s four repertoire sources. EMI France, the France’s chief label, is led by Jean Marsella, director of the Ozone Records imprint. Pianist/composer André Manoukian, A&R manager for Osmose, is working on the label’s first release, an album by Spirit Of Rumi featuring Israeli singer Noa, which is due in September.
MIDEM LATIN AMERICA BANS CUBAN ACTS
(Continued from page 45)

Cuban musicians (Billboard, May 3).
The ban was announced by letter to the SGAE from Bernard Batzen, MIDEM artistic director, who confirmed it this week in the Fort Lauderdale Sun-Sentinel newspaper in Florida.

In a memo written that MIDEM could not program any Cuban resident artists following “instructions” from Miami Beach City Hall. The letter referred to the “sensibilities of part of the Cuban [exile] population” that obliges MIDEM to exercise “extreme prudence . . . especially to avoid hostilities suggested against artists from Cuba and those that hold Cuban passports.”

“What kind of MIDEM Latino will this be without Cuban resident artists who are among the very best musicians in the world and widely recognized as such?” asks an angry Fernandez.

His Manana Disco label, which is Europe’s largest importor of salsa and other Caribbean music and is based in the Canary Islands off West Africa, formed in European as a Cuban imprint in May to record and distribute “the new generation of Cuban music.” It will also keep the SGAE label to set up shops on the island since the 1969 Revolution that brought Fidel Castro to power.

“Cuban athletes competed at the Atlanta Olympics. Cuban musicians are playing almost everywhere in the world,” says Fernandez.

BOWIE
(Continued from page 45)

alienated and depressed, who wrote that she had been cheered by an English guy singing to her in Mandarin.

The video is to debut in Hong Kong on the YMC cable music channel on Wang’s show, with a teleconference with Bowie and the lithe Yin Xi. optimizer.

Wong thinks the song’s build will work well in Taiwan, where MTV and Channel V interest is high. However, the Tibetan message may have an impact on the song’s acceptance within Chinese pop media, as there is fear of reprisal or of being alienated.

Music For Life. The British music industry is spearheading a new government-backed campaign to increase awareness of the dangers of drug abuse. The British Record Industry Trust, which is administered by the British Phonographic Industry (BPI), has made a 25,000 pound ($40,000) contribution to the establishment of a World Wide Web site for the Institute for the Study of Drug Dependence (ISDD). The ISDD is chaired by artist manager Dennis Muirhead. The site was launched at the BPI offices in central London by Ann Taylor MBE, leader of the House of Commons. Shown, from left, are Taylor, Muirhead, BPI chairman Rob Dickens, and ISDD director Anna Bradley.

Beaut Factory, EMI Set Up Shop R&B Indie Steps Out With Compilations

By LARRY LEBLANC

TORTOPE—With Canadian multina
tional EMI Group going to extraordinary lengths to keep domestic R&B acts on its record label, and to further solidify its role as a major player in the world of independent R&B, the Beat Factory label is being closely monitored here.

An undisclosed advance from EMI Music Canada’s Beat Factory to set up offices in downtown Toronto, hire staff, and develop national marketing campaigns for its releases. The label is headed by R&B producer Ivan Berry, singer/instrumentalist Rupert Gayle, rapper L.A. Luv, & R&B promoter Jonathan Ramos, and magazine publisher area Treadon.

Beat Factory has released two compilations featuring Canadian artists: “RapEssentials Volume 1” in November 1996 and the R&B-styled “GrooveEssentials” in March 1997. According to label president Berry, the compilations sold 100,000 units.

Two additional compilations, the 15-track “RapEssentials Volume 2” and the 17-track “Essential Caribiana,” featuring Canadian and Caribbean-based acts, were released July 15 in Canada.

The Beat Factory/EMI pairing is so recent that it’s still a matter of infrastructural significance to support R&B in Canada. As a result, the majority of the country’s R&B artists, labels, and record companies are working with Beat Factory. The Beat Factory is the sole Canadian R&B-based independent label handled by a multinational.

But observers here continue to lament the lack of exposure opportunities for R&B Club DJs; dance record pools in Montreal, Toronto, and Vancouver; and distribution and collaterals are here the genre’s most fervent supporters.

Commercial radio exposure is most nonexistent. The recent area’s premier radio stations, CFNY and CICD Toronto. Only a handful of Canadian R&B-based artists in the past decade have enjoyed chart success.

This year, for example, Snow, Maestro Fresh Wes, RK’s, Capital Soul and Bass Is Base; recent acts of talent are Aly & Aj, Punjabi By Nature, Chocoolate, and Carlos Morgan.

However, there are some signs that the tide might be turning. “In the last three years, Canada has really developed artistically as far as hip-hop and R&B talent goes,” says Berry. “When we started developing our compilations, we realized just how much product there was.”

[Studio] technology has a lot to do with the explosion of talent,” he continues. “Every producer, and everyone group, now has a pre-production studio in their basement. They [mostly] do their music, excluding vocals, at their house and go into a studio to do vocals and mix a song. Fifteen-year-old kids are now coming in situations where they are representing a lot of artists. They are good, most of them are damn good.”

While noting that the development of R&B in Canada is still lagged behind other regions, Denise Donovan, director of music programming at MuchMusic, agrees that there is plenty of talent here. “The way that the Canadian [R&B] community got off to a slow start was that a lot of the hip-hop and R&B coming up from America really spoke to an American reality,” she says. “Canadian R&B needed time to find its own voice.”

Beat Factory employs eight full-time staffers at its Toronto offices, and has eight part-timers, either local DJs or music writers, in major cities across the country to handle street marketing and promotion.

“While EMI’s sales team is working the retail buyers, my street team is also developing relationships with the local staff,” says Berry. “Experience has shown me that if the orders are not there from retail, and albums not front-racked or properly placed, you’re losing sales.”

Berry adds that Beat Factory’s product is available worldwide. Beat Factory is handled independently in the U.S. by Judd Distribution and Big Two Distributors, while “GrooveEssentials” has been licensed by London-based Phonolophone Records and will be released Aug. 5 in the U.K. and continental Europe.

In 1984, Berry and Gayle founded Beat Factory Productions to manage the careers of two artists who were then signed with First Priority Atlantic. During the decade, Beat Factory produced and managed Dream Doctor, Gayle, and Berry, and Beat Factory is the sole Canadian R&B-based independent label handled by a multinational.

“I did have the feeling that if I—go—is unbelievable,” he says. “He says how to set my artist catalog anyway, because I know there is great interest in the U.S. for Cuban music.” Now I am scared of physical reprisals,” admits Fernandez.

Earlier in July, small bomb exploded in two hotels in Havana, and a Miami radio station was recently forced to stop playing Cuban music because of the threat.

“I want MIDEM to guarantee my safety if I go—this is unbelievable,” he says. Bautista says SGAE will attend with a battery of artists, including Spain’s Ana Belen, Seguridad Social, (Miami-resident) Manolo Tena, actor Antonio Banderas, actress Penelope Cruz and fellow Cuban Miguel Camilo from the Dominican Republic, Argentina’s Fito Paez, and Mexico’s Chavela Vargas.

We were told last May not to take anybody from Cuba itself. What can we do? If SGAE does not attend, it’s a loss for MIDEM, for us, and for music,” comments Bautista. “But the amazing thing is that, throughout MIDEM’s 30 years in Cannes, there were artists from the former Communist bloc, and at MIDEM Asia in Hong Kong there were artists from the People’s Republic of China. And now, with no problem at all.”

Bautista says the Cuban ban made MIDEM Latin America “incomplete and impoverished.” He said MIDEM could consider holding future Latin events in Puerto Rico or even Havana.

No MIDEM executive was available for comment at press time, but Batzen has been quoted in The Fort Lauderdale Sun-Sentinel as saying, “It’s a political problem, and it’s too bad that art and politics are mixed. But we are not here to change the world or relations between Cuba and the U.S. It’s a shame we can’t, but it’s a fact.”

Beat Factory was launched in July, 1997-

September [1996],” he says. Berry says the compilations have been indispensable in quickly building Beat Factory’s profile while giving signifi-
cant exposure to such acts as Ghet-
to Concept, Bascalee, Chocoolate, and Citri-

Canada

Glenn Lewis and Wade O. Brown. “If-
infinite will have an album out this year, and we’re working really hard. Glenn Lewis for this year,” says Berry.
We're 10 years Old and Ready

Many thanks to our artists, our family of labels
to kick butt and take names!

and our accounts for giving us so much to celebrate!

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**HiTS Of THE WORLD**

Hits Of The World is compiled at Billboard London by Raul Ciao, Paul Clarin and Menno Visser. Contact 44-17-323-686, fax 44-17-323-442316. New = Entry Re-Entry
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**VSDA Confab Reflects Biz Troubles**

By Seth Goldstein

LAS VEGAS—After the annual trade show in Las Vegas earlier this month, the Video Software Dealers Assn. (VSDA) finds itself caught between a rock and a hard place. The squeeze could be magnified in 1998 when the studios and key independents sign up for exhibit space at the next convention, an estimated 70% of the association's yearly income.

VSDA's problem: Bad news about the business can drive exhibitors out, but bad news is all anyone heard at the Las Vegas Convention Center during the July 9-12 show.

Indeed, many retailers didn't go to Las Vegas to hear what they already knew. According to VSDA officials, attendance was down slightly from the 1996 Los Angeles show. Unofficially, the total was thought to be no better than Dallas '95, VSDA's nadir this decade at fewer than 9,000 attendees.

DVD aside—at this stage, the format is far more publicity than profits—cassette rentals, on which most VSDA members thrive, remain a slump that began in 1995 and continued unabated through the first half of this year. (Distribution Ingram Entertainment felt retailers needed to be reminded of their livelihood. Its Convention Center banner asked attendees, "Have you rented a video lately?")

Set through demand, especially for catalog, has been strong. But, despite vows they would take up the habit, video specialty stores still concede sales to mass merchants, catalogers, and anyone else who can balance smaller margins with increased volume.

VSDA president Jeff Eves outlined the difficulties in his state-of-the-industry address. "The bad news is the video industry has not continued to grow this year," he told attendees. "Specifically, rental revenues are down about 7% for the first six months—a year-to-date decline more unfavorable than what we saw in 1996."

Eves tried buffering the dull performance, predicting an end soon to the "relative dearth" of rental and direct-to-sell-through titles and home video's continued appeal to consumers. The rental market was checked at $162 bil. in 1996, he noted, "the undisputed heavyweight champion[s] of home entertainment."

At least one studio executive was underwhelmed. Jeff Yapp, newly appointed worldwide president of 20th Century Fox Home Entertainment, clearly didn't like VSDA's performance in Las Vegas and threatened a much diminished presence at the 1998 show: "Bidding at the 'gloom and doom' terror. Yapp says he was "unhappy" with Eves' remarks. He wants a happier face next year, referring to a situation where "hardly anyone is using Hollywood's recent statement of support"—a large, elaborate booth that might otherwise disappear. "We put it together for a reason, and the whole good deem thing better work for us."

Others were growing, off the record. A Hollywood major says it will reconsider its plans in light of the 1997 layout, which didn't have Warner Home Video, an early dropout. "Independents like Anchor Bay Entertainment that traditionally go for square footage are making similar noises. "There was a lot of concrete surrounding the carpet," says Smith. "We are doing almost nothing for a fraction of the space."

"I don't know about next year," he says. "The problem appears to be a minimalist booth and way too much spent in Convention Center meeting rooms and hotel suites. New Line Home Video took that route; it cut back to a 400-square-foot booth, occasionally visited by executives who had full schedules elsewhere. It's the trend, says one.

If so, the trend is a sign of maturity that VSDA shares with trade organizations. Large publishers such as Random House and Hyperion have deserted the floor of the American Booksellers Assn. Convention, and record labels attending the National Assn. of Recording Merchandisers show long ago opted for hotel-suite privacy.

Increasingly, booths work best for small vendors that often blossom out of the shadows of the majors. Several—such as veteran Ambrose Video Publishing in New York and GoldKey Home Media in Thousand Oaks, Calif., and newcomer Rated Gee! in Bethel, Conn.—told Billboard that VSDA met or exceeded expectations.

However, if Hollywood reduces support, the association will have to trim its budget accordingly. At the very time VSDA is attempting to crank up an awareness initiative that would refocus attention on rentals, Eves sketched a pal whose word would include a slogan and logo (both tried years ago) and a generic ad campaign patterned after one in Australia; the association has dropped a member-funded $10 million plan first proposed this spring.

The studios' earlier decisions to curtail most sponsor events, retail softness, and store consolidations have already had an impact. Observers estimated the true attendance at closer to 8,000-9,000 than VSDA's 12,000; retailers accounted for about 50% of the total, or as few as 4,000.

Any Canadians among them might be the exception. "If you've considered themselves present but not counted. Eves and Mitch Lowe, outgoing chairman of VSDA, were both blasted for making brief appearances at a meeting of the Canadian VSDA, whose members may vote to break away from the U.S. parent. It was "shameful," Eves told The Hollywood Reporter. "It's not true..." said Chuck Van der Lee, president of Rogers Video, Canada's largest chain.

VSDA's becalmed state focused all the more attention on DVD and on its feistiest proponent, Warner Home Video president Warren Lieberfarb. With two full panels, two press conferences, and myriad discussions devoted to DVD, Lieberfarb dominated the convention as he never had during his lengthy studio tenure.

(Continued on page 65)

**Merchandising Firm Finds Profit In Fandom**

By Frank DiCostanzo

NEW YORK—When former competitors Rick Smith and Shep Alster joined forces in 1991, the two inventory-liqui
dation specialists had no idea their Fort Lauderdale, Fla.-based buyout compa
ny would be opening more doors than closing them.

Alster, a devoted Grateful Dead fan, was determined to somehow get involved with the band he loved most.

"Shep has always been a super Deadhead, and we had been trying to get the distribution rights to use their name, logo, and designs," says Smith.

Their efforts paid off.

After nearly two years, the partnership of Smith & Alster launched Limit
dead Editions Inc. in 1994. The mer
chandising firm (which is run separate from their liquidation business) sells musically inspired commemoratives, including holiday ornaments, glow can
dles, T-shirts, caps, jewelry, Grateful Dead images of dancing skeletons and bears on bathrobes, and even Grateful Dead dress slippers.

"We've taken merchandise that his
torically has been sold at concerts, gift shops, and head shops; brought them into the mainstream; and adapted them to fit the lifestyles of today's baby boomers," says Alster.

Indeed, the company has recently introduced a full line of golf products, replete with classic rock images that include umbrellas, duffel totes, head cov
ers, balls, gloves, and panoramic golf signs.

Many of Limitdead's products were recently featured on a VH1 program called "The Goods," notes Alster. The program has aired several times in the last few weeks. "Our golf line will also be featured on the network in October," says Alster.

With the products in hand, the part
ers set out to create Grateful Dead shops within major retail chains. "We began by getting our displays in 250 Best Buy stores, and the initial sales were tremendous," says Smith. He adds that the product line began with an extensive catalog of Grateful Dead merch
andise. "We sold everything from shot glasses to T-shirts and gradually cull
ed hundreds of products until we arrived at our current catalog."

Although Grateful Dead product has been the initial thrust of Limitdead's merchandising sales, the company has also procured licensing rights for prod
ts associated with the Beatles, San
tana, Kiss, Ozzy Osbourne, Blues Trav
rer (Continued on next page)
MERCHANTING FIRM FINDS PROFIT IN FANDOM
(Continued from preceding page)

Jim Morrison and the Doors, who “remain one of our hottest sellers because of what he represents in people’s lives and not because of the latest bashed out record label is pushing out,” says Alster.

According to Alster, nearly 70% of all Limitedead sales are to customers over the 18-to-34 set, with the remainder leaning toward teens.

Collectibility, quality, and a range of price points are all factors that enhance the Limitedead product line that is Alster. “For $6.99, a person can buy a one-of-a-kind item of their favorite band, build an ongoing collection, and be able to look forward to new commemoratives each year,” he says.

