**Bottle Rockets Are Primed To Ignite With New Atlantic Set**

The Bottle Rockets are primed to ignite with their new Atlantic Records set, slated for release in October. The band, known for their energetic and raucous performances, have signed a major label deal with Atlantic after a successful independent run.

**Mechanicals Pact Set U.S. Deal Looks To Digital Future**

**BY IRV LICHTMAN**

NEW YORK—While the new 10-year mechanical royalty agreement recently reached between U.S. music publishers and record labels addresses many of the same issues included in the current pact, it also promises to tackle new issues such as digital distribution as the industry moves into the next millennium.

U.S. music publishers and record companies settled on the new mechanical royalty agreement for the 10-year period beginning Jan. 1, 1998, after several months of negotiations (Billboard Bulletin, July 22).

At the National Music Publishers’ Assn. (NMPA) annual gathering, held July 21 in New York, president/CEO Ed Murphy said that a written agreement “reflecting the parties’ understanding in now being prepared and will be submitted to the U.S. Copyright Office for review.”

More good news came at the NMPA meeting, where a relatively upbeat global music publishing financial picture was revealed (see story, page 94).

The current mechanical rate expires Dec. 31, ending a decade-old rate structure, keyed at two-year intervals to the Consumer Price Index (CPI) and endorsed by the now-defunct U.S. Copyright Royal.

(Continued on page 94)

**RCA Expects Jai To Fill Mkt. Niche With His Soulful Sound**

**BY PAUL SEXTON**

LONDON—As the search for the next heavy-hitting pop singer/songwriter continues, RCA is looking west.

To the west of England, at any rate, and Yeovil, to be precise. It’s a town best known in rock circles as the home of Polk, Jean Harvey and also the birthplace of Jai, a 29-year-old vocalist and writer on whom the label is pinning big hopes.

Jai is already two singles into his career in the U.K., where he is signed to Wired Recordings, owned by the independent M&G Records, and published by M&G Music. Outside the U.K., M&G has a worldwide distribution deal for most of its output with BMG. Jai was signed to M&G, which has a roster of about half a dozen U.K. acts, by head of A&R Jack Steven.

In the U.S., Jai is slated to have his debut album, “Heaven,” released Oct. 14, to be preceded by the single “I Believe,” which has a planned multi-format impact date of Aug. 18. The evocative single glides into action with a wash of guitar that briefly recalls vintage Peter Green before Jai’s breathy vocal takes over. Here and on other tracks, like “I Need Love,” his go-toiker lead recalls the style of another respected, emerging British vocalist, Virgin signing David McAlmont.

(Continued on page 91)

**Dance Industry Mulls Progress, Challenges**

**BY CHUCK TAYLOR**

CHICAGO—The dance music industry has found its rhythm.

At the fourth annual Billboard Dance Music Summit, held July 16-18 here, 500 clubland heavyweights heralded the unity of the community with.

(Continued on page 90)

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M2 REINVENTS THE ART OF MUSIC TV

In a large world of familiar vehicles, conventional content and exhausted capacity, the present mind controls a new future on any TV set. M2 Music Television, the 24-hour free-form music channel launched by MTV, will celebrate its first anniversary on Friday (1), and even before it has secured a major cable agreement, the unexpected ratings successes and the unprecedented level of activity that the channel is experiencing already have industry analysts admit to being the best thing to happen to popular music since the advent of the music video. Why? Because its central premise is that there shouldn’t be one.

“The format is no format,” says M2 director of music programming David “D” Mathews about the station that nearly nightly plays a different lead in. “Vicki’s play-by-play can make complete sense, and tomorrow’s programming could seem to make no sense at all—but either way, it’s deliberate.”

Mathews, a former music director (1992-96) at KROQ Los Angeles as programming director from 1994-96 at VH1 (which expressed that M2 was designed from the outset to be “unlike any music-based radio or TV station you’ve ever heard or seen. When we started last fall, we went through the MTV library and picked over 100 videos that we understood, extremely cool either visually or musically, or had never seemed to fit elsewhere. Since then, we have Monday meetings where all labels can submit anything from any genre of music”—resulting in the appearance of clips as far-ranging as Brixton’s Reggae Ashley Mactaque’s “Sleepy Magpie,” voncheva’s duet Nydia Rojas “La Número Uno,” activist hip-hop act Searhounds’ “U Can’t Sing R Song,” and country star Reba McEntire’s “Lucky In Love.”

However, the playlists are just as likely to emerge from the home-grown passions, internationalistic proclivities, and odd packaging strategies of Mathews and his staff. We interviewed in December of ’96 on the first United States TV interview with Spice Girls,” says Fulmer, “because we’d been airng the pre-release ‘Wannabe’ single and wanted it on our Hampton Court. M2 likewise acted boldly to add early clips by the U.K.’s Sleeper Pimps, Skunk Anansie, and KEEF, France’s Daft Punk; and we played Rotterdam, her band for her tour the Hot 97’s ‘Do You Know (What It Takes)’ and already adding her next single, “Show Me Love.”

“Our role is to be the Doors, the way she sings, dresses—all of it,” says Fuller, and we’ve been on as a guest programmer for an hour of clips (like Omar’s “Juice” Jones “The Rain” and Mary J. Blige’s “Not Gone Cry”) that we carry on as a daily feature.

A clip from the first clip is our fan-base, and we want M2 to have its own upstarts, whether it’s Roxy, another cool R&B act named Jai, or the Sleeper Pimps, Chantal Kreviazuk, and REEF—for the last being an Epic Band whose clip for “Place Your Hands” was so instantly memorable it was within minutes commercially clevered. A Buzz on MTV, we don’t mind helping warm up a video for our network’s other channels.”

Record labels are similarly responsive to the degree of aid M2 is providing: helping artists outside their own organizations, a prime example being the freshly raised profile of Almo Sounds group Lazo Ibanez, whose version of Men At Work’s “Overkill” was first embraced by M2.

Artists of July 31 will perform the “11 Collector” album, which was released in February, have suddenly more than doubled, according to Almo Sounds GM Paul Kremen. “Besides being a lot of fun to watch,” says Kremen, “M2 is an effective entity already—and, since the industry knows Darcy was at KROQ and understands modern rock. But when I saw people were watching radio stations with requests based on M2’s play, it blew my mind. Kids began calling the phone, San Diego’s XHRM, and as a result, they’ve started rotating ‘Gone.” Thanks to M2, we’ve moved up the date we’re sending the track to radio. Joe Ang. Having seen how rejuvenating M2 can be for new projects, I’d be willing to bet it’ll have a similar impact on various other projects.”

“We certainly hope to,” confirms Fulmer, who cites the Pretenders’ sold-out 1986 “Don’t Get Me Wrong” clip as a vintage video recently added simply for its “great beat” and “narrative quality.”


“Many people think of these crazy themes,” notes Fuller, like a Blur vs. Oasis hour, this upcoming sequence of videos with scenes about dancing on walls and ceilings.

But the one thing M2 doesn’t do is offer everything. “I think people can tell by the programming clip,” says Fuller, “we’re less overt than any other music video vehicle, and we force viewers to figure stuff out for themselves.” The offhand intelligence and abstract banter of M2’s regular DJs (Jameson Ehrlich, Jancee Dunn, and Matt Pinfield) are ensured by a M2 policy of prohibiting them from shooting re-takes of any of their comments, interviews, albums, or the like. “By giving them an intrinsically off-balance, searching mind in which viewers inevitably share. Much like the polite but unsolicited quotes in the famed high-hedged meal of the gameside of M2’sthe nominal hosts of M2 will subtly redirect the befuddled, but they will not divulge any shortcuts through its unique programming, a core-up.”

As for the periodic promo and ID spots on M2, they’re brief and more darkly oblique than their MTV counterparts; one depicts someone trying to squeeze a foot into the empty shoe he’s tied, while another shows a ghost rising from an animated viewer who just electrified himself in the bathtub. M2’s obvious sirens may be the unreported video experiences and its foreboding promos, but the unobtrusively luring of the channel is its element of surprise. “I get 200 E-Mails messages a week,” says Fuller, “most of them viewer requests, guesses about our programming’s hidden meanings, and thank you.”

Certainly, performs this writer spoke with seemingly contented, “I was amazed and grateful to see my video for ‘Four Leaf Clover’ on M2 in Austin [Texas] one Sunday,” says Arista/artist Abra Moore, “Not everybody at their level in TV or media looks for new faces.”

“We were thrilled when M2 went out on a limb and added my video for ‘Breed,’ adds Mercury singer/songwriter Lauren Christy, whose album of the same name has been “M2’s monster hit since July 22.” “It’s wonderful something as cutting-edge as M2 is committed to early support of artists. I just need to get a home mini-job so I can see my own mug on M2!”

M2’s ultimate goal is to include larger music video feeds from around the country each week as a plan that will be implemented after the closes cable distribution deals under negotiation. Meanwhile, M2 reaches 6.4 million households through U.S. Satellite Broadcasting and Echostar’s HomeVision; the July 14th clip date of a week has come online with an Italian dish. Thanks to those who haven’t seen it via their PCs or mini-dishes is missing something dramatic that merits encouragement.
CLASSIC DISAGREEMENTS

Complaints to Wayne Wadhams for his thoughtful essay on how to address the malaise in the classical recording business (“Classical Must Stop Living In The Past,” Commentary, Billboard, July 125, Wadhams does not propose pandering to the lowest common denominator of musical taste in order to raise classical music’s market share—a solution that, with its offerings of “Angels,” “Midas,” and “new age sanitizations, demeans the art of classical music.

However, the answer lies not in the rushing—through the recording of transcriptions—of war horses and the war horse composers, as Wadhams suggests, but in the enrichment of the repertory itself. In effecting the classical aficionado ready to hand in the multitude of beautiful and “accessible” works by such relatively unknown composers as Ada- mas Zelenka, Colin Wright, Samuel Sanders, Lydia Ducret, and Chris Stalls.

Although such “minor” composers already are fairly well represented in the Schwann catalog—mostly by subsidiary labels—a combined effort by not only the major labels, but concert performers, classical broadcasters, and Sunday arts supplement pundits could provide the spark that would expand the classical universe a hundred-fold.

I collect, as well as sell, classical music, and what usually induces me to bring something new from the shop is not hearing a new performance of a piece I already know, but hearing a work that moves me that I have never heard before.

Samuel Reiffel
Rhinebeck Records
Rhinebeck, N.Y.

ELVIS STILL TOO INSURGENT?

While this year’s indies into the Country Music Hall of Fame—Brenda Lee, Harlan Howard, and Cindy Walker—are all worthy, it’s hard to imagine that Elvis Presley’s death, the Country Hall vot- ing bloc has once again overlooked the King. Isn’t it enough that Elvis’ image is under $20,000 in sales, their value on the secondary market?

By this token, nah, but recall those days when Dusty Springfield, who recorded Elvis in the late sixties and seventies, could sell only about 50,000 copies of her album of Elvis cover versions, and the King himself was not even on the road years ago. Here’s a suggestion for RCA: Send a copy of “The Complete Sun Sessions” to each voting mem-

ber of the Country Hall. If they still don’t understand that, yes, Elvis was as much country as rock’n’roll, then we’ll call it a day.

Thomas C. Lane
Marina, Calif.

WEBB & TAMMY TOO ALTERNATIVE?

Congratulations to Wade Jansen and his Country Corner column in the July 19 issue of Billboard. There is no doubt that Webb Pierce belongs in the Country Music Hall of Fame. His accomplishments stand far above many already enshrined members.

Speaking of injustices, when will Tammy Wynette be elected? I am a fan of Brenda Lee, but her country music contributions/achievements pale in the shadow of Wynette. I believe that on the basis of the Country Music Assn. I will rethink how it selects its members to the Hall of Fame.

Linda L. Lautner. New York, N.Y.

THE ‘DVD FORMAT MANDATES A FOCUSED MARKETING APPROACH, SUCH AS THE 30-DAY HOTSPOT FOCUS ON INTRODUCING THE CD’

Sue Simone is president of Myriad Entertainment, a custom CD, enhanced CD, and DVD design, production, and consulting firm.

The ‘DVD format mandates a focused marketing approach, such as the 30-day hotspot focus on introducing the CD’ Simone is president of Myriad Entertainment, a custom CD, enhanced CD, and DVD design, production, and consulting firm.

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TCl/Box Merger To Yield 4 New Music Vid Channels

BY BRETT ATWOOD

LOS ANGELES—TCl Music’s acquisition of the Box Worldwide offers a glimmer of hope to labels that have been frustrated by the lack of outlets screening music videos (Billboard Bulletin, July 25). The TCl/Box deal will be expanded to include four additional pre-existing cable channels, which will debut this fall as part of the new service—tentatively called the Big Box—providing additional avenues to reach consumers.

Though the genre-specific formats have not been announced, it is likely that the additional 24-hour services will consist of pop/rock, R&B, country, and Latin. The Box is already offering these customized formats in some markets that carry its music video service.

The Box Worldwide signed a letter of intent to merge with TCl Music July 22. The multiplex music video service is expected to debut in the fall on as many as 90 of Tele-Communications Inc.’s (TCl) cable systems. TCl, which is based in Denver, operates over 1 million households, reaching more than 12 million households, owns a controlling interest in TCl Music.

(Continued on page 92)

PolyGram Reaps Gains From Restructuring

Rising Movie Arm Loses Dampen Music Revenue Gains

BY JEFF CLARK-MEADS

LONDON—PolyGram’s resurgence as a revitalized, slimmed-down record company is being contrasted by the company’s management with continuing—though expected—losses at the sister film company.

A combination of success with established and new talent and favorable currency movement is helping the record company, according to the treasurer, to pay off the substantial part of its global restructuring, while the movie arm has yet to break even.

PolyGram’s figures for the first six months of the year were announced here July 22 (Billboard Bulletin, July 23), and in an accompanying letter, president/CEO Alain Levy notes that music sales grew by 9% to $2.88 billion and argues that “it is important to examine the music and film activities separately.”

The film division had losses up from $19 million in the first half of last year to $47.3 million. In the first six months of 1997 on revenues of $2.36 billion, with $1.18 billion in costs, the division listed $935 million to $303.6 million.

Levy’s letter states, though, that the film company’s losses have been heavily skewed toward the second half of the year.

In music, Levy says, pop sales were up 16% to $1.04 billion, with the best-selling album in the period being U2’s “Pop,” which topped 5 million units.

Overall, nine albums sold more than 1 million units in the first half, according to the company. Levy comments, “This compares with 15 for the first six months of 1996, when we released a greater number of superstar albums.”

(Continued on page 97)

Polish Artists, Labels Offering Flood Relief Aid

BY DOMINIC PRIDE

Polish artists, labels, and media have reacted quickly to the country’s catastrophic floods, organizing a 12-hour benefit concert and releasing a fund-raising album and single.

Persistent torrential rain in central Europe has produced the worst flooding in the region in more than 50 years. The high water has claimed more than 100 lives and left tens of thousands homeless. The worst affected areas are southern and western Poland and the Czech Republic, while eastern Germany is bracing itself for the waters of the river Odar, which forms the Polish-German border, to burst its banks.

In Poland, where 26 out of 49 of the nation’s counties have been affected by flooding, the state TV, which has been lost, Sony Music has assembled an 18-track compilation, “Wazies Serce” (Raise Your Heart), featuring gold- and platinum-selling artists from Sony and local indie Kamiling and Orca, as well as BGE, EMI, PolyGram, and Warn- er Music, all of which have Polish companies.

Among the acts taking part are Manaam, Robert Jansen, Irena Santor, Urszula, and Ryszard Krynowski.

All artists are donating royalties, and record companies are forgoing their licensing fees for tracks used; CD and cassette manufacturers and print suppliers decide to absorb. (Continued on page 100)

Atlantic, PolyGram Joining Forces For ECD Promotion

BY MELINDA NEWMAN

LOS ANGELES—Atlantic Records and PolyGram are teaming for an ambitious cross-promotion involving the distribution of more than 400 free Internet-connected enhanced CD (ECD) discs through music and computer software retail channels.

The co-branded “Fan-promo- tion” will feature singles from five emerging Atlantic acts: Edwin McCasey, the Gathering Field, the Bot- tles, Pet Exeks, Treehouse, and Wide Mouth Mason. ECDs will also be offered by PolyGram software and one month’s free access to the online service Internet Reve- nant.

PolyGram has the largest music retailer in the promotion, which begins in early August, include HMV and Best Data.

Once installed, the software directs users to the Fan-Promotion World Wide Web site at http://pages.prodi- gram.net/fanpromo. The site contains a contest wherein the first 100 people that have been registered are encouraged to rate their own fan site for the acts contained on the sampler disc. Web visi- tors are encouraged to use pre-existing audio samples, artist graphics, and other label-created assets that are housed at the site for use in the creation of their own-rewritable Web sites.

Atlantic’s move to encourage development of fan-based Web sites comes only weeks after the management of Britpop sensation Oasis cracked down on unauthorized use of copyrighted material on fan sites.

One of the most popular music activities on the Web is visiting fan-created Web sites, says Sandy Smallens, PolyGram’s VP of lifestyles, entertainment, and Internet ventures. “It is a very powerful way for a band to keep touch with fans,” she says. “It is a very significant way for fans to discover new music.”

The concert, which awards prizes to the most original and creative fan-created Web sites, is an expansion of PolyGram’s exclusive music feature, also created with the assistance of major record companies, which broadcasts to Internet surfers to the best-created sites on the Internet.

The Web sites are encouraged to draw attention to its original music content, which is accessible only to sub-scribers of the service. The service’s “friends” on both sides, “I don’t want to have to deal with this [issue], but unfortunately we have to.” Insiders involved with the project say another signal that Congress wants a market- place solution to the longstanding “singles-only” debate.

Recently, Sen. Orrin Hatch, R-Utah, told Billboard that he planned to try to convince the NRA to take the fight off Capitol Hill and instead negotiate a private compromise agreement. License- ning exemption bills for the NRA and religious broadcasters are held up by other pending legislation (Billboard, June 14). Similar exemption bills failed to muster enough subcommittee votes to pass out of committee.

Panelists on both sides of the issue testified at the hearing. Singer/song- writer Mac Davis said that most mom- and-pop restaurants would already be exempt under the recent agreement between the societies and members of Congress.
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Jamiroquai Leads Vid Award Nominations
Beck, Nine Inch Nails Also Get Multiple Nods From MTV

By Gina Van der Vliet

Los Angeles—Expect British funk outfit Jamiroquai to reap rewards at retail, as the group’s U.S. breakthrough video clip “Virtual Insanity” danced past several veteran acts to score 10 nominations for the 1997 MTV Video Music Awards.

The Work Group/ Sony act’s innovative clip, which was directed by Jonathan Glazer, leads the list of nominees, with nods in such categories as best video, breakthrough video, best direction, best choreography, and best special effects. Overall, the group’s second album, “Virtual Insanity,” was nominated 10 times.

Nine Inch Nails is next in line with eight nominations, including a win for best video for “Closer.” The group’s third album, “The Downward Spiral,” debuts Sept. 1.

Other leading nominees include Beck, with nods in five categories, including best video for “Loser.”

Beck, Nine Inch Nails are up for five awards. Last year’s big winners, the Smashing Pumpkins, received four nods, as did the Wallflowers and “Men In Black” rapped/turned-film star Will Smith.

In the best video category, Jamiroquai competes with Beck’s “The New Pollution” (GJC), Nine Inch Nails’ “The Perfect Drug” (Atlantic), and No Doubt’s “Don’t Speak.”

Other multiple award nominees include Missy “Misdemeanor” Elliott, with five noms; John Leggett’s Box Records and its affiliated bands racked up 18 nominations, while Work/Sony nabbed nine nominations. Warner Bros. and DGC each received eight MTV nods.

In a move that will ensure the award shows will host the awards show.

Beck, Spice Girls, and U2 are among the artists scheduled to perform during the show, which airs live Sept. 4 at 8 p.m. from Radio City Music Hall in New York (the show will be tape-delayed on the West Coast).

Following is a complete list of nominees for the 1997 Video Music Awards:


Best Male Video: Beck, “Every Time I Close My Eyes” (Epic); Beck, “Devil’s Haircut” (DGC); R. Kelly, “I Believe I Can Fly” (Jive/Warner/Atlantic); Will Smith, “Men In

Atlantic’s Bottle Rockets See New ‘Day’ On Album

By Melissa Newman

New York—Given the Bottle Rockets’ collective state of mind when they went into the studio to record “24 Hours A Day,” it’s amazing that the Aug. 12 Atlantic release is the most upbeat the band had been in a long time.

“We made this record, we were kind of depressed,” admits lead singer Brian Henneman. “We’d changed management, we were coming out of a close-to-bankruptcy situation, we were in a real in-between-time. But what’s good is we all did to combat the depression was to make music. We were just so happy to be making music.

While the characters in the group’s songs are frequently lonesome, often unfocused, and sometimes trapped, the listener is now inclined to tap his toes and grab another long-neck beer and sing along rather than feel morose. And despite their troubles, the characters on “24 Hours A Day” are still a mite happier than those on 1994’s “The Brooklyn Side,” the group’s last album. That project, which according to SoundScan had sold 41,000 units, came out on East Side Digital and was picked up by Atlantic imprint TAG in August 1995.

When TAG was folded into Atlantic, the band members spent some nail-biting days wondering if they would be picked up by Atlantic. Their status was still unclear when they recorded “24 Hours A Day.”

“We found we were still on TAG when we started making the album, but, at that point, practically everyone we had worked with was gone,” says Henneman. “It was just an odd feeling, making an album, not really having met the people you’re

(Continued on page 92)

Shaggy-Shines On 3rd Set

Virgin Artist Aims To Rule Reggae

By Elena Ocampo

If no single tune on reggae DJ (rapper) Shaggy’s third album leaps out and screams “yes!”—as did “Oh Carolina” from his 1995 debut set, “Pure Pleasure,” or title cut “Boom-bastic” from 1996’s Grammy-winning album—then that’s because of the 12 tracks on “Midnite Lover” demonstrate that level of pop dexterity.

The songwriting and production are better,” says Shaggy of “Midnite Lover,” which is due Aug. 28 on Virgin Records. “I never wrote lyrics until the ‘Boom-bastic’ album, ‘Pure Pleasure’ was made up on the spot. ‘Oh Carolina’ was off the top of my head. It’s better now that I’m concentrating and writing properly. We’ve all grown. I’ve said over and over that ‘Shaggy is not a solo act.’ I’m just the frontman.

“A lot of people make this happen, including the band and (harmony singers) Brian and Tony Gold. Me, (producer/manager) Robert (Livingston) and (producer) Sting (Inter- national) are partners in business. Management decisions are made by all of us and Gemma Corfield, my A&R (rep) at Virgin.”

Legions of gifted reggae perform- ers have proved inadvertently that without application of well-thought-out marketing strategies, even the greatest talent will not reach his or her potential audi- ence. Shaggy Inc. have the musical chops and the business smarts to have positioned him as reggae’s front-runner in the international pop market.

Just from traveling around the world, you really see who your audience is, who’s actually buying your records,” he explains. “Then, you get back your sales statis- tics. The songs that actually sell me are the ‘Oh Carolinas,’ the ‘Nice And Lovelys,’ the ‘Summerlites,’ ‘Boom-bastic’—the songs with a happy pop feel. When I go to places like Italy or Israel, my dancehall tunes don’t go over as well as the pop.”

On the other hand, “Midnite also provides for the “harder the better” Jamaican dancehall audience, who tend to dismiss pop-flavored ditties as

Boxed Set Celebrates Vanguard’s History

‘Collectors’ Edition’ Takes Listeners On Multi-Genre Journey

By Chris Morris

Los Angeles— Vanguard Records will celebrate its own rich history with the Sept. 9 release of “Vanguard Collector’s Edition,” a four-CD, 84-track boxed set compi- lling nearly 50 years of the label’s dis- tinguished folk, blues, jazz, blue- grass, rock, and pop recordings.

The set, which will be priced below $50 at retail, was produced and anno- tated by Samuel Charters, the noted music historian who worked for the celeb- rated indie label as a producer and A&R man between 1956 and 1980.

Charters, who was an in-house engineer for Vanguard for two decades, engineered the project.

“Vanguard Collector’s Edition” offers a wide-ranging survey of the label’s popular repertoire, through Vanguard has its roots in classical music.

The company was founded in June 1956 in New York by brothers Seymour and Maynard Solomon with a $10,000 loan from their father. The Solomon had an abiding interest in classical music, and their label’s motto, “Recordings For The Connoisseur,” was established to describe their techni- cally advanced LP recordings of the classics, released under the Vanguard and Alliance labels.

But the Solomons had other interests that ultimately led them into the folk music market.

Charters says, “Seymour and May- nard . . . were both very committed intellectuals, and they had a courage that came from the fact that they felt they were doing the right thing. They had the background—Maynard’s first book is a collection of Marxist essays on the arts—they had a deep political commitment, and they had a deep knowledge of what they were doing. Also, if you were into the arts as much as they were, you realized that all great artists take chances all the time.”

In 1956, the Solomons took the chances of the lives by licensing the Weavers’ celebrated 1955 Carnegie Hall concert from the group’s manager, Harold Leventhal, who had recorded the famous venue to mount the show. The vocal quartet, after scoring huge pop-folk hits on Decca, had dis- banded in 1958 after member Pete Seeger was blacklisted at the height of the anti-communist frenzy, and the Carnegie show marked the act’s come- back.

Though the reunion concert had been an artistic success, the Weavers were still viewed as suspect performers in those politically uncertain times.

Several major labels passed on the Carnegie Hall album before the Solomons acquired it. The record became a huge hit and led to an association between the group and Vang-uard that lasted into the ’60s.

The Weavers’ Ronnie Gilbert recalls, “It was an amazingly courageous move on their part, and (I thought) myself, ‘Jesus, this is quite an unusual compa- ny.’ It was just pleasurable to be with people who are unconventional inde- pendent, in a time when you didn’t hear very much about that. People were really scared during that time—I, everybody was.”

Vanguard’s success with the
Artists & Music

Rounder Plans To Expand Polka Base With Sturt Set

BY DEBORAH EVANS PRICE

NASHVILLE—One of the best things that can happen to a niche market can do for his or her music and its genre is expand the boundaries by bringing new members to its audience. When it comes to polkas, that's exactly what Jimmy Sturr has been doing for years and what he hopes to continue doing with the Aug. 5 release of "Living On Polka Time" on Rounder Records.

Sturr's new album, his 99th by his own estimation, includes guest appearances by fiddle virtuoso Bill Anderson on "Loving Arms" and Texas Tornado Flaco Jiménez on "Hey Baby."

"Of course, the one [album] before this one was with Willie [Nelson] and we were thrilled with it," Sturr says of 1999's "Polka All Night Long. "It was great. I didn't do anything but do it because I'm trying to expand the polka. I'm not looking to be a country band. I'm looking to get some of these country fans that don't realize they enjoy polkas ... What I'm trying to do is get a greater base of audience, and the way I like to do it is recording with Willie, recording with Bill Anderson and Frank Marocco."

Rounder founder Ken Irwin calls polka "one of America's great hidden secrets" and commends Sturr for his efforts in spreading the word.

"He's trying to show the music has a more universal appeal than a lot of people would feel, who would think of polka in terms of Lawrence Welk." (Continued on page 101)

Carlos Núñez Exports Gaita From Spain

BMG Ariola Artist Boosted By Chieftains Connection

BY HOWELL LLEWELLYN

MADRID—Celtic music based on the gaita, or Galician bagpipe, is as deeply entrenched in the dappled northwestern corner of Spain as flamenco is in its arid southern expanse. Until recently, Spain's Celtic music was the stuff of anecdotes and fogyos, but all that is changing, thanks to Carlos Núñez.

Núñez looks much younger than his 28 years, despite an incident requiring hairline beneath his long, lank blond hair. He has been dubbed "the Jimi Hendrix of the bagpipe," and Chieftains leader Paddy Moloney calls him "the seventh Chieftain."

The young gaiter won a Grammy this year with the Chieftains with "Santiago, the Irish band's hommage to Santiago de Compostela, the ancient capital of Núñez's home region of Galicia, with which neighboring Asturias is Spain's Celtic heartland.

"But it's in Ireland and Scotland where I'd really like to triumph," says Núñez. "It shouldn't be difficult—he has played incendiary concerts with the Chieftains in both countries, where, he says, "I was treated like a brother."

Now Núñez has launched a reverse cultural exchange with the May release of his debut album, "Brotherhood Of Stars" (BMG Ariola), in the two eras of the gaita, Ireland and Scotland (and the rest of the U.K.).

As a child, Núñez remembers seeing in his hometown a procession of Scottish bagpipers draped in leather skirts and with their large furry hats. The image deeply impressed him, but especially the fact that "although they spoke English, their music was like ours."

Now he describes his music as "Celtic music with Spanish passion, or with sun." He explains that "to speak of bagpipes is to speak of Scotland and Ireland. We [in Galicia] have not known how to export our music. In countries such as the U.S. when I say I am Spanish, they expect to hear flamenco. That's why I hope that my album's release—especially in Ireland, the U.K., and the U.S.—will be a historic step for Spanish music."

In Spain, "Brotherhood Of Stars" was released by BMG Ariola in July last year and has sold nearly 95,000 (Continued on page 91)

Book Explores Black Music's Golden Age

"Heart & Soul" Of Era Documented By Photos, Essays

BY J.R. REYNOLDS

LOS ANGELES—Thick with brilliantly colored artwork and an engrossing narrative, "Heart & Soul: A Celebration Of Black Music Style In America 1950-1975" offers a fresh and evocative glimpse into the tremendous cultural explosion that was popular culture by African-American music artists.

The 100-page pictorial/essay book, scheduled to arrive in book and record stores on Aug. 10, is "One of America's great hidden secrets" and commends Sturr for his efforts in spreading the word. "He's trying to show the music has a more universal appeal than a lot of people would feel, who would think of polka in terms of Lawrence Welk." (Continued on page 100)

Exiled Artist Geffen Returns To Israel For Controversial Concert

BY NIGEL WILLIAMSON

ARAD, Israel—Avi Geffen, Israel's biggest-selling pop star, who was recently forced to seek exile in London (Global Music Pulse, Billboard, June 21), defied the calls of an Israeli government minister and deflected his fans last week by returning to play a controversial one-off concert in the country of his birth.

Geffen moved to London in May after he was targeted by extremist groups and was stoned off stage at a concert. The singer, who was playing to 300,000 people at the peace concert at which Yitzhak Rabin was assassinated in November 1995 in Tel Aviv, has angered Jewish fundamentalist groups with his outspoken support of an accommodation between the Israeli state and the Palestinians. He has also provoked some government sources by refusing to do his national service.

Geffen has become an icon for disaffected Israeli youth with his message of peace and harmony with Israel's Arab neighbors. All his five albums on the Tel Harri label have been certified platinum (40,000 units in Israel).

His July 16 appearance at the Arad Festival on a high plateau in the (Continued on page 89)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Priority Records in Los Angeles promotes Andrew Shack to senior VP of A&R and Howard Sadowsky to executive director of business and legal affairs. They were, respectively, VP of business affairs and director of business and legal affairs.

Lisa Margolis is promoted to VP of business and legal affairs at Warner Bros. Music in Burbank, Calif. She was director of business and legal affairs.

Arista Records in New York names Jennifer Looney associate director of advertising. She was associate director of advertising at Epic Records. Artistic director also appoints Mark Burdett senior design director and Ben Alexander director of accounting. They were, respectively, project coordinator and tour publicist for Wayne Shorter.

Sony Music International in New York names Judy Hill VP of marketing systems. He was merchandising director at Sony Music Distribution. Also, Sony Music International promotes Steven Storch to assistant controller of finance, Peter Martinson to assistant controller and Steve Mittman to assistant director of graphic arts production. They were, respectively, financial analysis director and senior copywriter and graphic designer. Artistic director also appoints Jeremy Adelman director of finance. He was director of finance planning and analysis at Sony Music.

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SIMPLY DEE-LICIOUS

DAISY DEE

BRAND NEW SINGLE
"HEY YOU (OPEN UP YOUR MIND)"

PRODUCED BY ARIS/COTTORA, CO-PRODUCED BY ROLLOCKS/V.O. TOORN
FOR BOYA MUSIC PRODUCTION. © SOUND OF BOYA '97
Artists & Music

Genesis Returns With New Vocalist

Atlantic Set to Release Phil Collins’ Replacement

■ BY PAUL SEXTON

LONDON—Genesis fans are about to find out whether the group's new lineup can carry on without their former lead singer, Phil Collins. The band, signed to Virgin Records U.K., will be released Sept. 2 in Britain because of the U.S. The band is

"Calling All Stations," the first single from the band's new album, is going to be released on Aug. 23 through Virgin.

The album marks the group's debut with new lead singer Ray Wilson. The lead track, "Congo," was due at album-rock stations Monday (28).

"We predict that the group will automatically maintain the multi-platinum status of its last incarnation, keyboard player Tony Banks says they're prepared for any type of reaction.

"It could go any way," he admits.

"We have no modest success, modest failure, or great failure. I don't know. All these things are possible.

"But we feel very strongly about this record. We might have got a little over-confident when we did 'We Can't Dance,'" the last studio set of the Collins era, in 1991.

There was always this feeling at the back of my mind that it was going to do it, and I don't think that's very healthy!" adds guitarist Mike Rutherford, "It's the way you work on the track, that's the key. I never down the line in your career, to have all these new factors coming in, and when they do happen that way, you look upon it as a positive thing. It gives you a bit of edge, you're not so confident."

"Calling All Stations" contains vocals throughout by Edinburgh, Scotland, native Wilson, formerly front man with the short-lived rock outfit Stiltskin, which shot to fame in the U.K. in 1994 with the No. 1 hit "Inside" after it was featured in a TV and cinema jeans commercial.

The album also includes two further additions to the Genesis team, drummers Nick Zindakai and Nick D'Virgilio. Zindakai, born in Israel but based in New York, will play in the live version of the new band, which is to play a six-week arena tour in North America before Christmas. European dates will follow in early 1998, and those tickets have been moving swiftly, according to longtime manager Tony Smith.

With Collins as the focal point, Genesis came to be known as much for its constant flow of hit singles and MTV-friendly videos as it did for its platinum albums. "Calling All Stations" contains such potential hits as "Congo" and the ballad "Shipwrecked," but it also has four seven-minute-plus tracks, including the nearly nine-minute "The Dividing Line."

Father's Day. Brian Wilson, second from left, and his daughters talk about their upcoming Mercury album, "The Wilsons," with PolyGram president/CEO Alan Levy and Carrie and Wendy's manager, Mickey Shapiro. Shown, from left, are Wendy Wilson, Brian Wilson, Levy, Carrie Wilson, and Shapiro.

3 Hot Acts On The Horizon; Garth Gets

His Day On VH1: Dylan Jr. Outsell's Dad

■ BY JIM BESSMAN

NEW YORK—Chameleonic Joe Jackson, whose majestic last album, "Night Music," took on a decidedly classical tinge, has picked up where he left off with "Heaven And Hell," his Sept. 2 debut album for Sony Classical.

This project, though, is even more ambitious. Jackson's last album was backed by a stellar cast, including classical soprano Dawn Upshaw and violinists Gil Shaham and Colin Salerno-Sonnenberg along with pop stars Suzanne Vega, Joss Stone, Jane's Addiction's Manny James, and others.

Jackson takes on the Seven Deadly Sins, each of which is then divided into a set of seven variations.

"I had a pretty fully developed concept when I started writing," says Jackson, "though I hate saying it’s a 'concept' album because the word implies it has been so contrived. But I'm sure people will call it that—and totally alienate all potential listeners."

Jackson laughs here, then turns serious. "I like the idea of making a record with an overall theme," he continues, "so that people would get a greater sense of the direction to the work and start to imagine what the album would sound like if it were a novel."

