Eastwood's Live Jazz

NEW YORK—It was one of those one-of-a-kind concert events that fully merited the accolades from those who were there and the audio and video documentation that is now coming, nearly one year later. “Eastwood After Hours—Live At Carnegie Hall” is a [Continued on page 104]

Deutsche Grammophon On A Classical Campaign

**For 100th, DG Offers As Many Ways To Celebrate**

**Label Devotes Box To Its Beethoven Catalog**

NEW YORK—The U.S. arm of Deutsche Grammophon (DG) isn’t celebrating the parent label’s 100 years as one of the most trusted brands in classical music by just taking a few hallowed ads or hosting a round of back-slapping parties. It’s launching one of the most extensive marketing campaigns in the company’s history—or in the history of any classical label. [Continued on page 96]
SHAGGY

Midnite Lover

MR. BOOMBASTIC IS BACK
WITH HIS DYNAMIC NEW ALBUM
MIDNITE LOVER

featuring "Piece Of My Heart," the follow-up to the platinum album
BOOMBASTIC. In stores now.

Produced by Robert Livingston and Shaun "Sting" Pizzonia for Big Yard Music Group Ltd.

© 1997 Virgin Records Ltd.
WASHINGTON, D.C.—Partial market shrinkage causing a nearly 10% drop in overall unit sales and a 5% drop in dollar values is the short version of the bad news in the midyear sales figures from the Recording Industry Assn. of America (RIAA), released Aug. 19.

The continuing growth in sales of full-length CD albums at retail and a strong uptick in CD singles is the capsule summary of the midyear figures. According to the RIAA statistics, the net amount of all music and audio video product that manufacturers shipped to U.S. markets (retail, mail order, and club markets, such as record clubs) dropped from 522.1 million at midyear 1996 to 470.7 million in 1997—a 9.7% decrease.

**1st RIAA Latino Report Reflects Major U.S. Growth**

*by John Lannert*

The overall U.S. domestic record industry may be showing a downturn, according to the latest Recording Industry Assn. of America (RIAA) figures (see story, this page), but the trade group’s inaugural Hispanic music shipment report confirms the rampaging growth of the U.S. Latino record business.

The midyear report states that in the first six months of 1997, the U.S. Hispanic record market moved 19.5 million units, valued at $213.2 million. The unit tally was 23% higher than the figure for the same period in 1996. Similarly, the revenue number was 25% above the amount generated from January 1996.

In addition, the RIAA report states that the 1997 year-end sales for the U.S. Latino market came in at 36.1 million units, worth $391.7 million. Comparison figures for 1996 were not available.

Unusually, in both the midyear report and the year-end report, the market share of the CD and cassette configurations in units and revenue remained identical. CDs accounted for 58% of unit sales and 69% of revenues, while cassette sales made up 42% of unit tallies and 31% of earnings.

(Continued on page 101)

**Virgin's Dreams Come True**

Japanese act Dreams Come True recently inked a worldwide multi-album deal with Virgin Records America. The deal marks the first long-term multi-album deal between a Japanese act and an American-based record company. The group’s previous eight albums have sold more than 20 million copies worldwide, from left, are Masato Naka- mura, band member; Ken Berry, president, EMI Recorded Music; Miwa Yoshida, band member; and Takahito Nishikawa, band member.

The dollar value of that product, calculated at suggested list price, decreased from $56.5 billion at midyear ’96 to $52.2 billion this year—a 5% decrease (Billboard Bulletin, Aug. 20).

The RIAA’s downbeat figures stand in stark contrast with recent midyear numbers issued by SoundScan, which show a 7.3% increase in units sold at retail.

SoundScan CEO Mike Fine says, however, that “I don’t necessarily find that a contradiction.” He explains, “They’re figural, so, retail sales are up, it’s among the special markets that they say sales are down. SoundScan does not report special-market sales, and the RIAA times the special-market segment as including mail-order operations and record clubs, which it says accounts for 18% of all shipments.

Factoring out this segment, the RIAA says that retail-only unit shipments of all configurations were down only 1.6% and that shipments of CD albums to this sector were actually up 3.2%. In shipments to all market sectors, CD album shipments dropped 7.3% in units, to 231 million, and 2.7% in dollar value, to $4.2 billion, as compared with the prior year period.

Fine also says that there will be differences between the RIAA and SoundScan statistics “if in fact inventories have been lowered—because what the manufacturer does is send out a net shipment [number] after returns. So if for some reason a chain closes, or files for bankruptcy, and pays some of its bill by returning product, that goes off as a negative.”

Carl Singmaster, owner of the six-store, Columbia, S.C.-based Manufakt Disc & Tapes, second that assessment. He feels that the RIAA figures may be accounted for by the number of chains that have closed stores or are buying much more prudently.

“Big guys are buying a lot tighter now,” he says. He also cites changes in label policies that allow for an extension of new-release deals; therefore, retailers can buy “more responsibly, because you still have a chance on the day after release date to buy in at the new-release deal price.”

For his part, Singmaster says his sales in 1997 are up “far beyond last year, we’re in double digits.”

Sandy Bean, VP of advertising and promotions for the 38-store, Troy, Mich.-based Harmony House, also reports strong results—“we’re having the best year we’ve ever had, we’re up double digits”—and expresses surprise that the RIAA stats as compared with the more upbeat SoundScan data.

Harmony House’s senior music buyer, Dave Levesque, speculates that the discrepancy will come older albums that the RIAA accounted for in 1996 that were sold in
As the entertainment industry becomes more deeply entrenched in the emerging digital era, it is the responsibility of all those involved in it to make the certain that cyberspace fully and accurately reflects the multicultural—and, in particular, the African-American culture—that has been so key in shaping the American popular consciousness to date.

Unfortunately, I have already seen a bit of Ralph Nader’s Invisible Empire quietly inhabiting parts of the interactive community. As the dawn of this intriguing new medium gives way to a power-packed new day of influences and opportunities, it is imperative that this be stopped before it spreads.

There are already a number of multitudes moving astoundingly fast over the look of user in their content and aim. Too often also, there have been sites created for urban films or other African-American endeavors that can—and should—be realized of as much as one technical or cre-ative person of color. And too, important, strategic alliances have been forged with nary a single black-owned multimedia company or person represented at the table.

There have, of course, been some attempts made to address this vital African-American demographic and to tap into its creative potential, such as the Microsoft/BET venture, MSBET. But too often these efforts are not backed with the same financial and market- tory support seen for their “mainstream” counterparts. And compared with the host of multimedia deals unveiled on any given day, this small segment addressing the urban community is laughable by comparison.

Why is this happening? Is it because the person of color is seen as basically non-existent or unimportant—not a vital enough segment to bother addressing? Possibly. I have even had a new-media film executive tell me so in many words.

Some would argue the problem to be a lack of belief in the power of the African-American market and that it is the duty of those in the industry to push for the inclusion of our community in the mainstream. Others claim that it is simply a matter of lack of interest on the part of the mainstream media and entertainment companies.

The truth is probably a combination of all of these factors. As an industry, we have failed to understand the true potential of the African-American market. But this is not to say that all is lost. There are signs of hope on the horizon.

In the past year, there has been a growing awareness of the importance of the African-American market. This has led to a number of initiatives aimed at increasing the visibility and representation of the African-American community in the media.

These efforts have included the creation of new media platforms specifically designed for African-Americans, as well as the inclusion of African-American voices and stories in mainstream media outlets. There has also been a push for more diverse representation in all areas of the industry, from production to marketing.

While progress has been made, there is still much work to be done. But the signs are encouraging, and I am hopeful that we will see continued growth in the years to come.

By Lauren Coleman

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BIG APPLE SITE FOR SONGWRITERS’ HALL

New York, a place filled with sharp contrasts and endless stories, has provided the inspiration for generations of songwriters. My father, Clyde L., Otis, figures prominently among them. As an aspiring songwriter, he came to New York and supported himself dicing a cab while pursuing his dream. New York, the home of Tin Pan Alley and the Brill Building, has always been a beacon for those pursuing the music business.

His contributions to the American songbook, which is a cornerstone of our collective cultural identity, should be recognized for his efforts to locate a suitable music museum. The Recording Industry Assn. of America should be the first organization to open dialogue with other music trade organizations to resolve this important cultural issue. After all, there’s far too much songwriting history in this city for it to go unacknowledged. Thank you.

Clyde Otis III

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LETTERS

SOLVING STREET-DATE VIOLATIONS

I am writing to Billboard once again about the ongoing blatant infractions the Wal-Mart chain is making against the music industry—with a possible solution. As I stated in my previous letter, Wal-Mart stores frequently break release dates on new releases, which limits the retail viability of the songs. There is no question that Wal-Mart is not penalized by the record labels, because the chain is responsible for approximately 12% of all record sales.

This problem is simple and inexpensive. Between the hours of 4 a.m. and noon on Sundays, it is against the law to purchase alcohol. In order to enforce liquor laws, supermarkets and other stores that sell alcohol simply deactivate UPC codes until it is once again legal to purchase alcohol. Why not apply this same method to deactivate UPC codes on a record until midnight on the slated release date? Wouldn’t this solve the problem? I am challenging the music industry, in collaboration with music stores, to implement my idea. I believe that if this is successful, it might help the music industry climb out of the financial slump it has been in for the past five years.

Mark A. Rosen

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Artists and letters appearing on this page were a forum for the expression of views of original source. The opinions offered here are not necessarily those of Billboard or its management.
Motown Records would like to CONGRATULATE *702 on their 3 LADY OF SOUL nominations!
COLOGNE, Germany—A plea by the makers of the music industry for more help from politicians has apparently fallen on deaf ears. In fact, arguments Thomas Ziebold, president of the industry body BPW, many German officials have actually gotten worse.

It is known that the German government, instead of encouraging investment capital, “strangles initiatives at birth.” Further, says Stein, BPW has been one of its most “creative and economically productive individuals in chains— in the losing cause.

Stein was speaking at the Aug. 14 opening of the PopKomm trade fair here (see stories, page 57). In front of an audience consisting of a number of senior local and national politicians, he assessed progress that had been made on the issues he raised at the equivalent point last year (Billboard, Aug. 14, 1996).

Stein, who is also president of BMG Entertainment International in the German-speaking territories, stated: “Last year, I stood here and appealed to you, ladies and gentlemen from the world of politics, to remove the obstacles that stand in the way of our industry and our artists. I asked you to change the slippery slope of statutory handicaps into a downhill slope, a take-off runway, for artistic creativity.”

What had happened, he said, was that “the discrimination of value-added tax (VAT) on music is still in place, like the discriminatory tax on foreigners.”

VAT in Germany, as elsewhere in the European Union, is levied at a high rate of music, for example, books and magazines because music is not deemed to be a cultural good, which is important.

The “discriminatory” tax on foreigners is a new tax structure introduced by the German federal authorities early last year that doubled the tax burden on international acts touring the country to 42% of revenue (Billboard, Aug. 23).

Stein argued that the government had been intransigent on this matter. In what was likely a reference to lead- ing German label Ant, he said that despite industry concerns over the tax issue, it “has not been eliminated. Administrative tricks have been used to make it look smaller.”

He added, “The state’s tax policy discourages the accumulation of creative works and destroys individual initiatives at birth.”

Stein also argued that both the government and authorities of the European Community appears to have no value only to make life easier for minority tastes. “This means that too many people still think pop music is inferior to classical music,” said Stein.

He continued, “When GEMA (president/GM Reinhold Kreile) talks about the growth and expansion of music culture in Germany, it’s all too easy to get the impression that he is really talking about so-called ‘serious music.’”

Stein contended that all areas of the music industry must combine to seek protections for copyrights in the digital environment. “If we do not pull together in the future, music will be annihilated to the cultural wilderness.”

Later in the opening ceremony, Christian Bruehn, chairman of GEMA’s board of supervisors, responded to Stein by saying, “GEMA will be raising its voice in the interests of all authors, making no distinction between the authors of light music and the authors of so-called serious music.

“Both sectors benefit from each other, and it is the flourishing cultural scene— as Mr. Stein put it—that will profit as a whole. I can only ask my friend Mr. Stein not to drive a wedge between composers just to accommodate the business interests of the record industry.”

Earlier, Wolfgang Clement, economic and technology minister for the state of North Rhine-Westphalia, which includes PopKomm’s host city of Cologne, had offered an olive branch to the music industry.