He points out that all of the products are competitively priced: “All of our can- dles and ornaments are priced to sell and our golf line runs from $14.95 for a dive tool-set to $1,000 for a golf bag.”

Naturally, he says, classic rock bands are concerned about the quality of any merchandise that bears their name. To that end, the company will sell only premium quality products that are thor- oughly tested and mostly handmade in the U.S.

Alder reports that Limitedead’s sales have increased dramatically since the release of the greatest sales being registered outside of the music industry. For instance, Spencer Gifts, a 500-store retail giant, reports more than 90% of the products shipped and will increase its order to more than five times the amount from its first year. Smith says.

Another hot seller is features

A Brandy Mixer. Atlantic Records artist Brandy met with retailers and distribu- tors at a recent music conference. Shown, from left, are Eduardo Leon, presi- dent of Atlantic Records; Gene Silver, owner, Hot Wax Records; Brandy; Trudy Jacob, sales manager, MCM Distribution; Marc Appelbaum, co-owner, Kemp Mill Music; and Lynne Poole, director of sales, Atlantic.

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MUSICLAND reports that sales open more than a year after more than 1.8% in the five weeks ending July 5. The mall stores (Sam Goody, Musicland, Suncoast Motion Picture Co.) showed the biggest gain, with same-store sales up 3.8%. But comp sales for the supermarkets (Media Play, On Cue) declined 2.2% from the year before, because, the company says, heavy promotions and point-of-sale gave sales comparisons difficult. Overall company sales fell 0.1% to 138.3 million because fewer stores were open. The Minnetonka, Minn.-based Musicland says that “audio sales were strong, while both video and book sales were down.” The company says it expects second-quarter cash flow to be “ahead of last year and ahead of plan due largely to higher margins and reduced expenses.”

VIDEO UPDATE, a video retailer, has agreed to acquire another video retail chain, Moviestar, in a stock deal valued at $65.1 million. Moviestar’s shareholders will receive for each of their shares 1.1 shares of Video Update stock. Video Update says it will issue 18.7 million new shares to effect the purchase.

TRANS WORLD ENTERTAINMENT says that it has completed a new debt agree- ment with Congress Financial Corp., which will combine the retailer’s long- term debt and revolving credit line into one revolving credit facility totaling $100 million for three years. The retailer company says the facility will have interest rates averaging below the prime rate. Chairman Robert Higgins states, “The ability to borrow at such favorable rates [provides] the flexibility to explore additional opportunities which could further enhance our growth and maximize shareholder value.”

BERTELSMANN AG, the Germany-based parent of BMG Entertainment, has designated Thomas Middelhoff as the new chairman/CEO. He will replace current chairman Mark Wissner, who will retire from the executive board in fall of 1998. Wissner will become chairman of the company’s supervisory board. Middelhoff, 40, has been on Bertelsmann’s executive board since 1994. Michael Dornemann, chairman/CEO of Bertelsmann Entertainment, will report to Middelhoff.

READER’S DIGEST ASSN. has halved its quarterly dividend to 22.5 cents a share to “preserve cash to fund investment in the strategic growth programs announced in April.” The Pleasantville, N.Y.-based direct marketer of music, video, books, and maga- zines also says that fourth-quarter earnings will be $1.20 a share, less than expected. The earnings include charges of 20-25 cents for its growth program and 20 cents for inventory write- downs. The company says that results will be “affected by lower customer response to many of its promotional mailings in most markets.”

ACCLAIM ENTERTAINMENT, a video game developer, reports that its net loss rose to $69.7 million in the third fiscal quarter from $4 million last year. Revenue plummeted to $41.6 million from $62.6 million. The net loss includes a $25.2 million charge for a partial writedown of the value of its acquisition of American Video in 1994, an 8% million litigation charge and a $10 million charge for cost-cutting measures. The company says that sales of “Turko: Dinosaur Hunter” were strong but that revenue fell because of fewer products on the market.

DISTRIBUTION. Sony Music Distribu- tion names Jim Lucas branch man- ager, North Central branch, based in Ohio; Sharon Nelson branch manager, Midwest branch, based in Illinois; and Joe Marzotto director of cata- log sales, based in New York. The three were, respectively, sales manager, New England sales manager, Midwest branch; and director of sales for children’s audio product at Sony Wonder.

HOME VIDEO. DreamWorks SKG in Universal City, Calif., names Ann Daly president of feature animation. She was president of domestic home video at Gulf Vista Video. Miramar in Seattle appoints Don K. Crouch director of national sales/ video and Tom Moore director of national sales/audio. They were, respectively, Denver sales manager at Baker and Taylor and West Coast sales and marketing manager at Windham Hill.

E X E C U T I V E T U R N T A B L E

LUCAS NELSON

MUSIC VIDEO. StopNetworks in Santa Monica, Calif., names Susan Roberts director of music and home video sales. She was national sales director at Capital Cities/ABC Video. MTV Networks Latin America in Miami Beach, Fla., promotes Pier Luigi Gazoldo to account director of affiliate sales. He was manager of advertising sales at Telemondol.

ONLINE. Richard Bauer is appointed site director of N2K’s Rockport and allstar magazine World Wide Web sites in New York. He was executive VP/GM at REV Entertainment Ltd.
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Sell the cassette. Billy Ray Cyrus’s new Mercury release “Cover to Cover,” featuring the new single, “It’s All the Same to Me,” is distributed by PolyGram Group Distribution.
EMI Music Arm Is Leading The Majors’ Catalog Charge

RECENTLY I WAS HAVING dinner with some friends in the label sales community, and, as you might expect, the topics of the evening included music as well as the music business. While we were talking shop, the subject of declining music catalog sales came up, and when we were well into dissecting that issue, one of my dining partners, a regional sales rep at a major label, complained about the catalog staff at his distribution company, saying something to the effect of, “Here I am busting my chops, doing everything I can for a baby hand, and the catalog guy is trying to get me to give up my dollars from that effort and divert it into advertising funding for some album that is 20 years old. He just doesn’t get the big picture!”

Actually, the sales rep is the one who doesn’t get the big picture, but it’s not his fault. This industry is so hell-bent on breaking new artists that catalog is taken for granted. Establishing new, successful artists may be the lifeblood of the industry, but catalog sales is the heart that allows that blood to be pumped. Each major has confronted that fact in its own way. PolyGram, via PolyGram Group Distribution, was the first to hire a catalog sales executive in the form of John Esposito, and the other majors eventually followed suit. Earlier this year, PolyGram took the next step and formed PolyMedia, which places catalog sales, the Chronicles reissue label, and special markets under one umbrella.

Around the same time, EMI Music formed EMI-Capitol Entertainment Properties, which was the most ambitious effort to date in confronting the issue of catalog sales in all forms. With 125 staff positions, EMI-Capitol Entertainment Properties is almost four times the size of PolyMedia (Billboard, July 19).

Recently, I had a chat with Bruce Kirkland, president of EMI-Capitol Entertainment Properties, and he explained to me how the formation of his company came about.

He said that if record stores were run like grocery stores, then each major’s top 50 catalog titles should be in stock, the same way Coca-Cola, he proclaimed. Yet record stores are often out of stock on top catalog titles, he noted.

“We need to talk to retail to find out why this is happening,” he said. “It may be an open-to-buy issue, or we may need to change the terms of doing business.”

One obvious answer is that there should be automatic replenishment. As part of that, the labels need access to retail’s point-of-sale systems, he said. He realizes that most merchants use software to track their own inventories to the point of sale.

(Continued on page 58)

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RETAIL TRACK

(Continued from page 56)

that information, but he hopes that EMI-Capitol Entertainment Properties can change that stance.

He also noted that the labels have to improve how they provide information to retailers. He points out that 75% of sales are with 12-15 accounts. And the bulk of those accounts—Best Buy, Wal-Mart, Kmart, Circuit City—are dealing with a lot of product segments besides entertainment software.

"We need to get on the same page with those other vendors if we are going to effectively compete with them for shelf space," he said. "Those people are coming to the table with much more information than us, including model stock programs, and we are going to retail and saying that we got 100 adds at radio this week. It's pre-historic."

When EMI-Capitol Entertainment Properties decides what product to reissue or license, it will always do so from the point of view of maximizing the value of the catalog for the artist as well as for the company, Kirkland said. But once the artist's work has been protected through those choices, then when "we go to retail, at that point we have to think like a package-goods company and have the same tools at our disposal, including better information systems. We have to be on the same playing field."

Moreover, he stated, EMI-Capitol Entertainment Properties must become more creative in bringing "music to the consumer from a marketing point of view."

The company has broken down its catalog by genres. "We have 10 million dollar businesses," Kirkland said.

After the Beatles, the classic rock product line represents the company's biggest opportunity, he said. "There is a radio format that is dedicated to that genre, but none of our competitors are focusing on it."

Other growth areas he sees include comedy, soundtracks, and children's music.

In conclusion, he observed that EMI-Capitol Entertainment Properties is "all about identifying consumers and what is the best way to reach them."

He labeled the company "a bold experiment on EMI's part," which will pursue an infinite number of possibilities in its search to drive incremental revenue.
Las Vegas—In response to the seizure of copies of "The Tin Drum" in Oklahoma City video stores, the Video Software Dealers Association (VSDA) has filed a class-action lawsuit on behalf of all retails in the title against the city, the police chief and three officers, and its district attorney.

The lawsuit, filed July 11 in U.S. District Court for western Oklahoma, claims the 1979 Academy Award-winning movie is protected by the First Amendment and not obscene under state statutes. In addition, the action says officers violated the Federal Video Privacy Protection Act of 1988 when they seized customer records from the stores along with copies of "The Tin Drum." Police also raided the homes of customers who had rented the video.

The case, which quickly gained national attention last month, began when a citizen submitted the tape to the Oklahoma City Police Department for review; the citizen had checked it out of the local library, according to the suit. On June 25 police officers received an ex parte review of the video from Judge Richard Freeman, based on a scene that police claimed represented child pornography under state law.

Freeman agreed that the scene represented child pornography but did not issue a formal written ruling or condemn an inquiry, VSDA says. Soon after Freeman's ruling, police and District Attorney Robert Macy decided to "simply remove the film from public access," according to court papers.

The suit maintains that police officers who seized the copies of the video were abusive to clerks, threatening to charge them with obstruction of justice if they didn't hand over the video and customer records.

"This motion picture is worthy of First Amendment protection and the action by police so serious that we have every confidence we'll win the case," says VSDA VP general counsel Bob Andersen. "In terms of a First Amendment case, we have extraordinary good facts." Andersen says the VSDA decided to include all Oklahoma retailers in the suit in case police decide to seize copies of "The Tin Drum" in other parts of the state. VSDA reports it has already been contacted by the Tulsa district attorney seeking more information about the film. Also, a Blockbuster store in Ponca City contacted the group over concerns that "The Tin Drum" may be removed from its shelves.

Police have seized every copy of "The Tin Drum" in Oklahoma City, claims Andersen, who estimates the city has about 60 video stores. Six carried the title; five of them are VSDA members.

The association sees a declaration that the movie is not pornography and that all police seizures from retail stores and customer homes will stop immediately. No hearing date has been set.

Ironically, the lawsuit was filed on the same day that political dignitaries debated the role of government and the First Amendment among a panel at the VSDA Convention, which wrapped up July 12 in Las Vegas.

Although "The Tin Drum" controversy wasn't discussed, the government's role in regulating explicit sexual

(Continued on page 63)

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All aboard: Independent video producer and publisher Tom McComas knew next to nothing about model trains when four dusty boxes filled with vintage toy locomotives tumbled out of his hands in a box by a client who owed him money. Two years later, a train enthusiast took one look at the collection and offered him $20,000. McComas was more knowledgeable very quickly.

It wasn’t long before McComas and his New Buffalo, Mich.-based company, TM Books & Video, began producing tapes geared to train hobbyists, many of them featuring Lionel models. Then, in 1996, he discovered that train footage fascinated his 6-year-old son.

“That got us thinking. ‘If we sell it to go out of print, maybe other kids would like it too,’ McComas produced his first kids’ video, “I Love Toy Trains,” which sold well after his appearance on train buff Tom Snyder’s TV talk show.

Now, McComas is poised to release “I Love Toy Trains 4,” a 35-minute video chugging into stores Sept. 2 at $12.95 suggested list.

The first three volumes, sporting a winning mix of toy trains and real trains, other real-life footage, music, and national tie-ins, and jokes, have sold approximately 500,000 copies total. In October, McComas plans to unveil the 50-minute “Toy Trains & Christmas.”

In the fourth installation of “I Love Toy Trains,” the toy train footage is used as a springboard into real life.

“The toy train will be an airport layout, then suddenly you’re flying with the Blue Angels on screen,” McComas says. "The 12-year-old female narrator talking about a steam-powered navel ship, explains how boats come from trees, but we shouldn’t cut down too many, because the birds need them, too.”

The series has always used preten female narrators, a major departure from the almost exclusively boy-centered world of real-life kids’ video.

TM Books & Video is headquartered in two renovated barns on an 80-acre farm in rural southwestern Michigan. McComas himself writes the script and shoots the footage along with cameraman Joe Stachler. His wife, Charyl McCaffrey, handles the photography and designs the box covers. Singer-songwriter James McCaffrey, whom McComas met at an American Bookstores Association convention two years ago, provides the original tunes.

“We interweave the songs with facts given by the narrator,” notes McComas, “such as what the different type of train engines are.” The songs are educational as well, “like those Signal Lights,” which is about railroad crossing safely.”

The first three volumes are available as a re-edited special edition at $19.98.

Blockbuster currently has the package as a rental title; McComas says renters often end up buying it.

In addition to video stores, McComas has placed tapes in hobby and train stores, as well as such direct-mail catalogs as Cranberry Publishers/Clearing House, and Right Start. “We’ve been on Tom Snyder’s show three times,” he says. Responses have generated a mailing list of 70,000 names.

McComas, who takes four months to produce each video, says he would like to “expand this concept into a feature film.” Meanwhile, he’s considering “I Love Toy Trains And Dinos” as a sequel to the fourth and final segment, the video would help teach kids the names of dinosaurs.

McComas wants to do a gift set with Lionel similar to the one he produced in conjunction with heavy-equipment manufacturer Caterpillar, “I Love Cat Machines.”

The train buff who gave the locomotives to McComas now jokes about how “they were worth more than their weight in gold,” says McComas, who agrees with the statement. In the often fudhish world of kids’ video, McComas has hit on something special. "There seems to be some sort of staccato reaction by kids to trains," he says.

Adults aren’t immune either, he points out. “I was at a grandfather from Scottsdale, Ariz., tell me, ‘I watch the trains, I used to ride my granddaddie’s lionels are American Icons, and continued on next page..."
CHILD'S PLAY
(Continued from preceding page)
all generations can relate to them.”

PLAYING TO THE GROUNDLINGS:
Barney creator Lyrick Studios is dis-
tributing the Canadian children's series
"Groundling Marsh," now in its fourth
season on the YTV youth network.
Lyrick will ship titles in 1996, after the
program debuts on PBS this fall through
KEIA Dallas/Fort Worth.
The groundlings are described by a
Lyrick representative as "an eccentric
bunch of furry puppet creatures who
try to co-exist peacefully with each
other and their surroundings, but who
manage to create chaos with hilarious
results.”
The program stresses the wonder of
nature and the interdependence of
species. Each episode includes an an-
imated segment, as well as a pair of
original songs involving blues, rock,
calypso, or gospel music.