Jackson adds, however, that the work of selling an album is "the time to give it some structure to the work and start from there. The [album's] framework goes through the Seven Deadly Sins in the traditional order of getting progressively worse, and I was very intrigued by the way that suggested a musical structure to me. So it gave me a sort of framework to hang the musical ideas on, and it’s also a very intriguing juxtaposition with timeless appeal that’s still as relevant as it always was."

What intrigued Jackson most particularly was the contrast and connection between “light and dark,” he says, “all these songs having positive and negative elements, being incredibly destructive or very good. There are times when ‘anger’ can be righteous and full-bodied, then there’s a moment when the anger is working too hard—so it’s all a question of awareness: In one way, all the songs are an existential challenge and interesting to think about."

Jackson was not at a label when he started recording "Heaven And Hell" last November, and he felt at liberty to experiment and develop his own ideas.

"They had an option and wanted to pick it up, but not every song was close to the demos the label was doing,” says Jackson. "So I didn’t want to re-sign, and they let me go—which is one of the best things that could have happened. It was a situation where I think they were waiting for me to make [1997’s] ‘Loose marauding again?"

They had no real understanding or enthusiasm for the whole on the direction I was going in."

That direction, as manifested first on "Night Music" and now on "Heaven And Hell," owes more to pianist Jackson’s training at the Royal Academy of Music in London than to the new-wave albums of his earlier years, which were followed (Continued on page 15)

Jackson Takes A Sin-Laden Excursion On Sony Classical

■ BY JIM BESSMAN

THE Beat

by Melinda Newman

O NES TO WATCH: Everyone is always yapping, rightfully so, about how the lifeblood of the industry is new acts. Certainly that has been proved during the last few years by breakthroughs from Alanis Morissette, Hootie & the Blowfish, and more recently the Wallflowers, Hanson, and Meredith Brooks. Here are three newcomers that deserve some attention. The TORIES: If you’re a fan of Jellyfish or the Rembrants (and what lover of pure pop isn’t?), the TORIES are ready to pick up your alley. The road is littered with the remains of power pop bands who have been adored by the press but ignored by the public over the last few years. Why should the TORIES be any different? Simply because it’s time for a pop band to break through to the mainstream again, and the TORIES are just as worthy as any of their successors. “Wonderful Life,” which comes out Sept. 9 on N2K, is pure pop heaven, with lush harmonies, simple catchy songs, irresistible melodies, and just the right amount of whimsy (check out “Spaceships In The Sky” or “Gladys Kravitz,” which TV buffs will recall was the name of the sexy neighbor on “Bewitched”). Instantly accessible and guaranteed to make you smile, if not break into a rolling rendition of the Pony.

MATT HENRY: It’s entirely possible to listen to Ryan’s Sept. 23 A&M debut, “Mayday,” and deduce that he spent his childhood locked into a small, lightless room with nothing but the music of Dylan and Springsteen piped in. While Ryan clearly needs to learn how to incorporate his influences into his own sound rather than rely so heavily on them, “Mayday” exhibits an impressive first effort.

With so many lyrics to choose from (you might want to watch the video that was shot for God's sake, take that doorgnaped copy of "The Catcher In The Rye" out of your back pocket), it would be easy to overlook the musicality to Ryan’s tunes, which is actually the key here. The melodies are sweet, with just the barest arrangements to wrap the lyrics around. The songs work best when he utilizes equally spacey words as well, such as on “Chroma.”

Either he simply wore me down or the sequencing on the album could use some work; the latter half is far more enjoyable and listenable than the first half. By this time you get over getting "Jailed In The Rain," and "18," and "Dam," it’s clear that Ryan is on to something.

KACY CROWLEY: "Anchorsless" is the kind of record that critics drool over—erstwhile female writer gets her first chance to drive into. But the simple fact is it doesn’t mean anything if the songs don’t have some kind of coherency, some musical glue that makes them more than just interesting journal entries. Luckily, Crowley comes through enough of the time to make "Anchorsless" well worth the effort.

The album, which comes out Sept. 2 on Atlantic, is composed of a remixet CD Crow, which never released and two fresh tracks, “Bottlecap” and “Eclipse.”

She’s got a voice that’s raw and vulnerable, sort of a cross between Sam Phillips and Sheryl Crow. In other words, sometimes she sounds great, other times, she sounds like she’s trying way too hard. And lyrics as precious as those on the some what autobiographical “Rebelious Young Women” don’t help her case.

However, when she stretches out and sings about general experiences that may be autobiographical but are not exclusive, she shines, such as on probable first single "Hand To Mouthville," the appropriately named “Melancholy Bridge,” and roots rocker “Nickel To The Stone.” There’s enough promise in such tracks that an investment in Crowley could very well pay off big in the future, as she continues to find her voice.

T HIS AND THAT: A memorial service for Jeff Buckley will be held Friday (1) at St. Ann & the Holy Trinity Church in Brooklyn Heights, N.Y. The 7 p.m. service will be open to the public. In lieu of flowers, Buckley’s family asks that donations be made to the Memphis Zoological Society, 2000 Galloway, Memphis, Tenn. 38121, Attn: Thomas O’Malley. Buckley drowned in May in Memphis... Randy Miller, who was executive VP of marketing/SM at Red Ant Records, has left that post for a similar position at Sire Records Group... Garth Brooks will appear on VH1 Aug. 4 in a program titled “Garth Brooks: One Night Stand Live.” Similar to Paul McCartney in his "Town Hall," Brooks will take questions via the studio audience and online. The show will also plug his free Aug. 7 concert in New York’s Central Park, which will air on HBO.

FOOD FOR THOUGHT: In June, "Bringing Down The Horse," the second album by the Wallflowers, who, of course, are led by Bob Dylan’s son, Jakob, was certified for sales of 3 million units by the Recording Industry Assn. of America (RIAA). The album, thereby, surpasses sales of any of Dylan’s records, none of which have been certified by the RIAA for sales of more than 2 million.
Atlantic Talking Up Talk Show’s Debut
Front Man Coutts Completes STP Members’ Sound

BY TERRI HORAK

NEW YORK—While the future of the multi-platinum act since Temple of the Plague remains open-ended, both lead singers Scott Weiland and the rest of the band—Robert and Dean DeLeo and Eric Kretz—are very busy with solo projects. The first to be released is the self-titled album from Talk Show, the band formed by the DeLeo brothers, Kretz, and former Ten Inch Front man Dave Coutts, which is due Sept. 2 on Atlantic Records (Billboard, June 21).

“The truth is Atlantic is lucky to have this amazing Talk Show record, a Scott Weiland solo album in the works, and we may yet have another STP album, so we’re excited that we’re going to get all this product from such talented musicians,” says Atlantic G&M Ron Shapiro.

“Talk Show,” which is a collection of collaborative material by the band members, was actually recorded last year but held until now so the members could fulfill various STP commitments.

“It’s kind of been a long time just waiting and wondering what is happening with STP. We were really looking forward to the proper time to put our full-fledged efforts into it, rather than go along the lines of the dreads side project,” says Robert DeLeo.

Since Weiland wrote the lyrics for STP, this new project gave the other members of the band a chance to stretch out. “Scott had a hard time singing our lyrics, and we really respected that. But it’s amazing how much more of the song you take on when you write the entire thing. It’s really like, ‘Wow, this is like my little baby here,’” as opposed to just bringing the music and melody and having someone else’s words,” says Dean DeLeo.

With three-quarters of STP in place, the band says there is no getting away from some musical similarities, but “Talk Show” adds some pop overtones to the band’s rock edge, and of course Coutts’ vocals create a whole new dimension.

“It was really great for us to work with Dave’s voice, because it opened up a lot more things to us, and that was a treat for the three of us,” says Robert. Dean adds, “I think it is plainly clearly [evident] that with Dave’s tonality we didn’t try to replace anyone or fill anybody’s shoes. The two voices that we are now used to working with are a world apart. We’re looking at this like it’s a new thing, a new beginning for us.”

With a voice that Robert has described as a cross between Freddie Mercury and John Lennon, Coutts was actively pursued by his fellow Talk Show members. “He had a lot of offers, and we wanted them out with much pleading on our part,” Dean says.

Though Coutts and Robert have known each other for years, Coutts says it was exciting but still fairly intimidat- ing to come on board. “I’ve been a big fan of STP and I play guitar, but I’m not near the musician these guys are, so I know when I hear a good, well-written song—you know, with choice chords and so on. If there was a band right now that I wanted to sing in, it would be this one,” he says.

Not only is the band walking a fine line musically between Talk Show and STP, the album also has the task of balancing the two acts. “We have juggled Genevieve, Phil Collins, and Mike Rubinfeld with Mike & the Mechanics for many years with great success, so Atlantic has been here before and has a model for a similar situation,” says Shapiro.

While Atlantic intends to use the presence of three out of four members of a band as popular as STP to its advantage in marketing, the label’s strategy is to do as much as it can on a grassroots level.

“We can’t assume anything, and we have to do everything that we would do for all of our baby bands. If the STP fans gravitate toward this record, then wonderful, but Talk Show is an entity in and of itself, and we want to establish it as a long-term band,” says Atlantic senior director of product development Lisa Gray. The lead track off “Talk Show” is “Hello Hello,” a straightforward rocker that showcases Coutts’ vocal power and flexibility. The single is tentatively scheduled to ship Friday (1) to album rock and alternative stations.

“With the players involved, it’s impor- tant to take some sort of threat from STP and draw a line into Talk Show, and the best way to do that is with an aggressive track,” Gray says.

As for how STP fans will react, both label staff and Talk Show members hope they’ll like the music and appreciate the renewed energy, as well as a change of pace. (Continued on next page)

Word And Sony Keep Hammond ‘In The House’

BY LISA COLLINS

LOS ANGELES—As one of gospel’s top 10 acts and most sought-after and innovative producers, Fred Hammond has become one of the genre’s hottest commodities.

This year alone, he’s been a prime player in Kirk Franklin’s ground-breaking Tour of Life; seen sales of his current album, “The Spirit Of David,” top 200,000 units; and signed on to produce a solo project for Dalon Collins, a featured vocalist with Kirk Franklin & the Family. All this while pacting with Verity Records in a joint-venture label deal for his 7-year- old Detroit-based production company, Face to Face. Now, Hammond is launching a new choir and album, “Shout In The House,” due Sept. 2.

Featuring the Motor City Mass Choir, the set is the third installment in Hammond’s “...In The House” series, a joint collaboration with Mobile, Ala.-based Integrity Music. The first release, “Praise In The House” (with his own touring choir, Radical For Christ), sold more than 100,000 units, according to the label. It was followed by “Worship In The House,” which was recorded on the Hosanna! Music label and featured former Commissioner member Keith Starks. “Shout In The House” will be available through Word Distribution for Christian sales channels and Sony/ Epic for the general marketplace.

The success of the partnership between Hammond and Integrity has opened a wide door for gospel at the label, which had forged worship and praise music as its niche, while narrowing the margins that divided the two music styles.

“Shout In The House” is part of the 10-year-old label’s newly launched Get A Jump on Eternity marketing campaign—an extensive, two-pronged consumer advertising plan that focuses on the role of praise and worship.

“The overall thrust is to bring a national presence to the various urban projects we’re launching,” reports Danny McGuffey, senior VP/GM for the Integrity Label Group. “It involves more consumer advertising than we’ve ever done in terms of print impressions, and we will be doing a lot of work with gospel radio, urban radio, and regional retailers.”

Integrity teamed with Sony Music in January for joint marketing of its R&B releases, starting off with T.D. Jakes’ “Woman, Thou Art Loosed!,” which has sold 200,000 units. The campaign shifts into high gear with the release of “Shout In The House” and is rounded out by Alvin Slaughter’s “Yes.”

Jimmy Starks, VP of sales for Sony’s black music division, sees huge potential for the project. “I believe this is going to be a big record for us,” Starks says. “My goal is to get it played on urban radio as well as main- (Continued on page 41)
Joe Jackson Takes a Sin-Laden Excursion on Sony Classical

(Continued from page 12)

By excursions into salsa, jump blues, swing, and sophisticated pop prior to his "retirement from the pop mainstream" after "Laughter And Lust."

"My first couple albums were just a piece of me—and the piece that seemed to fit the time," says Jackson. "Then 10 years of albums like 'Night And Day' and 'Blaze Of Glory' were a lot more of me, but I was still playing by the rules to a certain extent. 'Night Music' was a breakthrough, and I've gone to the next step with this. Where 'Night Music' was sort of the introverted side of my more mature style, 'Heaven And Hell' is the more extroverted side—bigger and noisier and more ambitious. I can't really put a label on it, but I'm moving into a period of more mature work and not being bound by pop conventions in writing songs in terms of singles or having an image in terms of videos, and I feel like I'm really being myself at this point—with no apologies to anyone for anything. I'm in a much freer place where I'm really totally me and not playing by the rules."

Other than being theme-driven, there was nothing deliberate stylistically about the making of "Heaven And Hell," Jackson stresses, cheming at the potential for its being taken as a con- trived pop-hybrid classical.

"What drives me crazy is that everything that one does as an artist is som- where calculated and planned with an agenda," he says. "To me it's a very intuitive process, and I happen to be a musician with a very eclectic background, so if I do it without an agenda, I'll naturally make music that's very eclectic—which is the way it's going to be into the 21st century. Because we're in a much more personal society. But I never sit at the piano with an idea of making some kind of combination of rock and classical, which if you put it like that, it's a terrible idea."

Still, "Heaven And Hell" is being released by Sony Classical, to which Jackson is now signed for at least one more album. "I figured the most likely scenario was a small indie or starting my own label," says Jackson, who was surprised when several classical majors showed interest. "It looks like classical labels are redefining themselves and becoming more broad-based, partly out of need if they want to survive. But that's not a bad thing if it prompts the kind of rethinking that's not happening in the pop world. I'm so sick of hearing the same story from pop labels, the negative white. 'We don't know what to do, we can't get it on radio, where's the money? Ironiclly, classical labels seem more-advanced, and it's very liberating to be out of the pop side."

Sony Classical president Peter Gelb says that the label is indeed trying to "broaden the scope and definition of classical music" beyond the standard repertoire. "With this record, Joe has done exactly that—and more than we ever hoped for," he adds. "He naturally crosses the genres of classical and alternative contemporary intelligent pop music without a conscious effort to do so, so for us he's the ideal modern composer/artist who could be on either a pop or classical label."

At Virgin Retail Group, L.A.-based music product manager Bobby Hall is having "Heaven And Hell" both ways. "We'll put it on the pop side with other Joe Jackson product, but it will have to be cross-referenced into classical because it's on Sony Classical, and we want to educate the public to the real Joe Jackson, who lends Jackson's "adventurous" effort while anticipating a tough sell. "It's definitely a record that will have to be listened to, and really the classical and pop departments will play it in-store," adds Hall, who prescribes listening-post play as well. "But even though it's a classically-oriented record, I definitely hear songs they can take to triple-A radio."

Sony Classical, in fact, is taking a Jackson-edited version of the seven-minute-plus "Angel (Lust)" to triple-A, and Gelb plans to use the label's exper- tise in promoting to NPR and non-commercial classical stations in furthering exposure. Though Jackson is notoriously video-unfriendly, Gelb promises "some form of music videos" for the fall, perhaps an animated piece for "Angel," as part of a proposed full-length ani- mated feature inspired by the album.

Sony Classical VP of marketing Alexander Miller says that the "Angel" track will appear on sampler CDs, including one from Cafe Music Network, which promotes to lifestyle accounts. Advertising will include Rolling Stone, college newspapers, and retail co-op, with "Heaven And Hell" being a "major listening-post priority," says Miller. An electronic press kit will be furnished—with some of that mate- rial included on the album itself, which is in the CD Extra interactive format.

Graphics in the CD booklet, which contains Jackson's photos of demonic and angelic medieval church carvings, will be four-color throughout, which is unprecedented for the label. The cover art also features angelic and demonic elements and will be incorporated into a perforated 8-by-10-inch sheet of seven stickers, one for each sin, also featuring key quotes from each song.

Additionally, a two-sided perforated 1-by-2 point-of-sale piece has cover art, booklet graphics, explanatory text, and a Jackson portrait—as Jackson is not pictured in the cover art. Following performance dates so far are being limited to New York, Los Angeles, and two or more major Euro- pean culture centers, to follow a Sep- tember album presentation on the new PBS "Sessions At West 54th" music series. The program will also star the guest performers, with footage to be used at select retail accounts.

"All these guests were unplanned and grew out of the music," says Jackson, who will try to re-create the album in concert with three musicians and tapes: "The only voice I wrote for specifically was Suzanne's, because I had her voice in mind for 'Angel (Lust),' and no one sounds like her. Otherwise, I was more like a casting director in finding the right voices to play the characters, and I was just incredibly fortunate to get everyone I wanted—which doesn't happen often in life!"

Atlantic Talking Up Talk Show's Debut

(Continued from preceding page)

Atlantic is talking up talk show as an alternative to albums. We've scheduled it to be a key tool, but Gray adds, "it has to be organic. It will be nice if people get a sense of who he is through the video and press, and we're not going to release it."

Atlantic is shipping what it terms a "very substantial allocation" to stores and plans pricing and positioning at every account through the end of the year. At least, there will be point-of-purchase material, including posters and point-of-sale material announcing the album's arrival, about two weeks prior to release.

"Once the story is told to retail and they hear the music and see the guys better than they've ever been with no one acting jaded and sniping ween and then they feel Atlantic's push, I think they'll be very excited about the possibilities," Shapiro says.

Atlantic is aiming to book the group on TV shows, and hopefully get more release, and substantial press coverage will play a key role in introducing the band, Gray says. Promotion will also most likely include a premiere on a syndicated radio program, according to Gray.

Atlantic is eager to break the band worldwide, so the tour schedule will


www.americanradiohistory.com
Encounters themes from "Mystery Train," album ing " from "Snow White And The Seven arrived, the tional las, of clubs Arteta '80s. of the film. "  "We're going back to their, to the core albums that have always been there for Gene- sis. This is a really important release for Atlantic, with one of our seminal rock bands returning to a sound that really is their signature sound." As the man now charged with the Genesis vocal sound, Wilson admits with a smile, "Sometimes you wake up in the middle of the night and think, 'What am I going to say in between "Calling All Stations" and "I Can't Dance"?' I concluded... I'm just going to go out there and sing it and go for it."

Wilson, Banks, and Rutherford are visiting the U.S. for press and radio duties, with a "television satellite media tour" due to start July 24. They will return to launch the album at the end of August, announcing some tour details during radio interviews. Kustrup says Atlantic is planning a live syndicated radio broadcast with the band in conjunction with a track tishet. Genuales also notes that discussions have been taking place with NASA to stage an album launch event at Cape Canaveral, possibly featuring a short live Genesis performance, and it will be promoted with a radio contest. Extending the "Calling All Stations" imagery further still, the label has submitted the albums to be played as "works of music" for astronauts on the U.S. space shuttle.

Jonathan Bees, head of rock and pop at retail chain HMV in London, says that the album will have to do well to sustain itself until the band's live duties in the U.K. in January and February. "If you look at their last three albums, they all had big pop singles on them, and quite a few of the new songs seem to be edging away from the pop market. But they're still a band with a mas- sive name and reputation, and it's not as if they haven't been through a change of vocalist before."

Wilson, 28, says that the first Gene- sis album he was aware of was 1973's " Selling England By The Pound," and the first he bought was "A Trick Of The Tail." "I was a fan, but not a die-hard fan," he says, noting that "Tail" was Collins' first album as vocalist for the band. Wilson landed the gig after some rip- parious auditions by Banks and Rutherford, who had already started writing material for the album before choosing a new singer. He has three co- writing credits on "Stations," but is published, like his two colleagues, by Hit & Run Music.

Says Banks, "Without Phil, people will be less interested. If they want to hear something before they go out and buy it. We feel good about what we've done. We feel it's true to the spirit of Genesis, and we feel we can do no more (than that)."

**GENESIS** (Continued from page 12)
MAD'S MEN: Mad Lion's manager Gerard King tells us that the Weeded/Nervous reggae artist has been invited to collaborate on two tracks with modern rock act 311. King, who admits he was not familiar with the multi-plat-
The original "roots music" has left the reservation for a prominent place at retail, and its practitioners are finding a growing audience for the "real thing"—in all of its varieties.

By Richard Henderson

"Our music was here long before any other music," insists Tom Bee, president of Sound Of America Records, referring to the Native American music as yet unrecognized by NARAS for Grammy balloting. "It's not something that was brought to us by the Europeans. For [Native Americans] to be the creators of the totem pole, to still be on the bottom, is ludicrous. As far as NARAS is concerned, we've paid our dues and have proved that our music is music. We're selling records, the audience is growing, the major chain stores have created special Native American sections, and the albums appear on their listening posts. The music's on the radio; it's no longer just on the reservations. It's invaded the major urban markets, and in turn, Native American artists are performing in urban styles. They're doing rap and rock and R&B and Christian and alternative."

Though Bee's sentiments are inspired by the nettlesome issue of non-recognition of American Indian music by the Grammy Awards, he provides a solid thumbnail sketch of the recent progress made by practitioners of America's real "roots" music. An increasing number of releases from major and specialist indie imprints have solidified the presence of Native American music at retail. It has broken through to the mainstream. Robbie Robertson, whose 1994 project, "Music For The Native Americans," is generally considered a milestone in this genre's growing acceptance, puts it this way: "The music's become more accessible, in that you're able to find it. It was really a big secret, you used to go to a specific reservation to find their music, then go a few miles down the road to find someone else's music. It was very blood-oriented. There's also a lot of talent in this generation that's worthy of attention. There's something in the air, something that led me to this place."

Prominent among that new generation is Bill Miller, a Mohican whose rock-tinged efforts were released by Warner Western and now by Reprise. Tribal identity is an unshakeable part of his character, yet Miller describes a musical life between worlds. "I walk a fine line," he says. "I stay in touch with my culture, but I don't want to be stuck in this 'native' group. It's no problem to be in touch with that. I grew up on the reservation, and my stories are real. I had to stop playing for just my relatives and go to the bigger markets." To that end, Miller recently opened for just Tori Amos on tour. With the boost from those gigs, and a more alternative-styled repackaging of his album "The Red Road," radio began playing his music, instead of automatically filing it away as "New Age."

A Taos Pueblo native who has released collaborative albums with Miller and is a Warner labelmate, Robert Mirabal has also made the transition from New Age-friendly flute albums to his latest solo project, "Mira-bal" (released July 8 on Warner Western), which alternates between funky, rocking sounds and stories with soundscapes, the latter often unusually detailed. Where Miller makes the comparison between American and Motown, citing Berry Gordy's preparing black performers to deal with an America that was against them, Mirabal likens the under-ground status held for years by Native American music to gangsta rap, saying, "Mainstream America doesn't want to be threatened by who we are as people." Of his own shift from traditional sounds to rock, Mirabal says that, when he was growing up, "Pink Floyd, CCC and Led Zeppelin were in the atmosphere, as much as ceremonial music; there's no difference in my soul. There may never be another among my people who gets a shot with a major label, so I feel that I'm already living my dream. I was 15 when I was listening to 'American Fool.' I was fascinated by Kenny Aronoff's drumming. The majority of Mellencamp's band is on this [new] album. This is American music, these are my stories, and this is the best that I could hope to give to anyone—whether they're Indian, Japanese, black or white."

Ties To The Blues

Ellen Bello manages Robert Mirabal, and she is the founder of NAMA (Native American Music Association). She has handled publicity for many Native American artists and labels and witnessed the rapid growth of the music's audience, citing the concurrent interest in world music as providing a critical boost for Native American music. She notes that some European labels, like Germany's Satta Music, anticipated this interest well before the involvement of U.S. majors, such as the blues and other roots genres previously received overseas recognition prior to getting props at home. In NAMA, she envisions a resource for artists, filling the need alluded to by Bill Miller, advising musicians trying to get their music off the reservations and into the office of a major label's A&R executive.

Bello has been a central figure in the movement to have American Indian music classified as a Grammy category, having drafted the most recent petition in this effort. In her proposal, Bello offered to help build a committee that could vote on the music and to help increase NARAS membership.
People taking Native American music beyond bows & arrows

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Lakota Piano

Native American Rock & Roll

Dream Scout

Rock and Roll from the Florida Everglades with Lee and Stephen Tiger

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Book, Music Chains Have Replaced Car Trunks
As Retail Venues, But Micro-Marketing Remains
A Big Part Of The Mix.

BY MARIA ARMoudian

Forget radio, advertising and mainstream press. Forget hustling at the record stores. It only makes a fraction of an impact in the marketing of Native American music, particularly when compared to the micro-marketing, guerrilla strategies used by the specialty labels that make and sell this music.

In the early days, the labels avoided mainstream channels altogether. The music was sold from car trunks at pow wows and on reservations to both Native Americans and tourists who explored the culture.

Today, record stores and popular media still play a secondary role to the "alternative" market—bookstores, trading posts, museums, reservations, galleries and pow wows—and the alternative methods of attracting buyers.

It was serendipity that ostensibly launched today's more prevalent marketing approach for the genre. In 1983, the owners of a Southwest gift store stumbled across Canyon recording artist R. Carlos Nakai, a Native American flutist, and played the record in-store as background music, according to Robert Doyle, Canyon's president. Customers responded about the record, and word of mouth led to an unexpected sales phenomenon.

The light bulb came on for Canyon Records executives, and a new strategy was born. They offered samples of Nakai's music to other retail stores in the same manner—as background, in-store music—and allowed owners to order the record COD when customers requested it, Doyle says.

Soon jewelry stores, galleries, bookstores, museums and gift stores carried the music for sale and on consignment. In-store play became the primary source of exposure.

"Our research shows that radio doesn't sell Native American records, just pop music. In this market, you have to get people to listen to the records, so we work with owners of the stores to get them to play the records," says Chad Darnell, president of Etherian Records. "It's not like playing a Marias Carey record in Best Buy."

In fact, in the early 90's, per in-store play, a record would sell eight copies, Darnell says. "Now, if I get it played in a trading post, I'll sell three in one hour."

Bookstores like Barnes & Noble have a similar impact, says Cherrie Harrus, president of Maloche, because such chains reach their audience, which tends to be mature, educated and upscale.

As music became a more important item in these stores, the market evolved further to include in-store listening posts, which became the prime opportunity for independent labels to get their music heard, according to Harrus. "The listening posts within music stores and gift stores have been the best thing for us," she says.

And though the posts are "helpful in chain bookstores and record shops, the most important are those on the tourist paths," while people are on vacation and learning about the culture, such as the ones in the Smithsonian [Institute], the Grand Canyon, Yellowstone and Mount Rushmore," Harrus says.

Pitches & Pow Wows

Grassroots market-by-market campaigns are another prime record seller, particularly when an artist is touring. Like major record labels, the independent specialty labels follow their artists and pitch market by market to the local media, often hiring special promoters to exclusively work their artists.

But the indie labels work beyond the media and directly with the attendees of pow wows and concerts, handing them fliers with artist information and booths locations. "It's all very personal, micro-marketing," Darnell says.

Labels hope to create loyalty and expand their artists' base one by one, says Tom Albyn, of Silverwave Records.

Meanwhile, labels created their own customer data base using bounce-back cards within the CDs and cassettes. Most successful is Sound Of America Recordings (SOAR).

The Etherian Record company gets between 200 and 300 cards each month, according to Darnell. "We mail a four-color catalog each year and carefully audit our customers and their orders," Darnell says. "We also send out special announcements, like a 20%-off sale and reminder cards around Christmas time. Sometimes they'll order all five of Dik Darnell's CDs at one time."

Colorful Coverage

Album cover art is also of utmost importance to the genre. Bright colors represent the infancy of the Native American events, says Bee, who uses colorful cassettes in addition to "beautiful artwork by Native Americans" in order to attract attention.

Some labels—like Silverwave & Records and Etherian—are using the World Wide Web to promote their records. Etherian has just hired a firm to further exploit its Internet presence.

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Continued from page 18

comment at length, saying that he didn't want to undermine the process of how categories are added to the Grammys. He said that "the trustees still have not decided to add important in terms of defining that category," he says. "We need a bigger membership base." Greene did confirm that he has Cherokee ancestry.

Of his own shift from traditional sounds to rock, Robert Mirabal says that, when he was growing up, "Pink Floyd, CCR and Led Zeppelin were in the atmosphere, as much as ceremonial music; there's no difference in my soul.”

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(Which has done three cover stories on Native American music) is working with us," continues Bello, "by running ballots for the NAMA Awards in three of its issues this year, beginning in November." Bello is heartened by what she perceives as an ongoing process in the dialogue with NARAS. "They weren't closed off, at least," she notes.

When contacted for this article, NARAS president and CEO Michael Greene declined to access the mainstream membership with Native American participants. Of the continued deliberations, she feels that NARAS is waiting for one of our artists to break into the charts before the Grammy category will be created. There will be NAMA awards in the meantime, however, with the first ceremonies planned for the spring of 1998.

"Rhythm Music magazine

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Of his own shift from traditional sounds to rock, Robert Mirabal says that, when he was growing up, “Pink Floyd, CCR and Led Zeppelin were in the atmosphere, as much as ceremonial music; there’s no difference in my soul.”

[Native American] music as a category yet. I have been a major proponent for the category for quite a while, but, as in the case of the dance category, it took six years to get that through, finally appearing this year. These things take time, they take a lot of research, and a lot of people getting together and joining the organization. A stumbling block in the process, according to Greene, is that, out of 15,000 NARAS members, only a handful are daily practitioners of Native American music. "Membership outreach is going to be very significant in terms of adding that category," he says. "We need a bigger membership base." Greene did confirm that he has Cherokee ancestry.

DEFINING THE INDEFINABLE

"We were all surprised at being turned down again this year," says James Marienthal, president of Boulder, Colo.-based Silver Wave Records. "It didn't seem right. I don't know what it takes. There's enough activity in the field, both at the indie labels and the majors. Canyon Records president Robert Doyle has had an act from his Phoenix-based label nominated for a Grammy. R. Carlos Nakai, with William Eaton, Ancestral Voices, was a finalist in 1994 in the tradition-

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efforts; last year was the debut of that award." Irrespective of official recognition, the sounds of Native America continue to be heard, now more clearly than ever. David Swenson, co-owner with Cherie Harms of Makoché Records in Bismarck, N.D., cites a prophecy made by Sitting Bull: "He predicted that the seventh generation of children after his generation would rise again and become a proud nation, and these are the people who are creating vibrant music in such numbers currently. It's impressive to see the self-pride that exists in Indian youth today."
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MIRABAL

with advertising and publicity campaigns directed to select trade magazines like "Museum & More", distributor catalogues, Southwestern publications such as "Native People", "Indian Artist", "Cowboys And Indians" and Native American daily newspapers. Radio campaigns have mostly been targeted toward NPR, world music shows, some college radio and the few dozen Native American radio stations.

In a few cases, when the artist has broader appeal, the labels take the next logical step and reach into an adjacent genre. Most of the time, these artists, despite their Native American heritage, are "Native-influenced" musicians, not traditionalists, who incorporate traditional melodies, instruments and chants into more contemporary music. But this opens the door for cross-promotions.

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LABEL: Music Of The World
Bob Haasid, president
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Warm Springs
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Mandan
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Sharon Burch
Andrew Vasquez
Josep F Fire Crow
Joanne Shenandoah
Walela with Rita Coolidge
Six Nations Women Singers
Vercell Primeaux and Johnny Mike
Sissy Goodhouse
Robert Tree Cody
Spirit of Song Singers
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Native American Music

Various Artists

American Warriors: Songs For Indian Veterans

This anthology of special powwow songs honors Native American war veterans and features performances by members of the Ojibway (Chippewa), Menominee, Blackfoot, Kiowa, HoChunk (Winnebago), and Lakota (Sioux) tribes.

Co-produced by Mickey Hart and the Smithsonian Institution's Thomas Vennum, Jr.

A portion of the proceeds from the sale of this recording will be donated to a fund creating a national memorial in the nation's capital honoring Native American veterans.

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ARTISTS: Talking Spirits; Cornel Pewewardy; Peter Garcia & The Garcia Brothers

LABEL: Silver Wave
James Marienthal, president
LOCATION: Boulder, Colo.
FOUNDED: 1986
WEB ADDRESS: http://www.silver-wave.com
A&R: Native American within a contemporary context.
ARTISTS: Joanne Shenandoah ("Matriarch" album won NAIRD INDIIE Award), Peter Kater & R. Carlos Nakai, Joy Harjo & Poetic Justice

LABEL: Sound Of America Records
Tom Bee, president
LOCATION: Albuquerque, N.M.
FOUNDED: 1988
A&R: Within the SOAR Record Group, there are five labels: Sound Of America Records (traditional, pow wow, ceremonial); Dakota (children's and avant-garde instrumental); Warrior (rock, rap, urban styles by Native artists); Natural Visions (new age/meditative); Red Sea (contemporary Christian, gospel).
ARTISTS: Russell Means; Robby Bee And The Boyz From The Rez; Chester Knight & The Wind

LABEL: Talking Taco
Ben Kim, president
LOCATION: San Antonio, Texas
FOUNDED: 1989
A&R POLICY: Though the focus is on contemporary Native American sounds and hybrid musics (such as fusions with rock and Afro-Caribbean styles), all artists on the label have a Native American background.

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For taking Native American Music to the next level.
Brian McKnight Branches Out
Balladeer Expands Sound On Mercury Set

BY J.R. REYNOLDS

LOS ANGELES—Mercury hopes to mine deep into younger demographics when it releases “Hit Me,” due Sept. 23.

By tapping hot young collaborators such as producer Sean “Puffy” Combs, rapper Mase, and songwriter Mary J. Blige, executives hope consumers will discover a different side of McKnight, an artist best known for his mature, romantic R&B builds.

“Brian began his music career at 18, and because he’s been around for so long, a lot of younger music buyers don’t see him as being one of them,” says Mercury marketing and promotion VP Wayne Jones. “Our goal is to experience that perception and get people to see him for the young recording artist that he is.”

In 1992, McKnight recorded his self-titled Mercury debut, which peaked at No. 17 on the R&B/Hip-Hop singles chart and sold 706,000 units, according to SoundScan. Three years later, the artist followed with “I Remember You,” which peaked at No. 4 on the Hot R&B Albums chart, selling 860,000 copies, according to SoundScan. In all, McKnight has charted five top 20 singles on the Hot R&B Singles chart.

“Everyone knows who Brian is around the industry from his work as a balladeer, writer, and producer,” says McKnight’s Los Angeles-based manager, Herb Travinick. “Now we want [consumers] to know how versatile he is as an artist.”

To that end, Mercury is releasing “You Should Be Mine,” featuring Mase, as the first single. Produced by Combs, the single will be serviced to R&B and crossovers stations Aug. 15 and stores a day later.

Simultaneously, the label will service the single to mix shows. “Mase rapping on the record, we want to get across that he’s not just an adult artist,” says Jones.

Although consumers may not be aware of it, McKnight has long friendships with numerous mix-show DJs and rappers. “They’re the people that I’ve known personally for years, but now, I’ll be able to work with them,” he says.

A special remix, without the Mase raps, will be serviced to R&B and adult stations.

In addition to McKnight’s own writing and production work on the album, collaborators include production work with Thomas, songwriter Diane Warren, and production team the Truckmasters.

For McKnight, who is involved in producing all his own material, giving up the production reins proved challenging.

(Continued on next page)

Diamond D’s Hip-Hop “Hiatus” Ends With ‘Hated’ On Mercury

BY HAVELock NELSON

NEW YORK—When producer/rapper Diamond D’s debut set “Stunts, Blunts & Hip-Hop” was released in 1993, it met with critical acclaim and was deemed a hip-hop classic. On one of its tracks, the artist described himself as “the best kept secret in hip-hop.” Mercury prepares to drop his second solo set, “Hated, Passion And Infidelity,” executients are looking to build on the recent popularity of “Hiatus,” the group’s third studio album, and increase the public’s familiarity with him.