In his speech at the opening ceremony, Stein commented, “I call this PopKomm we can enter a new phase of dialogue and partnership between pop of the world.”

(Continued on page 106)

Elvis Lives Abroad. RCA Records and BMG Entertainment International recently announced that total sales of Elvis Presley records, outside of the U.S., have surpassed 400 million and total 18-track album sales in addition to 125 gold, platinum, double-platinum, silver, and diamond album-sales plaques from 29 countries. The event kicked off Graceland’s Elvis Week, which commemorated the 20th anniversary of the singer’s death. RCA recently released a four-CD boxed set, “Elvis Presley Platinum: A Life in Music.”

Celebrating the event, from left, are Bob Jamieson, president of RCA; Jack Soden, CEO of Elvis Presley Enterprises; and Rudi Gassner, president/CEO of BMG Entertainment International.

AFTRA Case Moves Forward
Judge Says There Is Enough Evidence

A four-year legal battle over health and retirement benefits waged by a group of singers from the 1960s against the six major record companies, several indie labels, and the American Federation of Television and Radio Artists (AFTRA) took a significant step forward Aug. 14 when a judge ruled that there is enough evidence for a suit to proceed.

The group is alleging that the health plan administrators of AFTRA underpaid or intentionally neglected to pay pension and health funds from the aforementioned period. These funds were set aside in the 1960s and 70s and are now in the hands of the AFTRA Fund. The suit was filed March 19, 1990.

Preliminary hearings in the case began in 1995 (Billboard, Dec. 16, 1995). The complaint was filed in fall 1993. The landmark case is the first time a court has examined the financial record of AFTRA Funds under the Employee Retirement Security Program federal guidelines. The case also charges violations under the Racketeer Influenced and Corrupt Organization Act. The case would seek to place the pension and health funds in the hands of the AFTRA Fund under the AFTRA Code of Fair Practice for Phonograph Recordings (the “Phono Code”).

The Phono Code requires record companies to make contributions to the AFTRA Funds, but the AFTRA Fund has not agreed to the proposal.

The plaintiffs told the court that after four years of legal fencing with the companies in the Atlanta court, they had exhausted all administrative remedies.

Joining plaintiff Moore in the suit are Curtis Mayfield, Jerry Butler, Carl Gardner, Brian Hyland, Leslie Chambers, Willis B. Phillips, Barbara Acklin, Alfred Smith (known professionally as Brenton Wood), and Otis H. Redding. Alfred Smith is a member of the Stax Records label.

On Oct. 19, 1995, the U.S. District Court for the Northern District of Georgia, Atlanta Division, ruled that the case brought by D. Moore vs. AFTRA Health and Retirement Funds, can move forward to the discovery and class-certification stage.

This legal battle is not the first time that the AFTRA Fund has been addressed in court.

Burke Prepares Overhaul For Virgin Retail Europe

LONDON—The loss-making Virgin Retail Europe is on the point of a major turnaround, as a move that appears likely to involve store closures.

The man at the head of the 26-store chain, however, says that a plan for bringing the group to profitability is set to be announced “within the next couple of months.”

He adds that “no decision has been taken on closures,” although last year—when he took over the helm of the Virgin Retail Group, he had been forced to “prune it back to a point where I think it’s viable. Then it can flourish.”

Virgin took responsibility for Vir- gin’s retailing operations outside the U.K. when he was appointed chief executive of the Virgin Retail Group’s worldwide retail and cinema business Nov. 1 (Billboard, Sept. 21, 1996). He had previously been managing director of Virgin Records, a chain he had turned from the point of closure to one of the U.K.’s leading music retail brands.

Of Virgin Retail Europe—which has stores in France, Austria, Spain, Italy, the Netherlands, Belgium, and Greece—“the business is still loss-making, and we are considering a couple of routes to take in order to bring it to profitability.”

“Whether I am considering ways in which the experience and expertise we have in, say, the U.S., the U.K., is better used for the whole business, and make it more of a European business rather than three businesses.”

It has not been revealed how the retailing and cinema arms of the Virgin group would interact under any new structure.

The way would seem to be clear for Burke to implement a new manage- ment structure for Virgin Retail Europe managing director Alastair Kerr left the company in July to “pursue a private project,” according to sources. His replacement has been named to date, however.

The Virgin Retail Group under Burke also has a 25% stake in the U.K. stores of the same name in Scotland and a management vacuum also appears to exist there. Burke has not been replaced since leaving the U.K. business.

The remaining 75% of Virgin Retail U.K. is owned by the W H Smith retail group; CEO Colin Smith says he will not have to have a formal change in structure, but that he has a “delegated” structure and will be replaced by taking on the role of executive chairman.

Burke, says Smith, has been “very effective” in setting up an “efficient management regime. Longstanding Virgin officials will remain, it seems to be.”

Smith is also overseeing the construction of a new store in the former site in central London, which he says will be completed by December.

Red Ant Back In Action
Start-Up Label Working Toward Future

A white label record label run by the Steve Antonoff record company has been in business for the past three years, but has now been closed down. The label is called “AFTRA Music,” and has a total of 11 artists signed to its roster, mainly of the style of the 1960s and 70s.

The label was formed in 1989 and has been running for the past three years. Despite this, the label has not been able to make any revenue from its label, and in fact has had to pay out the same amount of money to artists as it receives in royalties.

The label has been formed by people who have worked in the music industry for many years, and have experience in both the recording industry and the music business.

The label is run by Steve Antonoff, who has been involved in the music business for many years, and has had experience in the recording industry. He has also been involved in the music business for many years, and has had experience in the recording industry.

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The label is run by Steve Antonoff, who has been involved in the music business for many years, and has had experience in the recording industry. He has also been involved in the music business for many years, and has had experience in the recording industry.
Over a quarter of a century has passed since one artist was honored with two nominations for Single Of The Year.

STRAIT TO THE POINT
George, congratulations on your 5 CMA nominations

“Carried Away”
SINGLE OF THE YEAR

“One Night At A Time”
SINGLE OF THE YEAR

“Carrying Your Love With Me”
ALBUM OF THE YEAR

Male Vocalist Of The Year
Entertainer Of The Year
“Take your cowboy hats off to HBO’s Garth experience.”
—New York Post

“Garth works magic in Gotham.”
—Boston Herald

“Most agree: It was a scene like no other in the Big Apple.”
—Philadelphia Daily News

“...the show was a standout.”
—Fort Worth Star-Telegram

“Brooks didn’t just perform at Central Park, he took it over.”
—Newark Star-Ledger

“A night of Garth fever and country cool.”
—New York Times

GARTH LIVE FROM CENTRAL PARK

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**TWO HEATSEEKERS ACTS MAKE A SPEEDY IMPACT**

**Interscope Is ‘Walkin’’ High With Smash mouth**

**BY DOUG REECE**

L.A.-BASED-“So don’t delay/Act now.Supplies are running out” goes the first verse of the chorus to “Walkin’” on The Music” single from the debut single from Interscope act Smash mouth’s album “Push Yu Mang.”

Those lines, which refer to the singer’s urge to return to a more peaceful, well-behaved state of affairs, were also applied to the rabidity with which consumers have been purchasing the band’s album since its July 8 release.

As a result of the huge reaction, Smash mouth achieved Heatseeker Impact status when “Push Yu Mang” rose to No. 86 on the Billboard 200 for the issue dated Aug. 23. The album is at No. 74 with Facesetter distinction this issue. Sales of the album are in excess of 61,000 units, according to SoundScan.

The relatively speedy rise of the San Jose, Calif.-based foursome’s album has its roots in a chain of events that began at local modern rock outlet KOME San Jose.

When the station began playing “Nervous In The Alley” from the then unsigned band’s demo tape in April 1997, its subsequent popularity with listeners resulted in an invitation for the group to appear with such acts as No Doubt, Beck, and 311 at the station’s KAMP KOME music festival. Label interest and press coverage followed.

Smash mouth’s guitarist/main songwriter, Greg Camp, says that the early strong attention did result in something of a backlash, however.

“We played KAMP KOME at Shoreline and were on the cover of BAM (Bay Area Music) before we’ve even signed, and everyone freaked out,” says Camp.

“Other bands were like, ‘Why are these guys getting all this attention? They haven’t been in the trenches that long.’ But the truth is that, individually, we all had been playing for a long time in different bands.”

Singer Steve Harwell, inspired by such acts as House Of Pain, had landed a short deal on Taboo Records as part of the rap act F.O.S. (Freedom Of Speech).

Similar to Smash mouth’s alliance with KOME, the deal with Taboo was cemented after a local radio outlet, the now-defunct San Jose rhythmic-crossover station KHQT (Hot 97.7), began supporting the song.

Such lessons, says Harwell, fired his already-acute interest in the business side of the music industry. Along with other band members, he is now contemplating starting a label in San Jose.

“When our lawyer was setting up meetings with record labels, I would ask him if he could just let me go down and talk to people myself,” says Harwell. “Even if they weren’t into the music, it was cool to make friends and build relationships. Someone in radio once told me that you meet the same people on the way up that you do on the way down, so I’ve been trying to look at things that way and avoid burning bridges.”

The band’s connections have already served it well. Interscope’s national director of alternative promotions, Lynn McDonnell, who first saw the act perform a few years ago at a house party in San Jose, says she made more than one failed attempt at getting Interscope A&R staffers interested in the group.

It wasn’t until the band decided to take matters into its own hands, hiring producer Eric Valentine (Third Eye Blind) to work on the demo that eventually ended up at KOME, that McDonnell was able to bring Smash mouth to the attention of Interscope president Tom Whalley.

“The band was in L.A. talking to a few other labels and I hadn’t even heard the new demo, but I went down to Tom’s office and gave him the scoop on everything that they had done,” says McDonnell. “He happened to know their lawyer, made a phone call, and after a few meetings they signed with us. Then I started getting nervous.”

Though McDonnell may have second-guessed his boosterism, all fears were assuaged when it became evident “Walkin’ On The Sun” was highly reactive at radio.

“It’s funny,” McDonnell says of the single’s appeal. “It’s like omniscient people have just been sparring it in... KOME has spun the song 204 times, according to Broadcast Data Systems, and PD/music director Jay Taylor says it’s showing no sign of burn.

“I think the song proved to people that the band had a lot of depth, and it was one of those records that the first time you hear it you know it has the potential to be huge,” says Taylor.

With KOME and XTRA-FM San Diego on board two weeks before the song’s June 30 radio release date, and such major stations as KROQ Los Angeles, WHFS Washington, D.C., and WLUM Milwaukee jumping on the track a week early, the song had a head start in the radio footrace.

The track is also already achieving a smattering of airplay at mainstream rock and even triple-A stations. Interscope will beagnd the track at top 40 radio Tuesday (26).

MTV has also rung in with support, moving their clip of the clip into heavy rotation Aug. 19.

Camp explains that the musical backbone of the song, which was re-created on track, began as a tempest exercise for drummer Kevin Cole (Continued on page 16)

**Asylum’s McCann, 15, Scores With Own Sound**

**BY CHET FLIPPO**

NASHVILLE—On Sept. 1, Lila McCann will be flying a video here for the second single from her fast-rising self-titled album. “Blackbird”

On Sept. 2, McCann will start ninth grade in her hometown of Steilacoom, Wash.

The 15-year-old, whose album (released June 17) achieved Billboard Heatseeker Impact status at No. 94 on The Billboard 200 and whose first single, “Down Came A Blackbird,” is at No. 29 on the Hot Country Singles & Tracks chart, this issue, has a very low-key attitude about her newfound success.

She and her label, Asylum Records, downplay any comparisons to LeAnn Rimes, and McCann plans to stay in school and pursue her career around her education.

Asylum co-president Kyle Lehning signed her to a development deal two years ago on the recommendation of then Elektra Entertainment Group president Seymour Stein.

“I was playing at the Palomino Club in Los Angeles when I was 12 or so, and Seymour saw me there, and he loved me,” says McCann. “That was really cool. Then Seymour set up a showcase for me with Kyle in June of ’95. Then I got my record deal in December of that year.”

Lehning says that before the showcase, he listened to a McCann tape that he found “good, but not great. Nothing was killing me. We were kind of hemming and hawing about what to do, because there wasn’t an obvious direction. Then I got a tape of her singing demos, and one of those was ‘Down Came A Blackbird’. When I heard her singing that, I felt that was a unique and creative direction that fit her real-ly well.”