'TIN DRUM' SEIZURE
(Continued from page 61)
al content was discussed by former
Sens. Alan Simpson and Paul Simon,
former New York Gov. Mario Cuomo,
and former Christian Coalition
Executive Director Ralph Reed.
All agreed that the amount of violent
and sexually explicit content available
had reached an all-time high that is
detrimental to society. "For a democrac-
y to function effectively, we have to
exercise self-restraint or the pendulum
is going to go too far in the other direc-
tion," said Simon, who was instrumen-
tal in developing the TV ratings system.
Simpson added that politicians are
constantly "bombarded by their con-
stituents to address the issue. "They're
not fools, they're parents who are con-
cerned about movies and television that
don't represent family values and
degrade men and women," he said.
Referring to the First Amendment
as "not an absolute," Reed sided with
families' rights to pass laws to protect
their children. "We have a responsi-
bility to more than turn a buck, and
those who want to protect children are
not censors," he said.
Reed, who lobbied for the Communi-
cations Decency Law regulating sexual
content over the Internet, later over-
turned by the Supreme Court, agreed
that court decisions are the best way
to keep pornography away from children.
But Cuomo didn't subscribe to the the-
ory that government regulation would
cure a desire to view explicit material.
"We should stop talking about mak-
ing laws, because the real answer is in
the culture," said Cuomo. "If it didn't
sell, it wouldn't be there, and we have to
to change." Instead of government
attempts to regulate explicit material,
Cuomo suggested moral suasion.
"Why not have a summit with the
president and other leaders to tell peo-
ple not to buy filthy videos?" he asked.
"While we were making laws against
drugs, the culture has reached a deci-
sion for themselves that drugs are
wrong," Cuomo called for a national
campaign against sexually explicit and
violent material, like the current
Drug Free America effort.
However, Cuomo did praise video
dealers for voluntarily keeping R- and
X-rated videos out of the hands of
children. Most stores ask parents to sign a
form saying whether their underage
children may rent or purchase either
(Continued on page 65)

From the producer of "Predator,"
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Director of Photography DAVID RENNINGS Producers PETER WADE and RAINA EBBS

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Hercules And Xena Add Muscle To VSDA Contab

Strong Arms: If anyone attending the Video Software Dealers Assn. (VSDA) Convention July 9-12 hadn't heard of Kevin Sabo and Lucy Lawless, aka Hercules and Xena, their appearance at the show spoke volumes.

Universal has already released television episodes of "Hercules: The Legendary Journey" and "Xena: Warrior Princess" on video, and it looks like the supplier is counting on "Hercules & Xena" to be its next big franchise following "The Land Before Time" series. Each show reaches both an adult and a kid audience, and in syndication they outcome "Baywatch" and "Deep Space Nine."

"Among males, the popularity of 'Hercules' compares to that of 'Star Trek,'" said Universal president Louis Feola. "And 'Star Trek' is a 30-year franchise, compared to the 3-year-old 'Hercules.'"

Universal is sparing no expense to make sure the "Hercules & Xena" direct-to-video title gets its fair shot at retail. Executive VP Andrew Kaisey says the marketing campaign will focus on children and teens, beginning this month with a Cool Combos for Kids promotion at 600 Carl's Jr. fast-food restaurants. The chain will hand out 1.2 million Hercules and Xena premium items and advertise the title on bags through August.

In more than 15 states across the country, Tropicana will offer a $3 rebate when consumers purchase the title and two Tropicana Bursters, a new brand the company is testing this fall. More than 2 million juice packages will advertise the offer.

From August to October, Universal is putting a Hercules and Xena museum on a customized truck, which will stop at stores in 10 cities. It will feature models and storyboards used to make the feature. At each stop, local radio will do live remotes, and consumers will get a chance to win a trip to Universal Studios Florida, which just opened a "Hercules & Xena" show. The tour stops in Boston, New York, Philadelphia, Detroit, Chicago, Atlanta, Dallas, Houston, Los Angeles, and San Francisco.

Sabo and Lawless will also appear at Hercules and Xena conventions. (Continued on next page)
**SHELF TALK**  
(Continued from preceding page)

ventions, scheduled for Oct. 4-5 in Valley Forge, Pa., and Oct. 18 in San Francisco.

Among the other marketing activities are two cross-promotions. Topps Comics will debut a Xena comic book this fall, offering a $2.50 rebate when customers purchase "Liars Lie" and the title. Sound Source, which distributes the CD-ROM game "Hercules & Xena Learning Adventure," will offer a $5 rebate when customers purchase the game. A redeemable certificate is being packed inside each "Hercules & Xena." 

**BOX:** Even though Disney acquired Capital Cities/ABC more than a year ago, its video division just recently inherited the product from ABC Video, previously distributed by Paramount. Buena Vista Home Video will begin shipping the line this fall, starting with NASCAR and Cart auto-racing videos, under the ESPN brand.

North America GM Mitch Koch had little to say about marketing details for the series, which also had a home at United American Video. Its 10 NASCAR videos revert to Buena Vista this fall.

While the ABC catalog includes various special-interest titles, Karen Voight exercise video, and some soap opera videos culled from "All My Children" and other ABC daytime dramas, Koch is most excited about "Schoolhouse Rock.'" "One of the fastest-growing segments in video is classic TV," he says, "and the four 'Schoolhouse Rock' titles have sold into the low millions and [are] by far the largest seller in the ABC line."

**GOOD SHOW:** After attending 10 VSDA conventions, there isn't much Shelf Talk hasn't seen before. But this year the supplier evening events added entertainment that made going to those cocktail parties more than just a place to get food, drinks, and executive schmooze time.

Republic Home Video's party at the Hard Rock Cafe and Casino was highlighted by a performance of '40s duo Hall & Oates, who sang hit after hit to an adoring crowd. For the final night, MGM Home Entertainment put on an Elvis Presley show that had an impersonator who looked and sounded so much like the King it was scary.

Surrounded by a dozen other Elvis impersonators, aFlying Elvis suspended from the ceiling, show girls, and exploding fireworks, the lead Elvis raked the house during the half-hour musical interlude.

Both events added a level of excitement that was sorely lacking this year.

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**TIN DRUM**  
SEIZURE  
(Continued from page 62)

Simon also liked retailers' restraint. "If a 10-year-old walks into a video store, the people in this audience won't rent an X-rated tape to them, because if you do, you know you'll get in trouble."

Reed agreed with Cuomo and Simon that government regulation isn't always the solution to society's ills. "I think we're beginning to exercise restraint, and I don't think government is the answer," said Reed. "The answer is in the churches and synagogues. But the problem with a free society is that it doesn't get solved on the social level, it immediately jumps to a political issue."

However, some members of the audience doubted consumers' desire for explicit material will diminish. When Reed suggested that the popularity of explicit material is a "myth," a few people in the audience shook their heads in disbelief.

**VSDA CONFAB**  
(Continued from page 58)

In fact, one competitor snipped that "Eves was a stooge for Warren" on the subject of Zoom TV, a pay-per-view version of DVD being financed by the consumer electronics retailer Circuit City and a Los Angeles law firm with strong Hollywood ties. Consumers would rent the Zoom disc for a single play and then return it, dial a computer for a second viewing or outright purchase, or throw it away.

Various program suppliers have been approached and entered into advances reportedly as high as $20 million, several studios, including Disney, Paramount, and DreamWorks, reportedly have shown strong interest. Warner and others worry about losing too much control over distribution in exchange for generous license fees.

Lieberfarb was thought to be the source for remarks that derided what Eves called DVDs' "evil twin." The comments, based on no firsthand knowledge of the tightly guarded system, gave Zoom exposure it had never received before. Eves drew a sharp rejoinder from Zoom management attending VSDA.

Fox's Yapp considers DVD and the Zoom flaps a sideshow. "All it does is take your eyes off the ball," he says. "We're talking about the fundamentals of the business, and we've got to protect the motherland."

For the record, Yapp is not opposed to DVD, although the studio has adamantly opposed any commitment thus far. "Once it's proven, we'll be there in a heartbeat. I'd love for it to be accepted," he says.

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  - "Sweet Home Alabama"  
  - "Gimme Back My Bullets"  
  - "That Smell"  
  - "40 Million Dollar Man"  
  - "That Ain't The One"  

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The Enter*Active File

MERCHANTS & MARKETING

Intel Fest Is Stage For Technology Bows

BY BRETT ATWOOD

LOS ANGELES—A new wave of music multimedia technologies debuted at the Intel New York Festival and its corresponding conference Plug In '97, held July 16-17 at the Marriott World Trade Center in New York. Among the developments unveiled at the event were the introduction of real-time Intel music jamming, an MTV/Yahoo! co-branded WorldWideWeb music guide, and Net music commerce that uses Liquid Audio technology.

Aspiring and established musicians will soon be able to jam in real-time over the Internet with technology developed by Res Rocket Surfer (http://www.resrocket.com). The company’s software, known as Distributed Real-Time Groove Network (DRTG), allows Web users to hook up and play live, studio-quality music over the Internet. To participate, users must have a multimedia computer, an Internet connection, and a general MIDI instrument. Participants are able to give musical performances in the virtual concert hall, known as Muse (multi-user studio environment).

The company was founded by Brit- techs, including Tim Bran (lead- beat) and Tim Bran (dreadlocks), who have teamed up with U.S.-based Matt Moller and Canton Becker for the latest incarnation of the company. A final version of the DRTG software is expected to be available at the Res Rocket Surfer Website soon.

MTV and leading Internet search engine Yahoo! debuted their co-branded Web site unURLed (http://www.unurlled.com), which serves as a resource for users seeking up-to-date music content on the Web. The site was originally scheduled to debut in January (Billboard, Nov. 23, 1996), but the feature was delayed at the site’s editorial staff was put into place.

“there’s so much amazing material on the Web that is not easy to find,” says Yahoo’s senior producer Doug Hirsh. “This site will highlight the best music on the Web with an MTV attitude.”

unURLed will create music news, signature stories, and music content. “Ultimate Artists” pages will offer in-depth Web links and editorial information on the 40-50 top acts on MTV each month. The site will be actively promoted on both MTV and Yahoo!, but specific creative plans were not available at press time.

Progressive Networks, maker of RealPlayer webcast technology, is expected to soon unveil its own Internet music guide service, known as MusicNet (http://www.musicnet.com). Though it was not announced at the gathering, MusicNet was included in literature promoting the event.

Liquid Audio announced its next generation of its multimedia software, which allows the mastering, publishing, delivery, and playback of CD-quality, copy-protected music via the Internet. Yahoo! partnered with the company to publicize Liquid Audio for the sale of digitally downloadable music, including N2K, Internet Underground Music Archive, Reality Factory Works, and music.co.jp (Billboard, July 19).

THE MUSIC-BRANDED Web site Jam TV (http://www.jamtv.com), is now in its newest incarnation at the event. Jam TV has added a daily music news program to its site, which is delivered using RealVideo technology. In addition, the site has added the Internet audio program “Jam TV Hot Twenty Radio.” Jam TV has also started distribution of its “Connected CT” CD-ROMs, which are expected to debut at the site this fall. Jam TV will also distribute music to Internet users who register with the site. The CD-ROM contains a customized version of Microsoft Internet Explorer with each Internet user can pay a $1.6 billion fee to the music industry. The site will be actively promoted on both MTV and Yahoo!, but specific creative plans were not available at press time.

INTEL PLUGS IN TO THE MUSIC BIZ

Intel’s sponsorship of the high-profile technology event as a result of the chip maker’s newly launched music industry outreach efforts. The company is aiming to promote the creation of new digital entertainment content for the PC. “It was inconceivable for us to look for a way to develop an opportunity where the PC was incapable of doing home entertainment,” said Intel CEO/chairman Andrew Grove in a recent Bill- board interview (see Billboard Online for a complete transcript at http://www.billboard.com). “Our outreach program soon after the announcement in December to the world school music industry. People are used to rich, high-quality sound and when they have confidence in computer audio player, which can deliver for us a multi- than the Southern and playing the piano.

Rush says, “Years ago, I tried to develop something that entertained. As a black band, we were used to being the butt of jokes. I've had to learn to see through the eyes of the others who are still stuck on the bottom of the stick. I say to people, ‘Forget about your problems, forget about your ups and downs. If you want to do something, look not tonight—let’s have a ball.’”

Describing his music world view, Rush adds, “I just tell the truth. I say it in a way that jacks.”

Rush, who still pulls a crowd of women who swoon over his good looks, tries to maintain theafilth for his audi- ence: His shows always include at least a couple of curvaceous, skimpily attired, energetically gyrating female dancers even when he is on tour. Many of his fans are girls, as many as five of the ‘girls’ with his show.

This is why this politically incorrect element of his show has been in place for close to 15 years. “[Audiences] know I don’t mean anything by it,” he says. “It’s all a joke. It’s something for people to talk about.”

Rush, who has been a major attraction in recent years, is seen as something of a cult hero, but he is often criticized for his New Testament music. He is considered a ‘religious’ artist, but Rush disagrees. “I have a message that is all about, being ‘universal.’

GlobalNet, Sony Ready Pay-Per-Play Music

PAY-PER-PLAY NETCASTS LOOMING: Internet service provider GlobalNet Systems Ltd. is preparing to debut a new online music service that will charge WorldWideWeb users a small fee to listen to their favorite music, according to an article that they request. MusicChoice, which is part of the Online Entertainment Network (OEN), will charge about $5 per month per Web surf for the service before Sept. 10.

Consumers must pre-purchase music in $10 increments from the site, which will pay the appropriate publishing and performing rights royalties, according to Ted Mather, OEN president/executive VP of GlobalNet.

Each purchased song will be delivered through a proprietary Internet audio player, which Mather claims is of higher quality than competing net- cast technologies. However, specific details about the customized Internet audio player and the technology behind it were not available at press time.

Consumers will not be able to permanently store each Internet-delivered song on their hard drives.

Sony Music has announced its own pay-per-play Internet audio service, which will reach on-line users in the next quarter later this year (Billboard, June 21).

The pay-per-play efforts by both companies will be watched closely by many in the industry, since many music companies still view the rela- tively young webcast genre as experiment.

A recent attempt at a pay-per-view concert by classical pianist Jeffrey Biegel was ill-received by Web users. The Technical difficulty of the delivery to many Internet users being able to access the live Internet event, which was available at Cyberrecital (http://www.cyberrecital.com). Several angry customers, who each purchased a $12 virtual ticket for access to the event, posted their displeasure on the site's comments area following their inability to receive the RealVideo-delivered audio and video feeds.

OEN also has plans for a video-on-demand service that will enable buy- ers to select a movie over the Inter- net and watch a film through OEN's network via a special set-top box. The company has already reached an agreement with LIVE Entertainment to carry its theatrical and home video product, which includes such titles as "The Arrival," "Tree's Longing," and "The Outsiders" (Billboard, July 19). In addition, OEN plans to offer live events, music videos, and other video content through the service, which will be ready to launch by the end of the year.

BITS ‘N BYTES: MTV and Warner Bros. are among the content partners offering “channels” for the new version of Microsoft Explorer 4.0, which was released in beta form July 15 at http://www.microsoft.com/ie. The DVD-delivered film magazine Short Film Journal may soon spin off a music-themed DVD-only publication.

The digital magazine, which could be ready to debut by the end of the year, will feature music videos encoded in the Dolby Digital (AC-3) format.

DECLARATIONS OF INDEPENDENTS
(Continued from page 60)

By Paul Bizer

At least 150,000 people will be impacted by the festival, says festival chairman Maxine Teichman. "We are very excited about the festival," she says. "It's a celebration of music and art, and it brings people together.

In addition, the festival will feature performances by a variety of artists, including Rush, and other bands. The festival is expected to attract a large audience, and it will be broadcast on television.

Rush, who has been a major attraction in recent years, is seen as something of a cult hero, but Rush disagrees. "I have a message that is all about, being 'universal.'

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The digital magazine, which could be ready to debut by the end of the year, will feature music videos encoded in the Dolby Digital (AC-3) format.
BLUES TRAVELER
Straight On Til Morning
PRODUCERS: Steve Thompson & Michael Baisden
AAM 5106 0790

New York blues-rock band sticks to its guns on its fifth studio album, and it's the best since its multi-platinum breakthrough of 1994. Tyfied by its hit lead single, "California Blues," the trio's feature-song structures that allow front man John Popper to run wild with his emotive harmonic vocal range. Other highlights include "Canary Rose," "Most Precious," and "Feolin," any of which could catch on mainstream radio. A band that has built a huge following on a relatively simple but highly effective blueprint and continues to ride that same faithful warm wave.