“Hated, Passion And Infidelity” is the group’s fourth album, and was released in July 22-25, drew an estimated 5,000 delegates from around the world. Attendees discussed humanitarian topics such as world health, the AIDS epidemic, and population and agricultural issues.

Curtains Drawn: After 13 years of producing the Real Deal Showcase in Los Angeles, Edna Sims-Brume has sealed back her monthly new artist showcase to do only specialty shows “here and there.” Sims-Brume believes “it’s a time to catch up.”

Over the years, the showcase has helped introduce numerous artists, including Miki Howard and Karyn White, who performed during the first showcase.

On a more ominous note, Sims-Brume says she’s concerned about the increased security at the venue. She suggests that “the time is now” to tighten up security. She also says that “the time is now” for people to return to the venue.}

The act features several guests—Pete Rock, Phife of A Tribe Called Quest, B.I.G., Lot Lisse, Fat Joe, and an all-star crew of R&B women for a remix of the stadium divas’ hit single “Drown.”

Diamond D has forged a lengthy reputation as a multi-talented artist.

“His feet are firmly planted in the hip-hop world, but he’s also got a love for the older generations of music,” says Jones.

With his behind-the-scenes work as a producer for such acts as the Pusges, Lorro Finesse, Fat Joe, and an all-star crew of R&B women for a remix of the stadium divas’ hit single “Drown,” Diamond D has forged a lengthy reputation as a multi-talented artist.

“I’m not broke. I didn’t just stop rapping to become a vagabond.”

With his behind-the-scenes work as a producer for such acts as the Pusges, Lorro Finesse, Fat Joe, and an all-star crew of R&B women for a remix of the stadium divas’ hit single “Drown,” Diamond D has forged a lengthy reputation as a multi-talented artist.

Diamond D’s Hi-top “Hiatus” ends with “Hated” on Mercury.

(Continued on page 32)

Diamond D

(Continued on next page)

Vaz Entertainment, Mercury Link To Form Label; Real Deal Showcase Scaled Back

MOTOR CITY BLISS: Vaz Entertainment executive founder/CEO Vassal Benford confirms the formation of Vaz Motor City Records, part of a new joint venture between Vaz Entertainment in Los Angeles and Mercury Records.

The first artist slated for release is Detroit vocalist Deborah Morgan, whose first single, “Stomp,” will have a four-quarter release. The album is scheduled for January.

The deal also includes the city of Detroit, which will provide funding for Vaz Motor City Records. The label is based in Detroit and will focus on developing talent from the Midwest.

Joining Benford’s camp is Motown film and television senior VP Alonzo Brown, who will be the company’s general partner. Brown says he’ll be looking to develop soundtrack opportunities for the label as well as exploring opportunities in television production.

SHOWS AND DATES: Detroit All-Stars featuring The Refugee Allstars have joined the circuit. The group will perform a free concert following the three-ring performance Saturday (2) by the Ringling Bros. and Barnum & Bailey troupe at the Arrowhead Pond in Anaheim, Calif. Jean and the group are scheduled to participate in the circus performances, including singing on the trapeze, walking a low wire, bungee bouncing, and clowning. In addition, 250 tickets to the circus are being donated on Jean’s behalf to a Los Angeles children’s charity.

On Friday (1), Sinbad’s Soul Music Festival US Tour kicks off at Exhibition Stadium in Toronto, featuring Earth, Wind & Fire, Larry Graham, and Teena Marie. The tour then spends the rest of the summer performing in 19 U.S. marques. The tour comes on the heels of Sinbad’s Summer Jam: 70s Soul Music Festival, which was held over Memorial Day weekend in Aruba.

MCA vocalist Mary J. Blige begins her concert tour Aug. 25 at Midland Arena in Buffalo, N.Y., and continues with a 30-date jaunt around the country. Artists accompanying Blige are Bone Thugs-N-Harmony, Aaliyah, Dru Hill, and Ginuwine.

The Rhythm & Blues Foundation has joined forces with U.S. Air Force to produce in-flight audio programming in support of the foundation’s activities. The one-hour program is being offered on the airline this month. It was developed and produced by the foundation and provides exposure for the Rockport Rhythm and Blues Festival, slated for July 25-26 (27) in Newport, R.I.

The Jamison tour kicked off July 25 at Veterans Memo-
In an effort to generate consumer awareness of Marky's return, Mercury plans to release the video of "You Should Be Mine" to shoes in late July. "We want to give the clip time to heat up before we drop the single to radio," says Jones. "His previous sales indicate that he has an across-the-board appeal, but we want this project to expand Brian well beyond his core female fan base."

A regional promotional tour is planned to start in late July, and it particularly targets independent retail coalitions as well as chains. The label also plans to take advantage of the promotion appearances, especially on such new late-night talk shows as "Vibe" and "The Keenen Ivory Wayans Show." Executives plan to build a strong domestic base before sending Marky on the road internationally. "We want to make sure every area has the little here and then send him out territory by territory maybe at the beginning of the year," says Jones. Plans for a full concert tour are currently under way, but dates are yet to be scheduled.

BRIAN MCKNIGHT BRANCHES OUT
(Continued from preceding page)

"It was a double-edged sword," he says. "I found it very difficult to record, and having other people tell me what they wanted. At the same time, hearing what they laid down really made me stop what I did on my own." Ultimately, the vocalist says, he found himself unable to be true to himself. "Being in the business for 10 years, you learn that you can't keep giving [consumers] the same thing over and over and expect to maintain a career," he says. "I learned a lot on this project, but even though some of the tracks are more up tempo, I'm not forsaking my core demographic."

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<th>Title</th>
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<tr>
<td>1</td>
<td>You Want It, You Got It (Remix)</td>
<td>Mariah Carey</td>
<td>Epic</td>
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<td>2</td>
<td>Don't Stop 'Til You Get Enough</td>
<td>Janet Jackson</td>
<td>Epic</td>
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<td>3</td>
<td>If I Don't Have You</td>
<td>Boyz II Men</td>
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<td>4</td>
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<td>Michael Jackson</td>
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<td>5</td>
<td>We Can't Stop</td>
<td>Aaliyah</td>
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<td>Vision</td>
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<td>Love Will Find You</td>
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<td>9</td>
<td>Who's That Girl</td>
<td>Whitney Houston</td>
<td>Arista</td>
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<td>Got A Thing Called 'Funk'</td>
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<td>Jodeci</td>
<td>Island/Timbaland</td>
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**Notes:**
- The chart ranks tracks from R&B and pop genres.
- Artists and labels are listed under each track.
- Some tracks have been reissued or remixed versions.
- The chart was compiled by Billboard magazine in 1997.
The B.I.G. PUSH! When Arista informed me that the Notorious B.I.G.'s "Mo Money Mo Problems" (Bad Boy/Arista) would be released as a commercial single July 15, I knew it would cause some feathers to be ruffled on the subsequent week's Hot R&B Singles chart. Such is the case here, as B.I.G. lands at No. 2, earning the Hot Shot Debut. Despite significant point gains, the B.I.G. entry pushes back both Lil' Kim's "Not Tonight" and SWV's "Someone" to Nos. 5 and 6, respectively. Since both records still show strong growth, they are awarded seldom-seen backward bulletals. Both singles performed very well at core stores, with "Not Tonight" posting a 278% increase and "Someone" picking up 28%. The former holds at No. 5 on Hot R&B Singles Sales, the latter moves 4-3.

EARLY BIRDS: Last issue's early bird crown went to Missy Elliott, who was forced onto Top R&B Albums at No. 54 at the tune of 350 core-panel units. This issue's album crown belongs to Puff Daddy, whose solo act "No Way Out" (Bad Boy/Arista) earns a No. 58 ranking based on street-date validations. Look for the album to headline both Top R&B Albums and The Billboard 200 next issue's chart once full-week sales kick in.

Dru Hill earns the premiere trophy on Hot R&B Singles as "Never Make A Promise" (Island) lands a No. 9 entry based on validations. Since Hot R&B Singles is based on both sales and airplay, the title still soars a high atop with more than 25,000 total listeners, despite having just a partial-week sales booked in. Billboard policy states that a title must debut on the overall chart (i.e., Hot & R&B Singles) if that title appears in the top 75 of the component singles sales list (i.e., Hot R&B Singles Sales). According to a March policy revision, Billboard will confirm new albums if it ranks below No. 75 on the sales list. "Never Make A Promise" sold more than 2,500 units at core stores before its street-date, enough to place the group at No. 29 on Hot R&B Singles Sales list and thus will not appear on the Hot 100 until the next issue.

THE RHYTHM & THE BLUES (Continued from page 49)

Hawaii for established and developing artists.

OTHER THINGS OF NOTE: Virgin super star Jane Kim, whose much-anticipated album is scheduled to drop in October, will release the 1997 Soul Train Lady of Soul Awards Lena Horne Award in recognition for outstanding career achievements. Rapper Queen Latifah will receive the show's Aretha Franklin Award. It is hoped the 75-place Hot 100 Singles Sales list and thus will not appear on the Hot 100 until the next issue.
Saturday, July 12: Remember those dark circles under your eyes—concerned about having enough sleep a week or two? Well, I used to see something like Byron Stingly in the studio tape used during his regular track gigs over his shoulder and throw down with live players? But you also get to see what an artist is truly made of when he or she is thrust into a scenario that includes brand-new musical arrangements with a band that has never played together before. It was no wonder that Pamela Williams from Funky Green Dogs (one of the头lining singers of the show) was pacing around the rehearsal studio with a minor case of ragged nerves when I walked through the door. Once Tim Gant, the show's envisably cool and gifted band leader, began to lead everyone through a James Brown-styled version of "The Wack," I was nearly ready to jump on stage and start twitching and twisting around her. This is going to be one hot show.

Thursday, July 17: You can't manufacture magic—a fact never more evident until you are in a moment that completely sweeps you off your feet. That's precisely what happened last night during the Club Med Unplugged show at the Michigan Green Dolphin Nightclub. Fortunately, the audience could not hear her voice as she stepped into the task of MC'ing the show in place of a flu-stricken Franco Joli—who actually replaced the eighth-month-pregnant original host, Kristine W. (a bit of exciting news that met with a chorus of "ooohs" and "aawwws" during her videotaped announcement of her maternal state). As I stepped in front of the venue's sea of aromatic candles and smiling faces, it was like the world had packed something a little flashier to wear—and at least borrowed a few of Kristine's feathers.

Let me tell you, I was a joy as she strolled through her hit "Day By Day." It was hard, however, to pull my eyes away from her parents, who were proudly perched at a ringside table, capturing her performance with a video camera. When Dajae Williams cruised into a saucy rending of "Womack & Womack's "Baby I'm Scared Of You," she proved that she was long overdue for a new album. The bombastic, baritone vocals have given way to softer, more sophisticated tones and comfortably conversational phrasing. Byron Stingly took the stage looking like he'd stepped off the pages of a fashion magazine. The lad looked clean in his sleek designed suit and Michael Jordan-esque shaved head. His natural humility onstage shone brilliantly with his应有的 dance music status, as he shyly grinned at the audience's lavish show of appreciation. More than a few songs were spotlighted with glee when he launched into a renovated version of the late Styles' "You Make Me Feel (Mighty Real)."

As we see it, the power of presid- ing over an event like this is having the freedom of creative indulgence. I took full advantage of that liberty when I played for even clearer hands, known, Carmen Jones and Yolanda (Dance Trax, Boulevard, July 19), among the evening's array of heavy- hitters. Bravely rising to the chal- lenge of playing to a jaded industry crowd, they actually made me look like the smartest boy on the block, with performances that will go down as being among the strongest and most affecting of the entire Summit. Clearly, I wasn't alone in this am- sessment, given the steady flow of major-label exes flocking around both singers that night.

When Martha Wash stormed through the anthemic "Ready For A New Day," which she can also be heard belting on Todd Terry's new Logie Recordings collection of the same name. Just when there appeared to be no higher point to reach, she threw in a gospel-tinged ballad "God Bless The Road That Leads Me Home" backed by a church choir. It has been just this kind of boundary- breaking, millennial-possessed by a song. Years of continual- cranking out "Everybody Everybody" and "Strike It Up" onstage would burn out even the most stellar performer.

Watching her explore the boundaries of her voice and reach for a few new heights was a firm re- minder of her immense vocal gifts. But it also reminded me of how utterly unfair this business has been to her in recent years. Why she isn't work- ing alongside the likes of Aretha Franklin and Gladys Knight is beyond puzzling. She deserves so much more attention than she's goten. Those are among the last thoughts circling my brain as I drifted off to sleep later that night.

Friday, July 18: Goodness, but it feels like we've been in Chicago for weeks already. The pace has been intense, and the energy of Summit attendees has been largely encourag- ing and heartwarming. Yeah, there have been no-shows by a few key partici- pants who apparently write their commitments in water: And, of course, many of those tired wannabes who were dogging my brain last week still had a few tricks up their sleeves. But it's all wiped away by emotional gen- erosity of a keynote speaker like Erik Bradley, music director at WBEM (89.9) Chicago, or by the good vibes displayed during the Chicago House Reunion discussion group.

With Steve "Silk" Hurley, Wayne Williams, Jesse Saunders, Maurice Joshua, Mike Dunn, and Jamie Prichard we talked about the stories of the house genre's salad days were funny and inspiring. These are some of the hardest-working people I've ever encountered. They didn't sit on their collective butt and wait for a major label to give them a career, un- like all too many youngsters current- ly hankering for dance stardom. They were industrious, imaginative, and unembarrassingly focused. It's in tribute to their professional example that we wanted to host this event in Chicago in the first place. I left that room proud to be in the same industry.

That good feeling spread into the evening as the Summit invaded Fusion nightclub for a showcase that featured the considerable talents of newcomers like Kellie, Natalie Hagan, 3rd Party, and DJ Compa- ny, among numerous others.

I should've known that it was going to be a mighty emotional night when Carolyn Harding stepped offstage and literally fell into my arms in tears. Midway through singing "Let It Rain," she saw a mental image of her late brother, who inspired her to give up a potential career in opera for a life in clubland. As she told me of his love of dance music and her devo- tion to beating the odds and making it "for him," it was as if we were elec- trified above the noise of the room and the beats of the next act. In the future, whenever I tire of writing this column or grow weary of putting up with the drama of the people in this business, I'll try to remember looking into her eyes and seeing her spiritual and determination. I get chills just thinking about it.

I got chills of another kind when Ultra Nate took the stage. Once again, I got to hear my knees knock as she dropped me onstage and sang the first half of her classic anthem "It's Over Now" to me. And once again, I saw an uncanny truth in the eyes of a per- former. Her passion for her craft came through shining—as did an immeasurably improving confidence as she captured the crowd's imagination. The birth of her career, I was amazed to watch her diminutive figure seem to grow to larger-than-life proportions. The woman has truly arrived.

This was also a night for the veterans to show how much fire they have left in 'em. First, Linda Clifford (who randomly popped up at the Clubland Unplugged show and gra- ciously agreed to perform) surprised her entire audience into herself into a vinyl pantsuit and provided ample diva sashs with "Runaway Love." This lady still runs and sounds hot. Having spied her swap business cards with Maurice Joshua, I'm sure we'll be get- (Continued on next page)
DANCE TRAX (Continued from preceding page)

Twisting America album. Listen to the jam yourself, and then recharge out in a live setting.

SATURDAY, JULY 19: What can say? I can finally feel the muscles in my face relax. It’s over. Despite the amazing presence of yanking pubs, my hotel room feels unusually empty. The congregated masses have begun to dispense—carrying, it is hoped, a little bit of the energy of last night’s show, which crackled with the wicked humor of co-hosts Karel and B96 air personality Brian Middleton.

Watching artists like Sandy B. (who gets my vote for being among the most accessible and sexiest of the heading artists at the Summit—along with pal Joi Cardwell), Deborah Cooper, Shay Jones, Kevin Aviance, Kim English, and Thea Austin pour their hearts onto the stage of the Convent nightclub triggered yet more feelings of pride in being a part of a community that may always have to fight and work a little harder, but we’ll always persevere and come out it of better.

For added proof, all you needed was to see Crystal Waters take the stage. She was greeted like a conquering heroine, as the singer struggled for a 40-minute romp that squeezed in three set changes and six costume changes, the crowd whooped and air-punched their fists in victory. Her smooth performance was miles away from the self-conscious young girl who tripped through early shows promoting her breakthrough hit, “Gypsy Woman.” It showed that all things are possible. You can rise from the underground and win. In fact, you can have platinum records and never sell off a piece of your soul. Well-received new songs like “Spin Me,” and into The Dreamers. Told Me” pounded with equal parts of contagious pop gloss and house authority. The girl has gone R&B, hip-hop, or pop/AAC to please her label. Quite the contrary, actually. And her relaxed style backstage after the show framed the face of a woman making it on her own terms.

And isn’t that a dream we all share?
**MCA Nashville Does Wright Thing**

**Artist Makes Label Debut With ‘Let Me In’**

![Wright Image]

**BY CHET FLIPPO**

NASHVILLE—When it became apparent that the wheels were coming off A&M and that her career on that label was in jeopardy, Chey Wright decided to take control of her own destiny. And she didn’t start at the bottom, ‘til she did what she had to do! Inviting MCA Nashville president Tony Brown to lunch, that’s what.

The result? Just over a year later, Wright’s Brown-produced debut album on MCA Nashville, “Let Me In,” will be released Sept. 9, and Brown and Wright couldn’t be happier with their collaboration.

“I had written Tony’s name on a wish list and then tucked it away,” says Wright. “Then, things were not going well at A&M, and I pulled that list out and called Tony and took him to lunch and I said, ‘I need your help to talk and begin a relationship, and then A&M went under.’

Brown says, “She called me for lunch, and I was thinking, ‘She must be unhappy the way things are going.’ Sure enough, she said, ‘Would you be interested in me if I get free?’ You know, you look around town at every label and you sort of have your wish list of people who might become available. Nine times out of 10, it’s not the top-line headliners. But then you come to an artist who has been around for a couple of albums and is not quite established, but you know they’re just waiting for that break.”

Brown says his history caused him to seriously consider Wright. “This has happened to me several times before,” he says. “It happened with Steve Earle, from CBS, with Marty Stuart, from CBS. With Vince Gill, from RCA. If you grab them at the right time, you can really slam a home run. You can’t just go pluck them, because an artist at her level would ordinarily have a seven-album deal. So when an opportunity like this comes along, it’s a golden opportunity.”

Freeman says that good initial sales for a bluegrass act remain modest: 20,000 albums is a success. “But,” he says, “certainly there is what keeps it going. Some of the older albums are in six digits now. But they’ve been in the market 25 years. I can remember when Bill Monroe would have 20 different albums in the stores at once, and that adds up after several years. We have the first seven Seldom Scene albums, and they’re selling as well now as they did 10 years ago.”

---

**35 Years Of Bluegrass From Rebel; Ritter Gets Fitting Memorial At Last**

**HAPPY BIRTHDAY** to Rebel Records, which is finally getting around to observing its 35th anniversary, which technically occurred two years ago. The Roanoke, Va.-based bluegrass label has spent the last couple of years compiling a massive four-CD boxed set, “35 Years Of The Best In Bluegrass: 1966-1995,” now out, which includes 105 cuts, some previously unreleased, spanning the label’s rich history.

In a sense, the 35-year mark can be celebrated this year, for the label’s first four singles were country issues by (Pete Pike), and its first bluegrass single was not released until 1962. That was by Earl Taylor & the Stoney Mountain Boys, the first bluegrass group to play Carnegie Hall. Since then, the label has been home to a stellar roster that includes Ralph Stanley, Richard Greene, the Seldom Scene, Country Gentlemen, Keith Whitley, Ricky Skaggs, Del McCoury, J.D. Crowe, Ronnie Bowman, Rhonda Vincent, Tony Rice, Larry Sparks, H1rd Tyme Out, David Kinnard, Lonesome River Band, and Blue Highway.

The boxed set has many photographs and liner notes by the late Bill Venable. Rebel owner David Freeman, who bought the label in 1979 from founder Dick Freeland, had already started old-time music label County Records as well as County Sales, which has become the world’s largest bluegrass-old-time music mail-order operation. Rebel was formed, Freeman says, primarily to serve the Washington, D.C. Baltimore area, and although the label achieved a global reach, he says D.C. and environs still provide staunch support for bluegrass and Rebel.

“StaTion WAMU [Washington] and the D.C. clubs and Tower and Blockbuster there love bluegrass,” Freeman tells Nashville Scene. “Tower has five stores in the D.C. area, and they’re all active with bluegrass.”

Bluegrass is healthy in general, he says. Domestically, he adds, growth is steady. In addition to the traditionally strong Japanese market, he’s getting mail orders from throughout Europe and, increasingly, from Eastern Europe. "France, England, and Belgium have always been good," he says, "but now we do a lot in Holland, Italy, southern Spain, Portugal. [The Czech Republic and Slovenia have] become a big market now. It wasn’t 10 years ago, I hear there’s something like 60 or 70 bluegrass groups [there] now."

Freeman says that listings on the World Wide Web are second only to ads in the magazine Bluegrass Unlimited in drawing mail orders. Rebel is distributed by Distribution North America and through its own company, Record Depot, in the Southeast. Also, he says, catalog sales via other companies’ mail-order catalogs are up. "Especially with the County [Record] catalog," he says, "we’re selling to four or five catalogs, to Playboy’s catalog sales out of Illinois, and to Wireless magazine. We can sell flat & Scruggs or Doc Watson or Gil Tanner easily in general catalogs."

Catalog product provides steady sales, he says. "We’re finally also getting into some chains, like Hastings and Borders, that we haven’t had before. They didn’t carry bluegrass for a while. It turns out that SoundScan has helped us a lot. Even though the numbers are not huge, they are there, and they’re growing, and it shows people we can sell. It’s slow growth, but I feel a lot more comfortable with that than with fad hits.

Freeman says that good initial sales for a bluegrass act remain modest: 20,000 albums is a success. "But," he says, "certainly there is what keeps it going. Some of the older albums are in six digits now. But they’ve been in the market 25 years. I can remember when Bill Monroe would have 20 different albums in the stores at once, and that adds up after several years. We have the first seven Seldom Scene albums, and they’re selling as well now as they did 10 years ago."**
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**Top Country Singles Sales**

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**Hot Country Singles & Tracks**

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**COUNTRY CORNER**

by Wade Jessen

**MCNASHVILLE DOES WRIGHT THING**

(Continued from page 35)

Rivers. I think there’s a good combination of some uptempo stuff and a lot of depth in the album. I think ‘Emma Jean’s Guitar’ is a terrific example of a song that has depth to it, and those people in radio who are out there pounding the pavement and saying, ‘Hey, we need songs with substance,’ this is a album like that.

But I also like the fact that Chely sort of cut her teeth in the format,” Rivers continues. “She knows the format, knows the history of it; it’s what she does and has always done. Any artist with that kind of dedication to their format is a good artist.”

Haley points out that even while Wright was more or less on hiatus from the radio, A&M tried to keep him on their roster. Wright continued to stay in touch with radio stations, even though he had no product to promote.

“Tom, Rivers, operations manager at WQYK, Tampa, is an unabashed Wright fan. He says ‘Shut Up And Drive’ has been on the Billboard’s Hot Country Singles & Tracks chart, has already proven to be a very memorable title and song with listeners on his station.

“I was surprised at how strong the audience reaction was,” he says. “People who said they already knew the song. The title perhaps has the potential to scare conservative programmers off, but I think this might be one of those songs that people suddenly remember really well. And it’s not a rude song; She’s telling herself to shut up and drive.”

Rivers says that although Wright has had limited exposure and success in the past, he has great confidence in the album.

“Tony and Chely have put together a really terrific album,” says Rivers.

COUNTRY SINGLES A-Z

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**BILLBOARD**

AUGUST 2, 1997

www.americanradiohistory.com
## Top Country Albums

**Billboard** August 2, 1997

### Top 50 Albums

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<td>SHANIA TWAIN</td>
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<td>2</td>
<td>BILLY JOE MONTGOMERY</td>
<td>CAPITOL NASHVILLE 46690</td>
<td>$10.98</td>
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<td>3</td>
<td>GEORGE STRAIT</td>
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<td>THE BEST OF CHRIS LEDOUX</td>
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<td>5</td>
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<td>SUPER HITS</td>
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### Additional Information

- **SALES** indicates sales of 500,000 units. **Top 200** indicates sales of 500,000 units. **Top 50** indicates sales of 500,000 units.

### Billboard Top Country Catalog Albums

**Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan, Inc.**

**Billboard** August 2, 1997
**Jazz Notes**

by Jim Macnie

August 2, 1997

**TOP WORLD MUSIC ALBUMS**

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<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks at No. 1</th>
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<tr>
<td>1</td>
<td>Bill Whelan</td>
<td>Round Hill</td>
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<tr>
<td>2</td>
<td>Israel Kamakawiwo'ole</td>
<td>Round Hill</td>
<td>1 week</td>
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<td>3</td>
<td>Ronan Hardiman</td>
<td>Island</td>
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<td>4</td>
<td>Hapa</td>
<td>Makaha Sons</td>
<td>1 week</td>
</tr>
<tr>
<td>5</td>
<td>Ravi Shankar</td>
<td>Round Hill</td>
<td>1 week</td>
</tr>
<tr>
<td>6</td>
<td>Cesaria Evora</td>
<td>S.E.</td>
<td>1 week</td>
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<tr>
<td>7</td>
<td>Paul Simon</td>
<td>Columbia</td>
<td>1 week</td>
</tr>
<tr>
<td>8</td>
<td>Talwin Singh</td>
<td>Sony</td>
<td>1 week</td>
</tr>
<tr>
<td>9</td>
<td>James Galway &amp; Phil Coulter</td>
<td>Sony</td>
<td>1 week</td>
</tr>
<tr>
<td>10</td>
<td>Willie &amp; Mild</td>
<td>Sony</td>
<td>1 week</td>
</tr>
<tr>
<td>11</td>
<td>Gipsy Kings</td>
<td>Sony</td>
<td>1 week</td>
</tr>
<tr>
<td>12</td>
<td>Keiko Endo Ayn</td>
<td>Sony</td>
<td>1 week</td>
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<tr>
<td>13</td>
<td>Runnie Earl &amp; The Broadcasters</td>
<td>Sony</td>
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<td>14</td>
<td>Lillith Allison</td>
<td>Sony</td>
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**TOP REGGAE ALBUMS**

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<td>Virgin</td>
<td>2 weeks</td>
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<td>Tony Macaulay</td>
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<td>2 weeks</td>
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<td>Virgin</td>
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<td>5</td>
<td>Mad Lion</td>
<td>Virgin</td>
<td>1 week</td>
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<tr>
<td>6</td>
<td>Lucky Dube</td>
<td>Virgin</td>
<td>1 week</td>
</tr>
<tr>
<td>7</td>
<td>Mr. &amp; Mrs.</td>
<td>Virgin</td>
<td>1 week</td>
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<tr>
<td>8</td>
<td>The Toasters</td>
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<td>Maxi Priest</td>
<td>Virgin</td>
<td>1 week</td>
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<tr>
<td>11</td>
<td>Various Artists</td>
<td>Virgin</td>
<td>1 week</td>
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BRAZIL BOOMS ON: As exhibitors, conferences, and consumers gather late this month at Brazil's CD Expo 97, there is much to cheer about regarding the Brazilian record industry.

Since the introduction of the anti-inflationary Plano Real three years ago, the Brazilian record business has been on a remarkable roll, recapturing all the sales lost in the disastrous early '90s and adding a huge quantity of new sales. Indeed, according to the International Federation of the Phonographic Industry, Brazil is now the world's sixth largest record market.

And even as most territories in Latin America remain stagnant or soft, Brazil continues to pull along at an impressive clip. This year's sales increase should be 10%-15%, according to Manuel Camero, president of Brazil's recording trade group, ABPD.

Camero estimates that wholesale figures for 1997 will top $1 billion for the first time. Last year, the Brazilian record market generated nearly $875 million in wholesale revenue. Further, Camero figures that unit sales, of which 99% are of the CD variety, will surpass 100 million for the first time.

"The record industry is growing in spite of the rest (of the economy) not increasing at the same level," remarks Camero, who adds that the Plano Real opened the doors for Brazil's blue-collar work force, which acquired newfound purchasing power.

"Those new consumers help keep our business very steady," says Camero. The January to June sales data reveal that the domestic record market generated almost $359 million wholesale on sales of 38.5 million units. Camero notes that the lack of retail outlets "in which the industry is losing $30 million in annual sales" continues to dampen the potential of Brazil's record market.

But, overall, Camero is pleased with the pace of growth. He points out that Radio Link, a cousin to Broadcast Data Systems that implements manual labor instead of computers, has been a hit with the industry. There are plans to increase Radio Link's coverage beyond the 10 cities currently being serviced.

Moreover, says Camero, Brazil's media giant Globo is developing computer software that will monitor sales at Brazil's retail outlets. The system could go into effect as early as next year, pending its acceptance by domestic department stores, which currently account for about 49% of all album sales in Brazil.

In a bid to boost the domestic record market, as well as to aid development of baby acts, ABPD was planning to re-introduce the single and EP formats at CD Expo 97. However, Camero says, he was unable to reach a royalty agreement with Brazil's publishing organization, ABEN.

"AEN wants to charge too much, and we want different royalty rates on domestic and foreign product," says Camero. "They want to charge the same as foreign product."

As for CD Expo 97, a six-day conclave and exposition that starts on Tuesday (29) at the Excenter near Rio de Janeiro, Camero is optimistic that the event will outperform last year's inaugural event in terms of revenue, attendance, and professionalism.

Despite the CD Expo's success in 1996 (Billboard, July 12), Camero is beseiged by the continued absence of two major—PolyGram Brasil and EMI-Okon Brasil—from the event. "Hopefully, they will make up their mind (to participate) next year," says Camero.

CAFÉ CON MTV: WEA Latina's revered Mexican rock group Café Tacvba dominated Premio MTV 1997 by winning six of the 12 categories, including best video of the year ("Chilanga Bandita") and best band video ("Chilanga Bandita").

The other act to win more than one award was PolyGram Mexico's Control. Among other winners were Warner Spain's Miguel Bosé, Warner Argentina's A.N.I.M.A.L., BMG Chile's Nicole, and Virgin Spain's Nacho Cano.

STATESIDE BRIEFS: Ramón Ayala Y Sus Bravos Del Norte will head up Freddy Fest '97, an all-day music event featuring Freddy Records artists that is slated to take place Aug. 24 at Texas Sky Festival Park in Corpus Christi, Texas. Also slated to appear are Jaime Y Los Chamanas, Los Terribles Del Norte, La Fiere, Fandango U.S.A., Increíble, Potente, Cadena, and Jesse Marroquín Y Calidad.

MTV Latin America has signed direct-to-home (DTH) distribution agreements with DirecTV and Sky Latin America. The network also has signed DTH pacts in the U.S. with DISH Network and AlphaStar. According to MTV, the deals will provide more than 175,000 new homes.

The fifth annual Latin-American Pro Audio & Music Expo is scheduled to take place May 29-31, 1998, at the Miami Convention Center. The event is produced by Hartsdale, N.Y.-based Studio Sound International.

SPECIAL ARJONA: After Raúl (Continued on page 18)
A big thanks to the MIAMI HOST COMMITTEE, these companies who are supporting our FIRST MUSIC FORUM for the region.

And to the 150 exhibitors, music publishers, record companies, organisations, artists, executives and media who, by their participation, are committed to MAKING IT HAPPEN!

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UK Emma Ellass Tel 44 (0) 111 528 0066 - Fax 44 (0) 111 895 0949
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La Nueva Diva de la musica Mexicana

**Artists & Music**

**NOTAS (Continued from page 10)**

Velasco, host of Televisa's variety show "En Dormenta," disclosed during the program that Ricardo Arjona's recent concert in Nicaragua was cancelled because of several unrehearsed related repercussions. Sony Mexico's much-admired transfer declared that he would never perform again on "Siempre En Dormenta."

Arjona added that Velasco should not have made a big deal of the incident. "This is demanding of the artists who appear on "Siempre En Dormenta." The fact is, Arjona is only mildly concerned as a producer, he remains popular without TV support-or radio support for that matter. Proof of his appeal was his four sellout July performances at the 3,000-seat Teatro Metropolitan in Mexico City.

**MEXICO NOTAS:** On Sept. 6, composer extraordinario Armando Manzanero is hosting La Noche De Los Compositores, a multi-artist concert whose musical content consists of classic Mexican tunes. Among the scheduled performers slated to appear at the Auditorio Nacional are Eugenia León, opera tenor Ramon Vargas, and Consuelo Velasquez, composer of "Besame Mucho."

Manzanero, incidentally, penned "Por Debajo De La Mesa," the lead single from Luis Miguel's new album, "Romance." At 8:30 p.m. July 15, Mexican radio and TV simultaneously debuted the single.

A move apparently designed to nail down a few more pesos before parting ways at year's end, BMG's supergroup Bronco has launched a new performance venue after its first. The manager-go-round continues for La Ley, Warner Mexico's pop/rock act from Chile. The band's new manager is Julio Galan, who replaces Cucu Estevez. Last year, Estevez replaced La Ley's longtime manager Alejandro Sanfuentes, who now heads up EMI Chile's office. La Ley is in New York, recording its new album, due in October.

**CHART NOTES:** Los Tigres Del Norte's "Jefe De Jefe" (Fonovisa) easily wins chart's No. 1, "Sentimientos" (Sonolux/Sony) by a 14,000 unit (4,000,000) victory to remain atop The Billboard Latin 50 for the fifth consecutive week. "Sentimientos" is a package of Spanish classics cut in a variety of Afro-Caribbean rhythms by Zaa, a Colombian singer who was formerly with Grupo Niche and Orquesta Guayacán.

In the last two weeks, the album has come out of left field with an astounding sales increase of 204%.

Latin Link Media & Marketing and Global Entertainment are promoting, the album, which so far has realized its lofty sales targets without significant television support. According to Latin Link exec Luis Pisterman, the album has broken out in Puerto Rico and the U.S. East Coast via a video TV thrust in Puerto Rico and high profile visits at retail outlets. Breaking Zaa in those markets has not been exactly a cheap date. According to Pisterman's six-month initiative has cost $250,000.

Another title blasting up the chart this issue (H-27) without radio assistance is the self-titled Arab/ Spanish album by Paris-based pop/latin artist group Alabina. Retail activity has heated up on that disc, thanks to the band's recent bicentennial tour of the U.S.

BMG's superstar singer-songwriter producer: Juan Gabriel pulls an unusual chart double this week, as two albums bearing his artistic imprints—"Juntos Otra Vez" and "Te Sigo Amando"—appear simultaneously in the top 10 of The Billboard Latin 50. "Juntos Otra Vez," which Juan Gabriel cut with labelmate Rocio Durcal, is a former chart-topper now resting at No. 5. "Te Sigo Amando" is a various-artists package whose titular hit song was recorded by Juan Gabriel. That album moves 12-10 this week.

Making her debut on The Billboard Latin 50 this issue, at No. 39, is Puerto Rican merengue songstress Jaielle with "Aquí Estoy" (EMI Latin). Assistant in preparing this column was provided by Teresa Aguirren in Mexico City.

**LATIN TRACKS A-Z**

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FREAK OUT AUG. 26. DeTalk fans just can’t seem to get enough of theonic trio. With the group’s recent ForeFront release, “Welcome To The Freak Show,” the show in Concert” Aug. 26. The collection comes on the heels of the group’s “Welcome To The Freak Show” longform video, which debuted at No. 2 on Billboard Videos Retail chart. The 75-minute disc will feature all the tracks from the video, plus three previously unreleased cuts—“Jesus Is Just Alright,” “It’s The End Of The World As We Know It,” and “Also My Love.” Among the previously released cuts on the 16-song collection are “Help Me God,” “In The Light,” “Walk,” “Day By Day,” “The Hardway,” and “Greece Freak.” ForeFront plans an extensive promotional campaign encompassing radio, video, the Internet, and church promotions, and it will begin the week of August.