Lehning emphasizes that McCann was signed before Rimes hit. “It’s not about that at all. She was pre-LeAnn. It didn’t matter how old or young she might be. All of our artists are long-term artists for us.”

They selected Mark Spiro to produce, partly because he had written “Blackbird” (with Michael Smotherman) and partly due to his work producing Julian Lennon.

“I had done demos of Mark’s songs,” McCann says, “and we loved him. I don’t think we could have chosen a better producer. Most of the songs for the album came through Mark. We went song-searching through all the publishing companies around Nashville, me and my mother and my manager and Mary Martin from Asylum. That’s how we found the other songs.

“We had had the song ‘Blackbird’ for about 2 1/2 years. It was the first song we picked for the album. I had demoed ‘Blackbird’ for Mark before. I had been doing it live, and everybody thought it was pretty cool, and it was cool to see how people reacted to it.”

McCann co-wrote one song with Spiro on the album and is already writing songs for the follow-up. “Writing is fun,” she says, “and I definitely want to do more.”

“Down Came A Blackbird” is, says Lehning, a song that tends to polarize people. “We came with that as the first single because we knew there would be comparisons with LeAnn, and we felt that that song would separate her from such comparisons, because that song is different from any other female record.

(Continued on page 16)
Coolio Stays True To Sound Of His Soul’
Tommy Boy Anticipates Album To Enjoy Int’l Success

BY SHAWNEE SMITH

NEW YORK—Coolio admits that when the disc-scrubbing of his current sound, "My Soul"—which streets internationally Monday (25) and in the U.S. Tuesday (26)—he felt pressure from his record label and people around him to produce an album that would duplicate the level of success attained by 1995’s "Gangsta’s Paradise." But instead of being swayed by public opinion, he allowed his vision to permeate the set lyrical and production-wise and achieved a personal goal that he believes has gone unattained since his debut set, "It Takes A Thief," was released in 1994.

"It’s funny that I’m a black man but white stations add my music before black stations do," Coolio says. "My music has attracted a lot of people, but the hardest audience to reach is the hardcore hip-hop audience that listens to Wu-Tang, Ice Cube, and Snoop… I think this album will reach them.

Coolio has established himself as a major crossover artist with a fan base in both urban and pop. He’s got a lot of potential singles on this new record." Although Coolio has set his sights on attracting a new fan base, Tommy Boy hasn’t changed its marketing strategy. "We don’t try to market Coolio to the whole world," says Garry Wall, Tommy Boy marketing rep. "A huge group of people are drawn to Coolio for different reasons, but they all end up loving him for the same reason—because he makes good songs."

Wall notes that while "C U When U Get There" serves as a good launching pad for "My Soul," the label is promoting "Ooh La La" as the first single to be associated with the label. "C U When U Get There" is not an official first single because it’s in the Top 40.

"It definitely one category or one facet in that it’s a hit record, with its tempo, its attitude, its sound, but the album has a variety of different songs, and Coolio displays an array of modes on "My Soul".

Tommy Boy is expecting "My Soul" to surpass Coolio’s earlier sets. According to SoundScan, "It Takes A Thief" has sold 994,000 units, and "Gangsta’s Paradise," has sold 2.6 million units. "It Takes A Thief" spawned the hit "Fantastic Voyage," which peaked at No. 3 on the Hot 100 in July 1994, while the single "Gangsta’s Paradise" stayed at No. 1 from September 1990 and sold 3.1 million units. "Coolio has hosted ‘Motel California’ this summer on MTV, he’ll be doing special performances on BET and MTV, and he’s been on [Jaye Leno, [David] Letterman, and Rosie O’Donnell. He’s popular in so many markets at radio, too, so it hard to do any exclusive promo giveaways," says Wall.

Coolio will launch the album with an in-store appearance Tuesday (26) at wherehouse in Los Angeles’ Beverly Connection mall, which is being publicized at L.A. radio stations KFWR (Power), KRTF (The Real), and KISV. Coolio is booked by William Morris and managed by Josefa Salinas of Crossbar Management. His publicist is handled by Boo Daddy Publishing (ASCAP).

Internationally, Coolio recently finished a nine-day promo tour, performing at the Essential Festival at Centurion Park in London, PopKomm and the VIVA Awards in Germany, and various festivals throughout Europe. According to Martin Davies, Tommy Boy International rep. In most territories the label is distributed by their own Tommy Boy Music.

Davies notes that "C U When U Get There" is very much seen internationally as the first single from the Coolio album, because the film “Nothing To Lose” won’t be released worldwide until November.

"It’s very exciting because there hasn’t really been a singles market in Japan and Brazil," says, “and Sony Japan does a fantastic job. [As executive representatives] in those countries, have chosen ‘C U When U Get There’ for their debut single, we are proud of the release in those markets. He is really breaking international boundaries."

COOLIO

RECORD COMPANIES, MCA Records in Universal City, Calif., appoints Steve Zap VP of top promotion, Debby Peterson national director of crossover promotion, and Michelle S. Clair senior director of alternative promotion. They were, respectively, VP of promotion at Red Ant Records, director of alternative promotion at Red Ant, and senior director of alternative promotion at Red Ant Records.

Island Black Music in New York promotes Stanley Brown VP to VP of A&R. He was senior A&R director. Island appoints Javon Williams to VP of national promotion and Donene Lombardi is promoted to director of merchandising at Capitol Records in Hollywood, Calif. They were, respectively, VP of promotion at Sony Work Group and manager of merchandising.

Atlantic Records in New York names Matt Pollack VP of promotion and David Calderley VP of design. They were, respectively, VP of alternative promotion and assistant A&R director at Island Records/Polygram.

Disney Lockner is named associate director of promotion at Guardian Records in New York. She was promotion coordinator at TAG Recordings.

Joseph Salvo senior director of business development and legal affairs, respectively, black music coordinator and senior counsel at Sony Music. Yvette Davis is appointed manager of corporate relations at Sony Music Entertainment Group in New York. She was media assistant to Corporate Relations director Tom LaBelle.

Antone DeSantis is promoted to director of national field sales at Rhino Records in Los Angeles. He was national field sales manager.

Atlantic Records in New York promotes Rachel Arturi to tour publicist.

She was media and artist relations assistant.

Cherry Entertainment Group appoints Jennifer Blakeman VP of operations and special projects and Leslie Reed as A&R director at Elektra Entertainment Group in New York. She was, respectively, A&R rep and senior music coordinator at Atlantic Records.

Word Records in Nashville promotes Lesley Burbridge to director of public relations. She was manager of media relations.

Kathleen Callahan is named director of West Coast regional sales at the Windham Hill Group in Beverly Hills, where she was most recently a territory sales manager for Cema Distribution.

PUBLISHING, Dan Zucker is promoted to senior VP of business affairs and Mary Kay Bua is named director of licensing and business affairs at Sony Music Entertainment (ASCAP). They were, respectively, VP of business affairs and manager of licensing.

Quincy Jones Music Publishing in Los Angeles promotes Tracy Anderson to creative manager. She was creative coordinator.
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a collection of hits
assembles the music that established Trisha Yearwood as one of country music's most dynamic vocal stylists. It features nine of Trisha's greatest hits, and three new songs including a duet with Garth Brooks.

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(a duet with Garth Brooks)
The Woman Before Me
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Thinkin' About You
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Walkaway Joe
XXX's And OOO's (An American Girl)
Like We Never Had A Broken Heart

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See Trisha and Garth perform "In Another's Eyes" live on the Tonight Show September 11th.
Kenny Wayne Shepherd’s Got ‘Trouble’
Jerry Harrison Produces Blues Rocker’s Revolution Set

By CARRIE BORZILLO

LOS ANGELES—When 29-year-old blues-rock guitarist Kenny Wayne Shepherd was first approached by Revolution Records A&R executive Jeff Alrich with the idea for ex-Doobie Brothers frontman Daryl Hall to produce his new album, he said, “Whoa. What’s that got to do with the blues?”

“But then I heard the music,” says Shepherd from the recording studio where he is putting the finishing touches on “Trouble Is...” due Oct. 7 on Revolution. “I listened to some of the projects he produced, like Big Head Todd & the Monsters, and the production was great.”

The pairing—as well as using such noted producers as Double Trouble’s Chuck Mead, with Hall’s soulful vocals, the Lureen Wynans, James Cotton; and new singer Noah Hunt—seems to work. “Trouble Is...,” the follow-up to his debut LP “Ledbetter Heights,” debuts, is check-full of Shepherd’s soulful, wise-beyond-his-years guitar playing and heartfelt lyrics.

Jerry contributed to the arrangements of the songs—he hears things in certain places that aren’t there,” Shepherd says. “It’s a more aggressive sound, sonically. It’s really in your face. That’s what I was going for.”

Even with Harrison’s background with alternative bands (Live, the Verve Pipe, Violent Femmes), the producer’s influences didn’t change Shepherd’s core sound much. “It seems to be taking a step in the more contemporary direction,” says Shepherd. “We did some different-style songs. The first single, ‘Slow Ride,’ is pretty hard-core. It rocks.”

“[Harrison] was really a pleasure to work with. He gave me freedom to do what I want to do and had great ideas. It was also inspiring to work with some of the best players in town. It was just a great experience to work with these guys that I looked up to for so many years.”

Shepherd is also excited about the addition of his new singer; Hunt, for- merly of Cincinnati-based roots rock-ers Uncle Six. Hunt replaced Corey Sterling in April, “The difference between him and Corey,” says Shepherd, “is Corey came from an alternative background. Noah knows—he’s studied—blues, like me. We’re coming from the same place. And he’s got such a great voice.”

Shepherd, who wrote all of the lyrics on the album and arranged the music with Harrion and Bill Poirer, recorded three cover songs: Bob Dylan’s “Everything I Know,” which Harrison suggested, and Jimi Hendrix’s “I Don’t Live Today” and “Voodoo Chile.”

The latter song is one of the first that the young Shepherd played and the song he usually closes his shows with. However, at press time, the final

(Continued on page 16)

Hall & Oates Get Label Push For Marigold Sky

By MELINDA NEWMAN

NEW YORK—Despite the fact that they haven’t released an album in seven years, Daryl Hall says there was no doubt that he and partner John Oates would record another album together.

“People thought we weren’t going to work together again,” says Hall. “I didn’t know when—we made it an open-ended sort of separation—because both of us wanted to explore our individual personalities.”

Having done that, the pair, who in the late ’80s surpassed the Everly Brothers as the No. 1 charting duo of the rock era, has returned to the recording studio to make “Marigold Sky,” their first album together since 1990’s “Change Of Season,” the release will come out Sept. 30 on BMG-distributed Push Records. The album was produced by Hall, Oates, and David Bellochio.

The sound is unmistakably Hall & Oates, with Hall’s soulful vocals, the pair’s ripe harmonies, and catchy, rhythmic pop melodies. “We’ve invented a certain kind of music that’s identifiable,” says Hall, “certain kinds of melodies, harmonies, song structure; certain lyrical point of view. It’s hard to describe, but when you do these things, it sounds like Hall & Oates.”

Finding the blend between the old and new Hall & Oates was not always easy, says Oates. “That was the big challenge,” he says. “To not repeat our- selves, but at the same time, maintain the Hall & Oates sound.”

Clearly, the duo is right on the mark. The first single, the silky ballad “Promise Ain’t Enough,” got added to 21 AC stations its first week out, including WBBE Philadelphia; WSSH Pittsburgh; WGSY Columbus, Ga.; and KQCD, Portland, Ore.

“They’re playing here Monday (25), and there seems to be a pretty good level of excitement,” says Stan Phillips, PD at WMGS Wilkes-Barre, Pa. “The song seems to have that classic Hall & Oates sound; it sounds more like ’70s Hall & Oates to me. The song seems to be textured for the AC format.”

That’s exactly why it was chosen as the first single, says Hall. “We wanted to get to the AC market because we thought it was probably our core mar- ket, and we thought that song would work on the AC format,” says Hall. “We’re thinking about other songs for other markets. I think there are a lot more aggressive songs, more identifiable Hall & Oates songs on the album.”

In fact, Brian Doyle, the band’s manager and Push president, says his label plans to work various songs to such markets as country, and will work that song would work on the AC format, says Hall. “We’re thinking about other songs for other markets. I think there are a lot more aggressive songs, more identifiable Hall & Oates songs on the album.”