ROCKETHEAD
OK Computer
PRODUCER: Rockethead
Caytell 743 8 5529

As Gary Kuehn could probably tell you, signs are that in the battle of man vs. machine, the carbon-based systems are losing ground. But Rockethead has wrought a dissonant diary of life prey to technology by providing a perfect impotent soul musical. It's an immensely powerful mix of imagery and call to arms, fulfilling the promise of the band's left-field winner from '96, "The Bonds," whose album fronting popularity paved the way for the debut of "OK Computer." At No. 21 in the last issue's Billboard 200, the haunting first single, "Let Down," is an ideal calling card for an album rich textures reward repeated listenings with emotional depth and grand musicality. Guitar rings and wire in a distinctive wistfulness, and singer Tom York is an artificer, affecting voice for the emotional over the digital.

HARLEY BLUETT & CONCEPT
Lick At The Club
PRODUCER: Harley Bluett
Jackal 55036 4 1976

This full-length debut 1986 live performance by Harley Bluett, the forefront horn player in today's jazz, these extended concert excerpts are highlighted by Bluett's brilliant, aggressive baritone and Pullum's powerful, at times over-the-top style. Fine Bluett-penned originals include the hard, freely swinging "The Mighty Demon," the nonchalantly soulful "Full, Deep And Mellow," and the stylishly inventive, Latinesse "Nai Roa." These progressive do a pretty straightforward version of "Oforo" and a delicate, semi-deconstructed drive through, "A Night In Tunisia.

BILLY TAYLOR TRIO
Music Keeps Us Young
PRODUCERS: Bobby Keyes & Billy Taylor
Atlantic 71401

Known to jazz fans as a veteran pianist and on many others as a respected jazz educator, Billy Taylor returns in traditional trio format accompanied by bassist Chip Jackson and drummer Steve John. This excellent outing finds this septuagenarian's fingers agleam as ever, spanning syncopated variations on such well-known standards as "Caravan," "Snowbird," and "Weather Bird." Later-day standards are also explored with a glintening, enchanting take on Coltrane's "Naima" and a light-stepping walk through Freddie Hubbard's "Up Jumped Spring." Fine Taylor originals include the cool, bluesily embraced fabric of "Backside" and the irresistible gospel-issued of "I Wish I Knew How It Would Feel To Be.

LATIN

*GILARDÓ ALVAREZ
Te Rebo A Que Me Olvides
PRODUCERS: Paco Ignacio Taibo Iii, RMM RCA/BMG 45685

Breaking through the Latino music biz as a big-voiced arranger as is about as difficult as it gets, but this immediately likeable, bari-tenor stylist displays a versatile and sensitive vocal toueh on his maiden marachi voyage. With typically sense of backing provided by noted Mariachi Vargas De Tecaliotl and Mariachi Tapatío De Ramón Parra, Alvarez becomes quick-footed "No Me Vas A Oídas" and "Los De Caballos" to moving, sweet romantic balads, "Amor, Amor, Amor" and the title cut.

CELINES
La Flor Del Merengue
PRODUCER: Raffo Castello
RMM 45797

Second release by pretty merengera from Puerto Rico spotlights the winning combination of her seductive, unobtrusive presence and a mellow, pulsing mezzo with bubbling musical arrangements, particularly on potential singles "Aguirre," "Me Fata La Latina," and "Cada Perpetua.

VITAL REISSUES *

been, will be gotta-owns. Get 'em before they're gone!

KENNY BARRON
Soft Spoken Here
REISSUE PRODUCER: Joe Don
22 June 2002

The two Kenny Barron albums released as "Soft Spoken Here" should allow any listener who ever thought Barron more of a journeyman jazz pianist than one of the true standard-bearers of his art. This two-CD set compiled 1973's "Sunset To Dawn" and 1985's "Golden Lotus" fine albums, and both are distinguished by Barron's energetic, exhilarating pacing that often accelerates into dynamic intense, unfettered changes. Each CD is a solid "No. deaf (with Barron playing acoustic and electric, accompaniment, "Miles Davis", 1966, and two additional percussion instruments) and opens with a mysteriously echoed piano intro to the dreamy, Latinesse groove of "Sunset." Other standout include the savagely funky electric Miles-less "Swamp Demon," the illusive, gracefully rendered "Delores Street S.F.,” and a nearly tempo-free solo piano take on the stylistic "Ballet." "A Flavor." The second album features saxophonist John Stubblefield and vibist Steve Nelson and is highlighted by the burning, impassioned cadences of "Cicno," the jazzy rhapsodizing on "Dars That Dream," and the elegant modalities of "Golden Lotus," which put a Latin twist on McCoy Tyner-styled African percussion and a prominent featuring of the organ. Among the highlights are "Life And Love And Huey" and the new "Might Have Been." A satisfying debut from a talented and versatile pianist that plunges into his music and surfaces with musical treasures.
JULIE SOULBE. When My Ships Come In (4:05) PRODUCERS: Brad Jones, Robin Eaton WRITER: not listed PUBLISHER: not listed

LANO/Atlantic 1262 (002 Swedish)

For all of you who liked Soile’s contro-
versial first album… get ready for a little more.

This incredible ballad not only shows Soile’s already well-recognized
begging, but her vocals, that unique and
forever thin voice as is a true
record that should give Shaw a
brass and mainstream rock pro-
grammers to satiate the avatars with this
WIN LEAH ANDREW. Mother Tongue (4:00)
PRODUCER: Dely
WRITER: not listed PUBLISHER: not listed

RC 64719 (002 Canadian)

Shaw’s debut single “It’s Just the
sein, where her music is

and that all’s needed are some fierce
DJ’s in shuffling a few new disc to new record. Contact: 211-463-5885.

AC T L A N T A R H YTH M S E C T I O N (4:03)

The band that has scored hits with songs
including “Imaginary Lover” and “So Into You”
reviews those legendary hits that

Reviews

WILD JAY. I Can Love You (9:24)
PRODUCER: Mark Rowlands
WRITER: M. J. L., B. Olaechea
PUBLISHER: not listed

MCA 9966 (001 Canadian)

R&B radio has already deemed this sec-

song to the

ROLL DIO COAST. The Wash (3:00)
PRODUCER: Ron Furtado
WRITER: M. J. L., Ron Furtado
PUBLISHER: not listed

RC 64716 (010 Canadian)

The follow-up to “Talk To Me” shows this
catchy urban (containing 5 flex

and diva-styled acknowledgement and sleek harmonies.
The comparisons to Mariah Carey will probably
continues, given the decided

DREAMLOVER”-like vibe of this jam. But

anyone who actually pays proper attention to

DIO POOL KRAM. Whomp! Whomp! (1:38)
PRODUCER: Troy G
WRITER: C. Mah, T. Hein, M. McCann
PUBLISHER: WB Polydor (ASCAP; East

and many others.

in the

part-time job pop programmers to the

dolescent feel.

whistle along with

in

DIO POOL KRAM. Ya Ya (3:44)
PRODUCER: Troy G

WRITER: C. Mah, T. Hein, M. McCann

and many others.

COUNTRY

BRYAN WHITE. Love Is The Right Place (4:00)
PRODUCER: BIY-LO Walker Jr., Kyle Lefting
WRITER: M. Hurvitz, T. Sims

Columbia Country

Two of Nashville’s top songwriters, Gran-

m年末最温 -BERTRAND. The World and

Mariana Hummon, provide White with a

song that can

sincere vocal

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rein.
CADDYSHACK PITCH KIDS: THE SCREEN TEST
30 minutes, $12.98
Roseanne Barr, a child star of the Child's Play series, stars in this episode of her talk show, and this latest addition to the Caddyshack Pitch Kids series is sure to delight fans of all ages. In this episode, Barr takes on the role of an eager young golfer, complete with all his golfing gadgets in tow. But when the pressure begins to mount and tensions rise, infuriating moves frustrate him and he finds himself overwhelmed. The story teaches us the importance of taking a break and enjoying the game for what it is, not just focusing on the outcome.

MICH AmpoundAMANDON: MEMORIES WITH LAUGHTER AND LOVE
100 minutes, $19.98
Michael jordanampound's latest video, "MICH AmpoundAMANDON: MEMORIES WITH LAUGHTER AND LOVE," is a look back at his career and personal life through a series of interviews and footage from throughout his career. The video features interviews with some of his closest friends and teammates, as well as his family, and provides a glimpse into the man behind the basketball superstar. With its mix of humor and heartwarming stories, the video is sure to be a hit for any Michael Jordan fan.

The SMOKING GUN
58 minutes, $4.99
This video explores the controversial debate surrounding the assassination of President Kennedy. With its in-depth analysis of the evidence and expert testimony, the video provides a comprehensive look at the events surrounding the murder and the various theories that have arisen since. Whether you are a history buff or simply interested in this historic event, this video is a must-watch.

CANDY & CUPCAKES: THE FARM THAT NEEDS FIXIN'
30 minutes, $12.98
This heartwarming story follows the journey of two friends, a cow and a pig, as they work together to save their family's struggling farm. With its positive message of hard work and determination, the story is sure to inspire young viewers.

NOCHE FLAMENCA
Artistic Director: Martín Santangelo
Theater 80, New York
60 minutes, $9.98
This powerful and passionate dance performance features some of the best flamenco dancers in the world. The dancers, including Rafael López, María Galván, and Paco de Lucía, perform to music by traditional Spanish composers such as Manruè and Albeniz. This is a must-see for anyone who loves flamenco or Spanish music.

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The OFFICIAL HISTORY OF AMERICAN MUSIC
5055 pages, $14.99
This comprehensive guide to American music covers everything from the early days of jazz to the latest trends in contemporary music. With its in-depth analysis of the various genres and styles, this book is a must-have for anyone interested in music history.

THE RIGHT TO KNOW
50 minutes, $9.99
This documentary explores the legal right to know about the products we use in our daily lives. With its interviews with experts in the field and real-life examples of how this right has been violated, the video raises important questions about consumer protection and corporate responsibility.

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WINE THE POOH
45 minutes, $9.99
This hilarious video features the magical world of Winnie the Pooh as he embarks on a grand adventure in search of the mysterious "Red Book." With its playful depictions of Pooh and his friends, this video is sure to delight children of all ages.

NOSTRADAMUS: PROPHECY OF DOOM
Biography
Book
ISBN: 978-7650-004-8
54 minutes, $9.95
This insightful biography explores the life and work of Nostradamus, the famous French prophet who lived in the 16th century. With his predictions of future events, Nostradamus has been the subject of much debate and discussion over the years. This book provides a comprehensive look at his life and work, and is sure to be of interest to anyone interested in history and prophecy.
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Boy, Grady Thomas, to Tom and Carla Gimbel, June 7 in Dallas. Father is regional marketing director at Arista.

Girl, Austen Clare, to Marcia Repin

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MUSIC MART: The 20th anniversary Mammoth Music Mart for Lou Gehrig’s Disease, to be held Sept. 28-29 in a giant tent in Skokie, Ill., is seeking donations of new or used recordings, laserdiscs, musical instruments, hardware, sheet music, etc. to raise funds to fight the disease that killed baseball great Lou Gehrig. Donations are being collect ed at various locations through Labor Day (Sept. 1) for the event by the Lou Turner ALS Foundation, which was created in 1977 to raise funds for understanding, research, and treatment of ALS/Lou Gehrig’s Disease. Dick Clark, honorary chairman of the event, will be present to launch the sale period Sept. 18. For locations of donor drop-offs or free pickup for larger items, call the Music Mart hot line at 847-674-MART. Contact: Liz Malkin, Christi Gerhart, or Jane Goldberg-Dicks at 312-701-2121.

**CALENDAR**


Sept. 25-29, Audio Engineering Society’s 103rd Convention, Jacob K. Javits Center, New York, 212-661-8529.

Sept. 27, Technical Excellence & Creativity Awards, Marriott Marquis, 510-939-6149

Sept. 27, HOW To Start and Run Your Own Record Label, New Yorker Hotel, New York, 212-686-3694

**JULY**

July 25-27, Hip-Hop Power Summit II: For Peace... For Unity... For Us! New Altantic City Convention Center, Atlantic City, N.J. 619-665-5751.

July 5-9, Aug. 3, CD Expo ‘87, Ricconetre, Jagapalpont(LEI), 525-357-4258.

July 31, LifeBeat Motel & Casino Fundraising Benefit, MTW’s Motel California, Palotes Verde, Calif. 212-245-3240.

**AUGUST**


Aug. 11, 11 Martell Foundation Seventh Annual at T1, Martell Team Challenge For The Martell Cap, Ridgewood Country Club, Passaic, N.J. 212- 888-0617.

Aug. 14-17, Popkomm, Congress Center East, Cologne, Germany. 04-721-0165/50.


Aug. 29-Sept. 1, Bumberseed, Seattle Arts Festival, Seattle Center, Seattle. 206-281-8111.

**SEPTEMBER**

Sept. 5-7, Texas Heritage Music Festival, Llano West Park, Kerrville, Texas. 210-367-3750.


Road Is Rough For Heritage R&B Stations

Competition Is Creating Hurdles For Format

This story was prepared by R&B Airplay Editor managing editor Janine Coneyee, staff writer Dana Hall, and Montoro editor Sean Ross.

It's a challenging time for heritage R&B outlets.

Two weeks ago, WXYV (V103) Baltimore, which found itself sandwiched between R&B mainstream rival WERQ (92Q) and R&B adult WIN-FM (Majic 95.9), finally traded in its 20-year R&B legacy for mainstream top 40. WENN Birmingham, Ala., currently trailing two new rivals—adult WBHH and young-leaning WBHH—became the immediate subject of format-change speculation when its sale was announced recently WUSL (Power 96) Philadelphia, WBLS, and WHHK (K97) Memphis have all seen new young-end competition in recent months.

Heritage mainstream R&B outlets have faced obstacles before. Many became better stations and were able to survive the "urban vs. churban (top 40/ rhythm-crossover)" wars of the late '80s and early '90s, although others, such as KMQQ (Majic 107) Houston and WBBS New York were finally duopolized into R&B adult. One long-suffering heritage outlet, WKYS Washington, D.C., which fled to R&B adult for a while, has made a surprise mainstream comeback in recent years, and all eyes are now on new PD Lee Michaels to see if WBLV New York can do the same.

Throughout the rhythm-crossover wars, the assumption was always that advantage was with the heritage station if the programming was able. Conventional wisdom also held that the R&B audience—while always interested in trying new stations—wanted to be loyal to a long-time favorite and could be lured back just as quickly as it left. But the recent fragmentation of R&B has reopened the issue of what heritage call letters, and by inference the mainstream R&B format, still means to listeners.

The questions posed to PDs: Is heritage still an asset? How can a heritage station defend itself or rebuild if necessary? And when does a heritage station reach the point of no return?

"I've seen companies fling heritage down the drain in the name of the bottom line, not being sensitive and realizing the value of that heritage," says WBLV's Michaels, who feels that even WBMC Chicago, which he programmed on several occasions before its transformation to WVAZ (V103), could have made it segue to R&B adult without changing brands.

So while previous regimes have christened WBLV "The Vibe" and "Power 107.5" in recent years, WBLV is making its transition without a new handle or even much new positioning, so far. "Sometimes you find that the name may not be in your best interest, and that's why some stations change," he says. "But we're not doing that. WBLV has 20 plus years of name [value] in the market. We can certainly be a station that's appealing not only to new people [like us because] we're playing great music, but also for people [who've been listening for 20 years—the name has value to them]."

Certainly, former WBLV assistant PD Reggie Reese came out of his experience at the station with the knowledge that longevity in the market wasn't enough to turn the station around. "I don't think heritage means anything anymore," he says. "You have to give listeners what they want, regardless of how long you've been in the market. And if you're not providing that, they'll turn someplace else.

Not surprisingly, WBHH PD Mickey Johnson, who staged a nearly bloodless coup against a heritage outlet, places little stock in brand equity. "Heritage can kind of back

fire on you unless you're really out there and in people's face," he says. "The older WENN got, the more people were like, 'Man, I need something different and I don't want a crossover format, which we gave them not only one but two new stations and they [said] 'Man, I've gotta check this out.'"

In fact, when WBHH and WHHH were programmed much differently than WENN, at least at the outset, Johnson believes that "we could probably have mirrored what WENN was doing, and it would have worked, just because there was something new to turn to."