NEWSBORNS: LANDING NEAR YOU: Though many acts take a scaled-down version of their show for the summer concert circuit, the Newsboys chose to hit all the big Christian music festivals this summer full force with the Uintah, Colorado-based group's tour, which will see them playing in major venues across the country. The tour, which is being promoted by ForeFront, is one of the most anticipated events of the summer, and it's sure to draw a large crowd to the group's shows. The Newsboys' recent release, “In The Light,” has been a huge success, and the group is looking forward to bringing their powerful sound to fans across the country.

WORD & SONG KEEP HAMMOND ‘IN THE HOUSE’

(Continued from page 13)

stream gospel stations. That’s going to certainly increase the sales as far as the retail merchants are concerned and as far as reaching another audience. We’re going to start with the independent stores, and then we are going to cross it over—the same as we did T.D. Jakes. We’re going to get out there as much as we can to hit the mainstream—-the Wal-Marts, the Muscians, and the Circuit Citys.”

“For the first time,” asks McGuffey, “we will be developing a permanent display unit which will go into stores in the top 20 markets that will permanently house what we’re calling urban praise and worship.” What we’re trying to sell people is the experience, that praise and worship is a practical means of bringing the listener to the presence of God.”

Integrity’s recent success with praise and worship is just one indication of the genre’s growing popularity with African-American. It was two years ago that Hammond forged a recording relationship with Integrity to develop a praise and worship series.

“In our initial meeting,” Hammond notes, “we sat down and talked about areas where praise and worship would go—which direction People in the African-American church have this conception of praise and worship music as just singing while we dance. So we decided we would cover all the times they would normally do and remix them for the urban setting.”

Our purpose was to be great timing for Hammond, who gained notoriety in gospel as a founding member of the Grammy-nominated sextet Commission, which averaged more than 20,000 in attendance for any of today’s contemporary gospel groups. After 12 years and nine albums, Hammond—dubbed by many as the group’s creative force—signed to Integrity in December 1994.

The departure was amiable but difficult. “The agonizing part was that I didn’t want to go,” Hammond recalls. “Commission had taken me from my hometown and I was just beginning to make a name for myself.”

It was necessary to go on, but just like we had peaked, and vision-wise we were growing apart. It was like no one could keep a career on only one steering wheel. Plus, I wanted to go more, and I had just become a mainstay at my church and had always been a part of the vision of the church and worship.”

That’s where my heart is,” he says of the 30-year-old singer-producer. “When you hear songs from Commission that are like ‘King of Glory,’ that’s praise and worship. In writing those songs I knew what they were, and when I told a pastor that worship and praise was where God was leading me, I said, ‘Oh, I can do that in my sleep.’”

Hammond joined forces with Integrity after receiving a call from its then label president, Chris Long. “I新冠疫情 [The Gospel Music Assn.] stuck a Radical For Christ tape in Chris Long’s hand,” Hammond says. “A few days later he had given it a courtesy listen. As he listened, he said, ‘This guy is doing what we’re trying to do.’”

While Hammond describes Radical For Christ as more of a hit-and-run project than a major-label outing, the group has produced a hit album, “The Inner Court” and “Spirit Of David,” for combined sales of more than 200,000 units, according to the label—as an extension of himself, views his newest venture with the Motor City Mass Choir as more ministry-oriented. “It’s along the lines of the Mississippi Mass Choir, which has done great things for traditional church music. While Milton Brunson and the Tomasa Miller are doing great things, they are not cutting edge,” he says. “Both made closer music for a more traditional church.”

Hammond says that the music was intended to be “something that everyone who isn’t writing a format, but for a child. As I’m concerned, not enough great things can happen to Carlisle and his family. And it was shaky that Hammond and co-writer Randy Thomas even though he isn’t affiliated with Congress at all is one of the 30 greatest hits of all time.”

It’s that kind of creative diversification that has made Hammond a gospel powerhouse. Earlier this year, the joint venture between Verity and Face to Face was hatched. Hammond says that’s only the beginning.

“It’s starting out as a label production deal,” Hammond explains. “But with distribution through BMG, I know that they have the machine to do what I have envisioned they could do. Great things have been happening, and a lot of things in my existing contract to make me comfortable, and when I talked to Carlisle and Barry Wood, and saw the vision they had for Gospel music, I got excited.”

A savvy businessman, Hammond has also been keen on the marketing and promotion side of his creative endeavors. For the moment, he is taking a breather from the group to focus on his commercial successful concert tour in gospel music history. The tour, which teamed him with Kirk Franklin & the Family and Yolanda Adams for major venues in more than 60 cities, picks up back in the fall.

“I’ve always been into putting together a great live show for our fans,” says the Newsboys’ Peter Furler. “The Take Me To Your Leader tour has been the tour we’ve ever done, thanks to the fans, so we hope this is a treat for them.”

First Company Music’s John Hammond says the band has been getting a great response to this effort. Vanguard Entertainment’s Kevin Reid, for the event, says, “The Newsboys’ decision to do Atlanta first with their production was a big hit for all concerned.”

Atlantic Talking Up Talk Show’s Debut

(Continued from page 14)

alternates six weeks in the U.S. followed by two in a given international territories in the fall of 1997.

“Talk Show” will start its U.S. club tour in September, and Dean says, “We would be completely ecstatic if we could get 500 people [per] club date to come out and see us and then do that across the country and grow from there.”

“The band’s enthusiasm and willingness to work hard on every level to promote the album will help them along the way, Shapiro says. But for the group’s part, producing the album itself and collaborating on the material has been very rewarding. The members are already eager to make more albums together.

The Top Contemporary Christian Artists & Songs

By Mike Welcome

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<td>BOB CARLISLE</td>
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Artists & Music

In the SPIRIT

by Lisa Collins

Live from New Orleans: Highlighting the five-day meeting of the Full Gospel Baptist Mass Fellowship, which drew more than 30,000 to the New Orleans Superdome July 7-11 for some of the nation's top African-American evangelists (including Bishop T.D. Jakes), was the second live concert recording of the Full Gospel Baptist Church Fellowship Mass Choir.

The album will feature guest vocals from Doug and Melvin Williams, Marvin Winans (whose rousing duet with Bishop Paul Morton brought the house down), Byron Cage, and BeBe Winans. The sophomore release is due from Gospel Centric Records in early 1998.

In Harm's Way: BeBe Winans is one song shy of completing his highly anticipated solo debut, titled "In Harm's Way," from Atlantic Records. Already, one cut from the album... "I Wanna Be The Only One" (on which he teams with the sensational new British group Eternal)—was No. 1 in the U.K., which explains why he's spent much of the last couple of months overseas.

The official lead single, "Love's Coming," was heard on the last eight years of membership in the Full Gospel Baptist Church Fellowship. "We want to impact the community," says Marvin Winans, who for the last eight years has served as pastor of the Perfecting Church, which boasts an active membership of more than 2,000. Winans is working on a second album for his Perfecting Praise Choir.

Briefly: Kirk Franklin will be singing the praises of Church's Chicken in a new national radio advertising campaign. Franklin and the Family will be heard in four spots slated to run throughout the year... R. Kelly has just completed a cut, "God's Grace," with B'rite set Trin-Tee 5:7. A debut album, featuring the track, is slated to bow in September.

New From Shirley Caesar

"A Miracle In Harlem"
Available at your Local Bookstore

Produced by
Laila Smith, Shirley Caesar and Michael Johnson

COMING ON VIDEO THIS FALL

WILLIS PITTMAN & THE BURDEN LIFTERS

Hear them again for the first time...

"Live in Rocky Mt.

Available in September
Distributed by CSG 1-800-757-0869
if there were any question as to gospel's potential commercial force in the mainstream music marketplace, the debut of "God's Property From Kirk Franklin's Nu Nation"—which exploded onto The Billboard 200 at No. 3, sold an estimated 119,000 units its first week and enjoyed premium MTV rotation—has answered it.

It's dramatic proof of gospel's growing clout and intensified sales, as Christian music revenues have more than tripled over the last decade—from an estimated $160 million in 1987 to $550 million in 1996. Family Bookstores, the nation's largest Christian bookstore chain, reports a 20% increase in gospel sales over the last year, with titles like "The Preacher's Wife" soundtrack, Franklin's "What Cha Lookin' 4" and Fred Hammond's "Spirit Of David."

Spurred by its double-digit market growth, the industry's six major distributors are looking to cash in. PolyGram has partnered with Chicago-based Platinum Entertainment for gospel and Christian distribution, EMI has teamed with Chordant Distribution, Sony's entered through both Word Records and now Integrity Music Group, Time Warner with Warner Alliance, and MCA/Universal through Interscope via B'rite Records. In June, Zomba Music Group—which owns Verity Records—announced the formation of Provident Music Group and positioned itself as one of the nation's three major distributors of Christian music.

Even Wall Street and corporate America have gotten into the act as gospel taps its biggest expansion with non-traditional buyers. Witness the growing number of endorsement deals from the likes of Coca Cola, Revlon, Wrigley and Nike.

"It's the most opportunity I've seen in my 17 years," reports Alan Freeman, CEO of Atlanta International Records, which is known for its hardcore traditional gospel roster. "Artists like Dottie Peoples have more opportunity for press coverage in places she would never have gotten five or 10 years ago, as well as opportunities to play before larger, broader audiences—as with the Six Flags dates. These opportunities will, no doubt, drive sales up for the more traditional gospel artists."

Shirley Caesar's autobiography hits bookstores in August, and Kirk Franklin is being courted by TV producers. Franklin served as opener for the televised Essence Music Awards and headlined "The Tour Of Life," which sold out key venues in 67 markets nationwide with tickets ranging from $25 to $50 and became the most commercially successful tour in gospel history.

"A trend in today's black churches toward powerful youth ministries—and artists like God's Property, Hezekiah Walker and Kirk Franklin—is a key factor in why you're seeing the sales numbers skyrocket," maintains Tara Griggs-McGee, VP and GM of Verity Records. "Young people buy all the records. They're the reason for the mania and the media attention. For a long time, people looked at gospel music as music for your grandmother. That stigma no longer applies."

TOURING REVEL

Perhaps gospel's biggest triumph was scored with the overwhelming success of "The Tour Of Life," featuring Kirk Franklin & The Family, Fred Hammond and Yolanda Adams.

Vicki Mack-Lattaillade, CEO of Gospo Centric Records, says the tour "proved the fact that those from 8 to 80 would come out to see gospel. Plus it was all positive—a family kind of event. It's good for promoters across the country."

It meant hard work for Dallas-based promoter Al Wash. "The biggest challenge was putting that kind of money into a gospel tour, because it had

Continued on page 48
Nothing flows through the soul like...

THE MALACO MUSIC GROUP
Leading the way in gospel music for 35 years.

GOSPEL MUSIC
Gospel

Urban Radio Sees the Light

Listeners Flock to Stations Playing Gospel Music and Paving the Way for Commercial Acceptance

By Lisa Collins

There is one common factor in gospel's recent string of phenomenal successes, it is urban radio. Registering more measured airplay on upwards of 88 urban stations than Snoop Doggy Dogg gleaned from his last release, "Stomp"—the debut single from God's Property—has offered up solid testimony to the growing appeal of new traditional gospel at the nation's urban radio formats.

Gospel's once rigidly defined boundaries are being stretched to bring it into step with today's

positive reception from urban radio proves that the only thing gospel had lacked in the past was exposure. And that was because the gatekeepers (or deejays) felt it was going to be offensive," points out Staff, general manager of Revue Records. "Now they see it's not offending people. Program directors feel they are going to alienate their listeners, but the fact is our community attends church regularly on Sunday—and many are going for the music.

For the perception of gospel radio—especially from those folks that made the major buys on Madison Avenue—was that it was interior," Michaels says. "Now, urban stations are legitimizing the music and its audience base. It gospel stations take the cue and make sure that the quality of the presentation is up to par; there's an opportunity for growth and even more credibility.

record-buying audience. And while many fans have identified with its finicky taste real messages, it's clear that gospel is winning over a whole new generation of listeners with the help of urban radio.

Accompanying the excitement is a marked increase in the number of urban radio stations that are either integrating gospel into their formats or expanding the hours in which they play it. Madison Avenue, too, is watching, as advertisers who haven't really looked at the gospel market before are beginning to take it much more seriously.

Getting Fresh

"As a whole, a new evolution of gospel, not just with Kirk Franklin, Fred Hammond and William Bevon, but with some of the newer acts like Virtue, Lisa Paige and Marvin Sapp, who are more aligned with the fresh sound being played on urban radio, says Lee Michaels, program director at Baltimore's "Heaven 600." "Marvin Sapp's "Not The Time, Not The Place" has a strong, spiritual message, yet it's right in the pocket for urban. So it's an opportunity to reach folks with a contrasound for the gospel of ministry."

Gospel executives hope that the

BILBOARD AUGUST 2, 1997

BILLBOARD SPOTLIGHT

www.americanradiohistory.com
The New Dynamic Dixie Trawlers

Appeared on Bobby Jones Gospel Explosion
(February 1996)

Appeared on 1996 Stellar Awards
(December 1996)

Rev. Clay Evans Presents:
The African American Religious Connection
Mass Choir

HE'S A
Battle Axe

FEATURING GUEST ARTISTS:
Rev. Melvin Rodgers - He's A Battle Axe
Elder James Lenox - The King Is Coming
Rev. Wendell Love - Bea Me

Gospel

Wwon-Am, reports that, while both artists sold out, “The Tour Of Life sold out faster. When that hit the grapevine, all the other Detroit venues wanted to do a gospel concert.”

A PIECE OF THE PIE
“While events like the Tour Of Life illustrate gospel’s entertainment appeal, and the quality is much improved, the industry is becoming urbanized,” declares Crystal Records CEO Brian Spears.

There is a glut of product out there and a traffic jam at the top.

Soaring sales and mounting mainstream interest have the majors in a dead-heat race for market share, but the chasing talent within the gospel spectrum.

Good gospel producers are gaining more clout and have become hot commodities,” Spears contends. “The Kirk Frankfurts, the Fred Hannumonds, the Donald Lawrences and Kevin Bonts have become our own Bawdies and Teddy Rileys.

Company President Fred Hammond recently inked a production deal with Velvet, and has year Hezekiah Walker—who has been working with Sean Puffy Combs—made a similar pact with Benson Records (since bought by Sony).

“There’s going to be a rush of people writing the ‘Stamps,’ Hammond observes. “But God showed us with ‘Why We Sing’ that He can take plain old gospel and blow it up. With that song, Kirk took truly traditional-sounding gospel and brought it to the forefront, and I believe you’re going to see more people saying that’s what they want to hear.”

They are saying it with their dollars, and gospel labels—historically reluctant to disclose sales figures—are becoming more loose-lipped about numbers. And it’s no wonder: Debut act God’s Property ships gold, hardcore traditional acts like the Canton Spirituals consistently top 100,000 units, and sales of Bishop T.D. Jakes’ “Woman, Thou Art Loosed!” topped 200,000 within 90 days of the release, while the video is nearing gold.

GLORY TO GOD
“Did anybody two years ago know that the No. 1 and No. 5 selling records in the pop industry would be Christian-oriented projects?” asks Danny McCutney, senior VP/GM for the Integrity label group. “It’s showing the mainstream world that there is a huge audience for music that glorifies God and music that touches people.”

Mark DiBello, who serves as the gospel buyer for the National Record Mart (150 stores), has increased his gospel inventory by about 75%. “Our stores are constantly requesting new gospel artists, especially with Kirk Franklin and the more breakthrough artists like Fred Hammond, Yolanda Adams, Ben Tankard and Doris Peopkes,” says DiBello. “Both the stores and the general consumer are becoming more aware, and I believe gospel is going to be a much bigger category in the next couple of years. Some stores are even becoming experimental and are interested in going further into some more rootsy things.”

“We’re building credible names,” states Gospo Center’s Mack Latallade. “In the past, gospel acts

were known more for songs rather than being viable artists who could cross mediums. Mahalia Jackson did it. But few were ever able to reach a mainstream level, where their popularity transcended the music into other media.

“SoundScan has validated what we’ve been saying for years—that we’ve had market share, that gospel listeners buy product, that we’re viable. Before that, everyone tried to keep us in the corner, but with CDs now at urban companies. They were afraid to go after a record that said Jesus, and for a long time they would try to persuade the artists to change the lyrics. Some were equally ashamed of the gospel presentation,”

But now, many of them are coming aboard. But we can’t let those same people come in as if to say, ’Now, no more gospel folks. We’ll let you know how gospel works.’”

“We’ve always believed that plenty of people would love this music if they were exposed to it,” says Pandisc Music Corporation president Bo Crane. His company’s recent entry into gospel has come via a manufacturing and distribution pact with Los Angeles-based Born Again Records, which scored a No. 1 hit with Broderick Rice’s debut album. “My reservations,” Crane continues, “have always been that I wasn’t quite sure how the gospel business worked. I am no expert or authority, but I believe gospel got where it is today by being true to itself. There’s a different set of players and protocol.”

Island Records tested the waters with the choir B.R. & the Soul in 1996, featuring Kirk Franklin, Donald Lawrence, Hezekiah Walker and Karen Clark-Sharpe and gleaned from the CDs "We Be A" and "The Gospel Goes On,"...
THE POWER OF TRUTH

VERITY RECORDS - The Power Of Truth And The Artists Who Love To Sing It!
Menace... soundtrack. The label subsequently signed Clark-Sheard and, with her August debut, promises to make gospel a major priority.

"However, our expectations of gospel are realistic," emphasizes Hiriam Hicks, president of Island's black music division. "I'm not trying to take a gospel act and convert it. We don't want Karen Clark to compromise her principles. She's leading us, and we have the patience and the commitment to wait for however long it takes, because it's important to bring gospel to the forefront. I want to provide alternatives to Biggie Smalls and Tupac, and I don't want you to have to go to church to get them. I want you to be able to go to Tower Records and pick them up."

"All the success and excitement confirms what those of us in gospel music knew all along—that once gospel got the exposure and the marketing, it would explode," proclaims Milton Bigghant, VP of sales for Sony's black music division, and a founding director of the Georgia Mass Choir, which reamed with Whitney Houston for "The Preacher's Wife" soundtrack. "The potential, even within just the church market, has always been enormous."

"My concern is that we keep it real," Bigghant continues. "It's not necessary for us to look for other formats than classical or jazz," he says. "That's important, because you see aisles of jazz and classical in stores, but retail still hasn't reacted. With so much competition for shelf space, they can't afford to have excess inventories of jazz and classical, as opposed to what they're beginning to see as the more viable music form of gospel."

DIY DISTRIBUTION

On the downside, distribution has become tough. "What's hurting is that a lot of the major chains are having problems," states Blackberry CEO Doug Williams. "We're sorely lacking when it comes to great distribution."

Alan Freeman echoes the sentiment. "Some of the most important and influential regional distributors in the marketplace have disappeared," he says. "Big State, Malvern, Bassin... They've been bought up. We're going to have to take a look at expanding our role at retail; it changes our philosophy of relying on independents to get us into the marketplace."

"With everybody trying to tap into the Christian marketplace, you need the clout of a major distribution network," Devick points out. "It's harder to get a good record out from a small company."

"However, the biggest hurdle is going to be working properly with mainstream record labels so that they don't destroy it," Mack-Latallade concludes. "I want them to be corrected when they say they're taking gospel to another level. Thank you very much, but it already happened. We did it ourselves."

Kinks. What we have to do, since this great window of opportunity has opened, is to step up and present our music to the world with all the benefits afforded mainstream music marketers. If we take what we have and embellish, package, market and promote it properly, we all could reap the harvest."

Having struck gold in 1979 with the Mighty Clouds Of Joy's "Change Of Times," Jimmy Starks, VP of sales for Sony's black music division, wasted no time assembling an entire marketing staff for working gospel releases at radio and retail. While it has paid off with the distribution of Word Records and, more recently, with T.D. Jakes' "Woman, Thou Art Loosed," Starks says that getting shelf space is still not all that easy. "A lot of retailers are still not sure."

Pavilion Entertainment CEO Steve Devick believes it is just a matter of time. "SoundScan showed them that what they once thought of as just church music is a bigger
Harmony Records is the new contemporary Christian music of world class artist Oleta Adams, the brand new music of Purpose, the pioneering sounds of Edwin Hawkins.

Oleta Adams
Come Walk With Me

Edwin Hawkins
Dallas
Music & Arts Seminar Mass Choir

Bam Crawford's Purpose
The King Is Coming Any Day!

Soon to be announced, Sheila E
Harmony Records...shouting out the Good News. Great sounds of great joy...great artists pointing to the way of hope...and a solid commitment to a life of 4RMONY
Serving God and Man.
With the exception of Top Gospel Catalog, the recaps in this Spotlight are based on performance on Top Gospel Albums from the start of the chart year, which began with the Dec. 7, 1996, issue, through this year’s July 5 Billboard. Ranks are determined by accumulating SoundScan sales totals for each week an album appears on the chart (including weeks the chart is not published). The catalog recap, similarly, reflects accumulated SoundScan units for each week a title appears on Billboard’s in-house Top Gospel Catalog chart. Anointed’s “The Call” appears on both current and catalog recaps because of sales registered through the Jan. 18 issue, when Billboard revised its catalog criteria.

The recaps were prepared by chart manager Datu Faison with assistance from Anthony Colombo and Michael Casson.

**Top Gospel Artists**

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<thead>
<tr>
<th>Pos.</th>
<th>Artist/Label</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>T.D. Jakes—Integrity/Word</td>
<td>The Call</td>
<td>Word</td>
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<tr>
<td>2</td>
<td>Yolanda Adams—Verity</td>
<td>God’s Property</td>
<td>Intersound</td>
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<tr>
<td>3</td>
<td>Anthony Brown—Word</td>
<td>With Me</td>
<td>Word</td>
</tr>
<tr>
<td>4</td>
<td>Kirk Franklin—B-Rite</td>
<td>The Preacher’s Wife</td>
<td>B-Rite</td>
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<tr>
<td>5</td>
<td>Fred Hammond &amp; Radical for Christ—Verity</td>
<td>The Real Meaning of Christmas</td>
<td>Verity</td>
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<tr>
<td>6</td>
<td>Donnie McClurkin—Warner Alliance</td>
<td>Love You Back</td>
<td>Warner</td>
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<tr>
<td>7</td>
<td>Anthony Brown—Word</td>
<td>Love You Back</td>
<td>Word</td>
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<tr>
<td>8</td>
<td>Fred Hammond &amp; Radical for Christ—Verity</td>
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<tr>
<td>9</td>
<td>Anthony Brown—Integrity/Word</td>
<td>Love You Back</td>
<td>Integrity/Word</td>
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<tr>
<td>10</td>
<td>Carlton Pearson—Warner Alliance</td>
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**Top Gospel Albums**

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<th>Artists</th>
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<tr>
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<td>Various Artists—Benson</td>
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<td>3</td>
<td>LOVE YOU BACK—Anthony Brown—Word</td>
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<td>4</td>
<td>LOVE YOU BACK—Fred Hammond &amp; Radical for Christ—Verity</td>
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<td>LOVE YOU BACK—Carlton Pearson—Verity</td>
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<td>7</td>
<td>LOVE YOU BACK—Kirk Franklin—B-Rite</td>
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<td>B-Rite</td>
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<td>LOVE YOU BACK—Fred Hammond &amp; Radical for Christ—Verity</td>
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**Top Gospel Catalog Albums**

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<td>Kirk Franklin And The Family</td>
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<td>3</td>
<td>THE LIVING EXPERIENCE—Helen Baylor—Word</td>
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<td>THE CALL—Anointed—Word</td>
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<td>THE INNER COURT—Fred Hammond &amp; Radical For Christ—Benson</td>
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<td>6</td>
<td>IT REMAINS TO BE SEEN—Mississippi Mass Choir—Malaco</td>
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<td>GOSPEL’S GREATEST HITS—Various Artists—CGI</td>
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<td>LIVE IN MEMPHIS—The Canton Spirituals—Blackberry</td>
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<td>9</td>
<td>GOD IS LOVE—Dwight Yoakam—Homespun</td>
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<td>IT’S OUR TIME—GWMC Women Of Worship—Delta International Music</td>
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<td>AFRICA TO AMERICA: THE JOURNEY OF THE DRUM—Sounds Of Blackness—Perspective</td>
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<td>SAVE THE WORLD—Yolanda Adams—Tribute</td>
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**Top Gospel Labels**

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<th>Pos.</th>
<th>Label/No. Of Charted Albums</th>
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<td>1</td>
<td>ARISTA (3)</td>
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<td>2</td>
<td>B-RITE (1)</td>
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<tr>
<td>3</td>
<td>GOSPO CENTRIC (5)</td>
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<tr>
<td>4</td>
<td>VERITY (13)</td>
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<tr>
<td>5</td>
<td>WORD (10)</td>
<td>10</td>
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<td>SPARKOW (4)</td>
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<td>7</td>
<td>WARNER ALLIANCE (5)</td>
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<td>CHY (14)</td>
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<td>9</td>
<td>MALACO (7)</td>
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<td>10</td>
<td>CRISTAL ROSE (4)</td>
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**Top Gospel Distributing Labels**

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<td>INTERSCOPE (1)</td>
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<td>GOSPO CENTRIC (5)</td>
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<td>4</td>
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<td>EPIC (10)</td>
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**HIP-HOP GOSPEL**

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month. The number now stands at 11,000 units a month, with shipments not only to the United States but the United Kingdom, Australia, and Canada as well.

**THE HIP-HOP STOMP**

God's Property is a prime example of the profitable market base for hip-hop Christian music. Its first week out, the group's debut release, "God's Property" from Kirk Franklin's "Hit Nation," sold more than 125,000 units—a staggering figure given that the average best-selling Christian album sells 100,000 units. Though much of the album boasts a traditional gospel sound, it is the hip-hop-flavored single, "Stomp," that is receiving heavy doses of airplay on Christian and mainstream radio and television outlets alike.

"It takes good urban marketing to reach the mainstream audience," says Claude Lataille, CEO and president of B-Rite Records, which is aimed at young urban music listeners. "The market is definitely there. The question is if we can get this sort of success with new groups and get beyond these numbers. That's where Interscope comes in and is able to piggyback and reach to expand the markets." Last year, Interscope Records, a giant in the mainstream music market, signed a marketing and distributing deal with B-Rite, further ensuring that the mainstream market will be saturated with its product.

Like many labels, GrapeTree is beefing up its marketing efforts to include a mainstream audience. "Awareness is key," says Williams. "People have to know the product is available in order to want it. Then availability is key; we have to have good distribution." GrapeTree, distributed by Diamante for the past three years, is shipping out 10,000 to 15,000 records a month. It also just launched an ad campaign in the Source, a mainstream rap magazine. "These ads are not cheap," Williams says. "But if you want to sell records, that's what you do. You get your records in front of the people who will buy them."
GOSPOCENTRIC
KIRK FRANKLIN & THE FAMILY

"The Tour of Life" Was "All of That."

BOBBY JONES & THE NASHVILLE SUPER CHOIR

Billboard TOP R&B ALBUMS

LAWRENCE MATTHEWS

Top Contemporary Christian
FOR

THE KURT CARR SINGERS

Top Gospel Albums

12th Annual Stellar Gospel Music Awards

A-1 S.W.I.F.T.
New Reissue Label Seeks Niche: Jelly Roll’s “Rolls”

**New Label**
LINE: Some folks still see elbow room in the crowded marketplace. Producer Ward Marston is launching his own reissue label, moniker-dubbed Marston, Oct. 14. Marston, who was born blind, has been in the forefront of historical remastering, working on such treasure projects as BMG Classics’ Fritz Kreisler collection and Romophone’s complete recordings of Lucrèzia Bori (for which he received the Gramophone Award for historical vocal record of the year in 1996).

Why another reissue label? asks Scott Kessler, who has launched the business with Marston. “The label will focus on projects that other labels aren’t doing. ‘Also, when he produced for other labels, there was always a time crunch,” says Kessler. “He wants to be able to take more time and find the best sources.’ Marston’s enormous collection of tens of thousands of recordings will be his first source (another impetus in founding the label was his desire to preserve these interpretations on those precious records). His network of collector friends, plus archival sources such as Yale University, will also be part of the process.

The first four releases, all two-CD sets, are “Alma Gluck” (a survey of the soprano’s greatest opera and song recordings, 1911-18); “The Complete Johann Strauss: Volume 1 (The Victor Recordings 1903-1909); “Massenet’s ‘Manon: The First Recording, 1923’ Pathé,” which features Fanny Hertz; and “The Complete Josef Hofmann, Vol. 5: Solo Recordings (1935-1948).”

The label will release one project a month thereafter, except in July and August. November will bring a single disc with all the recordings (1904-08) of the elusive soprano Ona DePaz. Warner Bros. and Mardis USA will distribute the label in the U.S.; it will retail at full price. Meanwhile, for audiophiles seeking a little extra something, Boston Skyline has launched a new series, “World Premiere Recordings.” This imprint will be devoted to the recording debuts of chamber transcriptions of well-known symphonies. The label has recorded Mozart’s Symphonies No. 35 and 36, transcribed by Johann Nepomuk Hummel and performed by the New York Philharmonic (fortepiano, traverso [flute], violin, and cello), and very jolly they are. Bosque Skyline continues its “From The Vault” reissue series with a disc of Schubert’s “Trout” quintet and Bruckner’s “The Maiden” from the Fine Arts Quartet.

On the Road: Violinist Maxim Vengerov has been the recipient of an honorary counter for UNICEF. Vengerov, who at 22 is not far from childhood himself, is incidentally playing in a tribute to be held by UNICEF in celebration of his upcoming birthday. The UNICEF counter is led by violinist Jeffrey Scott, who is also the first to play Maxim Vengerov to Moscow. He will also be putting the recordings to good use in the U.S.

Player Piano: Artistic Wodehouse is continuing her explorations of American music-making with “Jelly Roll Morton: The Piano Rolls.” Wodehouse, who has a project on Morton’s 1920s piano rolls (complete but expressionless) and his contemporaneous recordings (stylized but tinny in sound) to computer files, are being combined to create a complete performance. The result is “Jelly Roll Morton, 1920-1924,” which is recorded and played on an Artistic counter by player Max Wilcox, and pronto! It’s as though this New Orleans progenitor of jazz were actually playing in “Shreveport Stomp” today. Let’s hear it for technology.

Wodehouse’s previous endeavors brought us “Gershwin Plays Gershwin.”

Budget Time: Both London Records and EMI Classics have entered the budget market this summer. EMI reports that the company didn’t consume revenue as efficiently as it should have in the third quarter and will use the remaining $1 million CD carries a line from an English film as well as a German one. London, on the other hand, is going for a higher-end offering, with their single disc being 12-inch vinyl, with remixed by Breyton, went out July 11 to urban and rap singles, DJs and promos.

On Aug. 4, the promotional CD goes pop, with tracks by That 1-800 Number and the commercial CD can’t go on sale until Aug. 12. They include the LP mix and the Breyton extended remix, as was the case with “House of Prayer.”

The new album is called “Money in the Bank,” says UNICEF. “Jelly Roll Morton: The Piano Rolls” fills the void left by the release of “The Piece Of My Heart” on MCA. The album is a collection of Morton’s piano rolls from 1924 to 1929. The box set includes a 12-page book, a 16-page booklet and a DVD. The set also features Morton’s original compositions, transcriptions and arrangements of popular songs, and works by other composers of the period.

Early Struggles: Shaggy also launched his career in the beginning. At the time he was signed, “a lot of people didn’t come aboard,” he says, “because we [Jazz Sage] artists were not accepted as part of music.” Almost everybody in reggae who has got a break has abused it. They get a hit record and then it’s a new beginning. They then say, “I can’t believe what we did to our music. The ‘Piece Of My Heart’ cover is a circus. And when it comes to making a Maxi single, we are not going to take it from our friend.” Yes, boss, I am your country, but I am not going to accept it. When we get big, nobody accepted me in Jamaica. I struggled on every stage show there.”

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Yamaha, Stanford Join Forces

**Licensing Program Offers Audio Technologies**

*BY PAUL VERNIA*

Yamaha Corp. and Stanford University have embarked on a joint licensing program intended to promote the development of their respective intellectual properties in the areas of computer tone generation and advanced sound synthesis, according to a joint statement released July 9.

The Sound-X, the licensing program consists of a package of intellectual properties designed to revolutionize the use of audio in the personal computer, computer-aided design, and multimedia markets, as well as in Internet pages and other interactive applications, according to the Stanford statement.

"Stanford and its faculty believe in both the basic research that underlies new advances and in the transfer of knowledge and technology to society," says Stanford University president Gerhard Casper. "This innovative technology, and the resultant partnership with Yamaha, signify that dedication to research and to fostering its practical uses and benefits.

"It's not every day that an international corporation joins forces with a world-class university in this way," says Yamaha Corp. president Kanao Ishimura. "We're delighted with our renewed partnership with Stanford."

Although Sound-X constitutes the first business partnership between Stanford and Yamaha, the relationship between the two entities dates back to 1975, when Stanford granted Yamaha a license for Frequency Modulation (FM) synthesis, a method of computer sound processing developed at Stanford University.

FM synthesis led to the creation of the first commercial digital synthesizer, the Yamaha DX-7, which revolutionized the music business and recording worlds by facilitating the development of other digital instruments, processors, and recorders.

The next technological milestone in the relationship between Yamaha and Stanford was waveguide synthesis, a type of physical modeling of sound that attempts to provide a much clearer sonic picture of any given instrument than FM synthesis is capable of doing.

Julius Orion Smith III, the Stanford professor who developed waveguide synthesis (also at the CCRA), told Billboard in 1994, "Waveguide synthesis adds several new dimensions. Since it's based on a physical model, it gives you all the controls of the physical instrument. For strings, winds, and brasses, it simulates the whole string, bore, or horn." (Billboard, May 7, 1994.)

Used successfully in such products as the Yamaha VL1 synthesizer, waveguide synthesis now serves as the basis for the Sound-X synthesis, which comprises more than 400 patents, patent applications, trademarks, software, and sound synthesis technologies previously marketed under the names Sound-X and Virtual Acoustic, according to the statement.

The Sound-X portfolio also includes patents and applications that cover Yamaha's DX-7 format—a technology developed in the early '90s to enhance the capacity of the Musical Instrument Digital Interface protocol.

The first licensee under the new Stanford-Yamaha collaboration is Starcast Systems Inc., a Stanford startup that plans to develop personal computers that employ waveguide synthesis, according to the statement.

Music City's Pop/Rock Scene Soars Under Producer/Engineer Brad Jones

*BY RICK CLARK*

NASHVILLE—This city may be known as the home of country music, but a recording community that boasts more than 300 studio records, commercial and project studio facilities can't be all about hat acts and AC music with country-sounding instrumental accouterments.

Music City also has a vibrant rock and pop scene, and one of the most important forces behind galvanizing that scene is producer/engineer and studio owner Brad Jones.

Jones, first noticed in certain Nashville music circles for his self-produced solo effort "Giltflake," which was initially released on cassette in 1991 and on CD on the Ginger label in 1996. "Giltflake," which featured Jones as a virtual one-man band throughout most of the album, was an Anglo-pop/rock music lover's delight, utilizing instantly memorable melodies with smart, heartfelt lyrics. The interest created by "Giltflake" earned other bands and artists who Jones' expertise would help them attain their own vision.

Over time, Jones began developing local pop bands while picking up gigs touring with artists like Matthew Sweet, Marshall Crenshaw, and Murray Attaway.

Jones' recent credits include modern pop/rock artists like Soluble's "Happycity" (Atlantic); the '70s metal/rock of Imperial Drag (Work Group), critically acclaimed singer/songwriter Allen Stone, and his latest slice of Americana, titled "Rocking Horse Head" (Paladin); the eclectic smart pop/rock of Ross Rhee's Umebone (E-Square); and the naive math-rock of Pee Shy (Blue gorilla).