Zip Up. Although the third Squirrel Nut Zippers is set in the can, Mammuth is delivering the release of the project until 1966 to bring in the life of the group’s appropriately titled “Hot,” which has been certified gold and is still in the top half of The Billboard 200. However, zipper nuts can get their hands on something new material Sept. 9, when Mammuth releas- es “Sold Out,” a six-track EP of live tunes and outtakes, including one from the forthcoming set. The only song previ- ously released by the band, “A Gripe,” which appears as a live version on “Sold Out” from a show at Atlantic’s Roxy Theater. The EP which sells for $9.98, is a limited edition, with approximately 30,000 copies sent to retail. After record stores sell out, the band will sell the CD at its shows.

DONT FRET. Even if your town isn’t a scheduled stop for the Rolling Stones tour, it will be hard to escape Mick, Keith, and company once they hit the towns. Sept. 25 at Chicago’s Soldier Field. MTV and VH1, which are presenting the tour in conjunction with Sprint, have lined up a slate of activities. The band will appear live via satellite at MTV’s Video Music Awards Sept. 4, and MTV will have the exclusive premiere of the tour on MTV. VH1 will air the finishing of the tour on Oct. 14 on MTV’s “Live At The Spotlight,” and the Stones will appear Oct. 28 on VH1’s Fashion Awards. Additionally, VH1 will be dubbed “Stones TV. Stoned Again” the week of the tour opening and will feature Stones concerts, documentaries, movies, and videos. Who needs to go to the show when you can get all this for free—unless, of course, you want to see one of the opening acts. Sharing the stage with the Stones for various dates will be Blues Traveler, Sheryl Crow, Foo Fighters, Dave Matthews Band, Jamiroquai, and the Smashing Pumpkins.

T HIS AND THAT: Usual suspects Ronnie Muitz, Indigo Girls, and John Trudell will participate in a No Nurses Comer, benefit concert slated for Sept. 24 at the Warner Theater in Washington, D.C. Proceeds will go to the Nuclear Information and Resource Service, an info and networking cen- ter for grass-roots anti-nuclear and safe-energy organizations. The three acts will reunite Sept. 30 for another benefit show in Las Vegas. Alice In Chains guitarist Jerry Cantrell’s solo album has been pushed back from a full release early ’98, according to Columbia Records, simply because Cantrell is still in the studio. Alice In Chains drummer Sean Kinney plays on the album, as does bassist Mike Inez, who appears on a few tracks. Notably absent is Chains lead singer Layne Staley. The Spin Doctors, the act that parted ways with Epic Records last year, have signed a new deal with Columbia-distributed Ruffhouse Records. The members of Supersoul/Roadrunner group Shelter are recovering from a horrendous van crash that occurred as they drove to Denver following an Aug. 16 show in Salt Lake City. The injuries ranged from bumps and scrapes to broken vertebrae. Roadrunner still plans to release the band’s new album, “Beyond Planet Earth,” Sept. 25. NBC is broadcasting “Dave Fox: Off The Beaten Path,” Live From Denver’s premiere of part of its video pledge campaign marking the first time a contemporary jazz artist has been part of the fund-raising activities. The one-hour concert spec- tacular features the saxophonist performing in Transcend. Cap- itole Home Video will release the special in September. The same month Koz’s Christmas album, “December Makes Me Feel This Way,” will be released.
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**HALL & OATES’ “MARIGOLD SKY”** (Continued from page 12)

**Onto Yourself.**

After releasing two albums on Arista, the duo and label split amicably. "[Arista president] Clive Davis felt like he wanted a record sounding a little bit younger demo, he wasn't completely satisfied," says Doyle. "We felt like it was a tremendous record, so we agreed to part ways.

Hall, Oates, and Doyle express only the utmost respect for Davis. In fact, Doyle says there was no other major the duo wanted to be with. In all honesty, Clive Davis is the best," Doyle says. "If we're going to go ahead and part ways with one of the best deals in the business, then it was really the sign for us to do it ourselves.

Hall has also ended ties with his solo label, Epic. Any future solo records will come on his new label.

Push is the record label arm of Paradise Entertainment, a publicly held company that also encompasses a non-musical jingle company, video production outfit, and management company. Among Push's main stockholders are Hall; Oates; Doyle; Doyle's partner, Rick Flynn; video producer Jon Small; and jingle company owner John Loefle.

Originally, the idea was for the label to showcase new talent. "Push was not about signing Hall & Oates, but about signing new bands," says Doyle. "It was never after the split with Arista, the natural move was to put the duo on Paradise's own label.

Push has also signed active rock quintet Luxx. The foursome's album debut will come out in January, following a single in October. Ideally, Doyle says, Push will release up to five albums a year.

But for now, Hall & Oates are the big priority, and Hall says they are looking to be away from the big-label machinery.

"There's something about my John and my music, where we don't necessarily fit that well into the situation of major labels," says Hall. "I think they move a bit slow for us. Our music goes in a lot of different directions. We don't want to depend on the single that a committee decides upon, where we're competing with other acts being released the same week. I really wanted to do it ourselves. BMG is distributing us, so it's not like we're out there selling it off the street.

Oates says that confirmation that the pair made the right album using its own judgment is borne out by the reaction the tunes are getting on tour. "We're only playing three new songs, 'Promise Ain't Enough,' 'Marigold Sky,' and 'Romeo's Bleeding,' and they're really going over well," he says. "In the past, we've played new songs, and we've had very bad luck. Even songs that we were very proud of when we first played them, people were just initially polite. People are treating these new songs like they've had them for a long time.

The duo, who continued to play limited concert tours during their break from touring together, are currently on a seven-week tour.

To prime the pump for the album's arrival in stores, postcards with the "Marigold Sky" album cover are put on each seat at each venue. The cards give fans a chance to pre-order the album from J&R Music World and receive at-home delivery on the album's release date.

Hall & Oates will take a break from playing live to do promotion. The duo will push the album before undertaking another tour. Included in the promo tour is a Sept. 19 appearance on the "Today" show. Doyle is also talking to VH1 about a number of possibilities.

At retail, the duo has already lined up three in-stores, including one Oct. 1 at Tower Records in the pair's hometown of Philadelphia. Another in-store will take place at HMV in New York City. The fourth in-store, scheduled for an appearance at the Virgin Megastore in Los Angeles slated for later in the fall.

Because "a lot of '85- to '65-year-olds don't sit in their car listening to the radio," Doyle says, the label is also trying to tie in with certain catalogs for higher-end stores like the Sharper Image or Harringtons.

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**RCA Sees a Multi-Genre ‘Slide’** To Success For Irish Act Junkster

BY PAUL SEXTON

LODEN--Junkster may be making a name for itself on Billboard's Hot Dance Music/Club Play chart but RCA has a multi-format break-through in its sites for the Irish newcomer.

Fronted by singer/lyricist Deirdre O'Neill, the Dublin five-piece (signed directly to RCA U.S. company) is taking America's bow ahead of its British debut, with its label upbeat about the group's output.

"Slide," with mixes by Todd Terry, climbed to No. 19 on the Hot Dance Music/Club Play chart in Billboard's Aug. 2 issue.

On Aug. 12, RCA took "Mr. Blue," a mid-paced pop-rock track with its signature 11-piece band and D.J. play on the dance radio. The album "Junkster" will be released Sept. 30 by RCA in the U.S. and in October in the U.K.

BMG International says the album will be made commercially available to its European companies (outside of the U.K.) throughout September.

Beginning July 13, the band was in the U.S. to play a series of club dates in Philadelphia, Boston, New York, and Washington, D.C. Junkster also performed at RCA's sales convention July 19 in New York. "One of our strategies to go to clubs," says Dwayne Welch, RCA VP of international (U.S.). "But the idea was to introduce them to different genres that through the entire album project we're going to (Continued on page 15)

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**Windham Hill Counts On ‘Hunger’ For Ian**

**Label Targets Demo Group Via Lilith Fair, Triple-A**

BY JIM BESSMAN

NEW YORK--When it comes to Janis Ian, timing is everything.

At least that's what the soon-to-be-released, Windham Hill, it. She's a pioneer in the female music arena, which started out decades ago and went underground until re-opened with everybody from Shawn Colvin to Jewel to Sarah McLachlan," says Grace Newman, senior director of field marketing for Windham Hill, which released Ian's label debut, "Hunger," Sept. 30. In light of that explosion, there's a huge opportunity for Janis for the younger people who form the demo for this music—as well as her many longtime fans who've been waiting for a new album from her.

As a revered singer/songwriter signed to Windham Hill proper (as opposed to sister label, Arista and Private), Ian is seen as key to the expansion of the BMG Entertainment unit beyond its former new age base.

Initially, however, Ian, whose last album, "Revenge," came out on Beacon Records, had little interest in going with a major.

"They approached my manager (Simon Renshaw), but I told him I didn't trust major labels, and that I certainly didn't want to be with Windham Hill and make zither music," she says, laughing. "But I met with them when I was in L.A., and they treated me like royalty—a very friendly, someone in my age group who's going through all the problems that older female artists have to deal with, it can be a tough world.

They heard a couple songs and were thoroughly stoked and wired me and dined me like all the 19-year-olds I know who get deals. They have a few albums under your belt, they assume you don't respond to that anymore—but everything's nice.

Ian produced "Hunger" with Craig Street and Jeff Balding. Additionally, Ani DiFranco provided the opening cut, "Searching For America," and provided backup vocal and instrumental support on it.

"It was the best producer experience of my life," Ian says of recording "Searching." I'd listened to the 'Not A Pretty Girl' album 12 times and opportunity to capture my own world. I'd heard for years that she was a young Janis Ian, then found that she was pushing the envelope in ways I didn't. So I wrote her a letter and then sent her eight songs and she chose "Searching," but she hadn't produced her own work and was worried she'd be intrusive. It took a year to convince her.

Acoustic guitarist Ian and her core backup—percussionist Cyro Baptista, electric and steel guitar player Kevin Sutten, and upright bassist Dave Pilch—cut all the basics on most of the songs live in four days at Bearsville's Barn studio in Woodstock, N.Y. The finished product was originally titled "Searching For America," then was changed to "Welcome To Acoustica"—another album track—before finally settling on "Hunger," also the name of the second cut.

It was the easy way to expose the theme of the album, says Ian. "I think the whole album really addresses the hunger that can't be sated. A lot of it

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www.americanradiohistory.com
RCA SEES A MULTI-GENRE SLIDE TO SUCCESS FOR IRISH ACT JUNKSTER

(Continued from page 14)

have an all-format record.

Junkster, which signed to RCA worldwide after being chased by myriad other labels, was featured in a presentation at the company's sales conference in June in Crete. "It's a massive machine, and it's all worked out nicely and simultaneously," says O'Neill of the label and its release plans. Ironically, the band's home country will be the last to have access to Junkster's music. "That doesn't bother me," says the singer. "That seems to be the way people have done it in Ireland. We're not the best at nurturing our own talent.

The comment may provoke thoughts of the Cranberries, another Irish act whose acceptance at home was secondary to its American success, but O'Neill does not take kindly to musical comparisons with her act's compatriots. "Junkster" shows a combination of rock influences, trance beats, and lush arrangements.

"I'm not concerned about whether we're cool or hip or happening in New York or London," says O'Neill. "The loops may go out of fashion very quickly, but they're good songs.

"As much 'chick music' that's out there, there's still a lack of females in record stores, so we're targeting elsewhere—clothing stores, candle/ gift shops, cafes — getting in-store and in-store coffee copies, so when customers hear it they'll ask what it is. We'll also do a retail contest to win handwritten song lyrics. We'll keep her busy for a couple days.

Other contests are also in the works, including one on the Internet that will give away an Ian guitar or other personal favor to the person writing the best essay or song relating to the "Hunger" theme, and another at retail or radio awarding an Ian "Living concert" to the winner and 25 or so friends at the winner's home.

In addition, Newman says the group plans to work with media companies in Holland, Germany, Spain, Austria, and the U.K.

Meanwhile, the band "earned their chops," according to Welch, by getting in a van and playing European shows plus Dublin dates, including one in May supporting the eels. In Europe, plans call for the band to play some festivals this month, and a September 10-date booking at the Chesterfield Cafe in Paris is also in place.