But Atlanta-based consultant Ray Boyd, who has programmed WBLS and WVEE (V103) Atlanta, feels that "heritage means a lot, if you know what to do with it. Live the lifestyle of your listeners, and play on your community status and history." He emphasizes that being the heritage station doesn't mean sticking to a stale formula. "Sometimes a heritage station has to change the perception that the listeners have of it. And you can change perception. You create a new image. Programming isn't just adding and dropping music. Programming is building an identity for your radio station and altering the perception that it needs to be altered," Boyd says.

Despite his belief that a heritage station can reinvent itself, even Boyd believes that R&B stations cannot be longer "all things to all people." And Johnson, who almost saw WENN become WBHH/WHHH's sister station before it was flipped into a second set of new owners, contends that both his young-end and R&B adult formats could carry over the mainsteam R&B audience that will be hard for WENN to find a place between them.

Then again, for every mainstream WHHH, KBK, or WXYV that was forced to change or modify its format, there has been a WUSL, WBLS, and WBHH.

No. 1 Stations Hold In Top 3 Markets

Other Stations Are Less Static In Spring Arbitron

held tightly to second place, rising 5.7 to 6.0. But dance WKDU, which spent a year at the peak until dropping to third in the winter, continued to erode, dropping from a 7.9 share to a fourth-place 4.7 share, giving oldies WCSI-FM—which celebrates its 25th year in the format this month—a happy anniversary at No. 3 overall in the city. Even so, WKDU maintained its lead with listeners 25-54.

Among other New York trends, WKTU Chancelor sister WHTZ (Z100), which has been steadily working its way up from its flip last year from top 40/modern back to top 40/mainstream, rejoined the top 10 stations in 12-plus numbers, at No. 9. The outlet posted the biggest overall percentage gain among the top 20 stations in NYC, up from 3.1 to 3.5.

Among those stations demonstrating erosion this time around were No. 5 Spanish dance WBBQ, from 4.4 to 3.3, WRKS (Kiss), which has just begun its transition from R&B adult back to R&B, 4.3 to 4.1; and alternative WXRX (K-Rock), taking the biggest dive among the top 20 station shares, from 3.8 to 3.3.

In Los Angeles, Spanish KLVE showed its tenacious spirit at the top of the ratings, taking a momentous leap from a 6.0 share to 6.6 12-plus and also capturing the top spot among adult listeners 25-54. R&B KKBH dipped from 5.5 to 4.5—the most significant movement of any station in the top 20 there—but it remained No. 2 12-plus. Spanish KSBC, which switched from Triple A in February, has officially reversed its fortunes, taking over the No. 3 slot from R&B KBPW (Power 106) with a 3.5 to 4.4 leap. Power 106 fell to fourth, edging down from 4.6 to 3.

Oldies KRTH increased its ranking, up to No. 5, with a healthy jump from a 3.3 to 3.9 share, while top 40 KHJ-FM made a sharp upward move from a 3.2 to 3.8 share to come in sixth in the market. Among other dramatic changes in Los Angeles were modern rock KROQ's hop from 3.4 to 3.8; AC KOST's increase from a 3.2 to 3.6; and hot AC KYSL's bump up from a 2.1 to 2.5 share.

Chicago's perennial full-service favorite, WGN, held its longtime lead despite a share decline from 6.2 to 5.9, while No. 2 R&B WQCI-FM kept competitors at biting with an uptick, 5.5 to 5.6. WLIT, which captured the highest share of the 25-54 audience, was No. 3, with 12-plus in the market, despite its slip from 5.1 to 4.8. Top 40/dance WBBM (B96), in fourth, also edged downward, 4.9 to 4.5.

Fourth and fifth place among the spring ratings flipped, as nostalgia WBIM-AM hiked from a 4.1 to 4.5 share and R&B adult WVAZ fell from 4.5 to 4.2.

Among major moves in Chicago, oldies WJMS had the market's biggest surge, climbing into the top 10 with a 4.0 share, up from last quarter's 3.2. Top 40/WMAQ soared from a 2.8 to 3.3, and hot AC WTMX rose from 2.2 to 2.7.

A complete look at the spring '97 Arbitron ratings will appear over the next several issues of Billboard, beginning on page 76 of this issue.

Walking Billboard. En Vogue recently came to New York to celebrate the release of its new "EVS" album at Tower Records. Forty listeners of top 40 WHTZ (1200) were treated to an exclusive champagne party with the three group members and received special edition 2-packs consisting of tour shirts and autographed CDs. Shown, from left, are Cindy Herron, Maxine Jones, and Terry Ellis.
WRX LEADS NOMINATIONS FOR BILLBOARD/AIRPLAY MONITOR AWARDS
(Continued from page 1)

Oct. 18 at a banquet culminating the three-day Billboard/Airplay Monitor Radio Awards at the Four Seasons Renaissance Resort in Orlando, Fla. Westwood One’s Casey Kasem will host the event.

In top 40 radio, both WKTR New York and the revitalized KRBE Houston each grabbed five nominations—virtually matching the number of nominations in both categories. WKTR PD Frankie Blue, music director Andy Shane, marketing director Jim Ferguson, and afternoon drive talk personality Jack Diamond, along with KRBE Houston PD John Peake, music director Jay Michaelis, marketing director Mark Sheeter, andafternoon drive personality Mark Malone.

Other notable multiple-station nominees include former modern AC prototypes and now top 40 KALC (Alice 106) Denver for station of the year, plus additional nominations for PD Gregg Cassidy, music director Jim Eisenberg, and morning personality Laurie DeYoung (at 102.9 across the hall at KIMN), and the morning show of Freesty, Jamie, and Frank. KRZ (Z100) Portland, Ore., coming off yet another No. 1 victory, has two nominations (station and music personality). Other multiple-station nominated stations include WNEW New York, WKTU New York, WMMR Philadelphia, WDRQ Detroit, WRIF Detroit, and WMYX Milwaukee.

WBYT Lites in Adult Radio
In the adult radio format, WBYT New York earned a total of five nominations (40th place), with Shannon (PD) and local personality among the paperless winners. Jim Fender, promotion director, and morning host Laurie DeYoung, who herself has had five nominations (music director, local personality, station director and John Roberts were also honored). WBBT Wilkes-Barre, Pa., is the program director, music director Kid Kelly (PD) and local personality, and Danny Ocean (music director and local personality). Kid Kelly’s syndicated "Fire in the USA," was also nominated in both the adult and top 40 categories.

WPXI leads in Adult Classic
In the soft AC format, WPXI Pittsburgh, Pa. earned a total of seven nominations (40th place), along with afternoon host John Slavich, who was also nominated in both the adult and top 40 categories.

Airing daily in the time slot during the 1970s, WPXI was one of the first stations to debut a new format. The format has evolved over the years, with the addition of new songs and offers a mix of contemporary and classic hits.

The station has been a major player in the local music scene, with a strong presence in both classic and contemporary genres. WPXI's success can be attributed to its dedication to providing a unique listening experience for its audience.

(Continued on page 81)
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Rick Dees
Weekly Top 40

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Adult Contemporary

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Adult Top 40

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<td><strong>AIRPOWER.</strong></td>
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<td>I'M JUST A LONESOME FLYING GHOST</td>
<td>760</td>
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<tr>
<td>YOU</td>
<td>765</td>
</tr>
<tr>
<td>DO</td>
<td>770</td>
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<tr>
<td>HOW</td>
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HERITAGE STATIONS

(Continued from page 73)

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</table>

or WGCY-FM Chicago that has endured a flak attack with its numbers dented, but not destroyed. And the Michael Jackson that "Thriller" became a mainstream station that does well 25-55, which many stations around the country have even within the urban and urban AC market. If you do the things that are necessary, it can be done...

"You have to look at the crue and see how many people are tasting you now. If there's sufficiently enough, if the word is out, it's a lot bigger than you might recognize. Look at that first, then look at the market as a whole—where it is today and you were at your apex. Then you've got to look at your resources and see what you have. What it going to take to bring you back to where you need to be?"

"If people have gone away, that's the last important thing of you," Michaels continues. "At that point, you've got to bring them back into the fold and get them to test what you are today. It becomes a marketing thing. For me, sitting here with 1.2 million cume, I'm OK." While market perceptions of 18.1 ratings depending on if and when listeners came up with the station, Michaels responds, "I'm not trying to make those old incorrect perceptions. Those will come along over time as we put some kind of advertising and marketing campaign together."
ever since banding together as York, Pa., teenagers more than a decade ago, the members of Live have been out to tap the universal in their music. And with the powerful ballad "Turn My Head," the group has crafted its "crowning achievement" thus far in that regard, says Live guitarist Chad Taylor. "It's weird, but when we play 'Turn My Head,' it's hard for me to remember being that 13-year-old who wanted to start a band. The song seems so much bigger than us, bigger than us or out there ever could be.

At No. 5 on Modern Rock Tracks and No. 13 on Mainstream Rock Tracks this date, "Turn My Head" is the third hit from Live's third album, "Secret Samadhi" (Radiactive/MCA) and a very different song from the previous ones. The aggressive chart-topper "Lakin's Juice" and the enduringly-off-kilter "Freaks" Grand yet diffuse, "Turn My Head" is an ambivalent love song, tracing emotion in the abstract.

"Depending on the day, I can apply 'Turn My Head' to most anything that I feel deeply about—insert fianne, guru, whatever," says Live front man Ed Kowalczyk. "To me, the song—like a lot of what I write—is about how we are constantly conflicted about any force or presence that's deeply attractive. When we're confronted by realistly native feelings, we're often torn between attraction and avoidance. The idea that life is a struggle is so beautiful, in that we're reluctant to surrender to the truly beautiful, to luxuriate in peace and happiness. Anyway, that's my perspective—today, at least."

Last anyone consider Kowalczyk, Taylor, bassist Patrick Dahlheimer, and drummer Chad Gracey a group obsessed with "meaning," there is the example of "Freaks." "That song is a complete curveball, just something weird fucking fantasy," Kowalczyk says. "I'm so proud of 'Turn My Head', but I think 'Freaks' shows that we will permit ourselves not to mean a damn thing for at least 4 1/2 minutes."

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**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>No.</th>
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<th>Artist</th>
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<tr>
<td>1</td>
<td>21</td>
<td>&quot;Turn My Head&quot;</td>
<td>Live</td>
</tr>
<tr>
<td>2</td>
<td>21</td>
<td>&quot;Lakin's Juice&quot;</td>
<td>Live</td>
</tr>
<tr>
<td>3</td>
<td>21</td>
<td>&quot;Freaks&quot;</td>
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**Modern Rock Tracks**

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<td>&quot;Turn My Head&quot;</td>
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<tr>
<td>2</td>
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<td>&quot;Lakin's Juice&quot;</td>
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<tr>
<td>3</td>
<td>21</td>
<td>&quot;Freaks&quot;</td>
<td>Live</td>
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**Dumbo**

Available for the first time on CD!

*Features bonus archive recordings!*
*Perfect companion to the October '97 home video release!*

---

**The Jungle Book**

*Original soundtrack available for the first time ever*

Each of these digitally remastered classics contains original songs from the film and includes an illustrated, full-color lyric booklet.

---

**Lady and the Tramp**

*By Brad Bambarger*
DREAMS, IDEALS & FRENCH FRIES: It's just after 11 p.m. on a Thursday at the Chelsea Square Restaurant, a corner diner known for its old-timey decor and a late-night neighborhood melting pot for Manhattan's eclectic beat.

Over a tossed salad splashed with a good quart of Russian dressing, I have unintentionally become the proverbial fly on the wall, seated within unavoidable ear reach of a trio of twentysomething musicians attempting to construct a paradigm for their unaligned rock band.

For the next 30 or so minutes, I will remain engrossed in the band's anonymous realm, a world singly focused on raw ambition, rock 'n' roll romanticism, and the drive to turn ideals into enterprise. Not once will they acknowledge my presence, despite the fact that we—along with the occasional person of the same species—make up this quadrant of the restaurant.

The female lead singer, whose low rumble of a voice is only her second speaking volume, fits today's rock siren mold with panache. Tall and wiry, with Pipi Longstocking pigtails aside her face, the woman resembles an unpolished Sheryl Crow. She wears black leather pants, a long brown leather coat, and black lace boots high on her ankles. Her voice is no-nonsense “don't mess with me” vibe, complete with a gravelly smokin’-since-the-cradle voice, round out the effect. We'll call her “Wendy.”

Her bandmates pretty much embrace the persona as well. The guitarist gives off good MTV with short but lawless brown hair that flips to and fro on both sides, an engaging smile, and a hip streetwear plaid shirt. He is the only band member to wear glasses.

During my time with the band—whose name remains a mystery—a number of topics are addressed, all with the aim of ingratiating the band, first to the New York club circle, then on to the big time with all of its trimmings.

The ambling conversation picks up with a discussion on how to gain the greatest audience without compromising their sound. They express admiration for those acts that have crossed from renegades to radio—something that many musicians, once signed to a label, will never experience. I hear the band telling each other—"If Soundgarden isn’t rock, I don’t know what we are.”

Which leads back to radio and the idea of compromise as the means to an end. “You know, radio is like people,” offers Wendy. “You kind of have to suck up and bear with it.” And they're not alone in that; I hear you have to sell a piece of yourself in the big arena.-

“I may be playing the game, but it still allows me to be who I am as a person,” Wendy says. “Only to more people and for a lot more money.”

Add Tim, “Everything is about making choices and making compromises. We’re going to have to make some to ever get to the point where anyone even gives a shit.”

“Yeah,” begins Joel, “but Pearl Jam never had to do it.” A harsh response from Wendy: “Who knows what goes on behind the scenes. We don’t know why people make their image. Even though I respect the hell out of them, man, they’re eating crow on some stuff.”

For the moment, the conversation is debunked as a typically grandiose tray of fried food arrives (Wendy goes for a more conservative garden variety, as Tim comes the time-worn issue of making enough money to afford to follow the dream. Already, the band has played gigs at Manhattan’s favorite black night spots, but only apparently without notable payoff.

“Okay, we know we're doing a gig for $75 and paying $100 to get everything put together,” says Joel. “And we're sure it’s really worth it!”

“Me,” you say of this conversation when you have a jet and are sitting by the pool at my mansion,” says Wendy with dismissal.

“I’ll tell you what,” says the girl who passes me off as a type of being, “Whatever makes me pisse off as what we’re doing.”

Joel adds, “People just don’t appreciate all the work that goes into it.”

You know, once it would be cool if someone came up and said, “You make it look easy, man, and I appreciate it.”

When I join the conversation, the girl who says, “You know what, Wendy, you’re talking about the station’s short-lived experiment as Hell 94.7.”

Kelly later did mornings on the station, where she was known as “Blaze,” new WRX, and spent two years as VP of programming for syndicator Major Networks before being named VP of WEMP.

“Kelly was a hot buy from Heritage Media’s Bob McNeill, along with GM Marc Yerex. Our first radio gig was at WQDR Portage, Wis., in 1977, followed by stops at WZZZ (1Z0), Madison, Wis., and WZUU Milwaukee, then on to the music director chair at WLWI Chicago, which led to the job when WLS-FM became WYZZ (295).”

I left it there. It goes back to Wendy, “See, referring to the station’s short-lived experiment as Hell 94.7.”

Kelly later did mornings on the station, was known as “Blaze,” new WRX, and spent two years as VP of programming for syndicator Major Networks before being named VP of WEMP in 1985. “Even two years ago, the concept of programming more than one station simultaneously was almost unheard of,” says Kelly. “Six months later, he added WEMP and, late last year, picked up WAGM. OK, so how does he effectively divide his time and love among three stations?”

“His management has given me the freedom to work with the station’s format director chair.”

Kelly adds that he is very involved in the station’s format decision and is very fast to give airtime to new stations.

When I join the conversation, she says, “The station’s format decision and is very fast to give airtime to new stations. I have no idea how he effectively divides his time and love among three stations.”

“A lot of the time, I think it’s quite a bit easier for him to work with the station’s management staff.”