In a town where sessions are run with factory-like efficiency, Jones' instincts are driven by the art of the moment. Jones favors creating an atmosphere of playfulness and discovery for the artist and musicians involved, in an effort to help the production achieve its artistic essence.

Soluble's "Happycity" is a prime example of Jones' (and co-producer Robin Eaton) production sensibility.

"In Jill's case, we felt like she was always at her very best when she was performing a song the way after she wrote it," explains Jones. "If she gave it two weeks to incubate, it would never be as pure. Something would change."

Accordingly, Jones established a framework whereby he and Eaton could capture the immediacy of Soluble's tunes. "We set up a recording style so that we could, in increments, capture each new wave of songs as they were coming out," he says. "If we had to, we'd adjourn for a few months and wait for the next wave to come. In her case, that was the best way to capture her personality on the record, which was the No. 1 thing we wanted to do."

"Working like that means you can't really organize a tracking band to be there on a last minute's notice," Jones says. "We had to kind of look to ourselves to be the tracking band, which in Jill's case was a classic case of necessity being the mother of invention. It sort of forced her to learn how to do things, like learn how to play her own drum parts, and she blew us all away. As it turned out, there's an amazing drummer inside of her. She had never really taken the time to sit down and work it out. She plays drums on half the record. She plays all the electric guitar and lead guitar, too. It's like a Stevie Wonder record, in that there's a lot of Jill on every track."

While Jones operates outside of the Music Row country music studio scene (primarily working at the studios he and Eaton own, which they call Alex the Great), he is clear about his love for Nashville and its wealth of musical talent.

"I love it here in Nashville, because I can be me here, and I have a real strong sense of self-preservation," Jones enthuses. "The beautiful thing about Nashville is that it's an amazing place to create hybrids."

For more information, contact: Brad Jones, 2016 Lakewood Blvd., 90265.

**ProFile**

Brad Jones, shown during a recent recording session.

*TAKAPPI.* The artists formerly known as PFR have been working on a project titled "The Late, Great PFR." Shown at Arthouse Studios in Nashville, from left, are producer Jim Lee Stoos and former PFR members Joel Hanson, Mark Nash, and Patrick Andrew. The project is due in October on Sparrow Records.

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(Continued on next page)
BRAD JONES
(Continued from preceding page)

heaven the whole time.”

Jones feels it is essential to tailor the production aesthetic to the truth of the artist’s vision rather than cater to a flavor-of-the-month sounds that predominate over many releases.

“We live in the Marshall McLuhan world, where there are a lot more people, more and more cars, more and more background noise, and everybody is fighting to be heard,” says Jones. “With every record I make, the hardest part about deciding what kind of sound a record is going to have concerns figuring out where on the continuum, between aggressive and warm, a record should be. It’s so hard to judge. There’s always the temptation to make every-thing aggressive and make everything pop out on every format, but sometimes that can be subtly off-putting to a listener.”

For Forbes’s “Rocking Horse Head,” Jones chose the subtler approach. “There’s a lot of back-ground noise in this world, and I choose to compete with it sometimes, but other times I just choose not to compete with it. What we wanted Steve’s album to sound like was inviting and warm and like an old friend to the listener, even if it would make it harder to hear his record if you were in a busy gas station and it’s on a little speaker in the corner.”

Most recently, Jones wrapped up work on the still-untitled second Blue Gorilla/Mercury album by Pee Shy. The band caught his attention a couple of years back when he heard its song “Little Duke” on a sampler. Pro-ducer Mitchell Fromm then directed the group to Jones.

“The sound is very eclectic,” says Jones. “It ranges widely from crunchy rock to swanky samba. It is an amazing collection of songs that are personal and poetic . . . and it rocks. While it is four-piece rock, they have interesting instrumentation, like clarinet and accordion. The result is inspired, non-muso art-rock.”

Other recent Jones projects include Nashville power pop trio Shazam and the smooth eclectic pop of Swan Dive. Both bands have Jones-produced releases that have just appeared in Japan, where there is a growing demand for product from Nashville’s active pop music scene.

Jones’s “Gilliatte” is due out in August in Japan on the Toshiba label. Jones is also slated to produce Toshi-ji Japanese artist Yoko Yamasugi.

Upcoming Nashville-based projects for Jones include Tommy Womack and the new Swan Dive EP called “Sweater Weather.”

“I want to make my production work as hard as I can. I’d like to feel that I’m a guy that sometimes completely under-produces and at other times goes over the top. At least it’s not predictable. I respect artists a lot, and I think I owe it to each artist, I guess that’s what I’m striving for.”

—JAE HAYES

PRODUCTION CREDITS

BILLBOARD’S NO. 1 SINGLES (JULY 26, 1997)

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SPARS Launches Time Code Primer

The Society of Professional Audio Recording Services (SPARS) has published the first edition of the SPARS Time Code Primer, a book that is designed to serve as a reference guide for audio and video professionals as well as students and educators.

Written and edited by industry veterans Steve Davis of Atlanta-based Crawford Audio Services, the SPARS Time Code Primer also includes a section on film sound written by Will Harvey of Music Annex in San Francisco, as well as a special section on writing requirements for time code distribution and usage authored by Jean-Luc Lourdon of Resonance TUI in Toronto. Furthermore, an updated glossary of time code terminology is included, along with a special section on time code uses in music recording studies contributed by Glenn Meadows, owner of recording/ mixing/mastering studio Master- fonics in Nashville.

The 68-page volume is divided into three sections: What Is Time Code, Handling Time Code, and Recommended Practices. SPARS president Tom Kobayashi says, “We’re excited to debut the Time Code Primer as more and more audio professionals are working with film and video. This book shares literally hundreds of years of combined experience in dealings with time code.”

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Little Big Town Marks Big 10
String Of Hits Brings Indie Co. Success

BY DEBORAH EVANS PRICE

NASHVILLE—As little Big Town Music Group celebrates its 10th anniversary this month, founders Woody Bomar and Kerry O’Neil have developed one of the most successful independent operations on Music Row. “We didn’t feel 10 years old at all,” says Bomar, president of the company. “It’s gone fast. Our 10 years has pretty much paralleled the boom in country music. We started at a time when most of the independent publishing companies had been sold to conglomerates. It didn’t seem like a smart thing to be doing at that time, but we were pretty fortunate.”

“We got started around the same time as Randy Travis’ ‘Storms of Life’ album hit and country music came back in such a huge way, and we were fortunate to be a part of that time.”

Ten years ago, Bomar was working for Combine Publishing, then known for such hit songwriters in its stable as Kris Kristofferson, Tony Joe White, and Larry Gatlin. O’Neil approached him with a goal of starting an independent venture. “I was at a point in my life where I was looking for a change and a challenge, and it was very appealing,” Bomar says. “So Kerry and I founded and started Little Big Town.” The first writer they signed was Bob DiPiero. The second was John Scott Sherrill.

“I had worked with both of those writers at Combine, and they were looking for a situation, too, since that company had been sold. So it just worked out that we already had a good working relationship with really good writers with high credibility, and that helped us jump start early on. We started as a limited partnership, and went out and made presentations and found investors. Bomar says. “We had quite a few investors early on, and after a couple of years . . . we went to the bank, borrowed money, and bought out the investors. We realized early that the things were off to a good start and we didn’t hate the building, and we probably wouldn’t have been able to do that.”

“Little Big Town was awarded BMI’s most performed country song for the year, accolade for ‘Wink,’ recorded by McCoy, and written by DiPiero, Mark D. Sanders, and John Jarrard.”

To celebrate the company’s 10th anniversary, Little Big Town placed a showcase where its writers will perform the company’s 10 No. 1 hits. Bomar says the company is also putting out a compilation of its hits. The songs included on the three-disc set are “Nineteen But The Wheel,” written by Sherrill and recorded by Patty Loveless, “I Think About You,” written by Sussman and Don Schlitz and recorded by Collin Raye, “Gold Don’t Rust,” written by DiPiero, Gary Burr, and Neal D’Amond and recorded by Diamond, and “Heartshaped Tattoo,” written by DiPiero, Doro, and Todd Cersey and recorded by European female heavy metal act Davo.

Indie Publishers Still Thriving: $1 To Sing Around Campfires

INDIES FOREVER! There’s lots of life (and covers) left in independent music publishing, despite claims otherwise that were sparked by EMG Music Publishing’s acquisition of half of Jobete Music’s copyrights, a deal that includes administration of the entire catalog. “It’s the point of view of someone who has toiled for more than 50 years at the indie game. He’s Mickey Golden, CEO of Criterion Music in Hollywood, Calif.”

“The independent music publisher is alive, well, and thriving,” says Golden. “We’re the successful ones,” he notes, such as Zomba, London; Windswept-Pacific, peermusic, Leiber & Stoller, Carlin, and Warner/Chappell, independent Music, and Shapero-Herstein.

“Each one has its own agenda—great talent scouts, great song sense, great sources of songs, great writers, great writer/artists,” he says. “Despite that change in the business after Elvis and the Beatles, where many record artists are writing and publishing their own songs and blocking out the use of outside songs, there are still many acts who need outside material. The resourceful independent finds the writers and acts before the ‘big boys’ hear about them. It’s easy being an independent? Hell, no! But it’s a great challenge.”

As a real publisher, Golden says, “EMG Music Publishing Worldwide chairman/CEO.

Little Big Town: Top 10

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Burtiknakania?: Chrystalis Music has signed songwriter/ producer Scooter Goin, whose songs have been recorded by many acts and who once played the role of Paul McCartney in “Beatlemania.” Shown from left, are Peter Reichtard, EMG Music Publishing U.K., managing director and senior VP of international acquisitions; Scott and Martin Bandier, EMG Music Publishing Worldwide chairman/CEO.

Their Side Of It: Songwriter Paul Williams, left, and Ed Murphy, president/CEO of the National Music Publishers Assn. and the Harry Fox Agency, gave testimony at a recent congressional hearing in Nashville on music-related copyright legislation.

For the Love of Money

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TK's Singles Soar In Japan
Producer Sets Record With 3 Hits

BY STEVE McCLURE

TOKYO—Japanese producer Tetsuya Komuro, whose templates sold million copies at retail and helped influence independent company Aves, maintained its Japanese market prominence. Two of the three were released via the Aves Trax label, which also claimed two of the half-year's biggest-selling albums.

"Komuro did a very good job," says Aves chairman Tom Yoda, who desribes the producer's latest creations as the successful extension of a relationship dating back four years. "We hope it continues." 

Leading the singles pack was "Can You Celebrate?" by Namie Amuro, the 19-year-old reigning queen of Japanese pop culture, whose "amuro" look (penciled-in eyebrows, mini-skirt, dyed hair) is the current fashion template for Japanese girls. The hit sold 2.92 million copies from January to June, according to SoundScan.

In second place, with sales of 1.16 million, was "Face" by globe, a trio comprising vocalist Keiko, rappers Mare Panther, and Komuro himself. Last year, globe became the first Japanese act to top the four million sales mark with its debut album, "globe."

Rounding out the TK trio was "You Are The One," by the "We Are The Who"-styled Kasemot Project. It featured such leading Japanese artists as Amuro, Tomomi Kahala, and Yukkii Uehda and was recorded as part of a nationwide anti-drug campaign. Its SoundScan sales result: 1.08 million units.

Komuro himself notes that the J-pop market is not growing at its previous rate but is still capable of yielding million-selling singles. "This makes me very proud and satisfied," he says, while also citing the multimillion unit sales of globe's second album.

"I think this is due to my efforts to maintain the artists' personal identity and the quality of the music. In the future, I want to create a new, advanced musical vision."

Katsumi Nishimura, executive director of music publisher J-Wave Music, agrees that Komuro's primary asset is the distinctive quality of his work. "Although he has a certain sound, he's able to (with) unique tastes of each artist he produces."

Komuro led the extremely successful EMI for 11 years until it disbanded in 1994, but he started working as a freelance producer well before that. His forte is setting the vocals of such female-idol stars as Eiko Shirosaka, Mihoko Naluyama, Yuki Uehda, and, most recently, Tomomi Kahala to Eurobeat-style dance rhythms in a glossy mix that is instantly recognizable as a Komuro production.

The current TK boom began in early 1996 with the debut of the group trf. "The simplest way of expressing what I had in mind with trf is "karaoke and dance, says Komuro. "With karaoke, you only sing, and at a disco, you only dance. I thought, 'Wouldn't it be fun if the two biggest forms of entertainment for kids could be mixed?'"

"The producer, who has homes in Tokyo, Bali, and Los Angeles, last year signed a deal with News Corp, to set up a new company called TK News that (Continued on page 64)

EMI's U.S. Dealings Under The Microscope
Shareholders Seek Details On Restructuring Funds

BY ADAM WHITE

LONDON—The performance of the EMI Group's music operations in North America came under renewed scrutiny at its annual general meeting July 18 in London. One shareholder sought more details of the "huge provision" (more than $180 million) made for the recent US restructuring—including the shutdown of the New York-based EMI Records unit—and complained that it was covered by only two lines in the company's annual report.

Chairman Sir Colin Southgate said that a "large lump" of the provision was to cover the anticipated default of Alliance Entertainment (the distributor owes $238 million to EMI, according to Chapter 11 filings). Much of the balance was to cover the reorganization of EMI's American activities "to concentrate more on the creative process," he added. The move was expected to produce benefits of $30 million in the 1997-98 financial year and more in the future.

Southgate acknowledged that the company lost around 5% in U.S. market share last year, to fall to the 10% level but pointed out that an improvement is already under way. "We're just under 15% at present," he commented. "The short-term outlook remains challenging, but we are not complacent in accepting [difficult] market conditions."

In response to another shareholder's question, Southgate addressed EMI's historic difficulties in North America and said that only in the 1980s when the Beatles were at their popularity peak and in the '70s under Bhusar Monson did the problems recede. Now, he continued, "we've attempted to make our U.S. operations more efficient and less bureaucratic."

He said that handling responsibility for America to Ken Berry (in addition to his international duties) was "probably the first time we've given this role to a music man instead of a suit."

Southgate also said that last year's success would transform EMI's global position. "If we break this (market), we'll be No. 1 in a flash."

Asked why EMI Music CEO James Fiddifield, who has increased revenues in 1996 by 50% despite the US losses, Southgate said Fiddifield "controlled the whole of [EMI Music's] business, which met its target."

"The chairman added, "If you assure me that the American [label managers], executives did not earn any bonuses last year."

EMI's annual report indicates that Fiddifield earned $11.2 million in total 1996-97 remuneration, while Southgate was paid $1.3 million.
Digital Era Calls For Bold New Rules

U.K. Law Tackles Net Concerns

BY NIGEL HUNTER

LONDON—The U.K. will soon have a new copyright law relevant to the online environment, a government minister has promised.

Mark Fisher, undersecretary in the new Department for Culture, Media and Sport that now oversees the music industry (Billboard, July 26), says new legislation will be passed during the present parliament’s final year because "the challenge of new technologies is enormous."

Fisher made his promise while giving the keynote address June 10 to the annual general meeting of the U.K.'s Music Publishers' Assn. (MPA) here.

Later, responding to a question from Performing Right Society (PRS) chief executive John Hutchinson, Fisher observed that there "is a real danger of being dazzled by new technologies. The quality of the music rather than the technological beauty is what matters."

In his speech, the minister reiterated the new Labour Government’s commitment to protecting the arts in general and the music industry in particular.

"We are determined to emphasise how important the arts and music industry are," he declared. "Creative talent is crucial for the identity of our nation both culturally and economically. We have a totally focused and different approach to our responsibilities compared with our predecessors, and this is a government that looks even-handedly at the commercially successful part of the arts and the publicly funded element."

Fisher noted that more than 1 billion pounds ($1.7 billion) is earned overseas by the music industry when such areas as instrument manufacturing and musical shows are included in its 2.5 billion pound ($4.5 billion) annual income, and he added that a different image must be projected abroad.

He reminded the delegates of Chancellor Gordon Brown’s refusal to grant additional spending funds but dissolved that the Department for Culture, Media and Sport is investigating whether its present budget can be better directed and applied.

Fisher also promised firm and sustained government action and attention on piracy.

"It’s no good rebuilding and enhancing the music industry if the benefits are allowed to drain away through piracy," he stated.

In his final address as MPA president, Andy Heath referred to the joint project organization between the MPA and the Musical Copyright Protection Society (MCPS), which the MPA "The MPA has yearned for this alliance, but we never seemed to have the right enthusiasm. If we pull this off, the two societies will be the (Continued on page 6)"

SNEP Dispute With TV Channel Escalates

End Of French Chart Show Angers Labels’ Body

BY REMI BOUTON

PARIS—French record industry body SNEP has broken off all negotiations with France 2 after the public TV channel’s termination of a weekly chart show and has decided to proceed with legal action against the station.

In a statement released July 14, SNEP said the move, which both the Minister of Culture and broadcasting authority CSA to take action on the matter, claiming that French public television channel France 2 had provided no ways to ensure the promotion of (French) musical heritage.

SNEP members are becoming increasingly worried by the lack of programs dedicated to music on public TV channels in France. One of the most recent blows suffered by the industry was France 2’s decision to ax the one-hour, weekly “Taratata” program (which featured only live music) because of low audiences and excessive costs.

The chart-show dispute has its roots in 1996, when France 2 decided to drop to a top 50 chart show it had been broadcasting for two months. SNEP decided to sue France 2 for what it claimed was "a unilateral breach of contract."

In March, a Paris court ruled that France 2 had to pay SNEP 800,000 francs ($140,650) in compensation for this sum was deemed to be equivalent to the amount SNEP would have received from France 2 for what it claimed was "a unilateral breach of contract."

After the court ruling, both parties entered into negotiations to try to avoid SNEP’s appealing the decision. SNEP said one of the solutions would have been for France 2 to allocate a weekly slot to a music show based on the top 50 charts.

"We have been unable to meet with the channel’s program director since the end of April," says SNEP director general Henri Schulze-Spahr.

France 2, however, insists that the labels’ body will appeal the court’s judgment and will continue to seek 10 million francs in damages.

"People outside the board had little hope of seeing the top 50 (chart show) back on France 2."

Accordingly, on July 10 the SNEP board voted for the continuation of legal action against France 2. Representatives from France 2 were unavailable for comment.

HAMBURG—German music publishers are being warned that the digital revolution is creating "anarchy." Peter Hanser-Strecker, president of the Assn. of German Music Publishers (DMV), told the organization’s annual conference that conventional legal frameworks are useless in the digital age.

Hanser-Strecker argued that such existing legal concepts as value of creation and the traditional view of dissemination of information are not capable of preventing music being used free of charge on the Internet.

"The existing legal framework has as many holes as a sieve," said Hanser-Strecker, "and everything that is called electronic or digital today pays no heed to this sieve freely."

The problems caused by the digital environment were recurring themes of the conference. The chairman, Gabriele Schulze-Spahr, called for further steps to put an end to non-remunerated utilization of music, adding that a necessary first step toward this was to inform politicians of the issues at stake.

"Digitalization as a marketplace for copyrighted works, Schulze-Spahr referred to the present system of online fees paid by consumers as "anarchy."

"Lawyers as well as politicians must come up with a solution to prevent a complete collapse of our present system of protection for the music industry," she added. However, the problem remains, she said, of the distribution of unlicensed material originating in countries that have only a rudimentary copyright system.

As a result, said Schulze-Spahr, there has been a drastic increase in downloads of CDs.

Later, Joachim Neubauer, chairman of the radio and TV issues committee, raised the topic of the difficulties of German compositions used on radio and TV. He argued that the entire country’s cultural development was at stake.

Neubauer reported that radio stations are increasingly using the computer to exploit their program’s shows. As a result, said Neubauer, "the radio stations have almost completely eliminated German-language rock and pop music, the only exception being rap and hip-hop, with its own linguistic culture."

Although this segment is enjoying great popularity with younger listeners, it offers little scope for any new artists, he said.

Klaus-Michael Karasnegel, chairman of the record issues committee, reported in detail on talks with labels. He said the discussion resulted at formulating joint objectives so as to achieve political and economic goals.

One of the topics was "Music In The Information Society," produced by labels’ body BVFW and DMV.

MATTHEW ALLISON has been confirmed as president of EMJ Music Asia, effective Sept. 1. He will succeed Lachlan Rutherford, who became chair- man of the division until his departure from EMI next year (Billboard, June 14). Allison left Sony Music in June after four years as managing director of its Chinese affiliate. He had also served as greater China VP for the company since November. In his new post, Allison replaces outgoing EMJ managing VP Charlie Dimont. Rutherford has headed EMI’s Asian operations, excluding Japan, since 1984.

POLYGRAM U.K. has assembled rare and obscure Motown recordings from the ‘60s for a new midprice album, “And It’s A Thrill A Million,” due in August. The 28-track package (subtitled “Polygram’s Definitive Collection”) is a collector’s item of what’s known as “Northern soul” music, a niche that Motown’s U.S. release program has rarely touched. The album features such artists as Frank Wilson, Brenda Holloway, the Monitors, the Andantes, Kim Weston, and Gladys Knight. Some of the tracks have appeared on a series of European bootleg albums, “Rare Tracks From Detroit.” The PolyGram release will appear under the Debantale imprint, carrying a wholesale price of around $8.

PHONOGRAPhic PERFORMANCE LIMITED (PLP), the U.K. body that licenses music for use by broadcasters, has agreed to embark on the use of the upcoming Oasis album, “Be Here Now.” The move, which is almost without precedent, follows a request from the band’s label, Creation. A letter, sent by PPL to approximately 200 U.K. radio and TV stations July 17, says that no track from the album may be copied or transmitted until midnight Aug. 1. In response, Paul Hopkins, press officer for the band, “We wanted to avoid a repetition of the events surrounding the release of the single “D’You Know What I Mean?” and to ensure that all the radio stations get an equal chance with the album.” Creation was recently upset when an attempt to give national pop broadcaster BBC Radio 1 exclusive first access to the single was spoiled by earlier play on other stations. Describing the exercise as “a huge task,” PPL is keen to discourage other labels from following suit. “It’s a one-off and not something that we’d like to repeat,” says a spokeswoman for the organization.

The INTERNATIONAL FEDERATION OF THE PHONOGRAPhic INDUSTRY has signed a memorandum of understanding with customs authorities in Central and Eastern Europe to aid the fight against music piracy. The agreement, with the Warsaw Regional Intelligence Liaison Office (RILO), part of the World Customs Organization, allows for the exchange of information on copyright infringement and traffic in pirate recordings in Central and Eastern European nations. It follows a “contact points” meeting of the RILO in June in Larnaca, Cyprus.

AUSTRALIAN INDIE SHOCK RECORDS has restructured its management team. A new, seven-strong middle management group has emerged, mostly as a result of internal promotions, for its sales, marketing, and A&R divisions. A new sales director, Sam Clark, has joined from PolyGram. He has been appointed managing director for the majer’s Australian arm and with that company 18 years. “We intend to become more marketing-driven, get more records in the charts here, and break more acts,” Clark said. "It’s the next step in breaking the international market and seeing Australia as a major player in the digital revolution."

RETAILER HMV U.K. has appointed Andrew Bates to the new post of property manager. He joins from the Gap, where he was European property director. At HMV, he will be responsible for managing the 102-store chain’s real-estate assets.

INDONESIAN STARS OF DANGDUT, the hybrid Indian/Arab/Malay folk-pop musical style, were honored July 17 at the first Dangdut Music Awards in Jakarta, Indonesia. Veteran Meggy Zakaria and relative newcomer Ihs Dahlia overtook the prize for best male and female performers; respectively. Evie Tamala won two viewers’ choice awards and best composer for “Selamat Malam” (Good Night) at the event, which was sponsored by local private TV station TPI. Manis Manja Trio was presented best group, Letis Mega won best newcomer; and an award for the best videoclip went to Akurama Entertain- ment and singer Adhim Ngesti for "Akurama" (Terrible). Indonesian Secre- tary of State Mochtar was named Dangdut Farmer of the Year 1997 for his support of the genre, while 1970s pop singer Riona Irama received the Dangdut Legend Award.

ALASTAIR KERR, managing director of Virgin Retail Europe—responsible for the chain’s continental European outlets—has left the company to pursue “a private project,” Simon Burke, chief executive of Virgin Entertainment Group, has temporarily assumed Kerr’s responsibilities that he will arrange for a permanent replacement “in the next couple of months,” Burke said, adding that he plans to review Virgin’s strategy in Europe. Kerr was key in expanding Vir- gin’s presence on continental Europe, where the company now has wholly owned stores in Belgium, Spain, Portugal, Italy, Austria, the Netherlands, and Norway and operates through franchisees in Iceland, Hungary, and Greece.

MARK SOLOMONS
Blakes

There is only one Blakes
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New = New Entry  Re = Re-Entry
PAKISTAN/INDIA: Renowned Pakistani qawwol/singer Nasrat Fateh Ali Khan will collaborate with India’s leading film music producer, A.R. Rahman, on a new album to commemorate 50 years of independence in both nations. Rahman, the south India-based music producer, has a score of successful film soundtracks to his credit, including “Bombay” (Amar, Prem, Pyar Kiya To Darna Kya), "India" (Salaam India), "Dil Chahta Hai" (Second Innings) and "Slumdog Millionaire" (Slumdog Millionaire). His music has earned him 11 Grammy nominations and 1 Academy Award. The album will have a mix of Indian and Pakistani songs, including classic qawwals and contemporary music. Khan, who is known for his powerful voice and traditional qawwals, has worked with Rahman in the past and is excited about this collaboration.

IRELAND: Martin Hayes, the 34-year-old fiddle player widely regarded as the best of his generation, for the first time on record with guitarist Dennis Cahill on “The Lonesome Touch” (Green Linnet). The album title is a phrase heard by Hayes in his native County Clare to describe what he calls “the intangible aspect of music that is both elusive and essential...[it is difficult] to achieve. Most of the time, for me it is only an aspiration.” Hayes, who has lived in Seattle for several years, and Cahill have toured in Europe, Australia, and the U.S. in the last year. A highlight of their travels was entertaining an audience of 1,000 at the San Francisco Celtic Festival in March. They will return to tour Australia in September for the third time, and in November they will be taking part in Irish Fire, a 15-city tour of America’s West Coast organized by the U.S. National Council for the Traditional Arts. Hayes describes “The Lonesome Touch” as “a confluence of ideas and influences...and its music is associated with, though not composed by, such noted masters as his father, P.J. Hayes; Tommy Potts; Tony MacMahon; Junior Crehan; and Micho Russell.”

CZECH REPUBLIC: Two local dance-based acts shone at E.T. Jam ’97, the huge outdoor international music festival staged June 26 in Prague. Načeva (Global Music Pulse, Billboard, July 20, 1996), the seven-piece band named after its raven-haired singer, Monika Načeva, gave one of the best performances of the festival; while seven-piece techno outfit Liquid Human (Global Music Pulse, Billboard, September 1, 1996) made the crowd on a journey to the outer limits of dance nirvana. Despite technical problems with the sound system and an audience that was stumped by the heat, neither missed a beat.

CUBA: In an extraordinary deal that illustrates the growing links between the long-isolated Cuban recording industry and the outside world, a U.K.-based record company has become the first to sell new recordings by Cuban artists back to the communist country. Three years ago, Tumi, Music, based in Bath in the west of England, signed a deal to distribute the company’s first album, Cuba’s only label, the state-owned Egrem, around the world. Now Egrem has returned the compliment, buying from Tumi three new titles recorded in Havana by the U.K. label. The albums are “Son De Cuba” by one of the country’s finest, Nilda Fernandez, Candido Fabre; “Cubans” by Son 14 and; and “U-Turn” by CUBAst. They represent the first of more than 20 albums recently recorded in Cuba by Tumi. The Son 14 album has also just been released in the U.S. by Tinder/World Music Distribution. In a further development, Tumi and Egrem have signed a co-production deal to record new projects combining the expertise of the two companies. The first of these brings together some of Cuba’s top jazz musicians and is scheduled for release later this year.

SPAIN/FRANCE:aida Fernandez, who was on the charts from 1991 to 1993 with such songs as “Madrid Madrid,” “Nue Fontaines” (Our Engagement), and “Moi Vous Dans Ton Regard” (My Eyes In Your Gaze), has turned his back on the music business. “No artist starts making music in order to make money,” he says. “But when cash comes in, this may be our downfall.” To save himself from showbiz, he decided to return to his artisan roots. So instead of using trucks and buses for his tour titles, he travelled in horse-drawn caravans, never journeying more than 30 kilometers a day. Accompanied by five musicians and a donkey, Fernandez kicked off his promenade June 6 in Barcelona, Spain (where he was born), and walked all the way to Lyon, France (where he grew up), in a month, stopping only briefly to accept offers from the locals. “I just wanted to rediscover simple things: the pleasure to sing and travel without eating up kilometers and bad sandwiches on motorways,” says the performer and songwriter, who won the 1992 award for best male newcomer at France’s Victoires de la Musique Awards. Fernandez has recently remixed “Last Night” from his album with EMRI, Fernandez will release his next album, “Inma Nikama” (Indian dialect for “The Human Being Sings”), Oct. 3, after which he is planning another stroll, this time from Lyon to Paris.

CECIL TEISSEBRE
KOMORU

(Continued from page 59)

will concentrate on finding and developing new Asian artists (Billboard, Jan. 25).

Since beginning his career with TMN in the mid-1960s, Komoru has sold close to 100 million singles and albums, either as a producer or performer.

On the album front, the Komoro-produced "Faces Places," by globe, was the second-largest seller in Sony's U.S. CHR survey. According to Axx, it sold 2.6 million units. The No. 1 album was "Bolero," by pop/rock group Mr. Children (Toy's Factory) in Japan. About 7 million copies. Mr. Children also racked up the No. 4 single for the first half, "Everything's It," which was taken from "Bolero."

Two other big-name independent producers—Takeshi Kobayashi and Toshihisa Hara—had entries in the first-half charts, Kobayashi with Mr. Children and Okuda with female duo Puffy, whose "Nagisagi Matsumaru Express" (Epic/Sony) was the No. 10 single.

After Axx Trax, the label with the most entries (three) in the first-half Top 15 is another independent, Total Factory. Also noteworthy about the first-half charts is the lack of veteran acts, reflecting the Japanese market's continuing emphasis on teenage acts and teenage bayers.

Nor were there any overseas entries among the period's highest-ranked singles and albums, reflecting the considerable sales gap in Japan between domestic and overseas repertoire. The most popular international album by SoundScan's analysis was Aerosmith's "Nine Lives" (Sony), with 360,000 in sales.

The top international single was Bryan Ferry's "Tokyo Joe" (Epic/EMI) at 97,000 copies; the recording was used as the opening theme of a Japanese TV drama.

South Korea is operated by JVC subsidiary Soft Business Information Planning Inc. (SIP), which in 1996 signed a licensing deal with the U.K.'s EMI. According to SoundScan, South Korea's music industry collects data from about 600 of the country's 5,000-plus music outlets and projects the results on a nationwide basis. It also provides an online chart data service.

Following is the full list of top-selling singles from January to June:


Top selling albums:


Canada’s A&R Priorities Evolving

Pop Inroads Lead Labels To Tighten Rock Load

BY LARRY LeBLANC

TORONTO—Major Canadian labels are re-evaluating their A&R policies as they face the increasing domestic pop- and rock-centric nature of the market, which is resulting in a slow down of acquisitions, the drying up of top-caliber home-grown acts from independent sources.

"Over the next 12 months we’re going to see the [Canadian A&R] land- scape significantly change," predicts Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada. "What everybody’s realizing is that [the music industry] must now try to reach into [musical] sub-genres...we’re not into fully right now. In the past six or seven years, major labels had been chasing the next big alternativa, but we’ve forgotten about the protean market.

Michael McCarty, president of EMI Music Publishing, says, "The broadening of Canadian A&R has been long overdue. ‘[Canadian label execu- tives] have been saying for years that Canadian A&R has been redundant. Well, it’s also expensive to have four alternative rock bands flop in a row. Modern rock/alternative pop is now going sideways, so, not declining. There’s nothing new in the genre.’"

Noting Canada-based major labels’ retail-scale success with pop acts Geoff Kullwitz, director of A&R at Virgin Music Canada, says, "Rock music is not a growth [field], and it’s not a growth music. I don’t think about anybody’s next signing is going to be discovering playing at [Toronto alternative-style club] the Horseshoe. You’re now going to see more pop music, dance music, and hip-hop music [signing]."

Adds Bryan Potvin, Mercury/Poly- dor A&R manager, "Alternative rock is over. A pure pop act [like Hanson is an alternative pop act going to] [CHR radio land, and the Lilith Fair is an example of the gentler kind of pop that is going to survive in the next couple of months]."

Kim Cooke, VP of A&R at Warner Music Canada, notes that despite some emerging domestic rock and pop acts "there’s also an endless amount of forgettable music" being submitted to labels. "However, the pendulum can swing on a moment’s notice," says Cooke. "Brin Van 3000 is a great example of a pop band emerging out of nowhere, and there are others as well."

An early indicator of the Canadian music industry’s A&R shift, perhaps, was the spring A&R feeding frenzy over trip-hop duo Esthero. Several Canadian and U.S. labels competed to sign the act after it was pitched by EMI Music Publishing in Canada and the U.S. These companies have each emphasized that a further obstacle to Canada’s becoming a pop music market is the lack of exposure by companies with expertise in producing such music.

Says McCarty, "With the successes of Celine Dion... and Amanda Mar- shal—why haven’t we [Canadian label execu- tives] been looking for the next [pop star] Why haven’t they been looking for [great] pop singers and great [pop] songs to have hit records? The answer is the average [Canadian] A&R person doesn’t have the skills or tools to put together a [pop project]. They don’t have the clue how to go about looking for [pop songs]."

Virgin’s Kullwitz says, "There’s certainly a shortage of pop producers in Canada. Because [Canadian music] is more of a rock culture, there has not been a business infrastructure for people producing and pop music and dance music."

Advocates of pop, dance, rap, and hip-hop, however, have long argued that the single biggest obstacle to the Canadian music industry is that Canadian A&R remains dominated by white males with rock-music-backing grandfathers. No woman or visible minority has ever headed A&R at a Canadian-based multinational.

That [A&R profile] is true, and I fully understand what you’re saying," says Potvin. "I’m not going to sign a R&B act ever, because I can’t talk the talk. I can’t sit down with people who are looking for that. We still have to deal with commitments with records we both love and collectively grow up listening to. I don’t listen to [R&B]."

NEO-ZAII CD’s

(Continued from preceding page)

lyrics are "outrageous in their racial hatred and violence," Some of the CDs show swastikas and SS imagery.

The public prosecutor’s office in Goettingen is now investigating members of an extreme-right group based in Germany for a woman for the public prosecutor says that the investigations are focusing on a CD that the group had released to commit crimes. It is believed that one track on the album “Northern Vel” opens with references to Jews being murdered.

It is also understood here that the extreme-right groups are have their CDs pressed at plants across the border in the Czech Republic rather than having them made in Germany, where neo-Nazi activity is illegal.

WOLFGANG SPARR

U.K. R’CRAWL RIGHTS

(Continued from page 60)

eny of the world."

He noted that the British Music Rights organization is now “up and running” and the industry must provide the resources it needs because “there are going to get more diffi- cult.”

Speaking in his capacity as acting chairman of the Union of Independent Music Companies, McCarty said that the MCPS/PRS boards had agreed to a formal arrangement bringing together the two organizations and that he expected his talks with them to be signed in August or September. There is a horizon plan for the alliance over the next 10 years, and after that he could only hope that members would express his hope the alliance will be functioning on Jan. 1, 1998.

Sparr also said that the Board of British pub- lisher Dejanus, succeeds Andy Heath as MPA president, and the meeting at which he is expected to step down will be his last meeting on Jan. 1, 1998.