But if the collective confidence does not lead to commercial success for Junkster, O'Neill is mentally prepared. "You can't be too careerist about it," she says. "If it sticks, fantastic, but if it doesn't, I'll still think I've had an amazing chance to do something I wanted to do. You have to remember, three of the band used to make sandwiches, and one worked in a chemical plant.

WINDHAM HILL COUNTS ON 'HUNGER' FOR IAN

(Continued from page 14)

Larkin have been hounded at Lilith Fair shows to great feedback, says Newman, noting that Lilith Fair attendees are the "perfect audience to get a great buzz" early on "Hunger." An "aggressive presence" at retail is now planned to illustrate the label's new "no more sandals and candels" approach, says Newman, who adds that the push will be more intense in support of Ian in light of the fact "that no one's seen her in a long time. "Samplers, in-store play, album copies, and promotional fliers are gone out to "heavily trafficked female demo stores," says Newman. "As much 'chick music' that's out there, there's still a lack of females in record stores, so we're targeting elsewhere—clothing stores, candle/gift shops, cafes — getting in-store and in-store coffee copies, so when customers hear it they'll ask what it is. We'll also do a retail contest to win handwritten song lyrics. We'll keep her busy for a couple days."

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BILLBOARD AUGUST 30, 1997
Kenny Wayne Shepherd’s Got ‘Trouble’
(Continued from page 12)

track listing for the album was not complete, so it is uncertain if these three songs are the ones just listed. However, Kenny’s live soundcheck recording on the End Of Violence, reuniting Wenders and Ry Cooder, who served as music supervisor on the score and contributes a song to the soundtrack. Cooder also stars in Wenders’ film.

The soundtrack, the first film music project for Geffen’s Outpost, unulates with a blend of instrumental music and songs that wash among eerie electroni- al sounds, harder-edged rock, and Latino influences. The collection is meant to evoke the various spirits of modern-day Los Angeles, the film’s setting, according to Outpost principal Mark Williams. Among the highlights are two duets—a quirky enter- tainer’s “Every Time I Try” and a Michael Stipe/Vic Chesnutt collaboration that Stipe originally had written for Joan Baez five years ago and had never been heard. The soundtrack also features Tom Waits, Los Lobos, Outpost act Whiskeytown, Spain, eels, and a previously unreleased Roy Orbison tune, “You May Feel Me Crying.” U.K. DJ Howie B, who helped out on the score, also contributes a track.

“We put together a wish list of acts we wanted for the record… and I would say we ended up reaching somewhere in the 80s,” says Williams of the in- formed product, which upholds a tradition that has made the soundtracks to such previous Wenders films as Wings Of Desire and Until The End Of The World as eagerly anticipated as the films they complement. “It’s not so different from other Wim soundtracks,” Williams says. “Win is known for bringing in music that complements the emotion and intellect of his films. We worked from beginning to end to not just have a collection of songs but a record that would stand alone as a piece of music.”

Kenny Wayne Shepherd is a “troublesome talent,” says Cooder, and he was looking to give them a bit of airplay. He says, “I played this record for people to hear it from touring. ‘Get- ting to play with my idols was really something,'” he says. “I played with B.B. King, Buddy Guy—people I listened to for many years as a little kid. Those kinds of things you have to pinch yourself. Watching your name on the cover of Rolling Stone and my name on magazines, it’s definitely something new to deal with, but I think I’ve fallen into the role pretty well.”

Meanwhile, “Trouble” has sold more than 400,000 copies, according to SoundScan. It’s No. 1 on the Top Blues Albums chart for a third week and No. 16 on the Billboard 200. Shepherd is a “troublesome artist,” he says Irvine Azoff, president of Revolution. “He has something that is not learned; you’re born with it. ‘Trouble’ is a real diamond that will haunt you both lyrically and musically.”

Along the way, Shepherd’s young face has graced the covers of such publications as USA Today, Pollstar, and Guitar. But he says the best part of his success has come from touring. “Get- ting to play with my idols was really something,” he says. “I played with B.B. King, Buddy Guy—people I listened to for many years as a little kid. Those kinds of things you have to pinch yourself. Watching your name on the cover of Rolling Stone and my name on magazines, it’s definitely something new to deal with, but I think I’ve fallen into the role pretty well.”

Shepherd was one of the surprise success stories of 1986. Rather than being cast as just the local boy, Kenny was a great rock player or guitarist or keyboard player, but, ‘Wow, what a soulful genius.’ The first thing we wanted to set up is ‘Trouble Is . . .’ guitar World and Guitar magazines, as well as many of the daily newspapers, have already used that name and connection with the G3 tour he was on in June. He’s already had a few intimate gatherings, such as a Sept. 13 show at the Roxy in Los Angeles.

“We’re going to spend the next two years trying to break him worldwide,” says Worth. “We’re really trying to show more of who he is this time. We want people to get face to face with him, so we’re planning to do a lot of TV, everything from ‘Rrose O’Donnell to Saturday Night Live’ to ‘Beavis and Butt-Head.’

Lila McCann (Continued from page 9)
that is out there. I thought it was a unique record and would make a good fit for Lila right off the bat and separate her from the pack.

McCann has not done a radio tour before and has never been interviewed by music fans. Her recent activities include a few radio spots.

We’ve got both Lila and Michael Peter- son. Lila has a neat, contemporary sound, while Michael is a far more following here. We like the music and like her story and put the two together on the air. The fact that she’s a teenager is secondary to the fact that she can real- ly sing.”

Aspyl VP for promotion Stan Byrd says, “We’re doing it the old-fashioned way, which is to put the record out, get some airplay, and if the audiences respond to it, then chase the ever- melody out of it.”

For the moment, McCann says she plans to wait until next summer to tour, “but if anything comes up, I would defi- nitely go for it. My plan right now is to go on and graduate from high school and then go on tour for a few years so I can really get into it a lot and then maybe go to college. I will definitely stay in country music.”

She began singing at local lodges and dances in and around Stilliccumin her father’s group, the Southlanders. “My mom has a country band, and I’ve been singing with them since I was 4 years old,” she says. “So that’s 11 years now. I was singing stuff from the Radin era and stuff from the `60s, like ‘Oh Down The Line’ by Patty Loveless and ‘Crazy’ and stuff like that. After a while, I could open a show, host a show and sing the first hour. Then people would come out to see just me, and that was cool.”

McCann is managed by Walker Man- agement of Los Angeles and booked by the William Morris Agency. Her pub- licist is by Binky Broadcasting (ASCAP).
Lee Ann Womack
CMA Horizon Award Nominee

GEORGE STRAIT - .................................. "I think she's awesome!"

LORETTA LYNN - .................................... "She has a different sound than anyone singing today. She is real traditional country. She has that country twang in her voice that adds soul to each line. This girl has a lot of soul!"

Entertainers

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

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

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

Of The Year

Can't Be Wrong
ACID DROP: Never Records director of marketing Megan Brady says that “Our Little Secret,” the third album from controversial electronic act Lords Of Acid, is promising to be the group’s most successful title yet, with more than 170,000 units shipped. The set, which is being issued on Never imprint Antler Subway Records, bowed Aug. 19.

While the retail anticipation can be traced to the band’s strong underground following, Brady says that Never’s goal is to expand the Lords’ audience by attacking mainstream press and commercial radio.

In addition to college play, the album’s first single, “Robber Doll,” is accumulating late-night spins on such modern-rock stations as KXTC Denver.

Lords Of Acid, who are booked by Creative Artists Agency, begin a 42-date tour in late September.

Summer Heat. Smooth jazz artist Ray Obiedo’s latest for Windham Hill, “Sweet Summer Days,” features guest vocals by Phoebe Pryson as well as the chops of percussionist Sheila E. The album, released in July, benefits from exposure via the title track, which is gain- ing spins at such stations as KTTW Los Angeles and KFPM San Diego. Meanwhile, WKTD New York has been playing album cut “Current State.”

While the retail anticipation can be traced to the band’s strong underground following, Brady says that Never’s goal is to expand the Lords’ audience by attacking mainstream press and commercial radio.

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CLINICAL APPROACH: In support of “Tiger Walk,” his latest release on Stretch/Blue Thumb Records, guitarist/producer Robben Ford has been traveling the country on a Fender Guitars-sponsored album promotion/guitar clinic tour.

This, the first album from the renowned guitarist in several years that does not feature his band, the Blue Line, includes guest work by an all-star group featuring keyboardist Bernie Worrell, bassist Charlie Drayton, and drummer Steve Jordan.

“Tiger Walk” debuts at No. 21 on the Mountain Regional

Regional Heatseekers No. 13

Please Play. Epic Nashville duo the Kinleys are making strides at radio, thanks to their warmly received single, “Please.” The track, which moves up No. 9 on Hot Country Singles & Tracks chart this issue, is the debut single from the group’s album, “Can’t Keep Me Away,” which bows Sept. 21.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album moves into Billboard’s Top 100, the album and the artist’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. “Asterisk indicates vinyl (LP) is available.” C. Charts with the greatest sales gains. © 1997, Billboard/IP Communications.
HELP YOUR BABY TAKE ITS FIRST STEPS

Billboard's Heatseekers Program

Big plans for your baby's future? Forget the Formula. Let Billboard push your up-and-coming acts into world view. We offer full-page, b/w ads promoting Heatseeker acts at a significant savings off the original rate.

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Stanley Clarke Gets Down to Basic Co.,
E.T.W.'s Message Transcends Its Music

Rounding out the funky rap act is MC El (Eliroy Forbes) and Johnnie Jam (Johnnie Williams).

"When we get in front of kids, we try to get all the way down to their core, past all that, and get them to think about who they are as human beings," Forbes says.

"After we get him or her in touch with who they are and what they really want, then we can start talking about the spirituality of our messages," adds Williams.

Putting their money where their mouths (and hearts) are, a portion of the proceeds from " Ain't Nobody Dyin' But Us" is being donated to Mothers Against Violence, a privately funded national organization committed to "saving the lives of youth through education, motivation, and implementation."

For E's Front is distributed through Chordant Distribution Group.

Vegas Conference: The Economic Opportunity Board of Clark County's Micro Business Program and RNCR Las Vegas are sponsoring the Second Business of Music Conference Sept. 20-21 at the West Las Vegas Library.

The event, which is being held in the heart of the city's black community, is designed to expose inner-city minorities to the business side of the industry via a series of informational meetings with veteran music industry professionals. For information on participating, contact conference coordinator Kimberly Bailey at 702-647-7735.

Industry Intelligence: LaFace co-president L.A. Reid says he feels good about artist Tony Rick's new album. The artist's single, "If You're An Angel," is due in September. "Blue Butterfly," which is scheduled to arrive in November, was almost entirely written and produced by Reid. Eric Clapton fans might be interested in knowing that the legand's talents are featured throughout the set.

Public Announcement: Radio's single "Body Bumpin'" is clobbering the competition on Chicago airwaves, according to sources. And the R&B quartet (which used to feature R. Kelly) doesn't even have a deal. But that could change very soon, as several label A&R honchos swooped into Chi-town to check out the group during a recent showcase performance. Earl Robinson, the act's remaining original member, produced their joint, C U No Hoo serving as executive producer.