Kelly says that the station’s management staff is quite involved in the format decision and is very fast to give airtime to new stations.

When I first arrived in town, the station was doing a 1.7 share on 94.7 and a 2.2 share on 84.7. Today, the station is up to 1.8-1.8-1.8 in the market, and top five 25-54, up from 12th originally.

As expected, Mix shares the most audience with heritage adult top 40 WKT. “They’re a little less traditional than we are,” Wendy says. “It’s a rock direction.”

Although Mix has incorporated the Sheryl Crow Crosstown Crossover format, it’s a traditional rock direction. Today's Modern AC stations.

In the end, the idea of programming two high-profile FM radios stations in a top 30 market, it’s a little harder to keep up with the pace.”

Brian Kelly, currently programming two FM’s and a bonus AM in Milwaukee market. One of those stations is hot AC WMYX, rhythmic AC WAMG (Magic 103.7), and oldies outlet WEFM-AM.

After a decade in the harsh glare of Chicago radio, Kelly returned to Milwaukee two years ago. He got used to the lower-wattage spotlight almost immediately.

His first radio gig was at WQDR Portage, Wis., in 1977, followed by stops at WZZZ (1Z0), Madison, Wis., and WZUU Milwaukee, then on to the music director chair at WLWI Chicago, where he left the job when WLS-FM became WYZZ (295).”

I left it there. It goes back to Wendy, "See, referring to the station’s short-lived experiment as Hell 94.7."
WBHJ consultant Jerry Clifton— as a heritage mainstream outlet that withstood the encroachment of young-end WHHT (Hot 97.9). "They were in touch with their audience. They're a heavily dapted radio station. The music mix is different during the day than it is at night—when afternoons and nights roll around, they rival their competition (musically)," he says, adding that new talent and big promotions helped. "They stood their ground and said, "We're not going to be taken out.""

Ironically, when the WVEE/WHIT battle began, Atlanta's V103 seemed to be taking its cues from its Baltimore counterpart. That station had already brought in Clifton as a consultant and begun experimenting successfully with un-dapted rap by spring 1995, under then-PD Roy Sampson. When Steve Crumbley replaced Sampson and revamped the on-air lineup, V103 seemed headed even further in that direction. By 1996, however, V103 had gone in a different direction, incorporating some progressive R&B elements along the lines of nearby WHUR Washington, D.C. Later, it would return to a younger-leaning approach, facing 92Q head on, before dropping R&B altogether.

Opinions on the salvageability of V103 vary. Says WBHJ's Johnson, "V103 has been the second choice for about five years now, and you can't continue to survive being the second choice. It just does not work." WBLS' Michaels says, "I would like to think that V103 was there long enough that good marketing, promotion, and programming would have turned that station around and made it competitive again. They lost some of their core in terms of personnel. But I've seen many stations in the 30-plus years I've been in this business lose cornerstones [personalities] and still rebound.

"I think [WXYV] tried to move the station outside of the consumer expectations in that given marketplace, and that hurt them," says Gray Communications consultant Tony Gray. "They're changing for marks because of the tactical programming miscalculations over the past two years. They made too many programming changes and too many personnel changes, and the music should have been more clearly focused on one targeted demographic.

But Crumbley, now a consultant, says that the writing was on the wall for V103 due to its high ownership turnover. "Everyone knows when a sale is in process—the old owners don't want to spend any money on the station, and the new owners can't. So WXYV was continually caught up in that cycle for three years, while it was passed along from Summit to Granum to Infinity to CBS," he says.

Crumbley acknowledges that programming and personnel changes weakened the station's hold in the market. "I think that CBS made the right decision in changing the format. Research had shown, since 1990, the station had to make a change in order to survive. Whatever direction they chose, whether it was top 40, R&B Adult, or smooth jazz, it needed to make a change."
Music Video Programming

4AD/WB's Gus Gus Takes Dual Roles In Vid Making

By GINA VAN DER VLIET

LOS ANGELES—Having recently signed a deal with Los Angeles-based video production company Satellite Films as directors, the members of Los Angeles-based group Gus Gus take the roles of filmmakers and musicians.

The group's 4AD/Warner Bros. debut set, "In the Red," has already yielded two music videos, "Believe" and "Polyesterday," which accompany the song of the same name. The amalgamation of pop and electronic music is a fresh twist for Gus Gus.

As part of their strategy to create more awareness among audiences, Gus Gus is planning to attend the Scottish Edinburgh International Film Festival in August to promote their films. The group members are also aiming to have their work shown in movie theaters, preceding feature films.

Gus Gus is currently working on developing its own feature film, an English-language project for which the group received a grant from the Icelandic National Film Fund. The film will be hand-picked from numerous competing screenplay plots. The film will be filmed on location in Iceland next year and will be distributed worldwide, according to Danielle Caganan, Satellite's executive producer.

The act, which features lead vocalist Daniel Aguilar, bassist Jean-François Danis, and drummer Charlie, has been compared to the creative team behind the hit film "Traffic." Their new film will gear up to direct several music videos for Satellite in the fall. Specific music video projects with other artists had been confirmed at press time.

The video for "Bitch" by Meredith Brooks was directed by Paul Anderson. The video for Spanik's Pussy was by Nina Dulay.

New York

Lara Schwartz was the eye behind Teddy Pendergrass' "Give It To Me" for "361". The clip was produced by John Traina and Sean Mackay.

Los Angeles

David Waterston directed photography. Big Plans Entertainment director Darius Anthony was responsible for Stinggy's "Piece Of My Heart" video, which was produced by Deborah Bolling and executive-produced by Andrew Levy. Dan Waterston directed photography during the shoot.

Nashville

The video "Clip" by Considering Lily was directed and produced by Jarboe for BellJarboe Productions. Dante Siciliano's "The Used To Be" was the work of Steve Three Inc. director Marc Bell. The clip was produced by Anne Grace, Angel Decca was the director of photography.

Los Angeles

Michael Jackson, Sash, Ecuador

The video "One Bad Step" by Michael Jackson was directed by Sash. The video "One Bad Step" was directed by Joseph Khan.

Los Angeles

The video "One Bad Step" by Michael Jackson was directed by Joseph Khan. The video "One Bad Step" by Michael Jackson was directed by Joseph Khan.
ALLIANCE WEIGHS OPTIONS AFTER CHAPTER 11 FILING

(Continued from page 1)

ving to sell off the Red Ant label operat-

ion. Teller and Weisman refused to

divulge the specifics of these nego-

tions. But both insist that the natures

talks will change with the filing. The

company's strategy is to seize the

changes post-petition as to bringing in

an equity sponsor. He adds, "Before, [the company's stockholders and secured lenders] had to confront the capitalization of Alliance."

Weisman adds, "Now it is easier to negotiate (new equity) under the Chap-

ter 11 petition, which means re-

pricing that equity investors are still

interested in Alliance, if not more so now.

In a statement issued at the time of the

filing, Alliance said it had received a preliminary proposal from an

unsolicited third party to invest $50 mil-

lion in equity into the company.

Sources say that the potential investors and/or suitors Alliance has talked with include Apax Advisors and A.C. Israel Capital Corp.

As for Red Ant, Teller reiterates that Alliance is seeking to sell the

label. But he says that "another Red Ant, one

sold, he would stay with Alliance. If Red Ant is sold intact, president Randy Phillips is staying on, and the label staff would go in the deal.

Red Ant; Castle Communications Corp., U.K.-based catalog and reis-

sue label; and Alliance's Canadian sub-

sidiary St. Clair Entertainment Group were excluded from the Chapter 11 fil-

ing. Sources say that Alliance was forced to

exclude these companies due to their status as non-domestic firms.

"Weisman says that the company's equity investors are still

positive to the possibility of the sale of Red Ant, which is a start-up operation. As such, it uses up cash instead of gen-

erating it for its parent, which is what Alliance needs to return to health. With the July 16 court approval of the

DIP, the company will have $50 million available to it, which will be dis-

bursed in two draws: $20 million now and $30 million later, if approved.

Funds from the loan facility cannot be used for these day-to-day operating expenses excluded from the filing.

In addition, the company will push for expediting of acquisitions, which were put on hold. In those agreements, which are possible under the bankruptcy code, Alliance can return product to suppliers, who agree to supply new credit in exchange. Generally, suppli-

ers offer new credit between $1 and $2 for every dollar in product return.

In addition, Teller says that Alliance's aggressive strategy suggests that the majors are likely to play ball with Alliance: "It looks like it is in Alliance's best interest to keep its business to keep Alliance alive."

He notes that if Alliance were to fail, there would be only one major one-stop remaining, Valley Record Distributors. The industry wants at least two major players in every category of the ac-

counts. There are nine of them, and there are two major rockjocks, Andrew Merchandisers and the Han-

dyman brothers.

Weisman points out that when Alliance first started looking for addi-

tional financing, the company's "objectives were to keep itself afloat during the DIP, we have $15 million beyond it."

He asserts that the loan is "sufficient" to meet the company's needs. Media reports indicated that Alliance was under the gun, trying to reach a deal before its cash ran out. Now, with DIP financing almost in place, the com-

pany can return to normal business things.

Wall Street sources say that Alliance is seeking to sell Red Ant, Castle Com-

munications Corp., and WHFS.

Wall Street sources say that although Wall Street was initially surprised by the lack of interest in Alliance, it now is "sufficiently" interested in the company's assets.

Both Alliance executives decline to talk about specific offers are available to the company. But they maintain a report that the company is putting assets including Castle and Concord-digitization, as well as other stations and programming that were part of Alliance's business to keep Alliance alive.

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![Golden Champagne Wishes](https://via.placeholder.com/150)
Billy Joel is set to release his greatest hits album, "Extremes," on October 14th. The album spans his 12-year career with five previously unreleased tracks, and one brand new hit, "You Will Be a Star." The album will also feature a bonus disc entitled, "The Way It Was," which contains the hits from his first album, "Piano Man." Billy Joel has been referred to as "The Uniter" for his ability to bring together people of all ages and backgrounds through his music. His hits include "Uptown Girl," "We Didn't Start the Fire," "Just the Way You Are," "Scenes from an Office," and "We Didn't Have the Money." His music has been featured in numerous films and has been covered by countless artists. Joel's influence on the music industry has been immense, and he continues to be a beloved figure in the music world.
ter is that I wasn't really writing popular music at this point, and I wanted to round this off by [adding] people who had been on the record business's AC rock'n'roll bands.

Because Dylan has meant so much to Joel, it was overwhelming when he found out that Dylan had written a song for the new album and expressed delight to see Dylan in the line-up on TV and radio. Starting July 17, Joel was to do some 30 satellite interviews with major-market radio stations. "It was kind of a big deal for me," Joel says. Jerry Blair, Columbia's senior VP of promotion (U.S. "Interviews are something he really does and each of these stations will be getting 15- to 20-minute individual interviews." Joel will also be making TV appearances on programs like "Late Show With David Letterman" and "The Rosie O'Donnell Show." He is also in talks to do an episode of "Stay tuned!"

At retail, the plans call for "a great deal of [point-of-purchase] materials," says Corson. "We'll have a Bob Dylan feature catalog and the new album.

The idea is to extend the album's life where we can," says Joel. "That's the way we've been thinking about it." Eastman, who runs the labels, says, "Bob's albums are not apparent to a lot of people that bought this man really best at that—first that's a career-oriented thing, this is a long-term label, the big red one.

The midtempo ballad, which Dylan also recorded for his Columbia release, is now at great to start at top 40 and AC radio.

Tim Baldwin, music director at WDIZ (The Zoo), in Cleveland, Ohio, notes that the promotion has jammed on the cut. According to Broadcast Data Systems, the station spun it 22 times between July 19 and 7. "Our response has been tremendous for Bob Dylan," says Baldwin. "We've had instant response on the phones with this. I'd say it's probably top ten phones after only a week. We have a new hit, and Bob Dylan is really loving in this song with this.

Columbia plans to release a commercial single of the track in order to call attention to the-best-of-pack.

"We look at it as a great marketing tool to show that there's more on the greatest hits than just the hits," says Tom Corson, Columbia's senior VP of marketing (U.S.). "In this case, you have a new fresh hit song written by Bob Dylan, and if you're proving that it's a hit, both chart-wise and airplay-wise, it should put a nice positive spin on the collection.

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BILLY JOEL EYES POP EXIT WITH 'GREATEST HITS 3'

(Continued from preceding page)

John Deacon, director general of the British Phonographic Institute (BPI), says that the switch has the potential to mean the record industry gets the best of both worlds.

In itself, this move acknowledges music's cultural importance. Deacon says Smith is committed to backing the record business case that it should be perceived as having the same social and commercial stature as other British industries.

Deacon believes that the DTC gave a "Rolls-Royce service to the record industry over a range of matters relating to copyright, anti-piracy measures, and promotion of British music overseas, but adds, "What Chris is saying is: That won't change."

Smith says in a letter to Deacon, "I am delighted that the music industries now come under our wing, as they already represent one of the most vibrant and successful elements in the nation's cultural life."

BEAT MUSIC BIZ FAVORED IN NEW TASK FORCE

(Continued from page 8)

BET ACQUIRES EQUITY STAKE IN SINGLETON'S CYBERSONICS

(Continued from page 8)

The song was formed in May 1996 when Singleton, a 22-year music veteran, re-signed from his post as MCA black music president, which he held for five years, to use his personal connections and many of Fully Loaded Records, which publishes, markets, and releases music. The label is distributed through BET's music division.

However, efforts to move the label forward were sidetracked a month after its creation when Singleton was appointed to the board of many of Fully Loaded Records by the Los Angeles County Courts following the death of that label's owner, Eric "Eazy-E" Wright.

Singleton released the reins of Ruthless in 1996.

The deal allows BET to wade into yet another entertainment sector and gain valuable music insight via Singleton.

"We're in business to make money for our shareholders, so access to [BET] capital won't be a problem if [Cybersonics] can move product off record store shelves," says Johnson, who owns a 55% controlling share of BET.

In addition to breaking new talent, the relationship will bear fruit for veteran R&B acts that have been largely ignored in recent years.

"We hope to become involved in the creation of an economic model that can bring viable artists such as Jeffrey Osborne and Howard Hewett back into the mix, as well as reach out to younger groups," says Johnson.

Singleton has four acts under his

BET ACQUIRES EQUITY STAKE IN SINGLETON'S CYBERSONICS

(Continued from page 8)

For Loaded label: Los Angeles vocalist Babyface, who is featured on "Love

BET ACQUIRES EQUITY STAKE IN SINGLETON'S CYBERSONICS

(Continued from page 8)

ships, are also in line for greater recognition.

"This strategic alliance represents greater opportunities for diversity on the part of Cybersonics," says Singleton, who is currently involved in a new project that brings historical black acts back to the forefront.

"The idea is to bring back to life and bring a new direction to these acts that are performing in their own right," he says.

The release dates for titles by the acts is not available at this time.

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MTV, VH1, UNVEIL NEW SHOWS
(Continued from page 8)

spend not. On the music front, MTV also unveiled several specials, including the weekly comedy show "Apt. 2F," the comedy series "Austin Stories," and the animated series "Cartoon Summer." VH1 unveiled an animated series called "Train To Memphis" with producer Andrew Solt and written by "Last Train To Memphis" author Peter Guralnick. VH1 is also planning a retro-themed promotion, "8 Days Of '80s," scheduled to run Aug. 17-24. The chosen songs will be re-recorded and performed in front of the sold-out audience at Chicago's House of Blues. A '90sMtV documentary series, "Mysteries," will profile rock's "Rushing Years," while the Who and Turner will be profiled in forthcoming editions of "Legends." In addition, VH1 unveiled plans for two weeklong blocks of specialty music programming for late summer. During the "MTV's Rock Hall of Fame," which begins Aug. 21, VH1 will celebrate the music and life of Elvis Presley through concert specials and other programming, including the new "Jailhouse Rock" series and "Aloha From Hawaii." The tribute to the King begins with an Aug. 11 airing of the hourlong documentary "Elvis From The Waist Up," which features concert footage and never-before-seen home movies and other footage from the musician. U2's Bono narrates the special, which premieres Aug. 12th. VH1 will also air four installments of "Last Train To Memphis," written by "Last Train To Memphis" author Peter Guralnick.