The Society of African Music, based in South Africa, and the International Federation of Performance Rights, recently awarded the trop- cal music, and the Society of Independent Publishers, who had been accused of not having the services as president over the last four years.

www.americanradiohistory.com
Microsoft Teams With Progressive
Cos. Aim To Create A Single Netcast Standard

BY BRETT ATWOOD

LOS ANGELES—Microsoft and leading netcast technology company Progressive Networks have reached an agreement to share technologies and define new industry standards for the still-emerging audio and video netcast genre. As a result, an unprecedented amount of Internet-delivered netcast content is expected to be developed for the World Wide Web in the coming months.

Microsoft has acquired a 10% interest in Progressive Networks and plans to work with other industry partners to develop and define the Active Streaming Format, which aims to bring much-needed standardization to the creation and playback of netcast content.

Specific financial details of Microsoft's new investment have not been disclosed, but insiders say the deal is worth at least $30 million. The computer giant now holds a nonvoting minority interest in the company, which is the maker of the popular RealPlayer software, including RealAudio and RealVideo.

Microsoft will license Progressive Networks' technology for use in forthcoming versions of its own NetShow software. Progressive Networks is believed to have more than 90% of the Internet audio market, while Microsoft dominates the computer desktop market with its Windows 95 operating system.

The combination of resources from both companies likely means that together they will be able to successfully bring such a single netcast standard, which is needed to bring netcasting into the mainstream.

"This deal makes a hot Internet space even hotter," says Progressive Networks president Bruce Jacobsen. "There is already an incredible amount of content out there. Now content companies will be able to concentrate on creating content, rather than worrying about the war over standards. We are collaborating with Microsoft to build a common base for the good of the format."

Microsoft will include both the RealPlayer 4.0 and NetShow software in its new version of the Web browser software Internet Explorer.

MORE MUSIC NETCASTS ON THE WAY

Despite widespread support from the major industry, many labels still view netcasting as an experimental way to promote their artists to a small but lucrative online audience.

The teaming of Progressive Networks and Microsoft will likely result in more major music netcast events, since users will no longer need to download and install competing netcast playback software in order to receive RealPlayer and NetShow events.

In addition, the netcast format recently received a boost from a Windows 95 upgrade of leading Internet service provider America Online (AOL), which enables simpler installation of the RealPlayer software. Most of the millions of AOL subscribers have yet experienced audio or video netcast events, since installation has required AOL users to perform some configurations and adjustments to their online software.

A larger potential audience is what the still-emerging netcasting medium desperately needs to catch the attention of major advertisers. Some major corporations, such as Levi's and Pepsi, are beginning to cautiously explore sponsorships of netcast events as a potential way to reach new consumers via the Internet.

Clothing maker Levi's is the title sponsor for several high-profile concerts accessible at SonicNet (http://www.sonicnet.com). SonicNet's summer-for-Summer tour series, which is already under way at the site, is featuring Internet audio and video netcasts of several of the season's top music events, including daylong multi-artist music events such as Lollapalooza, the Lilith Fair, the Hollywood Bowl, the Warped tour, and Smoking Grooves.

"We are moving toward better production values and bringing bigger artists into our netcasts," says SonicNet president Nicholas Butterworth. "A lot of sponsors still have a wait-and-see attitude because the audience numbers for most events are still too small, but those numbers are growing. We are drawing a huge turnout of about 50,000 for our recent Tibetan Freedom Concert, which was more people than were physically present for the show.

"In general, we have focused on getting sponsors for our individual netcasts in the past," he says. "But the economics aren't always there for a single concert sponsorship. The technology is still expensive, and it is difficult to justify the high production values for a single event without a sponsor. Levi's wants to reach the hip music audience, and the Web is a perfect way to do that."

SonicNet gains additional revenue from each event through its partnership with electronic retailer CDNow.

(Continued on next page)

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NEW YORK—Riding high on record revenue and an increased market share, BMG Distribution opened its annual convention here with a "larger sense of purpose than we’ve ever had before," according to president Peter Jones.

Jones noted that the company’s revenue had increased by $100 million in the fiscal year that ended June 30. Its market share from Jan. 1 through June 30 this calendar year rose to 18.2% of all current and catalog recordings, pushing BMG in second place in both categories (see page 1).

But Jones, in his opening speech at the Marriott Marquis Hotel in Times Square here, also pointed out the challenges that BMG, as well as the music industry in general, faces. He noted the continuing crisis at retail but predicted that, "The worst will be behind us by the end of the current calendar year or by the end of this fiscal year.”

"We’re seeing the beginning of the end,” said Jones. "There are too many store closings. Many of them won’t be around. We don’t need four major boxes on some corners or three stores in a mall.”

Commenting further on troubles at supermarkets while he was promoted in several bankruptcies, he urged distributors employees in the field to "keep your hand on the pulse of what’s going on in the marketplace.”

He also appealed to label and distribution executives to “save the cassette.”

BMG DISTRIBUTION’s convention lasted more than a week for some executives beginning with management meetings July 12 and ending with Arist Records presentation in the early hours of July 21. The theme of the event was indicated by the logo on the identification badges: three large Xs. President Peter Jones said it was a recognition of the distribution company’s 10th anniversary and, besides referring to the company’s past, present, and future, was a way of saying “happy birthday BMG three times.”

JONES ANNONCED during his opening speech that he had decided to attempt once again the much-anticipated name game, in which he recites from memory the name of every person who works for the distributor. Standing in a spotlight in the hotel ballroom, Jones rattled off the names of 284 employees of BMG’s national office and branches. You could hear the proverbial pin drop when he hesitated for several long moments during the recitation of the New York branch’s head count, but no one recorded a misnomer, and the attempt was successful.

After Jones’ speech, BMG Entertainment North America president Ted Stern, in his keynote speech, said that he was so "amazed” by Jones’ feat that he was going to scrap his speech and instead recite from memory the Manhattan phone book.

A LL OF BMG’S MAJOR labels and many of its distributed labels brought new acts to perform at the convention. Those acts included New York Voices, Brian Asawa, and cast members of the Off-Broadway musical “When Pigs Fly” (BMG Classics); Chocolate Genius, Addict, and Marcy Coughlin (V2); PM Dawn, Stone Love, and Healtrrill (Ge records); Damage, Alexia, and E.J. Sharp (Ciria); and many others.

Jones urged distributed names to "show the national staff to ‘maximize everything you get your hands on, for the sake of the artists, the labels, the company, and the future. Do the right thing for the music.”

CONVENTION CAPSULES

HOME VIDEO. Blockbuster in Dallas promotes Dean Wilson to senior VP/general manager of merchandising, retail, and national marketing director at Distri- bution North America, respectively.

RETAIL. Virgin Megastore USA promotes John Hogg to director of store operations, based in Los Angeles, and Scott Lasky to manager of the Seattle store. They were store manager at Virgin Megastore and Mid-Atlantic regional video manager atToaster, respectively.

RELATED FIELDS. Robert Walker is named director of sales, Western region, at Music Technologies Interna- tional in Boise, Idaho. He was manager of national accounts at Muzak.

Jason Czomo is named GM and Connie Kirch marketing director at the REP Co. in Salem, Mass. They were VP of sales at Passport Distribution
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The company said Jenrette the company intends to enter into an agreement with the party who has made the highest and best acceptable offer.” Approval of the offer by the court overseeing the Chapter 11 process will be sought Aug. 13, the statement added, “and the company expects that the sale of Red Ant will be consummated shortly thereafter.”

In the meantime, Alliance has secured court approval of an amendment to its debtor-in-possession financing agreement with the Chase Manhattan Bank that will enable it to provide interim financing to Red Ant on an out-of-bankruptcy basis.

Red Ant’s roster includes Naked, Mexico 70, Militia, Sunz Of Man, and Symposium.

Hear Ye, Hear Ye. Hear Music, which is said to operate one of the most consumer-friendly record store concepts in the U.S., continues to be a small chain with immense promise. It will continue to find its way a step at a time.

Last fall, when last Retail Track checked in on the then Boston-based Hear Music, president Don MacKinnon and a silent financial partner bought the chain from CML, the company that at one point also owned Nielde True and the Nature Co.

At the time of the acquisition, Hear Music ran nine stores. Since then, MacKinnon has closed down four of those outlets, mostly on the East Coast.
The chain now has California locations in Santa Monica, Palo Alto, and Berkeley; another store in Portland, Ore.; and one in downtown Chicago, which is aligned there with a Starbooks, according to MacKinnon.

Since the chain is mainly on the West Coast, MacKinnon has just shut down its Boston office and warehouse space and moved the operation to San Francisco in order to be closer to the Hear Music stores.

As a result of the cross-country move, most of the Boston staff is being left behind. The staff still on board includes Gail Countryman, who is director of store operations, and John Kinsella, who was recently hired from Williams-Sonoma to be COO for Hear Music. Kinsella will oversee inventory management systems and finance, leaving MacKinnon to continue to fine-tune the Hear Music concept.

Currently, his energy is going into opening a 3,000 square-foot Hear Music store in the Metreon Center, a 400,000 square-foot entertainment-oriented retail project in San Francisco. That store is a joint venture with Sony Retail Entertainment, which is developing the center.

Among the retail establishments expected to be part of that project are a 15-screen cineplex, which will include two Imax screens, and a Microsoft store.

After that Hear Music opens, growth will come slowly, with the chain looking for another site in the Bay Area and possibly opening a couple of stores in 1998.

Musical FRUIT. Fresh Pucks, the company launched last year by Michael Rigby and a couple of his fellow staffers from the Circuit City chain in conjunction with investors, has begun testing its concept of selling music in supermarkets in the Boston market.

Fresh Pucks, based in Richmond, Va., currently has small music sections in seven stores run by the Star Market chain.

Rigby, who is president/COO and reports to Fresh Pucks chairman Nancy Shalek, says that the music departments and the process that support them.

(Continued on page 83)

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‘Time’ For Cuban Music’s Mainstream Bow

ONE SMOKIN’ CUBAN: Declara-
tions of Independents has been on a
serious Cuban music jag lately.
It was precipitated by a fiery May
conert in L.A. by Jesús Alemañy’s
Cubanismo, the all-star Cuban big
band with two outstanding albums on
Ryko Disc (also the label of the group’s
amazing pianist, Alfredo Rodriguez).
Since then, some terrific Cuban
music has been landing on our desk—some
of it from indie labels Cleat Quadisc’s
“Cuban Gold Volume 3,” featuring some
terrific “70s dance music and some
from the majors (we’ve been thrilled to
World Circuit: Nonesuch’s forthcoming
sets from the Ry Cooder-produced
Buena Vista Social Club and octoge-
narian pianist Rubén González).
And now, just in time to further feed
our growing obsession, comes “Cuba: I
Am Time,” a terrific, elegantly pack-
aged four-CD boxed set from Bethany,
N.Y.-based Blue-Jacket Records.
The label made its bow two years ago
with another opulent boxed set, “Brazil:
A Century Of Song” (Billboard, Sept.
25, 1995). President Jack O’Neil says
he has been working on the Cuban set
since that first effort was released.
“I Am Time” is quite a feast. Its first
CD, “Cuban Invocations,” focuses on
percussive music influenced by the
country’s santeria sects (including the
marvelous “Que Viva Changó!” by the
great vocalist Celia González), Volume
two, “Cantar En Cuba,” is a festival of
vocal music and souped-up bands. The
third disc, “Bailar Con Cuba,” as the
(Continued on next page)

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O'Neil narrowed his track selection down after listening to literally thousands of Cuban songs. Armed with a list of tracks—most of which had never been released in the U.S.—O'Neil sought the cooperation of Egrem, the state-run record label in Cuba.

"It's sort of weird to show up in Cuba and say, 'Hi, I'm an American, and I'm going to do this better than you can!' . . . [But] they gave us free rein with their archives," O'Neil says.

"I Am Time," which retails for $5.98, is accompanied by a beautifully illustrated 112-page booklet with illuminating notes, interviews, and track-by-track annotation. O'Neil says much of the information was compiled from out-of-print Cuban sources.

"He's got a barn full of Cuban LPs," O'Neil says. "It took us three days to go through his collection."

The relationship with Alligator provides Black Top with some much-needed distribution stability. The Crescent City label languished for more than a year while it attempted to get out of its distribution deal with Rounder; then it landed a deal with Passport Music just before Alliance folded the company.

FLAG WAVING: Joey Burns and John Convertino—best known as the rhythm section for Giant Sand and O'S —and former members of the Friends Of Dean Martinez—are stepping out on their own as Calexico.

On Aug. 12, Touch & Go subsidiary Quarterstick Records in Chicago will release "Spoke," Calexico's debut album, which was recorded a couple of years ago for the German label Haus Musik and has yet to have a U.S. release.

Burns—who plays bass, cellos, guitar, mandolin, and accordion and takes the lead vocals in Calexico—says that he and Convertino connected with Haus at a Giant Sand gig in Regensburg, Germany, a few years ago.

"There's this beautiful table of handmade records by this guy Wolfgang Petters," Burns recalls. "He said, 'Well, if you want to do a 7-inch or album, I don't care.'"

Burns and Convertino—who contributed drums, vibes, marimba, guitar, and accordion—went onto record an album's worth of their own material at their home in Tucson, Ariz. (Convertino's wife, Tasha Bandy, who plays drums on "Spoke," completes the group's live lineup.)

"That was the first time John and I sat down and made some music of our own," Burns says.

The album—originally released on LP in a limited edition of 2,000 by Haus and now issued as a handsomely designed CD by Quarterstick—is a musically eclectic delight. Diverse strains of surf, folk, and Dean Martinez-style lounge mated with Calexico's own languid style, which might we well call "closer pop."

Burns acknowledges that Arizona's sunbaked environment and the fact that the band members make their home in Tucson's Hispanic barrio have affected Calexico's sound.

"In moving here, I really enjoyed being surrounded by a completely new environment," Burns says. "The music, the culture, it's amazing. It's the closest you can get to being in a foreign country while living in the States . . . We picked up on some of the Latin rhythms and culture."

Calexico won't become a full-time gig for the peripatetic musicians, who have recently recorded with such artists as Bill Janowitz, Richard Buckner, Barbara Manning, and our favorite eccentric, Michael Hurley.

"We're not trying to make a big deal out of it," Burns says of his own hand. "But Calexico will tour the U.S. in August and September before hitting Europe with O'S . Burns and Convertino's collaboration with Lisa Germano."

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Children's audio is an evergreen rather than a hit-driven business, and so, says Di Donato, "we'll give a record three to five months. If it doesn't sell at all, we'll take it out and put something else in."

Also, particularly effective in selling kids' audio, says Di Donato, has been the listening station program established by Waterbury, Vt.-based wholesaler Silo Music. Each station has 40 titles and two pairs of headphones. "There has definitely been an increase in sales," he says.
New Vid Retailer Has Movies 2 Sell

Used-Tape Broker Lets Public Peruse Inventory

BY EARL PAIGE

Los Angeles—For a long time, the LaBowe brothers, Eric and Craig, were convinced that used-video brokers should capitalize on the thousands of old movies on their shelves, often housed in some warehouse in an out-of-the-way industrial park. The public would only be too happy to snap them up, the LaBowe ginned.

Now, the public can—at Movies 2 Sell, a chain of five stores, with more planned.

The LaBowe brothers aren’t alone in this new video retailing wrinkle. Used-tape brokers around the nation are leaping at the opportunity. Movies, Games & Music, the first of a chain planned by prominent video D&As, recently opened in Claremont, Calif. More stores are planned.

Another potential cash-bleeder: Warner Home Video, which is creating its own rental system, complete with its own video player. The video will be rented through Warner’s vast database of customers.

But it’s unlikely that the LaBowe brothers, who have figured out some way to get around Warner, will succeed. The brothers are convinced that they can make a big profit by renting used video to the public.

The LaBowe brothers are convinced that they can make a big profit by renting used video to the public. They have five stores.

Eric LaBowe likes the quick cash generated by Movies 2 Sell, a used-video chain he developed with his brother, Craig. They have five stores.

 Warner, MGM May Redraw Lines For Video Turf; DVD As A Major Rental

QUID PRO QUO: Warner Home Video wants these MGM and pre-1980 Warner titles. MGM Home Entertainment wants its freedom. Thanks to a recent acquisition, there may be a way to satisfy both desires, according to talks at the Video Software Dealers Assn. (VSDA) Convention, held July 9-12 in Las Vegas. Tele distribution had been limited since the March introduction to selected dealers in seven markets. Warner says millions of discs were delivered and that nearly 50% have sold through.

Home Video

Breakout. Warner Home Video president Warren Lieberfarb, center, celebrated the announcement of a national rollout of DVD with Koji Hase, GM of Toshiba DVD, left, and Russ Sadofsky, Software Dealers Assn. show July 9-12 in Las Vegas. Tele distribution had been limited since the March introduction to selected dealers in seven markets. Warner says 1 million discs were delivered and that nearly 50% have sold through.

Quid Pro Quo: Warner Home Video wants these MGM and pre-1980 Warner titles. MGM Home Entertainment wants its freedom. Thanks to a recent acquisition, there may be a way to satisfy both desires, according to talks at the Video Software Dealers Assn. (VSDA) Convention, held July 9-12 in Las Vegas.

Here's the background: When Ted Turner bought the MGM Library in 1996, he left the studio home video rights to the catalog for 15 years. Back then, Turner was a decade away from being bought by Time Warner, and he wasn't in the cassette business. MGM, needing all the help it could get, turned those rights into a mighty valuable commodity.

Catalog sales accounted for most of MGM Home Entertainment's revenue of $375 million last year. But not all that money goes to the studio. For a fee, Warner Home Video took over distribution several years ago when MGM was still in intensive care.

Cut to the present: Smack in the middle of VSDA, all but unrelated to the show, a resurgent MGM concluded its pursuit of Metromedia Entertainment Group and its 2,000-plus-title library. According to the terms of the MGM agreement, Warner might be expected to add Metromedia's Orion Home Video titles to its distribution roster.

One source indicates that the language of the contract clearly gives Warner control over distribution. However, another says there are enough "gray areas" to suggest to MGM that Metromedia falls outside the deal—and MGM is pressing the distinction. Precisely, lawyers on both sides are making threatening noises, although a home video executive close to Warner doubts any legal blow will be thrown.

Instead, the two studios may be discussing a quid pro quo that would give Warner the MGM library several years before it's due and MGM the green light to establish a sales organization for its post-1986 releases, plus those from United Artists and Metromedia. For what seems a significant self-interest advantage, Warner might have to throw in some caviar as well.

Renting, for a price: DVD is a sell-through item for almost every vendor except Major Video Concepts. The Indianapolis-based distributor is offering a rental package of three players and 40 copies of 31 titles, including selections from Warner, MGM, Columbia TriStar, LIVE Entertainment, and PolyGram Video (also the source of the hardware and software kits)

Many of the first releases already are available for sale at $24.98 suggested list, but Major Video figures that video stores would rather deal with a known quantity—rentals. VSDA attendees, wary about committing to a new format, would agree. The Major Video plan does require a commitment, however: $997.90 a month for 15 months, or $4,457 during the life of the contract.

Senior VP Bob Bell believes participants should have no trouble earning back the investment. Renting each player and titles once a week for $15 brings in $4,875 over 65 weeks. "Of course, it's possible to rent twice a week and make money right out of the box," adds Tollini, who advocates starting slow: "The program we have in mind is getting the retailer into the business." Tollini acknowledges DVD's sales thrust, but maintains, "It's the consumer who will determine if it's rental or sell-through, or both. There are many movies people just don't want to own.

In case they do, Major Video won't play hard to get. The distributor has connected its World Wide Web site to 600 retailers with 2,000 store fronts.

"This means consumers can search the available titles and order what they want," Tollini notes.

In the major meeting this week, the producers and retailers sit down to discuss which new players to have at the premiere of the new DVD and Laserdisc systems. For those with a good idea of how the market will develop, the three-day event is an excellent opportunity to get to know one another.

PLenty of Pix: Simitar has been busy filling D. J. Schneck's seat in the industry. The group has developed a plan for星星 the Minneapolis independent scene to the Uniplex Entertainment catalog, including the Miramar label. Seattle-based Miramar hit the ground running several years ago with three new age cassette releases, "The Mind's Eye," "Beyond The Mind's Eye," and "The Gate To The Mind's Eye," which have racked up sales of more than 1 million units, according to Uniplex. The fourth in the series, "Television," ships simultaneously on tape and DVD and promises to be the "hottest and strongest" of the three release-through discs arriving this fall, says Richard Casey, VP of Uniplex new video development.

Uniplex is contributing documentaries like "America's Flying Ace: Blue Angels," narrated by John Travolta, and 20 movies from its A-Plix label, among them "Where The Rivers Flow North: "LInto The Combat," "Sexual Malice." Given Simitar's distribution, "This is where we think the market is," says Casey, who expects shipments of about 20,000 units per DVD title. "Product seems to be getting absorbed pretty quickly.)

Eric LaBowe operates as consultant to many used brokers, including Lanny Axtell's Associated Video Inc. in Vancouver, Wash. Craig has helped design a number of back programs for video distributors and deals in thousands of various titles, closing down some stores and opening others every day.

Eric adds, "We're forming Movies 2 Sell (Continued on page 76)
Home Video

MERCHANTS & MARKETING

Trans World Entertainment’s Higgins enjoys guest of honor status

Billboard celebrated the selection of Bob Higgins as video retailer of the year at a party during the Video Software Dealers Assn. Convention, held July 8-12 in Las Vegas. Higgins, founder and CEO of Trans World Entertainment Corp., in Albany, N.Y., which turned 25 in 1997, is the 15th recipient of the award. A home entertainment enthusiast, he’s looking forward to the success of DVD, he told the Las Vegas Hilton crowd. (Photos: David Hold/Seanar and Associates)

Higgins, always on the move, accepts the retailer of the year award from Billboard home video editor Seth Goldstein at the Video Software Dealers Assn. Convention in Las Vegas.

Higgins, greets, from left, John Maiorillo of JD Store Equipment, Al Scheibelhut of Anchor Bay Entertainment, and, back to camera, Anchor Bay’s George Port.

Phishing for posteriority, from left, are Blockbuster’s Curt Andrews, Pam Kelley of New Line Home Video, Blockbuster’s Dean Wilton, and New Line’s Kevin Kasha.

Mixing business and pleasure, Higgins, left, talks shop with Billboard Music Group president and publisher Howard Lander.

Trans World’s world: From left are Mark Galeo, senior video buyer; Vinmie Birkhag, senior music buyer; Higgins, Jon Souza, laserdisc/DVD buyer; Jim Litwak, executive VP; and Julie Landau, divisional merchandise manager.

Higgins, always on the move, accepts the retailer of the year award from Billboard home video editor Seth Goldstein at the Video Software Dealers Assn. Convention in Las Vegas.

In-pressed: Trans World’s Mark Galeo is flanked by Billboard staffers Eileen Fitzpatrick and Don Jeffrey.

Sporting killer smiles, from left, are Andrea McCiellan of Laserte, John Maiorillo of JD Store Equipment, and Lasterie’s Michelle Madsen.

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label Distributing, Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Year Released</th>
<th>Rating</th>
<th>Suggested Retail Price</th>
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<tr>
<td>1</td>
<td>JERRY MAGUIRE</td>
<td>Columbia TriStar Home Video 62533</td>
<td>Tom Cruise, Cuba Gooding, Jr.</td>
<td>1996</td>
<td>R</td>
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<td>5</td>
<td>LORD OF THE DANCE</td>
<td>PolyGram Video 4400431933</td>
<td>Michael Flatley</td>
<td>1995</td>
<td>NR</td>
<td>$24.95</td>
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<td>RIVERDANCE-THE SHOW</td>
<td>VCI Columbia TriStar Home Video 84060</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
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<td>DAS BOOT-THE DIRECTOR'S CUT</td>
<td>Columbia TriStar Home Video 22203</td>
<td>Jürgen Prochnow</td>
<td>1981</td>
<td>R</td>
<td>$24.95</td>
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<td>10</td>
<td>I'M BOUT IT</td>
<td>No Limit Video Priority Video 52623</td>
<td>Master P</td>
<td>1997</td>
<td>R</td>
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<td>101 DALMATIANS</td>
<td>Walt Disney Home Video Buena Vista Home Video 8996</td>
<td>Glenn Close, Jeff Daniels</td>
<td>1996</td>
<td>G</td>
<td>$29.95</td>
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<td>15</td>
<td>FARGO</td>
<td>PolyGram Video 800638933</td>
<td>Frances McDormand, William H. Macy</td>
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<td>16</td>
<td>JURASSIC PARK</td>
<td>MCA/Universal Home Video Uni Dist. Corp. 81409</td>
<td>Sam Nei, Laura Dern</td>
<td>1993</td>
<td>PG-13</td>
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<td>Tupac Shakur</td>
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<td>Michael Jordan</td>
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<td>SHILOH</td>
<td>Warner Home Video 36200</td>
<td>Blake Heron, Michael Moriarty</td>
<td>1996</td>
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<td>Marlon Brando, Al Pacino</td>
<td>1972</td>
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<td>KINGPIN</td>
<td>MGM/UA Home Video Warner Home Video 8026471</td>
<td>Woody Harrelson, Randy Quaid</td>
<td>1996</td>
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<td>28</td>
<td>THE TWELVE CHAIRS</td>
<td>FoxVideo 6449</td>
<td>Ron Howard, Frank Langella</td>
<td>1970</td>
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<td>29</td>
<td>THE ART OF SINGING</td>
<td>Atlantic Records Inc Atlantic Video 95038-3</td>
<td>Various Artists</td>
<td>1997</td>
<td>NR</td>
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<td>PLAYBOY'S GIRLS IN UNIFORM</td>
<td>Playboy Video Home Uni Dist. Corp. PBV081</td>
<td>Various Artists</td>
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<td>NR</td>
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<td>Paramount Home Video 8459</td>
<td>Al Pacino, Diane Keaton</td>
<td>1974</td>
<td>R</td>
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<td>MGM/UA Home Video Warner Home Video 6363843</td>
<td>Peter Sellers, David Niven</td>
<td>1964</td>
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<td>38</td>
<td>A SHOT IN THE DARK</td>
<td>MGM/UA Home Video Warner Home Video 663873</td>
<td>Peter Sellers, Elke Sommer</td>
<td>1964</td>
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<td>THE WALLACE AND GROMIT GIFT SET</td>
<td>BBC Video FoxVideo 4101059</td>
<td>Annette</td>
<td>1996</td>
<td>NR</td>
<td>$24.98</td>
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<td>40</td>
<td>THE PINK PANTHER STRIKES AGAIN</td>
<td>MGM/UA Home Video Warner Home Video 6638602</td>
<td>Peter Sellers, Herbert Lom</td>
<td>1976</td>
<td>PG</td>
<td>$14.95</td>
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</table>
Universal Signs On To DVD, But No Returns

WELCOME ABOARD: The retail community is thrilled to have Universal Studios Home Video on the DVD train, but the supplier’s board plan has some dealers a bit perplexed.

Unlike other DVD suppliers, Universal has a “no returns” rule on orders, which raises some “serious considerations,” says one retailer. A buyer at a major chain adds, “It’s one thing to be conservative, but saying you can return nothing is a bit too much.”

Sources familiar with the Universal plan say the supplier is worried dealers will over-order, based on the sales velocity of DVD titles currently available. DVD leader Warner Home Video reports about a 50% sell-off rate on shipments of 1 million units. But Universal may be overestimating the demand for its debut DVD titles, which include “The Land Before Time,” “The Shadow,” “The Paper,” and “Beethoven.” They’re due in stores in November, priced at $24.98 each.

“The demographics for DVD point to action titles,” a buyer says. “Universal says they’re offering ‘cutting-edge programming,’ but it’s more like being counterprogramming.” Dealers can’t understand why “Jurassic Park,” which is being released February, isn’t in the initial mix. Universal executives were unavail-

REVOLVING DOOR: The man (Continued on next page)

Inside, the store has the appearance of a new merchandise outlet.

“We’re also broadening our area. We’re going into movie novelties, T-shirts, and mugs,” Craig says. “It all works together while shoppers are in the store.” Movies 2 Sell isn’t over-cater-

cized to confuse the consumer, he believes. The 14,000 movies in stock are divided into children’s, westerns, stand-up comedy, old favorites, documentaries, and some sections by actor.

What Craig likes best is buying a customer who has to raise cash or is leaving town. “This man walks in and sells me $200 movies,” he says. “I average out $2.40 cost and many of them will sell for $3 or $4. While we will have prices up to $15 and $20, the average sale price for us is $6 to $8.”

Buying out estate collections or just single copies, the LaRowes run into many of the “collectors” items that are earning the store a reputation. Craig continues, “The Beatles’ Yellow Sub-

marine” is really popular. We get $20 easily for it.” Movies 2 Sell also does well with “Better Off Dead” and “A Boy and His Dog,” the latter starring Joe Dor-son.

“Of course, the classics are very much in demand, [including] Peter Pan,” 101 Dalmatians,” and “Lady And The Tramp,”” says Craig. You just never know. I have heard of ‘Urban Cowboy’ bringing $50. ‘Sixteen Candles’ is another big title for us, and The Princess Bride.”

At this point, the Movies 2 Sell flag-

ship is smaller than the LaRowes pre-

The movies were launched in the early summer and, as Eric gets the focus and got another 400, so it’s 1,800 square feet total,” according to Craig. “The ideal would be 2,000.”

NEW DVD RETAILER
(Continued from page 7)

Sell Video Management. They’re looking for a software package that will make managing an inventory of used movies more efficient,” Eric adds. “A lot of our plans have started coming together, because we now have the formula, we know how the game goes for this.” Movies 2 Sell is headquartered in San Diego’s Clairemont district.

A location sounds like a cliché, but it does help. We have 30,000 to 35,000 cars go past here a day at Genesee and Balboa [Streets]. We have a Starbucks, Vons’ grocery. There’s Mercery’s, Target, Vons’ deposit, so there are some high-powered neighbors,” Craig notes.

More immediately, Movies 2 Sell has an office-supply store, a nail salon, a Dairy Queen, and a comics-book store in the same strip. Craig hopes to open two more Movies 2 Sell in San Diego and see the sights of eight before he saturates the market.

SHelf Talk
by Eileen Fitzpatrick

The only thing people talk about these days is DVDs. If you aren’t selling them, you’re really missing out. But if you are, you have to carry a lot of them, and you need to be knowledgeable about them — know your audience and have a plan.

Here are some things to think about:

1. What is your audience like? Are they kids, adults, or a mix?
2. What kind of customers do you want to attract?
3. What kind of merchandise should you carry?
4. How will you promote your DVDs?

Before you make a decision, consider the following:

1. Is your inventory balanced?
2. Are you sure you can sell all the DVDs you are carrying?
3. Do you have enough space to display the DVDs?
4. Do you have enough staff to manage the DVDs?

If you are not sure, ask your supplier for help. They can provide you with the information you need to make an informed decision.

DVDs are a great way to increase sales and profits. But they can be a challenge to manage. If you follow these tips, you will be on your way to success.

Eric LaRowe

Think about it!
Sony Wonder Signs On To Sing ‘Kidsongs’ Praises In Together Again Deal

BY SETH GOLDSTEIN

NEW YORK—Sony Wonder is eager to start singing. The New York-based supplier of children’s programming, most promi-

nently “Seasame Street,” has entered into a long-term worldwide joint venture with Together Again Video Pro-
ductions to develop, co-produce, and distribute new and existing “Kidsongs” titles. Warner Home Video currently

Warner Home Vid Finds Friendly Reception For ‘Friends’ in U.K.

BY PETER DEAN

LONDON—Warner Home Video’s decision to test-market the hit U.S. television show “Friends” in the U.K. has paid handsome dividends. The first three cassettes sold more than 50,000 copies and could prompt release in other territories.

If the next nine tapes, due for release prior to Christmas and carrying suggested list prices of $15 to $20 (approximately £22-50) each, sell equally well, Warner could be in line to generate revenues of 30 million pounds ($45 million). Pre-release research has indicated that buyers will purchase all 12.

Sales of the first three tapes in the first week made up 20% of self-through, an indication both of the potential and a stack summer market. Interestingly, the “Friends” releases coincided with the release of Dis-

ney’s “The Rescuers” and “The Rescuers Down Under,” neither of which took the top sales spot.

SHELF TALK

(Continued from preceding page)

agement changes continue at Terrace, Calif.-based Wharehouse Entertainment with word that longtime senior executive Steve Brown has left.

The official line is that Brown “is leaving to pursue other interests,” but industry sources say he was expected by several partners, who took over control of the chain about a year ago.

Brown had been senior VP/general merchandise manager.

FULL STEAM AHEAD: After lag-

ging behind in the direct-to-video market, 20th Century Fox Home Entertainment is preparing several releases for the fourth quarter.

In stores Oct. 26 is “A Christmas Carol,” an animated version of the classic Charles Dickens tale with a suggested list price of $19.98. The video features the voice talents of Tim Curry, Whoopi Goldberg, Ed Asner, and Michael York.

It will be cross-promoted with the theatrical release “Jingle All the Way,” which is also slated for self-through Oct. 28, priced at $19.98. When consumers purchase both titles, they can receive up to $6 in rebates from Fox, Charly Canadian, and Orbi-

te Beverage.

On Dec. 9, Fox will follow with “Perno Gull: The Magical Rescue,” the sequel to the 1992 theatrical fea-
ture that grossed $5.2 million and shipped 2.3 million units to video stores, says trade sources. The title offers a $5 rebate with the purchase of “Anastasia Sing Along,” a half-
hour video based on the new Fox fea-
ture-length cartoon scheduled for release this fall.

In addition, a purchase of “Per-

no Gull” can send in for a free Battie Coda plush doll. Battie Coda is a character in the movie. Shipping charges for the doll are $2.99.

Previously, the studio had announced the release of “Casper: A Spirited Beginning,” its first-ever direct-to-video title, a sequel to the Universal Pictures release “Casper” that arrives in stores Sept. 9, priced at $19.98.

On the catalog front, Fox is cele-

brating the 50th anniversary of “Mir-

acle On 34th Street” with a special-

dition “In a Holiday Classic.”

The digitally remastered edition, in a collectible package, contains never-before-seen footage. Street date is Nov. 4, and suggested list is $14.98.

Glade air freshener products and Draft Foods will promote “Miracle” in two cross-promotions offering $10 worth of rebates. Consumers buying “Miracle” plus two Glade products will receive an $8 rebate. Purchase of the title and two Maxwell House Cup-

pucino “Miracle” commemorative tin qualifies buyers for an additional $5 rebate.

Barclay packaged-goods companies are planning national coupon drops to advertise the title and rebate offers.

FOR THE RECORD

In the July 12 issue, the story head-

line “Everything’s Ok Is New Again” contained some inaccurate information.

Wendy Winks is Universal Studios Home Video director of mar-

keting, sell-through, and catalog. The tie-in partners for “Vertigo” were Discover Card and United Air-

lines.

Billboard.