**Top R&B Albums**

**August 30, 1997**

**New**

1. SWV - *4-11* (1997)
2. MARY J. BLIGE - *No More Drama* (1997)
3. GOD'S PROPERTY FROM KIRK FRANKLIN'S Nu Nation A R&B 700/POP 1997
5. MR. SERV-ON - *Mr. S.W. Fever* (1997)
7. MIA X - *Soul Singer* (1997)
15. GINUINE - *SOUNDTRACK* (1997)
17. BABYFACE - *SOUNDTRACK* (1997)
18. CURTIS MAYFIELD - *SOUNDTRACK* (1997)
22. DJ POON - *SOUNDTRACK* (1997)
23. LENNY MOB - *SOUNDTRACK* (1997)

**Greatest Gainer**

1. SWV - *4-11* (1997)
2. MARY J. BLIGE - *No More Drama* (1997)
3. GOD'S PROPERTY FROM KIRK FRANKLIN'S Nu Nation A R&B 700/POP 1997
5. DRU - *SOUNDTRACK* (1997)
7. MIA X - *Soul Singer* (1997)
15. GINUINE - *SOUNDTRACK* (1997)
17. BABYFACE - *SOUNDTRACK* (1997)
18. CURTIS MAYFIELD - *SOUNDTRACK* (1997)
22. DJ POON - *SOUNDTRACK* (1997)
23. LENNY MOB - *SOUNDTRACK* (1997)

**New & Greatest**

1. JIMMY LEWIS - *Miss Butch Records* (1994)
2. SOULTRAX RECORDS - *The Very Best Of* (1997)
3. MIA X - *Soul Singer* (1997)
4. SWV - *4-11* (1997)
5. MARY J. BLIGE - *No More Drama* (1997)
6. GOD'S PROPERTY FROM KIRK FRANKLIN'S Nu Nation A R&B 700/POP 1997
7. MISSY "MISDEMEANOR" ELLIOTT - *Scream & Shout* (1997)
8. MR. SERV-ON - *Mr. S.W. Fever* (1997)
10. MIA X - *Soul Singer* (1997)
15. LISA STANSFIELD - *SOUNDTRACK* (1997)
17. RUTHLESS - *SOUNDTRACK* (1997)
18. GINUINE - *SOUNDTRACK* (1997)

**Pictures**

2. JIMMY LEWIS - *Miss Butch Records* (1994)
4. MIA X - *Soul Singer* (1997)
5. SWV - *4-11* (1997)
7. GOD'S PROPERTY FROM KIRK FRANKLIN'S Nu Nation A R&B 700/POP 1997
8. MISSY "MISDEMEANOR" ELLIOTT - *Scream & Shout* (1997)
9. MR. SERV-ON - *Mr. S.W. Fever* (1997)
10. VARIOUS ARTISTS - *Soul Classics* (1997)
11. MIA X - *Soul Singer* (1997)
17. PATTI LABELLE - *SOUNDTRACK* (1997)
18. RUTHLESS - *SOUNDTRACK* (1997)
20. MASTER P - *SOUNDTRACK* (1997)
22. CURTIS MAYFIELD - *SOUNDTRACK* (1997)
27. LENNY MOB - *SOUNDTRACK* (1997)
29. LAURANNA - *SOUNDTRACK* (1997)

**Hit Single**

*"See You Next Weekend"*

Duet Featuring PEGGY SCOTT-ADAMS

Jimmie Lewis wrote and produced Peggy Scott-Adams' Hit CD "HELP YOURSELF" featuring the Hit Single "BILLY".

**Over 500,000 Sold!**

**Distributed by**

MARDI GRAS RECORDS - 800-895-0441

**Hit Single:**

*"See You Next Weekend"*

Jimmie Lewis and Peggy Scott-Adams' hit single, released on Mardi Gras Records, features the hit track "Billy".

**Radio Station Sales Reports Collected, Compiled, and Provided by**

**Billboard**

**August 30, 1997**

**21**
WELCOME BACK: As United Purerol Service (UPS) workers across the nation put on their brown uniforms Aug. 20 and begin restocking the retail大棚, several debates on today's Top R&B Albums saw less-than-spec-tacular sales for the week ending Aug. 17 as a result of shipping problems. 

Several of the top titles that topped the "Tension" (Run DMC) rang in at 14,000 units at the all-course panel, earning a No. 26 placement on The Billboard 200. With 11,000 units scanned among the R&B core panel, the trio lands Hot Shot Debut on Top R&B Albums at No. 5. While that is a respectable number, the group's last album, 1990's "New Beginning," scanned 73,000 units at the full panel, earning a No. 9 ranking on The Billboard 200, and entered at No. 3 on Top R&B Albums for 16,000 units at core stores. The group's "Can We" hit No. 1 on Hot R&B Airplay, its last chart-topper on that chart since 1995's "Right Here," while its latest single, "Someone," peaked at No. 5 on Hot R&B Singles.

The album's setup drew a solicitation of 500,000 units, but only 40% of that sum reached retailers, according to distributor BMG. Similarly, Backstreet Boys' self-titled set on Jive saw a No. 29 entry on The Billboard 200 for sales of 40,000 units, while solicitation for the album stood at 602,000 units following the group's latest hit, "Quit Playing Games (With My Heart)," No. 3 this issue on the Hot 100.

BMG claims that only 30% of its product made it to stores. A source at Minneapolis-based musicland says that sales of the SWV title came in just above its 4,000-unit first-week forecast, which was tailored with shipping in mind. The source adds that although inventory is very low on that album, the retailer expects to see sales rebound in the next two to three weeks.

An executive at Interscope says that the label was very disappointed with first-week sales of the "Hooligan" soundtrack, after shipping in excess of 300,000 units. The album debuted at No. 25 on Top R&B Albums, and sales of 12,000 units earned it a No. 44 bow on The Billboard 200. The representative did say that he couldn't fully blame UPS for the poor entry and says that he believes about 80% of the product hit stores.

While some records arrived at stores late not at all, others arrived early, thereby causing many singles to be sold before street date. Billboard's policy for Hot R&B Singles and the Hot 100 states that a title must debut if it sells enough to top the top 75 singles sales component of either chart. However, this issue Billboard's singles charts did not penalize records that broke street date, considering the disruption in shipping schedules.

JUST FYI: After a four-year hiatus, Young MC returns with his own label "On & Off," (Overall), which moved over 22,000 on Hot Rap Singles. The rapper is best remembered for " Bust A Move" (Capitol), which peaked at No. 9 on Hot R&B Singles in the Oct. 11, 1989 issue, during the height of the commercial rap era. His new offer, "Return Of The One Hit Wonder" hits stores next month.

Blac Haze's "Let Me Holla At Cha" (Live Shot) makes its debut on Hot Rap Singles at No. 36 to the tune of 500 units. The artist raps over a sample of Chery Lynn's hit "Got To Be Real," their first being that the rapper sounds exactly like 2Pac. To add to the irony, the cover of the single depicts a man dressed in a black trench coat standing in a black hate, with his hat covering his face, sort of like Darkman. The song title is printed on a tombstone to his left. The back and inside covers show similarly vague pictures.

R&B

UNCLE SAM

(Continued from page 20)

retailers, followed by service to crossovers stations. The single's choice went on 7 July to video shows on such national channels as MTV, BET, and the Box.

Depending on the run of the single, its performance should top some strong summer hits. "You Again," which was produced, written, and arranged by Nathan, was seen about the same time the album shipped.

As part of the artist's promotional tour, Uncle Sam performed in April in Interior's Supper Club Conference and made an early-July appearance at the Black Expo show in New York. The artist is to continue a national promotional tour July 30 through August 10. Markets visited include Chicago, New Orleans, Dallas, Los Angeles, and San Francisco. The artist is accompanied by the members of Boys II Men, who personally introduced the vocalist to key radio and retail personnel.

Boys II Men—who album "Evolution" is slated for release in the fall—had to promote their song on the road as the opening act on selected dates for their U.S. and international concert tours in 1998.

Top R&B albums are very important," says Nathan. "When [Boys II Men] first joined Motown, we went on a promotional tour for 10 months straight. The average [act] today goes on the road for three weeks, then they say they've done a promotional tour. And they don't know why they only sell 250,000 records. People have to think about that on a global level when it comes to promoting artists.

JAY-Z

(Continued from page 20)

body, and he walked well. We lived, like 15 minutes away from each other, and we thought alike, because we came from the same area. When I was new to My Lifetime" album mapped out before I even set foot in the studio to record it," he says. "I had all the titles. All I did was try to look for the right producers whose music would complement the emotions I was feeling. I went through many, many tracks trying to come up with the perfect mix for words and music.

To promote "In My Lifetime," Def Jam and Roc-A-Fella were working on a "tastemaker" marketplace with Jay-Z-related materials, including retail and street posters, flairs, flaps, stickers, and TV spots, all run on The Billboard, BET, and MTV for a month—"two weeks prior to and two after the release of the album," Young says.

In the New York market, a Roc-A-Fella-owned Mercedes Benz will roll by several versions and party events around the times of the album's release, pumping tracks and distributing programming materials for "In My Lifetime." In addition, painted stencils were used to be painted on city-street signs with Jay-Z name and logo.

In a rare occurrence, Jay-Z has already been profiled in a seven-minute segment on cable channel NY-1 by reporter Mike Gillin. In print media, "In My Lifetime" will be advertised "in about 10-15 mainstream publications," according to Young. "I am also working on creating and setting up a Roc-A-Fella display hit for retail purposes for.

BUBBLING UNDER HOT R&B SINGLES

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Records with the greatest sales gains this week. (*) videocopy availability. Recording Industry Association of America (RIAA) certification for sales of 500,000 units. RIAA certifications for sales of 1 million units. Catalog no. is for cassette single. Asterisk indicates catalog number for cassette main-single, cassette single unavailable. Cassette single availability (X) VHS single availability (M) CD single availability (T) X VHS single availability (W) VHS single availability (K) CD single availability. (©) 1997, Billboard/BP, Communications, and SoundScan, Inc.
INNOCENCE LOST: As grateful as we are to have a weekly forum to discuss our love of music—and to be among the “insiders” of the industry—there are days we miss being a civilian record-buyer. It seems like several lifetimes ago. Back then, we were free to believe (without mind-numbing qualification or blind fantasy) that talent and hard work equaled success, and that great records will always have a fair shot at being heard by the public. After seven years at the helm of this column, we now know better.

We’ve seen far too many questionable backroom scenarios unfold in DJ booths, at record companies, and in radio stations during which music is lost in the shuffle of politics. Like the top 40 programmer who can’t officially add a single that’s getting constant mix-show airplay on his station because he’s miffed with said single’s programmer at another station (and that several tastemaking club DJs won’t publicly acknowledge spinning to rubaud audience response because the producer of said record is “a queen who thinks he’s too fierce to return phone calls.” And then there’s the major-label project that’s faltering after a promising start because the label has abandoned it in order to resuscitate an already failed album that was signed by that label’s senior VP of A&R. These are all true tales we’ve heard within the space of a recent hour.

Sad, eh? Even sadder is the fact that such political entanglements result often be endured in order to get ahead in this industry. Yeah, talent matters—most of the time. Charm and charisma count. And there are even a handful of heroes behind the scenes who regularly resist the temptation to abuse their power. It’s just a drag that it’s easier and quicker to roll through that short-list of names than it is to keep track of the countless who prey on the optimistic and naive. If only some of them would wake up and realize that they are giving up with people who’ve turned us maybe that’s a big part of the rush they derive from the game in the first place.

Sounds like we need a nice, long disco-thread seven by producer Tony do. But extra sleep and time away from our computer will not soothe the sadistic urges of those who are increasingly jaded nature. Actually, our time is better spent continuing to dedicate our energy to illuminating the effortful crew who work the A