Dvd Growing, But Some Dealers Need Convincing
(Continued from page 8)

because the CD buyer was not their clientele. CDs were not part and parcel with the mass merchant's inventory for a long time. The scenario continued Village Video owner Terri Sedenka, who operates one video store in Mount Vernon, Iowa. Sedenka is also Iowa VSDA chapter president. The panel made a good point about the situation in Iowa. Sedenka said, "We are the dealers that can contribute to the growth of the video industry instead of just watching its demise." Although Wasabi's Jae MacIsaac, manager of the Mark Christensen of SpotlightStar, says such dealers as Best Buy are selling DVD below or at cost, which is hurting all of us. "We can't make money on this," said Christensen. "We want to carry a couple of titles, but it won't be a big commitment." Retailer Carl Schwanbeck of Video Mart in Knoxville, Iowa, said that DVD is well known by the average Joe, and "It's been extremely successful." Schwanbeck said that the store has been "experimenting" with DVD with "so-so" results. "As soon as new titles are available, they go right to the top of the VHS, that's when we see the impact," said Schwanbeck.

Additionally, the July 15 release of "Surfacing" is expected to debut at or near the top of The Billboard 200 and benefit from the artist's headlining slot on the all-star, all-female Lilith Fair tour, which she organized. Mtv has announced a new A & M/Island label, and its first album features a debut artist, Mtv's "The Big Reveal." (Continued from page 6)

BMG Launches Wasabi
(Continued from page 8)

the Oliva Tremor Control (Flyadd); and "African Anthem" and "Beyond World War II." Mikey Daynak (Big Cat). On Aug. 15, VH1 will release on vinyl "Ladies And Gentlemen We Are Floating In Space," Spiritualized (Decca). Although Wasabi will function as an independent marketing unit for other labels, MacIsaac says that "at some point in the future, Wasabi will be signed specifically to Wasabi." Executives say the group was named during a brainstorming session in a Boston sushi restaurant, and refers to the spicy green horseradish.

Reni Named Chairman of Polygram Group Canada
(Continued from page 8)

would probably improve the music business, but he's certainly got the energy. I'm committed to helping him any way I can.

Reni will oversee all national operations of Polygram Group Canada, including the group's music divisions: A & M/Island/Motown Canada, the A & M/Island/Motown Canada's Canadian division; Gramphonograph/London/Philips/Verve, and PolyTel. As well, Reni will oversee Polygram Filmed Entertainment Canada and Polygram Group Distribution. A & M/Island/Motown Canada's president is John Reid, and MacIsaac, Big Sugar, and Jae Miller; Mercury/Polydor signings include Zuckerbaby, Finger Eleven, Ace of Base, and Utah Saints. In addition, Mercury/Polydor distributes Lightning Rider Records, and A&M/Island/Motown Canada distributes TTV Records, Ancient Music, and Alert Music. Reid stresses that Polygram Group Canada must concentrate on making the commitment of time and energy to turn this into a great company," he says. "John is willing to make that commitment, and he's certainly got the energy. I'm committed to helping him any way I can.

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(Continued from page 6)

In Arthur's eyes, the company, Rush Management, as well as Polygram, "can contribute to the growth of the retail environment we're selling in," he says. "We're not in the battlefield wars that have cost other labels millions. Davis says, "We're not in the banking business. All of Arthur's growth has come from internal development. We have not tried to increase profit by buying labels, and the big artist deals often don't pan out. Although Davis was quoted as saying that he had "enough divas" on his roster. Although Davis now admits he has no "enough divas," neither does he say that he has acquired a new artist that way. Davis says he has no specific plans for the future other than continuing to "make every artist count. We won't sign 10 artists to brag about the one that happens. It's a measure of the credit that we're really in every area of music. I love to think of us as the home of the stars."
Sweat's Impact. Elektra recording artist Keith Sweat shows off a plaque commemorating quadruple-platinum sales of his self-titled album. Sweat was honored following his performance at the Impact Convention in Miami. Pictured standing, from left, are Colleen Wilson, WEA Dallas representative; Marsha Bowen, national sales manager, urban music; Elektra; Lydia Andrews, manager of urban promotion, Elektra; Lisa West, director of marketing, Elektra; Michelle Murray, director of marketing, Elektra; Sweat; Voodoo Shelton, WEA Charlotte representative; Richard Nash, senior VP of urban promotion, Elektra; Omettar Barber, WEA representative; Michelle Madison, VP of urban promotion, Elektra; Mike Kelly, national director of urban promotion, Elektra; and Jayson Jackson, director of marketing, Elektra. Pictured in front, from left, are Rene McLean, national director of rap promotion, Elektra; and Joe Diaz, WEA Atlanta representative.

Happy Birthday To O. A Tribe Called Quest’s Q-Tip recently celebrated his 27th birthday in New York. The group is currently in the studio working on its new album. Shown, from left, are Chris Lighty, manager, A Tribe Called Quest; Q-Tip; and Barry Weiss, president, Jive Records.

Grand Funk Railroad On Schedule. Capitol Records’ Grand Funk Railroad performed recently at the Greek Theater in Los Angeles with the Sarajevo Orchestra to benefit the Bosnian Relief Fund. Following the concert, the band was celebrated with executives from EMI-Capitol Entertainment Properties. Shown, from left, are Grand Funk’s Don Brewer; Denise Skinner, marketing consultant; Grand Funk’s Mel Schacher; Briggs Ferguson, VP of product development; Bruce Kirkland, president; and Grand Funk’s Mark Farner.

Wilson Speaks Out. Blue Note recording artist Cassandra Wilson performed a May 28 concert hosted by the Recording Industry Assn. of America (RIAA) at the Blues Alley in Washington, D.C. Wilson was in town to meet with members of Congress to discuss the importance of the U.S. World Intellectual Property Organization. Pictured, from left, are Hilary Rosen, president/COO, RIAA; Rep. Charles B. Rangel, D-N.Y.; Wilson; Jay Berman, chairman, RIAA; and Bruce Lundvall, president, Blue Note Records.

Oh What A Night. LaFace recording act Az Yet visits with President Clinton following a performance at the 1997 Presidential Victory Gala in Washington, D.C. The group performed its current hit, “Hard To Say I’m Sorry.” Pictured, from left, are group members Shawn Rivera, Kenny Terry, and Marc Nelson; Clinton; and group members Daryl Anthony and Dion Allen.


Dinorama. Famed film music composer John Williams is shown here hard at work on the score for “The Lost World: Jurassic Park.” The MCA Records soundtrack features a four-panel 3D “Dinorama” CD package with pop-up dinosaurs.
Prodigy Gets Airplay, TV Despite Hurdles
No Single, Nature Of Vids Challenge Programmers

BY DOMINIC PRIDE

LONDON—Music TV and radio programmers have faced obstacles in airing Prodigy’s new album, which did not issue a single around the album launch. The disturbing nature of the videos for “Firestarter” and “Breathe” and Prodigy’s aggressive sound also proved challenging for programmers. Some, however, have found a way to play the album.

In the U.S., where interest in Prodigy started almost 10 months ago after its British No. 1 with “Firestarter,” the release of “Breathe” almost coincided with the launch of the album. Yet elsewhere, all media were given exclusive access to the album just two weeks before its release and advised to make their own choices.

Florida-based Skyrock (FL), with a stark contrast to out-of-town radio, have been crazy for Prodigy since before release. Paris-based top 40 Skyrock had already been playing tracking tracks from the album, but Fun Radio is reported to have gone withplayed “Breathe” on its 96.2, the friction between the two stations.

Skyrock PD Laurent Bourneau says, “Never have we been committed more strongly.”

Basically, I’m putting the next ratings sweeps into the hands of the Prodigy.”

In the U.K., Prodigy has been supported by national radio I but not by many other broadcasters. London’s Kiss FM (1900) normally stays away from “chemical beauties,” but head of music Simon Sadler says that “for a number of reasons the Prodigy always get a different treatment from us. We were with them from the beginning, and I think they are really the best export music this country has ever produced. They are able to thread the really fine line between rock and dance like no one else. I expect we’ll have an album on the top 10 for a long time to come, unlike efforts by the Chemicals and Apollo Childs.”

In many countries, radio is having to play Prodigy music because of the unavoidable popularity of the band. Finnish national broadcaster Radiofoxia has been somewhat reluctantly behind the band, while hit stations in major towns have been more interested in creating a chart. In Germany, the German program director at TMG, a top 40 station, says they don’t want to release a single. Two cuts, “Snap My Bitch Up” and “Minedfield,” are getting airplay, but we’re missing the constant air exposure of a hit song.

At Dutch cable music station the Music Factory, head of music Erik van Groen says, “We’ve been monitoring Prodigy for a while now, but haven’t decided yet to play new Prodigy videos. Especially since the release of “Firestarter,” it’s cool to say you’re a Prodigy fan, he says. “The band got a foot in the door, which made it easier to program its successor ‘Breathe,’ which normally would have been considered too hard.”

South African DJ Michelle Constant, who with Sasha Martinengo, runs the “Prodigy’s Drunk of the Week” radio show on national radio, says, “We played ‘Serial Thrilla’ two weeks ago, and we got an incredible response from listeners on the Internet chat line. Everyone loved it.”

Television may prove to be a little more difficult, he says. The country’s only pay channel, is reluctant to allow the videos much air time. Tracy Nissenbaum of M-net’s ChartCheck slot says the video for “Breathe” in particular was “too intense” for the channel’s prime-time viewers. “We knew the song would be big, we just weren’t sure how big.”

Her fears are justified: In the U.K., the video for “Firestarter,” which they had given over the weekend to Keith Flint, menacing antics in a tunnel, received a barrage of calls to the BBC when aired last week, with the “disturbing background” even topping the list of goals.

XL director of international Paul Reubery says they had “a clear belief Prodigy single “because everyone knew this album was coming out.”

Virgin Mega, managing director Titus Kroon considers it “the most important release of 1997” and took two full week displays in Brussels and Antwerp for the record.

Swedish indie MWN is XL’s licensee in the Nordic territories. “We tried to keep the hype down,” says Steve Thorenstrom at MWN ILR, responsible for marketing Prodigy in Scandinavia. “Since the album was delayed until now, there’s really no competition.”

The album’s sales were expected to be a little softer, but they are expected to be high.

On the handover holiday period, HMV offered the CD at $10 for the first week of release, a discount of about $2.50 from the usual current release price. Syd Hung, HMV’s advertising and promotions manager, says, “We had a five-day promotion where the album was sold at a reduced price, but HMV’s sales were easier to control. We never made a compromise position and don’t place in-store.”

Holly Tan, GMDirector of Avex Asia Ltd., says she was rather pleased. “There was no surprise,” she says. “We wanted to pull a lot of tourists. They never had any special price or promotion.”

When we returned to work July 3, the price was returned to normal. 1 think they were probably selling the record as a lot at a low price.

Tan estimates that sales for South East Asia are about 80,000, “a surprisingley low number considering the impact of an industrial rock record.” Strong markets include Singapore, Korea, Indonesia, and Hong Kong.

Fuller adds: “For Avex, it was all about getting the record distribution and some marketing responsibilities for Prodigy in Taiwan through subsidiary, Magic Stone, in Korea, its Rock Story, in Hong Kong.”

(Continued on page 89)
**Electric Highway Taking To The Road**

Supporters Confident About Electronic Music Tour’s Prospects

**BY DOUG REECE**

LOS ANGELES—Hot on the heels of Prodigy’s No. 1 U.S. debut and the subsequent flowering of the electronic music flame, a new tour featuring several up-and-coming acts and DJs in the movement is ready to roar.

The 15-city trek, dubbed the Electric Highway tour, is sponsored by several of the tour’s participants’ managers as well as electric-music magazines and record labels.

Kicking off Aug. 15 in San Diego, the tour will feature acts from several labels, including the Crystal Method, Fluke, Arkanza, Uberzone, Green Velvet, and Gus Gus, as well as a rotating cast of such DJs as Joel Dill, Martin, and Andy Pullen. Ticket prices will range from $15 to $25, depending on the venue.

Warner Bros. VP of strategic marketing Dan Nathanson, who is helping organize Electric Highway, says the tour is one of several developments that he hopes will arouse interest in, and satiate demand for, the burgeoning genre.

“With Prodigy, we’ve been able to do this tour in a really big way. It’s not a case of confidence in the industry,” says Nathanson.

“We’re very aware of the timeliness of a tour like this,” he adds. “You can’t keep a good thing down on any given weekend you can get 4,000 or 5,000 kids to show up to an electronic music event—often in remote areas and without a lot of radio support—while many alternative rock bands are having trouble getting 150 people to show up at a club.”

While other proposed electronic music tours this summer have faltered (Big Top) or failed (Chantica), the well-heeled and modestly sized Electric Highway has organizers believing it can succeed.

Using traditional venues ranging from drive-in theaters and speedways to beaches and closed-off city streets, the tour’s size will fluctuate from market to market.

Nathanson says the tour has modest hopes for attendance and is not expecting Lollapalooza-sized throngs.

In the fact, the tour will strive for a feel of underground authenticity by using fliers, ads in local weekly newspapers, and traditional grass-roots methods to promote it. Local club and electronic music event promoters in each market also will be enlisted.

The shows also will feature vendors and visual accouterments to make the rave and electronic music scene. Calling the show “not a concert per se, but more of a multilayered electronic music scene,” Nathanson says staples of the tour will be five jumbo screens, lasers, and various lights.

Still, there will be many things that set Electric Highway apart from the typical electronic music show. The most prominent factor will be local radio support, which figures to play a significant role in promoting the shows.

Ken Jordan, who along with Scott Kirkland makes up the duo known as the Crystal Method, says that in addition to having a regular tour schedule, he is looking forward to having a forum that could draw in people not normally attuned to the electronic music culture. Crystal Method’s new album, “Vega,” bows Aug. 26.

“People think of [raves] as these drug-crazed events where all this strange music is going on, and that’s not it at all,” says Jordan. “It’s a better value, you’re not stuck in a seat, and call this stuff going on. Nobody realizes that the early Lollapaloozas were pretty much based on what was going on in this scene.”

Though many electronic acts have been criticized for becoming sonic wallpaper to the event itself, Jordan believes this tour could help improve the image of electronic musicians’ live performances. Still, he admits that there is more work required on the part of the artist.

“There are a lot of bands just passing through, he is looking forward and there’s nothing going on stage,” he says. “The music and the performance can be exciting, but it is the fault of the person watching if it isn’t. Performers are going to have to take the blame.”

**U.S. SUCCESS CAPS GLOBAL IMPACT OF XL’S PRODIGY**

(Continued from page 80)

Rock distributers, and in Singapore and Malaysia, Avex uses Music Source, and in Indonesia, Avex works with Indosamata in the Philippines through Universal, and in Thailand through Red Beat Records.

* • Natalie Davis, promotions director of Israeli licensee Helicon Records, says, “We never anticipated the media excitement. This has turned out to be our most successful campaign on behalf of an international act ever. After delaying their new release for a year, a final release date caused a lot of pent-up excitement, especially in the retail sector. More than 50 papers across the country opened at midnight June 30 to sell “The Fat Of The Land.”

• In South Africa, Mark Connor, managing director of indie David Gresham Records, says the company expects “The Fat Of The Land” to reach gold status (25,000 units) after a sell-in of 6,000. “In the next few weeks, we are going to pull out all the stops with one of our biggest marketing campaigns,” says Connor.

Included are a street poster blitz in all major centers (this began in mid-June); a 4-by-8 meter banner that is being moved around various locations (including clubs, bridges, fences); a 90-minute mix tape by Del Mar in Cape Town; and enormous Prodigy cut-outs for retail stores and numerous club parties.