Top Special Interest Video Sales

COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORES' SALES REPORTS

AUGUST 2, 1997

ON THE WEEK

OCT. 18, 1997

ON THE WEEK

OCT. 18, 1997

RECREATIONAL SPORTS

TITLE Program Supplier, Catalog Number

1 2 5 TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS/Tril) E360 14.98

2 6 3 MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Tril) E360 14.98

3 20 NBA AT 25 FoxVideo (CBS/Tril) E360 15.98

4 12 THE WEEK IN BASEBALL: 19 YEARS OF SPORTSMANSHIP BOX AND美丽的 15.98

5 10 8 MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Tril) E360 16.98

6 9 21 MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Tril) E360 17.98

7 5 19 MIKE TYSON: THE INSIDE STORY FoxVideo (CBS/Tril) E360 18.98

8 1 25 MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Tril) E360 19.98

9 4 7 ALLAH: THE WHOLE STORY Warner Home Video 5598 20.98

10 9 28 MICHAEL JORDAN’S PLAYGROUND FoxVideo (CBS/Tril) E360 21.98

11 7 31 MLB UNBELIEVABLE! Carlton Home Video 36003 22.98

12 15 WHEN IT WAS A GAME 2 HBO Home Video 36003 23.98

13 11 30 SUPER SLUGGERS Home Video 36003 24.98

14 16 35 THE 1996 WORLD SERIES COLLECTION Orion Home Video 36003 25.98

15 13 63 DORIS GOFISHING -3-3-3-3 Carlton Home Video 36003 26.98

16 11 19 MARK MESSIER: LEADER, CHAMPION & LEGEND FoxVideo (CBS/Tril) E360 27.98

17 12 15 NBA IN THE PAINT Home Video 36003 28.98

18 14 42 HIGHLIGHTS OF THE 1997 MASTERS TOURNAMENT Turner Home Video 36003 29.98

19 20 15 NEW & NEWSPAPER FoxVideo (CBS/Tril) E360 30.98

20 17 15 THE 1997 WORLD SERIES CLinkedList Orion Home Video 36003 31.98

HEALTH AND FITNESS

TITLE Program Supplier, Catalog Number

1 13 3 THE FIRM: CARDIO FoxVideo (CBS/Tril) E360 19.98


3 3 7 THE FIRM: FIT & FIRM FoxVideo (CBS/Tril) E360 19.98

4 8 7 THE FIRM: 5 DAY ABS FoxVideo (CBS/Tril) E360 19.98

5 2 15 THE FIRM: THE HARE WORKOUT FoxVideo (CBS/Tril) E360 19.98


7 6 39 THE FIRM: AEROBIC INTERVAL TRAINING FoxVideo (CBS/Tril) E360 19.98


9 10 39 THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING FoxVideo (CBS/Tril) E360 19.98

10 9 56 THE FIRM: LOWER BODY SCULPTING FoxVideo (CBS/Tril) E360 19.98

11 12 35 CRUNCH: FAT BLASTER PLUS FoxVideo (CBS/Tril) E360 20.98

12 11 71 THE FIRM: BODY SCULPTING BASICS FoxVideo (CBS/Tril) E360 20.98

13 11 16 BUNS OF STEEL 3 WITH TAMILEE WEBB Women's Home Video 36003 21.98

14 14 12 CINDY CRAWFORD: THE NEXT CHALLENGE GoodTimes Home Video 36003 22.98

15 7 9 THE FIRM: THE GRIND WORKOUT: STRENGTH AND FOCUS FoxVideo (CBS/Tril) E360 22.98

16 18 50 THE FIRM: UPPER BODY FoxVideo (CBS/Tril) E360 22.98

17 17 73 THE FIRM: LOW IMPACT AEROBICS FoxVideo (CBS/Tril) E360 22.98

18 20 16 REEBOK AEROSTEP FoxVideo (CBS/Tril) E360 23.98

19 19 124 4 THE FIRM: SKINNYapid FoxVideo (CBS/Tril) E360 24.98

11 A gold certification for sale of 125,000 units or a dollar volume of $9 million or $1 million at suggested retail for nontheatrical titles.

11 A platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 500,000 units or $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

His strategy is to call the best-sell-

ing releases from the 20-title library and give them a new look. Sony Won-

der’s suggested list price will remain $12.98.

The response from retailers attend-

ing the Video Software Dealers Assn.

show, July 9-12 in Las Vegas, where Sony announced the agreement, was “substantial,” Green says. “They seemed pleased with the relaunch.”

Green’s other account is Toys ‘R’ Us, which toters to the 2-12-

year-olds who watch “Kidsongs.” The chain is “ecstatic” about the takeover. Nonetheless, retail, he adds, has got a lot tougher late, Green acknowledges, and Sony Wonder is enlisting considerable cross-promo-

tional help to put “Kidsongs” across. No details currently are available.

The company has still more projects on tap. “We plan to be very aggressive in the next few months,” Green says. “Some will be partnerships, some acquisitions, and some program developments.”
POPPopfreestyle program for a number of 1997, new vocal delivery radius that by layering
and self-assurance that draw the listener
into the song. This would be the lat-
et step in his songwriting string of hits.

KEVIN SHARP If You Love Somebody (2/20)
PRODUCTS: C, B, C, 1A
PUBLISHERS: WM. & Wm., ASCAP, One
Desert/Lincoln, 1B
Academy 1995 (2/80) cpa

-for energetic percussion that opens this track and gives way to a spate of sandy fries lines, this record
grabs the listeners like a shovel and sim-
ply does not let go. Sharp is an incredi-
ble balladist, but all that said, the Westbury
ty passion he can bring to a great uptempo cut. A
lively, fun summertime hit that should further accelerate this talented artist's career.

KENNY ROGERS FEATURING I-TUNE
Write Your Name (Across My Heart) (2/21)
PRODUCTS: R, R, H, H, 1B
PUBLISHERS: Sony/ATV, Sony/ATV, ASCAP
ASCAP Mgnistone 1116 (C) cpd

Rogers has been absent from country radio for several months, and it has been
seen whether this valiant attempt will get him back in the good favor of coun-
try radio. Rogers is back, and Rogers is in fine vocal form. He has
always been a distinctive song interpreter, and it's always refreshing to
have only gone stronger. The back-
ground vocals contributed by pop/rock quartet All-4-One are a nice touch,
but may be better suited for AC radio
country.

THE RAYBON BROS. The Way She Looks
(2/22)
PRODUCTS: D, B, C, C
PUBLISHERS: Sony/ATV, Sony, Sony/ATV,
ASCAP

Imagine Chris Isaak with the slightly more aggressive guitar approach of the Boston and the single's
a description of this fine new San Francisco band. The hook is immediate. The instru-
mentation is shifty, and the vocals are
dramatically strong. Triple-A programmers who embrace the likes of Natalie Mer-
chant, need to point their ears. One-
you've grown to love "Nobody Wants Her" (and you will), dive into the group's epics-
que album, For Sugar, when, there are few better out there right now.

HALL & OATES Promise Ain't Enough (2/23)
PRODUCTS: R, B, C, 1A
PUBLISHERS: Warner Bros., Sony, Sony/ATV,
ASCAP

This is a song that tells like a straight
story of burning with energy. The song
is strong and crisp. All in all, a fine record
that signals great things for this act.

BONNIE BLAINE Naked To The Pain (3/4)
PRODUCTS: R, R, W, R, 1B

This has been a very strong year for
BONNIE BLAINE, with this release, she
acks herself to a vocal territory that she has already
set. The single has been a crowd pleaser in all those markets where she has been
scheduled. As always, this album continues to address the themes of
love, heartbreak, and self-discovery.

AC

NEW AND NOTEWORTHY:

NASTYBOY KILCIC FEATURING ROGER TROUTMAN Down for Yours (4/04)
PRODUCTS: E, E, E, C
PUBLISHERS: M, M, M, ASCAP
writings: M, M, M, M, M, M

Industry veteran Daniel Glass' new Mercury subsidiary is off to a blazin' start
with this single, which is a quick-

shower. Troutman reworks the
track with his signature electro-keyboard vocals, which are
infectious and mesmerizing. As
the choruses open, the
pulses listeners away from the act's
smooth and romantic rhythms or the se-
cond quickest sellers. Troutman
leads with seductive female chorus vamps by
Nikita, Deo, and Laksha, this is the kind of
kind of anthem that rocks and roll.

An invigorating street purists and mainstream pop lis-
teners. Pre-release interest in this
winning tune is not surprising given
her sales and radio home run. It also
whets the appetite for the forthcoming debut
album.

REBECCA BLAINE BAND & ft. O. The
Ground (3/50)
PRODUCTS: W, W, E, E, E, E

With this wonderfully subtle and intimate, Can easily satisfy the musical palate of blues, R&B, and hip-hop,
with its intricately devised and orchestrate-
doe of the group's recent- "Brothers'" "Here-here Summer Breeze." Production aside, the group's melodic
nuances are captivating, and the track
exuits both lyric and production-wise.
Even if you can't hear "Bare No Play No More!" the title track will
invite you to check out this band's future albums.
disappointments and disagreements in this candied presentation. The tape provides a window on the Moonlight in Manhattan annual cross-dressing extravaganza and offers viewers an inside look at what it's like to be heterosexual but still have the desire to don the tight dress and pumps. Transvestite performers here discuss the effects of their lifestyle on their professional careers and, more poignantly, their personal lives. Ed Wood would be proud. Contact: 212-355-6000.

The AMERICAN BULLFIGHTER
Gala Mexican Products/Maxim
60 minutes, $14.98
Cowboys buck the bulls, but the men who have truly seized the bull by the horns are the rodeo clowns. These derided and wigged showmen have put their own stamp on this unique American rodeo sport. NIK graphics artist Michael George hosts this retrospective of the rodeo clowns, which includes interviews, anecdotes, and some terrific archival and current footage that shows the work of these individuals who seem to work both sides of the rodeo fence. And the clown himself, a cowboy protector—far from the fun and games a novice might imagine—is an all-timer. Bow down to the rodeo clown, for the plot lines are as varied as the animators techniques.

The CYBERSPACER: A COMPUTER ANIMATION VISION
54 minutes, $14.98
A parable of the human experience starting from the Garden of Eden into the future, this brainchild from computer animator Ben Tchavez took three years to complete. The narration—Flemming’s voice is heard on the soundtrack—features a story by Peter Bernstein and enough images of mechanically assorted humans to cause more than a little stomach queasiness. Both this tape and “Computer Animation Showcase” are receiving additional publicity courtesy of the Sony “EyeBenders” World Wide Web site (www.sony.com/sony/eyebenders), which features video clips and a chance for buyers to see what the future holds for works for possible future presentation.

The MUMFORD’s WHITE CHRISTMAS
Ungar’s America
25 minutes, $5.98
Britt Allcroft’s magical gray elephant is based on the holiday classic “White Christmas” but lacks in finesse with his pals the scarecrow, winged pig, and black cat. Mumford and his friends are disappointed when after awaiting the arrival of a white Christmas from the comfort of their cabin, they awake the next day before the big event to green grass and blue sky. To mollify the situation, they head to the North Pole in an attempt to find the inclement weather they desire and bring it home. Their colorful journey leads them to the cave of the north wind, where Mumford discovers an injured reindeer that it takes home to nurse, forgetting his initial quest. The bird heals just in time to join Santa and his reindeer on Christmas Eve, and it’s not hard to guess what Mumford sees when he looks out the window on Christmas morning.

THE TRAVEL
Scotland’s Mal Whisky Trail
Acorn Media
55 minutes, $19.95
Rolling landscapes and lush countryside settings belle the birthplace of some of the best malt whisky in the world. The video features eighteen working distilleries tucked away in Speyside, a remote region of Scotland. Modern-day operations are touched on, but an important chapter of Scotland’s history is also revealed. The tape explores the people who have kept the spirits alive through various stages of political and, sometimes economic, opposition. Viewers will also pick up a thing or two about the making of what the Scots call the “water of life.” A niche product that could find an audience with travel and lifestyle video fans.

THE DOCUMENTARY
Say Goodbye to Mr. President: Marilyn and the Kennedys
Vendome Home Entertainment
85 minutes, $19.98
Is there really a celebrity whose death will be commemorated this month. August also marks the 50th anniversary of the death of Marilyn Monroe, and this video probe recalls all the disturbing questions that surround that fateful day. Included is the personal involvement of the Kennedy brothers and Jimmy Hoffa, as well as mysterious events the evening before Marilyn Monroe’s death. It also attempts to provide answers to these nagging questions, through interviews that span more than a decade and include a diverse set of third parties, such as ex-John Kennedy aide Peter Summers and the former wife of the Kennedy’s brother-in-law Peter Lawford. Lawford’s ex-wife introduced the Kennedys to Monroe before any of them had become public figures. The documentary also features Bobby Kennedy and Monroe, plus outtakes from various Monroe films, round out informative and entertaining program.

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**LIFELINES**

**DEATHS**

Roby Yonge Jr., 54, of a heart attack, July 18 in Miami. A veteran radio personality, Yonge got the start in radio at the age of 15 at WTMG Ocala, Fla. He was a newsman at WIOD Miami and gained notoriety as “the Big Kahuna,” Rick Shaw’s sidekick, while at WQAM Miami. He is most noted for starting the “Paul is dead” rumor at the height of the Beatles’ career while working at WABC New York. After being fired for the prank, Yonge turned up at WCBS-FM, moved back to Florida, working at various Florida-area radio stations, including WHYI and WAXY Fort Lauderdale, WMEZ and WMMI Miami, WVGC Coral Gables, and WQXT Palm Beach. Yonge is survived by his daughter, Lisa Yonge Getz, her mother, Margie Kiefer, his step- daughter, Sandy Potter, and Bebe Roberts.

**COLOMBIA**

Diezel Only Records and publisher and editor in chief of Street Beat.

**R E T A I L T R A C K**

(Continued from page 68)

porta them over about 40 linear feet each. The inventory consists of about 600 titles, with a total of 1,000-2,500 units in stock. He says the department is broken down into the Billboard top sellers, best-selling catalog, mid-price, and all prices. He also highlights with “Under $10” signage—and a low-price section, which sells budget classical and other budget lines. In addition, the department has a special-feature section, which can focus on best-sellers in specific genres as well as local music.

For instance, in South Boston, where there is a strong Irish presence, the special-feature section of a supermarket on Morning Road focused particularly on Irish and Celtic titles. The department also features three listening stations, each allowing sampling for eight titles. Moreover, he adds, “we are currently testing a special-order kiosk via a music kiosk,” which fulfills orders back to the store. Customers, who pick up the ordered titles at the supermarket, tend to seek very obscure titles from the Music, Vinyl, and Jazz sections.

Fresh Picks is preparing to put music into 13 more Star Market stores, with plans to be in all of the chain by April. The stores are being stocked for the Christmas holiday selling season.

The Fresh Picks management staff is selecting a variety of locations in terms of both market demographic profile and store size, so that they can see how these factors affect the operation. If all goes as planned, the company has enough funding to take it through late spring 1998, when it will be ready to launch an initial public offering.

The assistance is preparing this column was provided by Marilyn Gillen.

**GOOD WORKS**

**L I Z A W I T H A H E A R T**

Lisa Minnelli’s Liza in Concert Friday (1) at the Pantages Theatre in Hollywood, Calif., will benefit the Los Angeles-based AIDS Healthcare Foundation (AHF), said to be the nation’s largest HIV/AIDS medical provider. Minnelli has provided a block of $100,000 tickets for the show to be reserved for benefit. AHF, in addition, will be host a private dinner and champagne reception following her performance. AHF serves more than 5,000 Greater Los Angeles patients, regardless of their ability to pay. For information on how to purchase tickets, two residential facilities, the Women’s Center, Positive Healthcare, and through AHF’s research and pharmacy divisions. Tickets are available by calling AHF at 213-800-5214. Contact: Gen Kershner at 213-800-5255 or Anthony Schuller at 213-900-2249.
DJ Dreams Dredge Up Dead Air & Other Disasters

BY CHUCK TAYLOR

NEW YORK—In an industry where youthful ambitions set theirmighty sights on a career in front of the public ear, DJ dreams are as much an anxiety wringer among the ranks as a new owner with a pink slip. OK, well, almost.

Somewhere along the line, we were taught that if you’re a failure you can’t keep up the patter and entertain. If there’s dead air, you’re failing short of doing your best,” offers 40+ legger and Casey’s Countdown host Kasem, who has endured his own DJ nightmares once a year over his nearly three decades in the business.

“I’m sitting between two turntables, trying to find some music to play, but I don’t have anything on,” says Kasem. “I leave the mike and run looking for records, opening closets, drawers, and trunks. I just look everywhere and there never are any. It’s an absolute nightmare as panic sets in.”

Likewise, in her 25 years primarily on rock radio, on-air staple Carol Miller, now at WNEW-FM New York, says, “If you’re there’s always a technical nightmare. I can’t find a record or can’t get it on time, and even if I do, it’s skipping or on defective. CDs never make their way into my dreams; it’s all needles.”

For “American Country Countdown” host King, technology has also been known to cause the unimaginable.

“When I leave Wednesday before they put the countdown together, the computer crashes, leaving all the numbers mixed up, and nobody notices,” he says. “It goes from No. 40 into No. 1, and there goes all the suspensiveness.”

King has also dreamed that one of the seven dirty words slips out during an outtake, then somehow ends up in the show. “It, of course, comes at the intro for No. 1, which is described oh-so-colorfully” he says. “Then, all of a sudden, I find myself back in Pahala [Hawaii], sweeping out behind the transmitter. Yeah, I’ve woken up with a little sweat on my brow.”

Such career-driven dreams, according to Trish and Rob MacGregor, authors of the upcoming Adams Media “The Everything Dreams Book,” spoil untapped inner turmoil for those who have taken on the role of entertainers.

“It’s incredible how dreams will address our needs,” says MacGregor.

“The nature of these dreams is that there’s something in life you’re not prepared to deal with. They should examine what in their lives is happening that they may not feel prepared for. It doesn’t have to be with work, but that’s where they go.”

And what about tried-and-true veta like the ones above? “Dead air can represent a spiritual issue,” says Trish. “Maybe it’s a dream you’re facing mortality. Metaphors like ‘dead air’ are very important in dreams.”

Hm, in any case, it might take a second volume of the team’s book to interpret the meaning behind those broadcasts’ more inexplicable overnight mindfields.

For instance, Elvis Duran, half of the Z Morning Zoo at top 40 WHTZ (Z100) New York, reported a recurring nightmare where the PD ‘tells me me and the phone keeps ringing after I’ve answered it. That little light blinks constantly and it gets stuck; my life is up in the air.”

But more often, Duran says he’s plagued by a dream where he’s interviewing the superstar celebrity of the moment that everyone’s tuned in to hear; it’s his chance to get the interview of the year. And all they do is sit and stare at me. I keep asking questions and they never answer. It’s really frustrating.”

“Of course,” he deadpans, “then I realize it’s actually Vanilla Ice and nobody realizes I’m interviewing Vanilla Ice.”

“My worst dream,” says Scott Lindy, at channel WQCB Baltimore, “is that I’m already late for work and run into the studio, and the board is completely changed.”

Mind you, the record is fading by this point. Lindy says, “So I start hitting buttons, and the only one I can find is the mike. I have to talk until I figure it out. Then suddenly, I’m in my underwear. The dream has been part of his life for 14 years.

Lindy also reveals a dream he has where every time he starts a record, for some reason, he just doesn’t put it on, prompting the record to audibly slow to inertia. “I have to start it over each time, but the buttons are screwed up, sometimes they’re backward. There would be five or six sequs in a row. Thank God CDs came around.”

With his take on the time-tested fading record dream—which he reports he has on every two or three months—Aaron Maxwell, PD of R&B WIXV Atlanta, says, “I play the record while I’m distracted doing other things: I go to the bathroom, check on a spot, I’m in the front office trying to get back to the studio. And every time, I get there 10 seconds from the record fading.

“No matter what I’m doing, I’m never successful. I just sit there with dead air; I’m alone, but all eyes are on me,” Maxwell says. “It feels like I’ve made the biggest mistake of my life.”

At Chicago’s WLUP, DJ Jim McGuinn gathered an in-house posse to share subconscious disturbances. First, when he was a morning man in the early 1980s in Providence, RI, and Alhambra, NY, McGuinn says at least once every couple of weeks, he would dream that he couldn’t get anything in the studio to fire up CDs players, the music right the right. “I’d panic about the dead air and always wake up in a sweat,” he says.

Brett Hamilton, who does WPLY mid-days, offers the classic laryngitis dream, where he opens his mouth to talk and nothing is there. “And of course, it’s right as the song or commercial is ending, and here I am, living this nightmare.”

WPLY creative services director John Castino, who worked nights at the former WDFR Philadelphia, says that in his sleep, the radio station is actually set up in his home, where he’s knocked down walls to accommodate the studio. “The air staff always consists of the dirtiest part-time persons who, in the dream, are brilliant. Then when it’s time for me to go on, this higher-up guy with a cigar in his mouth watches me get on the air and just laugh. The mike’s busted, there’s dead air. I can’t make anything happen.”

Banana Joe, an on-air talent at country WVGK-FM York, Fla., recounts that while he’s never had the ‘record fading away nightmare,’ he has dreamed of ‘cracking open the mike pot and I can’t say a word. My jaw is locked. The mike isn’t up, but there’s no sound coming out of it. With me, talking is usually not the problem.”

And another “I guess everyone has the dream where the [ratings] book comes in and the station has a 20.0 share—or where it comes in as a 2.0,” he says.

Miller at WNEW-FM adds that one dream she’s endured at least monthly is that her studio is invaded with people from her past: “Former PDs from hell, current friends, people I’ve interviewed, everyone mixed up at the same station,” she says. “The person coming on after me can be anyone from the last 25 years. It’s really bizarre.”

But perhaps not quite as bizarre as her “can’t get there from here” dream. Says Miller, “It’s time for me to be at the station, and it usually takes the shape of me having to abandon my car, jump into the subway station—which I haven’t taken to work in 15 years—and then the D train gets stuck between [subway] stations. There’s no phone and no way to tell anyone of my whereabouts.”

“Mine is that I’m supposed to be on the air at a certain time and the alarm doesn’t go off,” offers a similarly driven Phil Michaels, assistant PD at WHQT (Hot 100) Miami, who has had the dream since he began in radio six years ago. “I’m late and make a mad dash to the studio, but I get pulled over; hit every red light, the bridge gets backed up. When I finally make it in, the jock ahead of me is all upset. It’s just wild.”

Michael, who works swing shifts at the station, including some mornings, says that he now refers to the dream on each occasion that the situation presents itself: “Every time I have to get up early, I think of that and check the alarm times before I go to sleep. I have to make sure the buttons are working.

Whether they can turn the nightmares into tools, as Michaels did, or even if they’re not cognizant of their origins, the on-air personalities interviewed seem willing to accept that their ghoulish dreams are simply an unavoidable occupational hazard.

“I don’t understand why but everybody in the business pretty much has them,” says WPLY’s McGuinn. “Being a jock is like being a base player in a band. It’s OK to be good and hard to be really good at it. I guess it’s paranoia mixed with ego mixed with psyche. One of the ways it manifests itself is through DJ dreams.”

“They obviously have to do with a simple representation of anxiety,” adds WNEW-FM’s Miller. “When they’ve gotten too out of hand, I’ve actually walked out of my dreams saying, ‘Ah, I don’t need this, this is just too heavy.’”

LITTLE BUDDY TAKES THE MIKE.

Pop culture icon Bob Denver, who starred in “Gilligan’s Island” from 1964 to 1967, has joined the airwaves, along with his wife of 20 years, Dreama, for “Weekend With Denver & Dreama.” The show will be produced in Charleston, W.Va., beginning Saturday (2) and broadcast initially on stations in the state. It will feature music from the ‘50s, ‘60s, and early ‘70s.

Guests will include Dreama Wells, who played Mary Ann on “Gilligan’s Island,” in a “Hooray For Hollywood” segment. Wells is the Los Angeles correspondent for an Australian TV station. Also, the Professor, Russell MacGregor, will take questions from the hosts and listeners. The Denver’s and producers Tom Syner and Dan Johnson plan to market the show nationwide in a few months.

JONES RADIO GOES FOR A DOZEN.

Denver-based Jones Radio Networks has introduced its 12th 24-hour format—and third this year—the Classical Collection. The format is programmed primarily for noncommercial radio stations, providing 56 minutes of music each hour with opportunities for station identification, local underwriters, and sponsors. Its playlist covers the Medieval, Renaissance, Baroque, Classical, Romantic, and post-Romantic periods, including some 20th-century works. Weekly features will include “At Vespers,” offering newly released from classical musicians. Various specials and holiday programming are also planned.

YOUR PLACE OR MINE?

Two major radio dating-service providers, Plexel Telecommunications and Targo Communications, have joined to form Spark Services. The new company provides “Dateline” singles-matching services to more than 500 stations. Plexels first client was R&B WCXI-FM Chicago, in 1994.
Radio Programming

A DJ's Worst Nightmare Never Ends, It Just Comes Back Now And Then

COMMON GROUND: So I'm interviewing Madonna for this headlining Billboard story. We're at her place, and the ever-in-vogue superstar, dressed down and oh-so-at-ease, couldn't be more accommodating. In fact, though we've never met face to face, she immediately embodies me with a well-tread and trusted friend. As we talk—tape recorder in my hand—Madonna begins expressing her with views never before exposed, offering anecdotes she has chosen to share with me exclusively.

Wow, I think this story is going to be a coup. Great stuff. And then, as I check the tape, in a grave instant I become aware that I'm not holding a recorder at all—it's my answering machine. And what recorder plugged in nor tape rolling.

As the panic sets in and a big, fat "Arghhh!!" begins to form in my throat, I can't help but think, Poor, poor, just another cataclysmic industry nightmare. Much like the ones where I cast Sheena Easton in the role of Dorothy in a disastrous beach remake of "The Wizard Of Oz," or where Jewel and I inexplicably rolled 5-foot Krispy Kreme doughnuts down the street, and I couldn't get interview her.

As the lead article in this issue's Programming section brings home (page 54), career-related nightmares are nothing new. Whether you're just beginning a journey up the ladder or

by Chuck Taylor

could shatter all success with tomorrow's shuttering overshadowing of logic.

In my early months as a DJ at WWOD-AM Lynchburg, Va., in the late '90s early '90s, I too found myself locked into a consistent regimen of DJ dreams—not even knowing whether it was asphalt or French fries that my body was navigating through the digestion process. Some DJ's are sitting at the console, unable to find another 45 to throw on the turntable. Others, I was either locked out of the studio or charging forth in slow motion as I heard the chorus of "Seven Year Ache" fade and the persistent "click, click, click" of the tape begin.

For years after I left the hot seat, I continued to have such dreams. But toward the beginning, they finally faded into legacy, leaving me free to pursue other nightmare themes at will.

The story until last month. Following a Friday lunch with Vince Santarelly, editor of Apple Bites, a monthly rite of radio, I dreamed one Saturday that I was back at WWOD, called at random to cover an overnight shift. I got to the building—no radio, no knowledge—before I awoke, nestling myself down in a dark studio, illuminated by a single bulb.

As I visualized I had no idea how to work the equipment—and, in fact, had no clue what the station's format was. I found myself completely alone. Then, suddenly, naturally, the record scribbled began to fade to nothing. I scurried to find a trace of music in the vicinity of the board, but there was none to be found. Was I, with no music, no knowledge, no assistance—only dead air. Yes, indeed, just the ingredients necessary to spur a little nightmarish dyslexia.

Then, by the grace of God, I awoke, reveling over my phantom shift in light of the fact that the station—for real—left the airwaves in the late 1980s when it could no longer fend off the market's conquering competitor FM. The overwhelming factor in all of this, mind you, is that every personality contacted for the story in this issue immediately identified with the theme, offering her or his own spin on a fear that seemingly pervades the consciousness of anyone with a calling to the airwaves—no matter how brilliant, how self-assured, or how loquacious.

The moral through the eyes of slumber: Dead air equals career death. Hear, here:

You may reach radio editor Chuck Taylor via E-mail at ctaylor@billboard.com.

EXECUTIVE TURNTABLE

FORMATS. Under new owner Bonneville, WLUP (the Loop) Chicago drops modern adult to return to heritage rock. VP of programming Gregg Salk says the move was aimed "to get the Loop out of the way of Bonneville's modern adult WTMY. While some are calling the format classic rock, Salk says that the station is playing a couple of currents each hour and prefers to call it a rock station.

KNYS Santa Fe, N.M., sets its aim on the ABC network, N.M., and becomes country KBGF (Preggy 95.5) under new GM Joe McMahon from KQLO. Las Vegas. Jaye Albright is coming from ABC's KMVZ in West, who was PD at former country rival KASY, joins as PD/DJ driver.

FOLKS. ABC Radio has restructured its station division into two groups and promoted two executives. WBAP/KSBS Dallas president/CM John Hearl will assume responsibility for all stations in New York, Los Angeles, Dallas, Detroit and, Washington, D.C. He was already overseeing the Detroit properties, QKRS/KEGE Minneapolis president/CM Mark Steinmetz assumes responsibility for ABC's stations in Chicago, San Francisco, Atlanta, and Minneapolis.

Citadel Communications promotes three managers to replace president post. Bob Profitt is upped from VP/GM of the Albuquerque properties to president of the Central region. Stu Stanek is upped to VP of operations to president of Citadel East. Ed Hardy is named president of Citadel West. He was managing the former Discouter properties before being named president by Citadel last fall. In other Citadel news, Scott Mahalick is upped from VP/GM of its Salt Lake City stations to director of programming for all Citadel properties. Citadel VP of sales Pete Benedetti is named VP/GM.

KBGG San Francisco PD Bob Hamilton moves over to AC sister KQ10 (KQ10) as PD. KQ10 operations manager Michael Ericson, in turn, takes on the VP/GM responsibilities for KBGG, which flies from classic rock to an adult R&B-flavored format as of 98.1 Kiss FM. Joe Bales from KQBY/KFBR Sacramento, Calif., is named GM of KBGG.

Hamilton will continue to oversee KQ10 and KNEW-AM.

KQ10 is making a push on jazz/AC WQCD (CD101.9) West. L.A. Ellin, senior VPOM of duo partners WQTK/WQEX, adds GM duties for that station.

STATION SALES. Sinclair Broadcast Group buys Heritage Media's 24 radio stations in the Chattanooga, Tenn., market.

American Radio Systems is giving Entercom its AC KQDL, Kansas City, Mo., country sister WDAF, and stand- dards AM KCTR Sacramento, as well as $3 million, in exchange for oldies KLQO St. Louis.

Howard's Triple-A Twist Keeps The Mountain Fresh

TRIPLE-A STATIONS seem to come in a wide array of market-specific flavors. But in Chattanooga, Tenn., where Triple-A convert WWOD (the Mountain) is breaking ground, even for this venerably wide-formatted genre.

Only two months after its flip, operations manager Dan Howard (known on-air as Skyler McKenzie) has seen his revamped numbers rise from a winter share of 3.1 to a 5.2 share in the second spring Arbitron.

More surprising, even to Howard, is WWOD's 18-34 success story. "After two trends, we have an 8 share 18-34. I was hoping this may back, and we could be dead with a 5. I had no antici- pation that it was going to be this high," he says.

Then, even again, the format hole was a surprise to WWOD. "When we first went into our research on the format," he says, "we're 'first thought was some type of rock, and thought it could be classic with a few features (synergy) of younger rock. I guess we underestimated the market a bit, because it came back over-whelmingly that yes, they like some of the older facade of the good old clas- sic rock from the '70s and a lot of the AOR of the '80s, but they wanted a healthy dose of today's rock. And they wanted it all mixed together. So vari- ety came into play when we started doing the research.

"You can mean anything from Jewel to Lynyrd Skynyrd to Talking Heads. But that doesn't mean WWOD isn't triple-A. 'I've listened to triple-A stations for the past few months, and rarely do you find two of them that are alike," he says. "And it seems we have about 60% of the library, but then the other 40% is markedly different. And that's the same way here."

"One of the reasons for our early success has been the mixture of familial-" says Howard, who prefers to keep the jocks from going quite so far, "We're not too much around the competition and ridiculed them a bit on-air, but I'm not a big fan of trash-mouthing the competition over the air. We can do it, but that can be a certain attitudinal ten- dency, but I'm not into the personal-attack mode. I've had that type of jocks back on that,"

MARC SCHIFFMAN
Mainstream Rock Tracks

**Billboard**

**August 2, 1997**

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Modern Rock Tracks

**Billboard**

**August 2, 1997**

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N. Y. C. W I N N E R A N G E

1. Clay Walker, "She'll Be Sorry"
2. Clay Walker, "She's Always A Woman"
3. Clay Walker, "I'll Take It From Here"
4. Clay Walker, "I'll Take It From Here"
5. Clay Walker, "I'll Take It From Here"
6. Clay Walker, "I'll Take It From Here"
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18. Clay Walker, "I'll Take It From Here"
19. Clay Walker, "I'll Take It From Here"
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40. Clay Walker, "I'll Take It From Here"

PRODUCT NOTES

Panic Films director Marty Thomas was the eye behind "Pine Cone &ittle Raccoon" and "Alman Space Sister" videos, shot in Crumila, Australia, and Sydney, respectively.

She also directed comedy, while Regina Cameron, Michael Healey, and Bruce Spears produced.

In London, the clip for "Where Is the Love" by Hanson was directed by Tamra Davis.

Nicola Doring produced for O Picco.

Kevin Godley directed James' "Tomorrow" on location in London.

The clip was produced by Nolan Butt.

Mary Chapin Carpenter's "The Better To Dream Of You" was the work of director Steven Goldmann.

Susan Bowman produced for the Collective in Millersville, Md.

clip was the work of director Jeffrey Phillips, who also directed photography for music videos from Spice Girls, Robert Miles, and Dave Bruster for Studio Productions.

That was also the eye behind "I Smell Smoke" by Billy Yates. Produced by Studio Productions' Clarke Gallagher, the video was shot in Franklin, Tenn.

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the unique style, fashion, language, and culture that reflected both the sophisticated and flamboyant sides of the black music world.

It is these photos, the authors contend, that tell much of the story. "We kind of wrote around the images," says Merlis of the series of pictures obtained through historic music art collector Rico Teo. "Rico approached me more than a year ago to tell me he was working on this project with [book designer] Bill Harvey and said, 'I wanted to write a narrative for it.

"[Davin and I] aren't scholars, but we do hold a strong fervor for this stuff," he adds. "People are going to see these images at first, then hopefully it will move them to read the stories behind the pictures.

The authors use a series of anecdotes to tell their tale.

Legendary blues songstress Etta James, whose career spans a significant portion of the era covered in the book, could fill a book with her stories alone.

In her foreword to the book, James recounts her encounter with one of the general of the other artists discussed. "Looking through the pages of this book really brings back some vivid memories," she notes. "I clearly did have the honor and pleasure of meeting some of the great artists seen here, but many of them had a real influence on my own music."

In perhaps the most enduring encounter of her five-decade-plus singing career, James recalls meeting an up-and-coming artist when he was the pet monkey that the blues legend used to travel with, while the record companies passed over his act.

Wrote James: "[This short guy came up to me on the stage and said,] 'Miss James, I'll hold your monkey while you go in and eat.' He was the sweetest kid, and it was only later that I found out he was James Brown. He used to carry an old tattered napkin around with him, because Little Richard had written the words 'please, please, please' on it, and James was determined to make a song out of it. And, of course, he did."

But while "Heart & Soul" explores the careers of such well-known historical figures as Brown and Box and Caloway—whose spectacular Attitude and outrageous stage persona led to the creation of the jazz era—they delve into the imaging of record companies through its Art & Soul chapter, which offers book buyers a glimpse of the dizzying array of labels that record companies passed over their discs. According to the text, a record's label and its sleeve could make or break a record.
acknowledgment of prominent moves toward mainstream acceptance.

In the past year, the genre has been boosted by the National Academy of Recording Arts and Sciences’ (NARAS) decision to initiate a dance music Grammy category; the burgeoning worldwide acceptance of electronic dance music; more top 40 airplay of dance than ever before; and the proliferation of GLAMA (Gay and Lesbian American Music Awards), which honors the work of gay and lesbian recording artists. Topping off this trend, Chicago Mayor Richard Daley proclaimed the show’s opening as “Home Music Day” in 1997, paying tribute to hometown house label House of Yunkers.

To keep the beat in high gear, however, participants cautiously reminded one another that even though works are contending to achieve mainstream success, they face robust hurdles to aim for, calling for more house producers to aim for them.