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**HOT DANCE MUSIC**

**CLUB PLAY**
Compiled from a national sample of dance club playlists.

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<td><strong>No. 1</strong></td>
<td><strong>KEILLE</strong></td>
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<td>MUSIC IS PUMPING!</td>
<td><strong>PEOPLE UNDERGROUND FEAT. SHARON WILLIAMS</strong></td>
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<td>8 THINGS JUST AIN'T THE SAME</td>
<td><strong>MAVERICK BROS.</strong></td>
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<td>7 SOLUTIONS</td>
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<td>6 HOUSE ON FIRE</td>
<td><strong>ARTIVITIA</strong></td>
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<td>6</td>
<td>5 WHEN YOU TALK ABOUT LOVE</td>
<td><strong>MAGIK FUNK</strong></td>
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<td>7</td>
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<td>8</td>
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<td>SHOW ME</td>
<td><strong>KING STREET</strong></td>
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<td>8 DON'T SAY YOUR LOVE IS KILLING ME</td>
<td><strong>W. MAVERICK BROS.</strong></td>
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<td>5</td>
<td>25 SHADOWS OF THE PAST</td>
<td><strong>PRODUCE ONE</strong></td>
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<td>6</td>
<td>26 I'M TALKING TO YOU</td>
<td><strong>JAMIE CARR</strong></td>
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<td>27 THE WAY</td>
<td><strong>TINA TURISCH</strong></td>
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<td><strong>JESUS FISH</strong></td>
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<td><strong>LIANE</strong></td>
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<td><strong>JUDY ALBANESE</strong></td>
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<td>11</td>
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<td>12</td>
<td>32 MIGHTY POPULAR</td>
<td><strong>GLORIA GAYNOR</strong></td>
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<td>13</td>
<td>33 I SAY A LITTLE PRAYER</td>
<td><strong>WEEKEND</strong></td>
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<td>34 I SAY A LITTLE PRAYER</td>
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<td>15</td>
<td>35 COCO JAMBO</td>
<td><strong>MR. PRESIDENT</strong></td>
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<td>16</td>
<td>36 HOLD YOUR HEAD HIGH</td>
<td><strong>BOOM BOOM BOOM</strong></td>
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<td>17</td>
<td>37 AND THEN THE RAIN FALLS</td>
<td><strong>BLUE AYDON</strong></td>
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<td>38 TO BE LOVED</td>
<td><strong>ALBERTO BASSI</strong></td>
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<td>41 NIGHTMARE</td>
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<td>42 MIGHTY POPULAR</td>
<td><strong>GLORIA GAYNOR</strong></td>
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<td>43 I SAY A LITTLE PRAYER</td>
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<td>44 KEEP ON DREAMING</td>
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<td>46 PARTING FAREWELL (LIVE BROADCAST)</td>
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<td>47 REMEMBER ME (I WILL ALWAYS LOVE YOU)</td>
<td><strong>BLUE BOY</strong></td>
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<td>48 THE SHIPWRECK CALMA</td>
<td><strong>COLOMBIAN DRUMMER</strong></td>
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<td>49 IT'S LIKE THIS</td>
<td><strong>RUN D.M.C. &amp; JASON NEVINS</strong></td>
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<td>50 SOMETHING GOIN' ON</td>
<td><strong>WALTHER'S</strong></td>
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<td>51 VALGA EL BRISOL DE TUS DOCS</td>
<td><strong>DIOSS &amp; FRENCHIE</strong></td>
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<td>32</td>
<td>52 MAKE YOU FEEL</td>
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<td>35</td>
<td>55 ST. HELLS ANGELS</td>
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**MAXI-SINGLES SALES**
Compiled from a national sample of vinyl singles sold at dance clubs.

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<td><strong>BIG BAD OKEE FEATURING B-FORCE &amp; BLISS</strong></td>
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<td>5</td>
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<td><strong>ROYAL BLACK</strong></td>
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<td><strong>DON'T SAY YOUR LOVE IS KILLING ME</strong></td>
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<td><strong>DOLLY PARTON</strong></td>
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**HOT DANCE MUSIC**

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<td>8 3</td>
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**DANCE TRAX**
(Continued from preceding page)

**Power Pick**

* Collection of original tunes later in the year.

**DANCE TRAX**
(Continued from preceding page)

**Collection of original tunes later in the year.**

"Doing our own label will allow us to have a more consistent flow of releases and maintain our creative vision, which we want to do musically," Harper says.

Other signings to the label will be confirmed in the coming weeks, as well as the track listing for the multi-set "Perseverance Power Dance Mix" compilation, which is planned for early winter release.

As the field of electronic-based acts grows to frightening proportions, the need for solid marketing and promotional support intensifies. L.A.'s Green Galactic Communications shows signs of becoming a major player in this area with the addition of Susan Mainz and A.J. Perez to its ranks. Mainz comes to the fold with a history that includes gigs at Priority and Island records, while Perezla previously earned respect with his Tokyo-based media production and software distribution company, Lamuz Inc. Lynn Hardly continues to preside over Green Galactic, which has a roster that includes the indie labels Hypnotic, Instinct, and Shadow and the acts 888 State, System 7, and Medicine Drum, among others.

Pagan America has another underground winner with "Soul Rebelz" by House Of Love featuring Nigel Casey, Alex Yusuf, Trevor Lovesey, Jamie Cox, and Martin Howes do an incredible job of merging their broad backgrounds into a satisfying album that could prove attractive to househeads and electronic music listeners alike. "The Last Dance" is particularly potent, with its throbbing, trance-like baseline and creamy keyboards. Chicago's Aureus Records has enlisted the beat-blending skills of the fab Eric "E-Smooove" Miller and club legend Maurice Joshua for "A Taste Of Chicago," a multi-act set gathering some of the cuter joints originating from that city in recent years. Pop heads will be enticed by novelty hits like "Shine (Like Mindy)" and "I Like It." By the way, purists will dig the inclusion of "Percolator" by Cajmere and "All I Wanna Do" by Lidell Townsell. A纪委 collection that gets even better once Joshua's own classic anthem "This Is Acid" kicks in. That jam sounds as fresh now as it did when it was first issued 10 years ago.

The fine folks at Edel America have another break-out hit in the making with "Oh La La La," a jilly lomp'r rom with 2 Elvisa. If you're looking for a record that is wildly intelligent or that will change the face of dance music, keep on steppin'. "Oh La La La" is nothing more than a feel-good jam with a sticky chorus that will appeal and madden all at the same time. This already commercially Team 33 production has already won the hearts of European punters and is quickly gathering ardent supporters here.

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* Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greater Gainer on Maxi-Singles is awarded for the largest sales increase among singles above the top 50. **Voluntary availability. Catalog member is in vinyl mono single, or cassette mono single if vinyl is unavailable. On Sales chart: (M) Cassette mono single availability. (V) Vinyl mono single availability. (T) Maxi single availability. © 1997, Billboard/BPI Communications.
True Country Fans Will 'Thank God' For Chesnutt Set: A Tribute to Monroe

HONKY-TONKIN': Put this down as a lock for your list of top 10 country albums of 1997: “Thank God For Believers” by Mark Chesnutt. Seven years into a career of sticker shock, Chesnutt now not only gets as much country music on the honky-tonk side as he wants, he seems to be getting stronger musically. Commerically, he was not supposed to make it in an era of pop-country, but by now he has his platinum and two gold albums on Decca. So why is it working for him?

“I’m still doing what I’ve always done,” Chesnutt told Nashville Scene. “I’m out here trying to turn the tires off the highways and get them to stop. We’ve got a little country in us. And people like the fact that we’re growing at a reasonable rate. People are growing everywhere we go, which is a huge surprise for me. It’s better than ever. The songs. It’s A Little Too Late” and “Lot In Limbo” last year seemed to give me a big boost. I was told coming into this business that around four or five years was the life span of a country career. That kind of scared me, but now it looks like people want what I’m doing. I didn’t realize it had been seven years until Tony Brown showed me a list of the singles.”

Chesnutt says he’s been doing more songwriting and producing his own records, which has led to some songs on “Thank God For Believers.” Unlike most artists, Chesnutt’s writing thrives on the road. “That’s the only place I do any writing at all,” he says, “I can’t take the appointment, and I don’t write with anybody else until I got together with Roger Springer. We both grew up in the honky-tonks and had the same heroes and same background. He comes out on the road with me, and we write together on the bus 3 or 4 o’clock in the morning. He’s the melody man; he can come up with some of the finest country melodies. And I come up with some ideas and words. It’s really a lot of fun."

He says songs he wrote with Springer on the new album, such as “Numbers On The Jukebox” and “Goodbye Heartache,” are beginning to approximate his country sound. “There’s a lot of fun off the beaten path. They’re not down on the farm, but there’s lots of fun with the honky-tonks.

He goes on to say that the songs he’s written with Springer on the new album are perhaps the most country of any album he’s done. “We’ve got a lot of fun there, and sometimes that’s the most country I’ve ever done.”

SHOW . . . Michael Martin Murphey’s WestFest takes place Saturday (30)-Sept. 1 at the Copper Mountain Resort in Colorado. Artists performing include Willie Nelson, John Anderson, Ty Herndon, Mindy McCready, the Thompson Brothers, Bill Miller, Mila Mason, and Ian Tyson. The event phone number is 800-458-8888, extension 7890 . . . the late Hank Williams has an Alabama highway named after him. The 50-mile stretch of Interstate 65 between Montgomery and Hank’s hometown of Georgiana will now be known as the Hank Williams Memorial Lost Highway . . . Bill Monroe, 80, who was a huge star when he recorded Glade for Verve in 1950, says he feels great. “It’s really good. I feel the way I did in my early thirties.” He tells the press that he feels great and will be able to tour again in 1998.

German country singer Jill Morris has been in town recording her next BMG album at Stage Show. Her work is getting on U.S. distribution . . . Australian country great Slim Dusty made rare Grand Ole Opry appearances Aug. 15. Making its first Opry appearance in Nashville band the Ranch backed Dusty up. The Ranch’s Keith Urban and Peter Clarke are native Australians who moved here in 1992 . . . the story also welcomed Japanese country singer Kenji Nagatomi, who’s recording his next album here, with Charlie McCoy producing.

Registration begins Saturday (23) and runs through Tuesday (26) for the Business of Music conference at Vanderbilt University’s Blair School of Music. Veteran Music Row executive Jim Foglesong will teach the 15-week course. The phone number is 615-322-7651 . . . Shelby Kennedy exits ASCAP to join the A&R Staff at Lyric Street Records . . . Anthony Martin and Laura Putty have been hired by Sony Music Nashville as A&R managers . . . Brian Hill joins Montgomery Artists as an agent . . . Nashville’s Wildhorse Saloon is opening a new club in the Walt Disney World Resort in Orlando, Fla. The new 27,000-square-foot Wildhorse is set to open in spring 1998.

FATHERS & SONS: James Monroe has returned to the studio for the first time in many years to record a tribute album to his father, the late Bill Monroe. It includes two previously unreleased recordings: “Bean Blossom Memories” is a tribute to Bill written by Darmon Black, and “Rowan Na Waltz” is a Bill Monroe classic that’s been played on an old Opry rehearsal cassette. “My Father. In Memory of Bill,” on the Raintree label, is available through the Ernest Tubb Record Shops and Record Depot of Texas . . . Jeff Lee is producing an album for Reprise by the Nelsons, the late Rick Nelson’s boys.

People: Garth Brooks and Trisha Yearwood will perform their duet of “In Another’s Eyes” on “The Tonight Show With Jay Leno” Sept. 11 . . . Jerry Jeff Walker is staging his 1997 Laborfest Aug. 31 in Luckenbach, Texas. Guest performers include Joe Ely, Ray Wylie Hubbard, Kelly Willis, and Todd Snider. The phone number is 800-966-
COUNTRY ARTISTS & MUSIC

SHE WENT A LITTLE BIT FARTHER: With an increase of 358 spins, Kenny Chesney’s “She’s Got It All” rises 2-1 on Billboard’s Hot Country Singles & Tracks. Although Chesney had chart runs with eight prior titles, this truck is his first to reach the top, and he’s had several near misses. “Me And You” peaked at No. 2 in the Nov. 20, 1996, issue, and “When I Close My Eyes” stalled at No. 2 this spring when Clay Walker’s “Ramor Has It” dominated for a second consecutive week in the April 19 Billboard. The following week, Chesney’s song was eclipsed by George Strait’s “One Night At A Time,” as that track bucked in a five-week run at No. 1 on our airplay chart.

“We’re coming off a two-week No. 1 with Lonestar, and nothing would make our company more proud than to have Kenny stay [at No. 1] another week,” says TNA promotion VP Ken Van Durand. “If that happens, we will have a solid month of dominance with quantifiable, monitored airplay. That’s rarefied territory as far as we’re concerned, and we’re thrilled about it, especially for Kenny, since it’s his first No. 1.”

“She’s Got It All” is the lead single from Chesney’s “I Will Stand” set, which bowed at No. 10 in the Aug. 2 issue. That package features a stripped-down acoustic performance of “When I Close My Eyes” and a country reprise of Tony Joe White’s “Steamy Windows,” a 1969 pop hit for Tina Turner. Incidentally, Chesney is not the first country artist to take a shot at White’s sexy song. It was on John Anderson’s 1992 comeback album, “Seminole Wind.”