Assistance in preparing this story was provided by Doug Reece in Los Angeles, Steve McClure in Tokyo, Geoff Burpee in Hong Kong; Wolfgang Spahr in Hamburg; Cécile Tesseray in Paris; Mark Dezani in Milan; Hovig Lielvay in Melbourne, Australia; Po Tidholm in Stockholm; Anitl Isokangas in Helsinki; Charles Danzo in New York; Peter Chalmish in Tel Aviv, Israel; Diane Coetzee in Johannesburg; Robbert Tili in Amsterdam; and Marc Maze in Antwerp, Belgium.

**BUBBLING UNDER HOT 100**

**SINGLES LIGHT***

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**STING**

(Continued from page 6)

Copeland says he has been getting requests “every day” for use of the catalog: “We had a couple of instances with rap stuff where the lyrics are so questionable that we’ve had to say no,” he adds. “Most times the language is very streety.”

In South Africa, Copeland says that Sting, celebrating 20 years as a recording artist, is “in writing mode,” and new songs will be included on the upcoming album to be released at EMI to decide who will be responsible for the company’s day-to-day relationship with Sting. “Everyone wants to have a slice of the action,” was the comment of one EMI insider.

Wildlife Riders. The fifth annual Easypilgrims’ Run for the Wild Harley Ride and Picnic, held at Calamigos Ranch in Malibu, Calif., raised $60,000 for Martine Colette’s Wildlife Waystation. Performers for the event included former Guns N’ Roses member Gilby Clarke; Iron Butterfly; actor Steven Seagal, whose band was joined by Richie Sambora and Carmine Appice; and Maxx’s Alex Lifeson. Shown posing after their performances, from left, are Clarke, Ron Bushy of Iron Butterfly, Sambora, and Appice.

BILBOARD JULY 26, 1997

www.americanradiohistory.com
### Hot Shot Debut

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**Note:** The chart includes new and re-released albums. It is a snapshot of the Billboard 200 chart as of July 26, 1997. The data represents music sales across various formats, including albums and singles. The chart includes various genres and artists, reflecting the diverse landscape of music at that time. The chart also indicates the entry position of albums on the chart, providing insights into their success and popularity. This visualization is intended to provide a clear understanding of the music industry's performance during that period.
### Billboard 200 Chart - July 26, 1997

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<td>Warmer Bros.</td>
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<td>Sammy Hagar</td>
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### Related Images

- [Image 1](https://example.com/image1)
- [Image 2](https://example.com/image2)
- [Image 3](https://example.com/image3)

### Additional Notes

- Billboard 200 Chart is a music chart that ranks the best-performing albums in the United States, compiled by Billboard magazine.
- The chart is based on sales data from record stores across the country.
WINDHAM HILL BREATHES LIFE INTO JAZZ IMPRINT
(Continued from page 8)

says, “We really want to make sure that we refine our marketing plans and our processes and really get our promotion together, but once we solidify that area, we may look at expanding into some other fields, but I think we are going to stay home for the first 18 months to two years.”

The fact that Peak Records, a nearly 4-year-old label founded by Andi and Russ Vining and the Rippingtons’ Duke Freemon, ended its relationship with GRP as Windham Hill Jazz began gearing up for a relaunch was purely a coincidence, Vining says. “It was a fortuitous lining up of the planets,” Vining says. “I’ve been looking at this area for a while. I thought it was a very logical place for us to expand to… it just so happened that Russ and Andi were looking around at the same time.”

Composer/producer/guitarist Freemon, who founded the Rippingtons in 1987, says the association with Windham Hill will be good for Peak and for him as an artist. “I’ve been very impressed with what they have done in the marketplace for the last few years and also with the artists that they have signed,” he says, “so I thought it would be a great opportunity for Peak Records… and there are so many unique opportunities that haven’t been seized upon for the Rippingtons.”

Freemon says that he became disillusioned with GRP following its sale to MCA and the departure of founder Gary Gilbert and Larry Rosen. “The focus shifted greatly in terms of what GRP wanted to do, and that’s not the case anymore with Windham Hill, and I thought this was much more of a place where I would be comfortable.”

Vining says the potential consumer for Windham Hill Jazz and Peak product is the same consumer who already purchases the label’s new age titles. “What really attracted us to a contemporary jazz” was the opportunity to have radio be a pretty active part of a musical launch, and that’s attractive to a bigger part of the new age artists, he says.

The deal with Peak brings the Rippingtons, Mark Williamson, and Phil Perry to the Windham Hill Jazz family and will allow Howard and Freeman to sign new artists to Peak/Windham Hill Jazz. Freeman says the label is in “an acquisition phase” and will add one or two acts to its roster per year. In their decade-long career, the Rip- pingtons have always been consistent, and their latest album “Bravo New World” reached No. 5.

Perry has also proved successful. His solo album “Stepping Stone,” released in March, reached No. 6 and spent a total of 61 weeks on Top Contemporary Jazz albums. Windham Hill Jazz will also have a number of acts signed directly to the label, Vining says, and is close to inking San Francisco-based duo the Brass Brothers.

Windham Hill Jazz will ultimately have eight to 10 artists on its roster and release five to six albums by its artists a year, as well as a number of concept-based compilations.

With the reactivation of the jazz imprint, Windham Hill Pleasure, formerly of Discover Red Ant Suing Sony Over Consumer ‘Men Set’
(Continued from page 8)

“incorporates the ‘Erotic City’ instru- mentation.”

The U.S. District Court for the Southern District of New York has not acted on the complaint. A Sony representative says that the company does not comment on current litigation.

The suit charges “willful copyright infringement” and “copyright infringement” of both the song “Erotic City” and the demo tape of the tune; violation of the Lanham Act by falsely designating “the origin and sponsorship” of the tune; intentional interference with contractual relations; and trade libel.

Red Ant is a partner of Alliance Enter- tainment Group but is not part of its July 15 Chapter 11 bankruptcy filing (see story, page 30).

The charges “irreparable harm” to Red Ant resulting from “statements [by Malcolm and Wut-Nxt] that Red Ant conducts its business in a dishonest manner, that other members of the entertainment industry refuse to do business with Red Ant, and that Red Ant is not an effective competitor in the business of exploiting and distributing musical recordings.”

The complaint states that such statements caused Red Ant “irreparable harm that cannot be compensated with money damages,” and that “unless Malcolm and Wut-Nxt are enjoined from making such false and disparag- ing statements, Red Ant will suffer irreparable harm.”

It calls for “permanently enjoining all defendants” and associates and employees “from manufacturing, dis- tributing, exploiting, or selling the Enoja recording or any other record- ings embodying the ‘Erotic City’ com- position and/or the ‘Erotic City’ instru- mental demo,” and asks that Sony deliver “for destruction” all copies of the album, as well as recording or manu- facturing parts containing the song.

It also asks for damages “in an amount to be proved at trial” including, but not limited to, actual damages, statutory damages, increased statutory damages, attorneys’ fees, lost profit, damage to reputation, and defendants’ profits.”

The suit states that in February 1996 DeConzo Smith wrote the music to “Erotic City,” and Melvin “Melville” Britt wrote the lyrics, subsequently creating a demonstration tape in late 1996. The suit claims they copyrighted the tune Feb. 10, 1997. According to the complaint, Britt and Smith transferred title of the tune to Red Ant, and the record company filed a registration of its copyright claim July 3, the same day it filed the suit.

The suit states that in February 1997 Britt and Smith entered into a produc- tion agreement with Jason Fowler, dba Team 1 Entertainment. Team 1 pro- duced the full recording of “Erotic City” using the vocal group Shana P. Team 1’s worldwide rights to the tune, 50% of ownership of the song, and 100% of all sound recordings delivered to Team 1 pursuant to the agreement.

A month later, Britt and Smith got a vocal group, Enoja, to record a vocal track solely for demo purposes, accord- ing to the suit. Then, according to the complaint, Malcolm and Wut-Nxt, after making “false and malicious state- ments” about Red Ant, took the demo to Sony.

According to the suit, Red Ant learned in June that Sony was about to release the song “Erotic City” in the “Men In Black” soundtrack album, this time titled “Erotic City,” and “advised” Sony that Red Ant was the exclusive administrator of the tune, the produced cut, and the demo. “Sony did not pro- vide Red Ant with a definitive response,” states the complaint.

The complaint also asks the court to permanently enjoin Wut-Nxt and Mal- colm from making false and malicious statements about Red Ant with the intention of disrupting and/or interfer- ing with Red Ant’s contractual rela- tions with Team 1.

F L O W C H A R T S: Considering the slow flow of hits that recent summer hits have experienced, producers are looking at the stream of songs that continue to make their way to stores. Following the likes of big first- week performers like “Men In Black,” Prodigy, Blues Traveler (No. 12), 28 Days, Huey Lewis & The News (No. 27), the Lost Boys (No. 47), and Megadeth (No. 49) and the soundtracks from “Batman & Robin” (No. 14), “Nothing To Lose” (No. 15), and “My Best Friend’s Wedding” (7-16), with a 22% increase and the Greatest Gainer trophy the hits kept coming.

The latest issue’s chart to do so was “You’re The One” by Shelby, featuring Peter Wolf (No. 50), followed closely by rock act Primus (No. 21), both in the neighborhood of 45,000 units.

Up next is the new one by Sarah McLachlan, which has been eagerly anticipated, given the media attention surrounding her successful Lilith Fair tour. Also look for rapper Missy “Misdemeanor” Elliott, who leaks on to this issue’s Top R&B Albums chart at No. 38 as a result of street-date viola- tions. Slated for release July 15, both will make noise on next issue’s Billboard 200.

The following issue’s chart will see the sure-fire single from Puff Daddy, whose “I’ll Be Missing You” has reigned over both Hot 100 Singles and Hot R&B Singles for weeks. The song, first album was originally expected several weeks ago, but it got pushed back when the killing of the Notorious R.I.G. Young Bad Boy chief Sean “Puffy” Combs (aka Puff Daddy), thus inspir- ing the “Missing You” single. Simply put, the Puffy album, due Tuesday (22), should have a monstrous first week.

That event album will immediately be followed by another one, from raps BONE THUGS-N-HARMONY, due July 29, a week that will also see the release of the “Spank” soundtrack and new sets from Pantera, Clint Black, and Blackhawk. 311 drops Aug. 5, and Aug. 12 brings SWV and the Back- street Boys. A third volume of Billy Joel hits comes Aug. 19, along with new sets from Lords Of Acid and Fleetwood Mac. Then we hit the Beatles and the art of the attack that sets up the march toward the all-important fourth-quarter sweepstakes, with the Sept. 9 release of new LeAnn Rimes and Rolling Stones albums, while Sept. 16 looks like a pretty firm date for the next Mari- onette they collect.

In the meantime, as we start getting into the weeks that coincide with the distraction of last summer’s Olympic telecasts, this season’s dizzying array of potential blockbuster stands to provide handsome comparable-store increases for music merchants.
Keene's images grace Pavement's Matador album cover.

This Zero Hour cover features Keene's salute to Phil Spector.

Steve Keene at work in his studio in Williamsburg, Brooklyn, N.Y. (Photo: Chuck Pulin)

Keene's art for Martin's Folly borrows from 18th-century American colonist John Singleton Copley.

Necktie

The exhibition, "Keene's Art: A Lasting Impression on Music Biz," features an array of paintings, drawings, and installations that explore the intersection of art and music, as well as Keene's personal life and experiences. The show runs through June 30 and is open to the public.

Keene's images for Pavement's Matador album cover.

Keene's art and music are inseparable. His paintings and music both reflect a deep admiration for the natural world, as well as a love for the human experience. Keene's work often incorporates elements of the natural world, such as trees, flowers, and animals, into his paintings and music. He has said that he draws inspiration from the environment around him, as well as from his own experiences and emotions.

Keene's music often incorporates elements of the natural world, such as the sounds of birds, wind, and waves. His songs often explore themes of love, loss, and hope, and his music is characterized by a sense of nostalgia and a sense of the universal.

Keene's art and music have been featured in numerous exhibitions and performances, and have been widely praised for their beauty and depth. His work has been exhibited in galleries and art centers around the world, and has been collected by museums, galleries, and private collectors.

Keene's dedication to his art and music is evident in his commitment to the craft, and his willingness to explore new ideas and techniques. He is constantly pushing the boundaries of his art and music, and is always looking for new ways to express his ideas and emotions.

Keene's work is a testament to the power of art and music to connect us to the world around us, and to the universality of the human experience. His art and music are a reminder of the beauty and complexity of the natural world, and of the importance of exploring and understanding our place in it.
**Billboard Plans Tributes To Elton John, Tony Bennett**

Elton John, one of the most multi-faceted talents, is being honored by Billboard in the 19th October 4th issue. The tribute coincides with the 50th anniversary of John's remarkable career, starting with his first song written with Bernie Taupin. This special salute will look at John's past, present and future as well as feature an exclusive interview by Billboard editor-in-chief Timothy White. Be a part of this exceptional tribute issue honoring one of the music industry's most multi-faceted talents. Ad close: September 9.

**Clinton Appears At Billboard Live**

President Clinton accepted a "Special Edition" Billboard Live jacket recently from John Thall, president of Billboard Live International. Clinton addressed the Saxophone Club at Billboard Live's Entertainment Complex on Sunset Strip in Los Angeles.

Dylan Siegel has joined Billboard as the administrative/research assistant based in New York. Siegel brings to Billboard a range of administrative and editorial experience. Most recently she was arts reporter for The Resident, a Manhattan community newspaper. She also wrote biweekly rock reviews for the Westsider and Chelsea Clinton News, two New York neighborhood newspapers, and she also worked as an intern/fact checker for Ms. magazine. In addition, Siegel has done freelance fact-checking for Out magazine and served as research assistant to author Nicola Mills. Siegel received her bachelor's degree in non-fiction writing/journalism from Sarah Lawrence College.

**Personnel Directions**

Michael Gelfand has been named senior editor of Musician magazine. In his new capacity, Gelfand's responsibilities include writing features on a full range of topics, and supervising the copyediting and fact-checking freelance articles. Before joining Musician, Gelfand was senior editor for Audio Video Shopper. He also freelanced for magazines such as Musician, Guitar World, EQ, and Modern Drummer. His writing experience includes positions at Audio Video International and Video Car Stereo Review.

Gelfand received his bachelor's degree in English from Syracuse University and his master's degree in magazine journalism from NYU. In his spare time, Gelfand plays the bass in two New York bands.

1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997
19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997
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**Batmobile Bullied By 'Men In Black'**

**THE MEN IN BLACK**

*British fans have been warned that they can't expect to see the batmobile whizzing around London's streets on Monday night as filming of the second sequel to the hit film *Men In Black* gets under way.*

*Director Barry Sonnenfeld has announced that the batmobile, which has been a feature of the franchise since the first film in 1997, will not be used in *Men In Black: The Series*.*

*Edward Norton, who plays the role of the Chameleon in the upcoming series, confirmed that the batmobile would not be used, saying: "It's not going to happen. It's not going to happen. It's not going to happen. It's not going to happen."*

*The decision not to use the batmobile was made after discussions with the producers of the series, who felt that it was not necessary to include the vehicle in the storyline.*

*The series, which is set to debut in 2012, will follow the adventures of the Chameleon, a character who appears in the *Men In Black* films. Norton will reprise his role from the films in the series.*

*A spokesperson for the production company said: "We are not going to use the batmobile in the series. We have a new vehicle that we are going to use instead. It's not going to be the batmobile, but it's going to be something that is similar."*

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JUST WHEN YOU THOUGHT THERE WAS NO WAY OUT

Features the new hit "It's All About The Benjamins," the history-making #1 tribute "I'll Be Missing You" (featuring Faith Evans & 112), his double-Platinum #1 smash "Can't Nobody Hold Me Down" and much more.

Puff Daddy & The Family

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It's that uncomfortable pause between GOLD and PLATINUM.

Sure, Paula Cole's "This Fire" is certified Gold, but it's a breath away from Platinum — maybe the industry should have a term for Gold-and-a-half. Gold point five? Gold plus, plus?

Whatever. As the multi-format smash "Where Have All The Cowboys Gone?" (they've gone GOLD silly!) neatly segues into the new single, "I Don't Want To Wait" (BDS city, baby), we're deciding what to wear to the Lilith Fair.