From the radio industry perspective, Eric Bradley, music director of dance WBEM (98.1) Chicago, said in his opening remarks, “This event is the top 40 to dance music, to accept a dance music because they love to have fun, they like positive, upbeat DJs, mix-show hosts, and promoters—kicked off the dozen panels at the show this year. I was a tribute to a music genre that was birthed 14 years ago in Chicago’s Warehouse Club. The session gathered many of the genre’s innovators, such as Saunders, Steve “Silk” Hurley, Maurice Joshua, Jamie Prince, Mike Dunn, and Wayne Williams. Hurley set the tone for the forum by saying, “I feel so blessed to do what I love for a living. I was so determined to be a top DJ so that I could write and produce music.” Unfortunately, the event was short.

Many of the panelists noted that their break came from the generosity of other house DJs, who gave new DJ-age remixes of tracks. Tom said that to project the genre further into the mainstream, “you need the right person in the right place, a person who understands the music.”

Added Dunn on house music’s next step, “We need more house productions, no house remixes.”

On the topic of the increasing mainstream acceptance of electronic music, producer/artist BT delivered a speech that chimed with the panel. BT said, “The deconstruction of traditional melodic and harmonic structures are making a change that is far more important than ever before in music history. If we can keep this going with, I’m excited about its potential.”

Electronic music has recently given a high-profile boost with Prodigy’s “The Fat Of The Land” debuting at No. 1 on the Billboard 200 in the July 19 issue, demonstrating an incredible change in dance music. BT said, “The deconstruction is making it that thing that is more important than ever now to nurture and protect the medium. There is no new music coming. The only thing coming is the music of the world are up,” he said. “Don’t let the press hype us make. Develop your own sound and plug forward on. But you have to really keep it going ourselves and honor the spirit of what we’re making.”

As a consultant, former Keoke added that the acceptance of electronic music, while popular worldwide, has been an uphill battle in the U.S.”I find a lot of DJs are not producers,” he said. “They turn their noses up to [electronic music]. The capacity to listen with open ears and open eyes is kind of lost on a lot of people.”

In other countries, the crowd is ready for anything.

CHALLENGES AHEAD

Despite these inroads, work still remains to be done in the dance arena—and such challenges were the focus of several panels. The persistent issue of vocals vs. instrumental tracks, for instance, was discussed during two of the forums. Keoke remarked that “the importance of words in music has peaked. It’s just not all that relevant.”

Field producer/artist DJ Karel, who said, “My God, I hope that doesn’t come true. I would have no care.”

The very real challenges of making a living in the dance world, particularly in the area of the panel that gathered clubland artists and producers, was another challenge. Participating, there was a near-unanimous sentiment that keeping the cash flowing is a constant concern.

“My greatest challenge as a dance recording artist is finding the means to support myself,” said Carolyn Harding, who has not had a label deal since 1989. “At one time, I was performing and reaping the rewards of record sales. That is definitely far, far in the past. Now, I make money singing in orchestras and playing at weddings and bar mitzvahs.”

Offered Orbik artist Tha Austin, who sang on Snap’s “Rhythm Is A Dancer,” “The money you get paid doesn’t go far. It really doesn’t cover the costs of bills, travel, keeping your hair up, and costumes.”

“Most DJs are getting paid more than I am now,” said Kareil. “They get $5,000 a night, while artists get $100.”

Added Champion recording artist Sandy of M.I.A.’s top song. His mix-shows are announced, but not one artist name is mentioned. I’ll be working at the Palladium (in New York), singing my heart out, and someone will say, ‘Who is she?’”

Harding responded that there was a time when the genre’s jugglers worked hand in hand: “DJs needed producers, who needed the artist. Now it’s a little out of whack. The artist is at the botton, the bottom of the totem poles. But I think us equally as important and talented.”

The artists also discussed the hazards of negotiating contracts at the beginning of their careers. Said a forceful Jodi Cardwell, who is signed to EightBall Records, “Do not sign deals that are not conducive. Ask for top billing if it’s not, don’t let your self be taken. We have to work on this ourselves.”

She encouraged artists to work their own material, ensure that they get publishing rights, and secure a lawyer to look at contracts, no matter what the cost.

In another popular forum, dance producers/mixers aired their own concerns for the future, including inconsistent payment. “DJs get paid,” some producers agree to a set fee from the start, though some have been successful in getting “postdated” a record, allowing them a percentage of proceeds from a hot-selling track.

One label A&R rep explained that it is the artist who traditionally pays for dance remixes, and “that they often don’t understand dance music. We tell them ‘you’re crossing them over, but they don’t get it. And then all I have is $3,000 for a radio remix and two dubs.”

Tony Morgan, who has done remixes for many of the leading dance acts, said that “when a record I remixes goes to No. 1 and I don’t get paid for its success, I don’t get any and jaded about it, because I know I still have it to me to make next year’s big record.”

On the creative end, producer Tyler Staines, who is currently maintaining a fresh approach in the mix “Staying current and not repeating yourself is tough,” he said. “If you don’t have a new song you can be in danger of date. Always check out the latest vibe, the new talent.”

Morgan added that his goal is to “not just show people that we can do this, but to actually take an artist of whatever calibre and show them the own potential. That way, maybe instead of being asked to remix, they’ll call me as the producer from the beginning.”

When asked if dance music has become more credible in the mainstream industry, panelist Roger Sanchez said that the answer depends on the label and, sometimes, the artist. “All genres of dance music are being looked at slightly more seriously,” he said, “but you’ve got to get with the right people who believe in it.”

CHART ISSUES

In a session addressing dance chart issues, Billboard Hot 100 Singles chart manager Theda Sandiford-Waller unveiled the latest progress on a mix-show chart she hopes will materialize in the Top 40 and R&B Airplay Monitors. Billboard singles publications—by year-end. Some attendees were concerned with the predominance of hip-hop titles listed, which Sandiford-Waller attributed to the larger number of R&B stations hosting such shows. She called for cooperation from attendees in establishing a complete list of mix-shows on stations nationwide.

It was also announced that the retail panel of Billboard’s Hot Dance Music/ Maxi-Singles-Sales chart will be opened to the entire SoundScan panel in December, beginning the the chart year. The chart is now compiled from sales at specialty dance stores.

The new chart will reflect only dance sales, not R&B dance remixes. (The current chart includes a majority of hip-hop tracks, which are most often released in maxi-single configurations.)

Attendees at a panel on independent distribution, meanwhile, aired concerns over getting their records from the underground into the mainstream.

They agreed that, foremost, the process takes patience. Said one participent, “A song can be in the underground for years before it works at retail. Then it goes to radio, most often the majors will buy the record.”

In a related session on the ongoing trauma of bootlegging, few solutions were pegged. The heated discussion primarily addressed the seemingly limitless number of illegal sold remix tapes and discs readily found at many venues nationwide. Andy Moy, with Chicago’s Grandmix, claimed that his store carries the product to remain competitive with other outlets, and in it serves a market of labels in communities with a club following.

Another controversial topic addressed sexism, racism, and homophobia within the dance community. Chicago’s Bill Carman said that he’s heard Houston is difficult to be out at his station, which is owned by Clear Channel Communications, along with the station’s morning and tempo stations. “There’s no way you would advertise any function on the air that begins with ‘G’ and ends in ‘Y,’” he said. The jock, who is black, also said that whenever he enters a club where he isn’t known, “the first thing they say to me is, ‘We don’t play rap music in this club.’ All you can do is educate.”

One up-and-coming male artist asked participants why it is so difficult to get spins on dance club songs that aren’t sung by women. The reluctant answer: “It’s a diva thing, a drag queen thing. That is a challenge.”

Another panelist utilized the Internet as a promotional tool for house artists, the founders of the Global House World Wide Web site (www.streetsof.com/globalhouse) described it as a potential meeting place for dance industry players worldwide. “I had problems communicating with people in music and in the industry when I was based in Portland,” said EightBall’s Ronn Wells. “We had to find a way to connect with everyone in Los Angeles and New York.”

Added partner Mike Mannix of Streetsof.com, “It’s a virtual community, working and developing house music through mailing lists and sending mail to all subscribers.”

The Dance Summit also included nightly performances, some emerging through dawn, featuring many of the country’s top producers and DJs, including masters Jeff Mills, Martha Wash, Ultra Naté, France Joli, Crystal Waters, Byron Stingily, DJ Company, Red Party, Vicky Stewart, and Karel. Among spinners were Chicago’s John Curley and Terry Terry, Saunders, and Psycho-Bitch. 
CARLOS NUÑEZ EXPORTS GAITA FROM SPAIN
(Continued from page 10)

Since 1989, Nuñez has played with the Chieftains in the U.S., much of Europe, Japan, and Australia, including the Great Music Experience in Japan and New York's Dal trey Sings Townsend, and the Bluebird show, alongside Jon, Bon Jovi, INXS, and Lou Reed. He gested with Sinead O'Connor on the Chieftains' recent album, and was presented last year, along with the gaita of the Irish uilleann pipes.

Steve Vaughan before they left to join P.J. Harvey.

In the U.K., Jai will make his second London appearance August 9, on the National Lottery Live! TV show, with other high-profile television appearances, including one at GMTV, booked around the same time.

Simon London, assistant producer/executive producer for "National Lottery Live!," says of Jai, "I went to a media showcase and saw him a couple of times—he had a tight band, and we decided that the moment that someone says 'another white soul boy,' it's difficult to keep an open mind. The are sorts are so few and far between—there's Mick Hucknall, George Michael, and a lot of froth in the charts. But I thought we should give him a chance on the 'Lottery.' We've got a policy here that we will support unknowns and up-and-coming.

The publicity from the singer's upcoming appearance on the mass- rated show should give a needed boost to the singer: A number of U.K. retailers contacted by Billboard had minimal knowledge of Jai's releases thus far.

Other early radio interest in the artist has come from Italy and Japan.

In the U.S., Surratt says, RCA is able to launch Jai with a multi- pronged attack. "We can go out to taste-markets, to radio stations, to specialty radio stations, to specialty labels, to specialty websites, to specialty theo magazines to edgy titles like Paper and Interview."

Assistance in preparing this story was provided by Dylan Siegel in New York.

Núñez graduated from Madrid's Royal Conservatory of Music with the highest degree possible and has since combined his playing and recording with academic study of the roots of Galician music.

"Galicia has always been a very poor area of Spain, and I knew that many Galicians, or galegos, had emigrated to America, and I was interested in that aspect of the century," he says. "There I discovered a galletero who was 99 years old, and he was a cripple, and I spent time with the gaita he had emigrated with.

"But the amazing thing is that from him I discovered Galician music, and the forms that I knew about from the study but that have disappeared in Galicia. At the same time, I played material from different parts of Galicia to other galegos, and they said, 'Wow, that's from-and-so province (in Cuba).' " Núñez is as thrilled by these discoveries today as he was when he made them.

Núñez is content that traditional or ethnic music is now popular among many rock fans. "Rock is breathing, thanks to traditional music," he insists.
TCI/BOX MERADEO TO YIELD 4 NEW MUSIC VID CHANALES

(Continued from page 6)

Music video executives are hoping that their new-found distribution muscle will help ease MTV’s ongoing problem with a major-label executive. “But the situation is still in its very early stages,” adds one source.

“We don’t view this as competition for MTV, but we are trying for channel synergy with others,” says one executive at the Box Worldwide CEO/president Alan McGlade.

A major challenge is to prevent cable’s established outlets, such as M2 and MuchMusic USA, which are still attempting to establish strong local brands. TCI’s management believes the size and nature of music television programming has already caused shop-at-home music service MOR Music to morph into a national shopping service, known as MOR Galleria (Billboard, May 24).

In addition to the multiple services that are expected to result in expanded distribution for the existing Box channels, we will have to do with the Box domestically to increase distribution of the local, analog channel,” says David Koff, VP of corporate development for TCI’s programming division, Liberty Media. “The Box is an attractive product for cable, and we are looking to increase its distribution. We also want to use the existing infrastructure of the Box to launch a new digital music video distribution this fall.”

The addition of four signs to a major cable system via clip release is welcome news for the music video industry, as well as independent labels, which have suffered a number of staff reductions in the past few months (Billboard, July 5).

“We have always been able to go when other 24-hour music video channels don’t have your video,” says Linda Ingriemo, Capitol’s VP of visual music. “But we have noticed a distribution problem, and I don’t think that is a very, free-form, with a slant toward rap and urban. It will be interesting to see how it changes its music programming. … It’s going to be a very creative product.”

ATLANTIC, PRODIGY JOIN FORCES FOR ECD PROMOTION

(Continued from page 6)

JAMARQUAI LEADS MTV VIDEO AWARD NOMINATIONS

(Continued from page 9)

Some cable operators may pay a premium to receive enhanced programming packages that contain the Big Box multiplex music channels and other cable channels, but that is expected to vary market by market.

In the near future, the Big Box is likely to find distribution through such mini- da systems as Primetar, which is already deployed by TCI and other cable operators.

The Box suffered a significant distribution setback in late 1995, when it was decided to pull the channel from the TCI footprint in New York, which is the nation’s largest television market (Billboard, Dec. 25, 1995). However, the channel is once again being carried for the cable systems, which plans to announce the addition of 12 channels in the coming weeks (see the Eye, page 88).

“TCI music has the resources to move us forward,” says McGlade. “The Box’s core service will continue to grow, but now we have the ability to expand and offer new services. It’s a very productive association … we think this is a great opportunity for the music industry, as this will offer more options to expose their artists. We’re anxious to try some new things with the music industry that we haven’t tried before, including new promotion opportunities.”

McGlade declined to detail what special, promotional opportunities will be offered to labels.

TCI Music may eventually offer some form of direct music merchandise through the new channels, as well as on the Internet. In 1993, TCI announced its intentions to establish a music merchandise channel on the Digital Music Ventures (DMV) channel with partner DMG Ventures. Since then, the plan was abandoned by mid-1994 (Billboard, Sept. 4, 1994).

“We anticipate that interactive programming services may eventually be integrated into the Big Box through a possible alliance with the high-speed cable modem service for Home.com, which is partially owned by TCI.

“We’ve made no secret of its intention to enter the music video programming business,” TCI’s programming subsidiary, Liberty Media Corp., already owns a stake in the Box and owns a portion of ETC. Liberty had previously made an attempt to acquire a controlling interest in the Box’s operations, but the deal collapsed last year (Billboard, June 1, 1996).
the best is yet to come in the years ahead."

Executives at BMG International cite two factors: the recovery of profit in part from the subsequent compilation of pristine Lambert's image and the fact that the new ownership has given the company a chance to build on its past successes. Although BMG's line-up of artists has been trimmed, the company says it is better positioned now than ever before.

"Not all of our goals were met," he said. "Over a 10-year period we are successful, but there was a temporary setback. But there was a chance to add to our business."

"An exception in Asia is the Chinese-speaking territory, which has an increasingly important place in the world music market," said Gasser. "We have been fortunate in musical taste in terms of repertoire, and I don't think we were quite up to having a chance to have something special."
MAMMOTH MUSIC PLAN IN WORKS AT DISNEY

(Continued from preceding page)

says Mammoth will iron out such
teaches and claims (92%) when he
takes vacation and meets with his key
staffers at the label's Carrboro of-
cices.

According to Faires, the mandate from Roth is "to turn Mammoth into a
major label.

According to sources, A&M, Mer-
cap Records, and Epic Records among the com-
panies interested in acquiring Mam-
moth. "There were a great many
labels interested," Faires said.

Faire's label will be a pri-
rity "rather than a sub-label at some
of the other companies," he says.

Faires says that Roth also com-
pared Mammoth with Miramax in
their meetings. "When they bought
Miramax, nothing really changed," Faire says. "It was very important to
keep the culture of Mammoth the
same, and we want to do the same
thing. The same people are going
to be leading the company. It will have
the same home base, and the attitudes
and the visions that we build it around
are going to remain the same, but we are
goinng to take all the opportunities
that a company like Disney affords us.

We don't expect to make a
significant number of new
hires to expand Mammoth imme-
 diately, he is looking to hire an execu-
tive who can help with the new
 efforts, since it will no longer be able
to tap into the support services of a
parent label.

Still, Faires says he plans to keep
Mammoth relatively small. "I think
mean and lean is a lot better 99% of
the time," he says. "I think it's more
about quality than quantity. I could
have six promotion people and do bet-
ter than half the people in the business,
if you get the right people.

Although Mammoth will be in-
cluded in Disney's distribution deal with
PolyGram Group Distribution (PGD),
Faires says that, for certain releases,
Mammoth will also continue to utilize the
Warner Music-owned Alternative
Distribution Alliance (ADA), which
helped break the Squirrel Nut Zipper
's album.

In fact, Mammoth plans to release
"Sold Out," a limited-edition Squirrel Nut Zipper album, exclusively
through ADA. According to a Mam-
moth spokesperson, only 25,000 copies
of the EP of rarities will be released
to key retail outlets, as a way of say-
ing thanks for their support of the
band. After that, the EP will be avail-
able only via mail-order or at Zippers' shows.

"ADA has done a great job with the
Zippers," Faires says. "At the appro-
 priate time we will probably move
that stuff over [to PGD], but we can keep it there if we want to."

Faires, who is a board member of
ADA, says Mammoth will continue its
relationship with the company. "They
done have a really good job by
us. I have a good relationship with [ADA
president] Andy Allen, and we know
that company inside and out, and we
 know us, so there are a lot of benef-
its.

The sale of Mammoth comes while
the label is enjoying the success of the
Squirrel Nut Zipper s. The band's sec-
ond album, "Hat," has sold more than
570,000 copies to date, according to
SoundScan. "In a really whacked
retail environment, we broke the Zip-
pers wide open," Faires says.

Disney's acquisition of Mammoth comes a few weeks after it made
headlines for recalling the Inasne Clown Paws's Hollywood
album "The Great Milenko," which has
subsequently been picked up by Island.

Faires says that he isn't concerned
about ending up in a similar situation
with future Mammoth releases. "I
laugh at that," Faires says. "This is a
very artist-oriented label, and we've
never had anything like that come up
like this.

Faires points out that the Warner
Music Group and Atlantic had similar
circumstances when asked about them with Row's "Dog Food" by Tha Dogg
Pound, while Mammoth was affiliated
with Atlantic. "We didn't have problems in five years there, so I'm not even worried about it."
ILL BE MISSING YOU WITH EVERY BREATH YOU TAKE: Considering
the success Puff Daddy & Faith Evans (Featuring 112)’s “I’ll Be Missing
You” is having at radio, production wizardry in the vein of the “Jerry
Maguire” mix of Bruce Springsteen’s “Secret Garden” was bound to hap-
pen. WHTZ (Z100) New York is airing a custom blend of “I’ll Be Missing
You” and the Police’s “Every Breath You Take.” WHTZ PD Tom Poleman
says that the station’s creative services director, Dave Fox, put the mix to
gether just before the July Fourth weekend and that the station began playing
it shortly afterward. WHTZ has split the airplay of “I’ll Be Missing You” and
the custom blend so that both tracks aired 30 times during the survey period.

PROGNOSTICATION: You can’t win them all. Last issue, Hot 100 Singles
Spotlight predicted a bullish debut for the Notorious B.I.G.’s “Mo Money
Mo Problems” (Bad Boy/Arista) at No. 2, with singles scans in the 150,000
range. In reality, “Mo Money Mo Problems” scanned just short of 90,000 pieces
and bowed at No. 4 on the Hot 100. The title did, however, enter at No. 2 on
the Hot R&B Singles chart.

If I may be so bold, Hot 100 Singles Spotlight has another prediction. Look
for Dr. Hill’s “Never Make A Promise” (Island) to make a strong debut on
the Hot 100 next issue. Several accounts broke street date, and early singles
sales indicate the title will blow off retail countertops because the heretofore-unavail-
able remix of the last single, “In My Bed,” is on the B-side. This issue, “Never
Make A Promise” enters Hot R&B Singles at No. 9 because enough accounts
broke street date to bring the single onto R&B Singles Sales at No. 29.

Billboard policy states that a title must debut on a singles chart (i.e., the Hot
100 or Hot R&B Singles) if that title appears in the top 75 of the chart’s com-
ponent singles sales list. According to a policy revision instated in March,
Billboard will hold off a single if it ranks below No. 75 on the sales chart.
Although the pre-street date scans were significant, “Never Make A Promise”
ranked below the top 75, bubbling under at No. 96.

ON THE AIR: The difference between Hot 100 Airplay’s No. 1 title, Shawn
Colvin’s “Sunny Came Home” and the No. 2 title, Will Smith’s “Men In
Black” (both Columbia), is a mere 7,000 listeners. Both titles have more than
68 million audience impressions.

With 10 million audience impressions garnered from airplay at 87 Hot 100
outlets, LeAnn Rimes’ “How Do I Live” (Curb) finally lands on Hot 100 Air-
play at No. 73.

Three songs, all in their second chart week, have shown the most improve-
ment at radio this issue. Hanson’s “Where’s The Love” (Mercury) earns a
37% gain in audience impressions and leaps 44-34 on Hot 100 Airplay.
“This is the first time that 114 monitored stations contributed to the cut’s 21.5 million listener impres-
sions. Jewel’s latest, from the “Batman & Robin” soundtrack, “Foolish Games” (Atlantic), posts a 60%
 improvement in audience impressions and crosses 50-40 on Hot 100 Airplay. Airplay at 146 stations supplied 19 million
listener impressions. Even more impressive is Lil’ Kim’s “Not Tonight” (Undeas/Atlantic/Tommy Boy), which has
16 million audience impressions garnered from airplay at only 40 Hot 100 outlets. “Not Tonight,” featuring a
laundry list of female rappers, including Da Brat, Left Eye, and Missy Elliott, and WQHT New York evening jock Angie
Martinez, leaptfrogged 64-46 on Hot 100 Airplay.

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Irwin says a native of Florida, N.Y., Sturr has devoted his life to changing people's perceptions of polka. "Polka has the stigmata of being a music for only for ethnic people, sung in a native language," he says. "But we've Ameri-
canized the polka (to the point) where all the major retailers are carrying feature fiddles and all the instruments. On top of that, our appearances on the Grand Ole Opry have helped us put our name out there, and there's a whole new audience for polka... All of a sudden, everybody is polka crazy. It's come from like an under-
ground music (to more in the main-
stream)."
"Living On Polka Time" is Sturr's fourth release on Rounder. The album was recorded in New York, where most of his band lives, and in Nashville, where Anderson, Jimenez, and the Jordans added their contributions.
Sturr says he and Jimenez met when they were performing at Fiesta Texas at the Six Flags theme park in San Antonio, Texas. "We got to talking and got to be friends, and I told him I'd like to someday cut a record with him, and he said he'd love to," Sturr says. "So we cut 'Hey Baby' as a polka. It's com-
pletely by the Texas Tornadoes... I have always thought that would be a good polka." Bill Shibliak, host of WFUV New York's "Bill Shibliak's Polka Party," thinks the new album is one of the best of Sturr's career. "He's heading for another Grammy," he says. "This guy is unbelievable."
Shibliak has been doing a polka-orien-
ted radio program for 30 years and says Sturr gets twice as much fan mail as any other artist in the genre. Like Irwin, Shibliak credits Sturr with ex-
panding the genre's audience.
"He went into New York City and played the Lonestar Cafe a few years ago and packed the place," Shibliak said. "We had to carry the fans outside and put up a whole new audience for polka..."
"arten says, "A lot of people in his band have been with him for about 20 years. They are seasoned professionals and play good music. It's not just a little bit different from what most people listen to, but it's an easily acquired taste."
Assistance in preparing this story was provided by Patrick Mahoney in New York.

ACCELERATOR. Last year, when word about Sarah McLachlan's idea of an annual female hit the scene, did you imagine that such a tour would end up becoming a platform for standarod? That is, the major ink from such avenues as Entertainment Weekly and USA Today helps the Canadian singer/songwriter end up less than 8,000 units behind the top 10 on The Billboard 200. Her new set, "Surfacing," debuts at No. 2 with 161,000 units, just 4.5% behind the reigning "Men In Black" soundtrack (166,000 units). Not bad for an album that was not even at the No. 1 position for its first week. The album chart was No. 59, earned by the 1994 title "Fumbling Towards Ecstasy," that album was a No. 1 Heat-
seeker for one week before it made its fast ascent to the top half of The Bil-
bard 200, but even so, it took more than a dozen weeks for that album to even make its mark. In its biggest week, during Christmas of '94, that set moved 37,000 pieces.
"Fumbling," though, was the sort of album that paved the road for follow-
ing works, as it registered 100 weeks on the big chart, after 1992's "Solasce" spent 19 weeks on Heatseekers and four weeks on The Billboard 200 and her 1989 debut, "Touch," registered 12 weeks on the latter. A post-"Fumbling" title, the live enhanced CD "Freedom Sessions," debuted at No. 78 in 1995. Although the long shelf life of "Fumbling" did bode well for the prospects of her next studio project, the enthusiastic reception—by critics and record buyers alike—for Lilith Fair, one of the summer's most successful concert tours, has taken McLachlan's profile to new heights.

NEW KID IN TOWN: Another lady, rookie Missy "Misdemeanor" Elliott, also pumps the sales volume and proves that rap remains a hot business, delivering from the get-go in the big chart after making a pre-street-date debut on last issue's Top R&B Albums (see Data Faire's Rhythm Section, page 50).

GROWIN: Freshmen rockers are conspicuous this week, and the head of the class is Madonna. "Like A Virgin" has a label with a 29% increase, while making a handsome 19-11 slip on that chart (61,500 units, 14,000 more than it sold the previous week). The band's surge comes thanks to progress at top 40 radio (25-22 on Hot 100 Airplay) and an appearance on "Late Show With David Letterman." Matchbox 20's "Push" also continues to cook at rock radio, holding strong at No. 2 on Modern Rock Tracks and staying at No. 5 on Mainstream Rock Tracks.

"Sugar Ray," the fact, Sugar Ray, which hit "The Tonight Show With Conan O'Brien" July 24, has retreated, dropping a 24-17 move with a 25.4% drop in sales. "Fly" is at 8-1 on Modern Rock Tracks and is making pre-chart progress at main rock and top 40 outlets, including WPLJ and WHTZ (1200 New York, Leapfrog/West Coast) with a 78% jump. "Fly" is also featured live with George "Baby" Hazel (68-63, a 13% gain), Sneaker Pimpz (144-137, an 11% gain), and Smash Mouth (No. 172 debut, a 45.4% gain) also bullet on The Billboard 200.

EYEWITNESS: In addition to the aforementioned Matchbox 20 and Third Eye Blind, "Late Show" also brings in 60-51, a 21% gain, marking only the fourth of the last 21 chart weeks in which it has seen an increase. The group "12-12-12 Saturday Night Live" has also featured live—"Soul Train" last week assisted a Kenny Lattimore charge. He has made a 12-11 drop and 143-133 on the big chart... The home video debut of "Shine" helps its soundtrack bounce back to the top of this issue's unpublished Top Classical Crossfire chart (4-1, a 79% increase).

LOOK OUT: Street-date violations bring Puff Daddy in at No. 5 in Top R&B Albums. He'll be The Billboard 200's No. 1 with a big number, but early retail activity suggests he'll slay all of the 612,000 units that Wu-Tang Clan, now No. 24 on the big chart, had in its first week. Figure on Puffy doing battle with Bone Thugs-N-Harmony the week after that.
Weavers and the label’s commitment to freedom of expression led many other artists to want to be part of Vanguard’s company’s door as the 50s folk boom began to explode. Gilbert, says “I remember when we first got intimate with the recording session. She was this just delightful young thing who came running up and throwing her arms around me. And I didn’t know what to make of it! I really didn’t know her, and I didn’t fully appreciate what we recorded. I wish we had a tape. It’s clear that [the label] did spark this huge recording interest in folk music.

Collins notes that the Solomon’s “both enjoyed pop music very much, enjoyed folk music for its political aspect and for the individuality of folk music. Yes, they had excellent taste, and artists started gravitating toward them for this reason ... Baz was wooed by many companies, but she chose Vanguard because it was Vanguard.”

The folk performers of the era represented Vanguard’s “Collector’s Edition”—some in studio recordings, others in excerpts from sets at Rhode Island’s Newport Folk Festival recorded a few years before. In the days of the Weavers, Razee, the Kingston Trio, Ramblin’ Jack Elliott, Odetta, Erik Darling, Peter, Paul & Michelle, Faith, John Fahey, and others who were representative of the box set.

A HARD LEFT INTO ROCK

In 1967, Charters began to sear the burgeoning San Francisco psychodelic rock scene for Vanguard. This brought the label, Vanguard Records, the public service (the recalls, “At the last moment I called Maynard and said, ‘Listen, this is really just too much,’ ”). This led to the group’s breakup and the resignation of its manager, an event that is often misunderstood. "You’re going to explode," one of the group’s managers, a veteran of the 1960s rock scene, said to the band. "You’re going to explode," he said, "and they’re going to tear you down. You’re going to explode." The band, however, decided to continue, and the label, Vanguard, continued to support them.

A BIG JOB OF WINNING

Charters admit he was daunted by the job of making sense of a catalog as eclectic as Vanguard’s. “We had the album, and I thought, ‘I’ll get it done, I’ll be gone in six months, or one year, or whatever it takes, but I’ll get it done.’" He said, "But then I realized that Vanguard was a big place and it was going to take us a long time." The job was daunting, but the band persevered and eventually put together a comprehensive catalog of their material.

making it for.”

As TAG’s situation became even more wobbly, Henneman wondered whether his band’s future was at stake. “I don’t think that Atlantic intended to keep the act. We finished the last show in August, but we didn’t hear from Atlantic. We’re just kind of hanging on, waiting to see what happens.”

Henneman, “Atlantic dropped a lot of bands, so when I found out they were going into business, I felt like joining the club. It’s not like starting a new band, you know? I mean, we were the same size of Vanguard’s holdings also made the task complicated. Charters says, “I listened to everything again, and I had Jeff [Zaraya] supply me with virtually the entire catalog. Some things have not been on CD, so I got them all on cassette—I’ve got to have listened to at least a couple of thousand tracks, unissued, issued, LPs, cassettes.

Charters’ work did not end with the selection of the tracks: Vanguard Collector’s Edition also includes a 100-page color book that includes the writer/producer’s notes, the label’s history, and a biographical and discographical piece about each of the 87 artists on the set.

Vanguard VP Kim Welk says that the boxed set was created out of pride in the label’s accomplishments. “Of course, we’re going to sell a ton of records,” Welk says, “but the reason we put this package together is because it deserves to be put together, and this is a historical package and something to be proud of. It’s an achievement that we’re able to take Vanguard and reissue things in a classy way.”

Welk says that the label has enjoyed some success with its 1960s boxed sets devoted to the Weavers (“Wasn’t That A Time”) and Baez (“Rare, Live & Classic”).

Welk says the label will aim its efforts at the upscale, upper-demo consumers.

For sure, where we’re going to see sales are the Barnes & Noble and Borders of the world, the Hear Musics,” he says. “If we can get our licensees to spend our money with retailers of that ilk. [At] Musicland and Trans World and those, we’ll see some sales, but it’s a great historical package. This isn’t a new release that we think there’s a mass audience for, but definitely our audience is a target group that’s not unlike the Borders buyer.

Vin Cosimo, VP/head buyer at Ann Arbor, Mich.-based Borders Books & Music, which operates 100 Borders bookstore music selections, says, “It’s certainly an interesting project. They’re really trying to build the Vanguard label as a brand. It’s got some of their most important music recorded during the ’60s-70s period... It has potential. They’re doing a lot with Borders to make sure it’s properly placed in our stores.”

In talking about it, I think it’s pretty timely when we’re looking at people rediscovering music as a whole.”

Vanguard VP/director of sales and marketing Bernie Grossman says the package will be advertised in such publications as UTNE Reader, Mother Jones, Rolling Stone, and Goldmine. Plans also call for the set to be pushed at NPR and other listener-sponsored outlets.

Retail and press have been served with a 16-track sampler CD featuring cuts by a diverse cross section of the art featured on the box.

By September, Vanguard will have a new World Wide Web site to complement the boxed sets, and it will feature information on “Vanguard Collector’s Edition.”

Grossman and Welk say that the collection is being anticipated by accounts in other territories, where it will be released simultaneously.

"This is a package that has international value," Grossman says. "Our licensees are very interested in this package. It’s a worldwide package. It’s not just a U.S. market.

"In fact, they had some input," Welk adds. "We changed a couple of tracks on the boxed set—always think international. We collaborated with them. We didn’t change it drastically, but we did come in and say, ‘OK, if this track makes sense, we’ll put it on there, if it’s going to help international.

Vanguard’s international licensees include Ace (England), Amigo (Scandinavia), Chiang Huat (Singapore), Distribution Fusion (Canada), Longhorn (Brazil), Medios (Spain), and VIVA (Australia), King (Japan), Nuevos Medios Spain, (S.M. O) International, and ZYX (Germany)."
Elvis Has Not Left The Chart

O nce the king, always the king: More than 41 years after his first album debuted on the Billboard album chart, Elvis Presley is back. Not back with us in human form, but back on The Billboard 200 as the four-CD set "Platinum: A Life in Music" enters at No. 40. The 1983 Presley album to chart and the first since "If Every Day Was Like Christmas" peaked at No. 94 in December 1994. Of these 98 albums, which charted posthumously, "Platinum" is tied for the fourth-highest-charting release. "Elvis in Concert," the first LP released after his death, peaked at No. 5. In 1989, "Elvis Aron Presley" went to No. 27, and a year later "Guitar Man" peaked at No. 35. The 1985 board set "Elvis - Golden Celebration" peaked at No. 60. All 98 Presley albums have been issued by RCA, the label. That label has released the Tupelo, Miss.-born superstar on 22, 16, 15, for the unheard-of sum of $40,000 ($35,000 to buy his contract from Sam Phillips). Sun label and a $5,000 bonus for Elvis' Presley's first album shared the chart with Harry Belafonte and Frank Sinatra. This issue, his album is sandwiched between Two Fighters and Scarface. That's staying power.

Bad Boys: If there's anyone in the music business who has a chance of matching the Beatles' incredible chart achievement of cutting the top five positions on the Hot 100, it's Puff Daddy. He continues at No. 1 for an eighth week (along with Faith Evans and 112) with "I'll Be Missing You" at No. 1. 75 charted in his Kraze "stump" and Bone Thugs-N-Harmony's "The Crossroads" at the lowest-running No. 1 rap single on the pop chart. He also debuts at No. 4 as a guest artist, along with Mase, on "Mo Money Mo Problems" (Bad Boy), the new posthumous single by the Notorious B.I.G. And moving up 31-28 is "Scarface" by SWV (Featuring Puff Daddy) (RCA). That's two titles in the top five and three in the top 30—not bad for Sean "Puffy" Combs, whose former No. 1 hit, "Can't Nobody Hold Me Down," is still on the chart at No. 47.

"I'll Be Missing You" also ties the eight-week No. 1 run of "Every Breath You Take," the Police song it heavily samples. "Mo Money" also samples a previous hit—"I'm Coming Out" by Diana Ross. That 17-year-old song peaked at No. 5, one rung lower than the debut of "Mo Money." It is possible that the "Comin' Out" sample from the song written and produced by Nile Rodgers and the late Bernard Edwards will lead to revived chart fortunes for Ross. She's been off the Hot 100 since "Chain Reaction" in 1986.

Sesaw: Tim McGraw and Faith Hill must be getting dizzy from their sesaw action on the Hot 100. After a run in the top 10, "It's Your Love" (Curb) slipped to No. 12 three weeks ago, then shot back up to No. 7, to achieve a new peak position. Last issue, it took a big fall to No. 21, based on a 41% decline in sales. This issue, it rebounds to No. 15, with sales up 21%. The single's chart run has been more stable on Hot Country Singles & Tracks, where the former No. 1 remains at No. 3.

Orbitune: Dwight Yoakam's latest entry on Hot Country Singles & Tracks is "Clandestine" (Reprise), a hit for the Everly Brothers 20 years and two months ago. Don and Phil took the Roy Orbison-penned tune to No. 15 on the country chart. The Yoakam version is up to No. 55 and is the first cut to receive airplay from his covers album.
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