ROUND-THE-CLOCK LOVIN’: In the Airpower winner’s circle, David Kerns’ “Day In, Day Out” increases by 306 spins and rises 20-15 on Hot Country Singles & Tracks. Kerns’ song is airing on 159 monitored stations, with heavy airplay (more than 35 spins) detected at eight of those outlets. (Continued on page 106)
### Top Country Albums

**AUGUST 30, 1997**

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<td><strong>There Goes My Baby (Adu) Adu</strong></td>
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<td><strong>Take a Good Look Around</strong></td>
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<tr>
<td>32</td>
<td><strong>Here's Your Sign (Bucks) Commons &amp; Allen</strong></td>
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<tr>
<td>32</td>
<td><strong>The Way It's Meant to Be</strong></td>
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<tr>
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<td><strong>I Don't Want to Be (Hoke) Atlantic</strong></td>
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<td><strong>When It Hurts</strong></td>
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<td><strong>The Power of Love (Bucks) Commons &amp; Allen</strong></td>
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<td><strong>I'll Be Your Baby Tonight</strong></td>
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<td><strong>Take Me Home (Bucks) Commons &amp; Allen</strong></td>
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<td>32</td>
<td><strong>That's What It's All About (Bucks) Commons &amp; Allen</strong></td>
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**Featured Albums**

- **The Hits**
- **This Week's Top 10**
- **Best of the Week**
- **Greatest Hits**
- **New Releases**
- **Debut Releases**
- **Double Albums**
- **Country Chart Updates**
- **Country Sales Reports**

**Compilation**

Top Country Catalog Albums

AUGUST 30, 1997

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<th>ARTIST</th>
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<td><strong>GARTH BROOKS</strong></td>
<td><strong>No Fences (Capitol)</strong></td>
<td>9</td>
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<td><strong>ALAN JACKSON</strong></td>
<td><strong>A Man and a Half (Capitol)</strong></td>
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<td><strong>GEORGE STRAIT</strong></td>
<td><strong>The Glory Days (MCA)</strong></td>
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<td><strong>CHRISSIE HYNDE</strong></td>
<td><strong>The Best of These Days (Elektra)</strong></td>
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<td><strong>GEORGE STRAIT</strong></td>
<td><strong>The Right Side of Somewhere (MCA)</strong></td>
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<td><strong>TRACY BYRD</strong></td>
<td><strong>A Redneck Girl in a Blue Dress (Curb)</strong></td>
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<td><strong>GEORGE STRAIT</strong></td>
<td><strong>Pure Country (MCA)</strong></td>
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<td><strong>AARON TIPPIN</strong></td>
<td><strong>The Tour (Capitol)</strong></td>
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<td><strong>GEORGE STRAIT</strong></td>
<td><strong>The Road to Forever (A&amp;M)</strong></td>
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**Other Charts**

- **Country Singles Sales**
- **Country Tracks**
- **Hot Country Songs**
- **Digital Country Songs**

**Compiled by**

Billboard

**From**

SounScan
Would it be asking too much for one more?

SAWYER BROWN
CMA Vocal Group of the Year Nominee
Reigning ACM Top Vocal Group • Reigning TNN/Music City News Top Vocal Band
Going for Country Music's Triple Crown
EMI LATIN's VOLCANIC QUARTER: A veritable eruption of product will be emanating from EMI Latin in the next three months in what surely is the label's most active, and name release schedules in quite some time. There already are signs of a torrential flood of product-a-craze. Just released are the latest albums by Jennifer Y Los Jefes ("Jennifer") and Max ("Al Fenix De Todo"). Slated for September is an already-shelved project from Bobby Pulido ("Llegaste A Mi Vida"); Los Mismos ("Te Lloras Mi Vida"); and Carlos Vives ("Tengo Fe"). Also scheduled to drop in September are greatest-hits packages from Falco Boyzo y Graciela Beltrán. Round out the September schedule is a double-artist-greatest-hits set by La Mafia and Max called "Reconquista.

In October, EMI is expected to release albums by Emilio, Alvaro Torres, and Pandora, the latter of which will be a mariachi set. Come November, the label is slated to release a daresay-greatest-hits collection by Los Tucanes De Tijuana titled "Los Super Exitos De Siempre." A home video by Los Tucanes will be released simultaneously. In addition, a best-of-compilation by Ednita Nazario will be issued.

UNIVERSAL INKS SANTANDA: Latin America has established a joint-venture label called Circulo with noted producer Gustavo Santanda. Under the terms of the deal, Santanda will develop and produce artist for the imprint. Surez's initial release is Mexican rock act Molotov. Known for his productions in the rock en español field, Santanda has hand to be one of the more active, and name release schedules in quite some time. There already are signs of a torrential flood of product-a-craze. Just released are the latest albums by Jennifer Y Los Jefes ("Jennifer") and Max ("Al Fenix De Todo"). Slated for September is an already-shelved project from Bobby Pulido ("Llegaste A Mi Vida"); Los Mismos ("Te Lloras Mi Vida"); and Carlos Vives ("Tengo Fe"). Also scheduled to drop in September are greatest-hits packages from Falco Boyzo y Graciela Beltrán. Round out the September schedule is a double-artist-greatest-hits set by La Mafia and Max called "Reconquista.

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CUBAN ACTS. The trade fair is scheduled to run Sept. 8-11 (Billboard Bulletin, Aug. 12).

On Sept. 10, Julio Iglesias, Paço de Lúcia, and Los Del Río are booked to play a tribute to Nélida e Angel Blanco, a Spanish politician slain in July by the Basque separatist movement ETA. Also slated to appear at the 20th-anniversary Las Vegas show are Ricky Martin and Laura Pausini. Organizing the concert, which will be broadcast in Spain and around the world, is MTV. Previews will go to the Miguel Angel Blanco Foundation.

ARGENTINA NOTAS. A N.M.L., Warner's hard rock outfit that has reached gold (30,000 units sold) with its latest album, "El Nueo Camino Del Hombre," has just finished an extensive tour of Argentina. The latest single serviced to radio is "Chaito."

EMI has released La Portuaria's "Vivo," a live recording of the 1994 show at Buenos Aires' Obras Stadium. The album contains a bonus track, "Vivo," which features contributions by Andrés Levin and Arto Lindsay. With the band's front man, Diego Freinkel, going solo last year, "En Vivo" would appear to be the band's swan song after four hit albums. After cutting six albums and receiving five gold certificates with EMI, rock/DJs also known as Juan Antonio "JAF" Ferrerya has released a new album, "No, 7," on his own imprint Pizar Comedias.

Warner has put out a greatest-hits package from pop/rock chanteuse Fabiana Cantillo, "Lo Mejor," that includes "Triunfo," which was the hit of the year at the time, and "Fito Páez" penned hit from her 1996 album, "Sol en Cineco." A hit for Warner is the previously unreleased version of Los Rodriguez's nugget "Dulce Condena."

In the past two years, EMI folk/rock act Los Nocheros has become an unexpected sales phenomenon with platinum sales (sales of more than 60,000 units) reached by its first two albums. Now, the band has dropped its third effort, "Ven Po Mi," which features special guest Mercedes Sosa on the title track. "Testimonio II," the recording of a 1984 live concert by folklore giant Atahualpa Yupanqui, has been released by DNG and the Foundation Atahualpa Yupanqui.

HARD rock act La Varela has put out its second EMI album, "O Juramentos." One track from the album, produced by Oscar Medinilla, is "Ayuyan El Pobre," based on a R&B tune.

CHART NOTES. The three-way battle among Luis Miguel, Julio Iglesias, and his son, Enrique, for top Latino male vocalist takes a new twist this week as Luis Miguel hits No. 1 on The Billboard Latin 50 with "Romances" (WEA Latin). Indeed, the Mexican megastar's third—and supposedly last—album of pop/bolero covers has sold a whopping 57,000 units.

"Romances" accounts for 44% of all the sales registered by the top-selling Latino titles. Sales of "Romances" is just about enough to earn the album a splashy debut at No. 14 on The Billboard 200. "Romances" not only is Luis Miguel's highest chart debut on The Billboard 200, it is the second highest chart debut by a Spanish-dominant disc since August 1995, when Selena's "Dreaming of You" (EMI/ Gold Latin) debuted at No. 1.

If it were not for Luis Miguel, the Gipsy Kings' latest album, "Compas," would be the talk of the chart this issue. The flamenco/rock group's best artistic effort since its groundbreaking, eponymous premiere 10 years ago has sold an impressive 10,500 units. "Compas" also makes its debut at No. 100.

Assistance in preparing this column was provided by Marcelo Fernandez Rotor in Buenos Aires.

## Skank Steals Video Music Brasil Show

**BY ENOR PAIANO**

SÃO PAULO, Brazil—Skank solidified its reputation as a superstar in Brazil with three wins during the third annual Video Music Brasil (VMB), held Aug. 14 here at the Anhembi Theater. Sony Brasil's reggae group from Belo Horizonte won three clips De Ouro (Golden Clip) for the video of its smash hit "E Uma Partida De Futebol,"

The song included EM/ Odeon Brasil's pop/reggae veterans Paralamas Do Sucesso, who won video of the year with the "Busca Vida," Roadrunner's reggae outfit Akua Nue, and Entry's entry, which entry "Ratamahatta" triumphed in the best rock video category; and PolyGram Brasil's star singer A Mano do Amanhã, Whitefire's winner of the best Brazilian pop (MPB) video with "Mama Africa."

Both awards were won by a jury consisting of musicians, producers, actors, and other entertainment industry professionals. The audience choice video was voted on by viewers who selected their choice by telephone, mail, and the Internet.

Staged much like the Academy Awards, the ceremony was expertly hosted by Globo television comedian Pedro Cardoso, who introduced the crowd of 1,500 to a wide variety of Brazilian notables. A laundry list of big-name entertainers served as presenters, including international stars Gal Costa, Caetano Veloso, and Milton Nascimento; Brazilian pop star Paulinho da Viola; soccer idol Ronaldo; hit TV host Raúl Gil; and eccentric pop singer Baby Do Brasil.

Among the performers garnering the most applause were famed rock act Titãs, noted singer-songwriter Lulu Santos, and Carlinhos Brown, who did a thunderous show-closing display of "Pata Pata" with up-and-coming singer-songstress Dusia. This year's VMB was a crisply paced two-hour extravaganza that was better organized and more entertaining than in past years. And despite the number of awards and performances, the show kept its freshness by staying short—it was only two hours long.

Following is a rundown of winners:

**Video of the year, audience choice:** "E Uma Partida De Futebol," Skank, Sony.

**Video of the year, jury:** "Busca Vida," Paralamas Do Sucesso, EMI.

**Best pop video:** "E Uma Partida De Futebol," Skank, Sony.

**Best rock video:** "Ratamahatta," Sequiputra, Roadrunner.

**Best MPB video:** "Mama Africa," Chico Buarque, Sony Brasil.

**Best rap video:** "Mandando Bronca,"​ Pilhão 9, Zimbalante.

**Best video, new artist:** "Convidado," Camilo E Bucheta, Universal.

**Best demo video:** "Detetive," Carmen Miranda.

**Best direction:** "Alma Não Tem Cor," Karkan, Tinittus.

**Best editing:** "E Uma Partida De Futebol," Skank, Sony.

**Best video production:** "Nobre Vagabundo," Daniela Mercury, Sony.
Artists & Music

In the SPIRIT
by Lisa Collins

STOMPIN' IN CINCINNATI: Downtown Cincinnati came alive with the sounds of music as the 30th annual meeting of the Gospel Music Workshop of America (GMWA) drew more than 15,000 music makers, singers, executives, and manufacturers, including many of gospel's biggest names. The seven-day fest, spiked with nightly musicals, luncheon concerts, new artist showcases, and three live choir recordings, offered a bird's-eye view of the year ahead in gospel.

Sawgy's Sunday-afternoon showcase kicked off the industry track with the latest from the likes of LaShuan Pace, the Georgia Mass Choir, and the Mississippi Mass Choir. Word Records' Monday-evening reception exploded with the sounds of Kelli Williams, Babbie Mason, Marvin Sapp, Charles Hayes & the Cosmopolitan Church Of Prayer Choir, and J-Rite acts Deitrick Haddon Jr., Idol Time and Tri-Tee $7, who thrilled the crowd with its rendition of "Oh Mary Don't You Weep," which is currently fielding requests at gospel radio.

A friend of Walker, the Canton Spirituals, Ben Tankard, and Daryl Coley jammed at Verity's luncheon showcase, which also featured Albert Jamison & the Tri-Boro Mass Choir. "It was a wonderful day," says a delighted label, Music Quest, Albertina Walker, Shawn McLemore, and Tarralyn Ramsey, a teen out of Florida who is the label's newest find. Also performing was John P. Kee, who changed the name of his forthcoming album—now due Oct. 25—from "Thursday Love" to "Strength." Kee is in the midst of putting together a national Back to the Hood tour to kick off in late September with potential sponsorships from Pepsi and Denny's.

Meanwhile, Verity VP James "Jazzy" Jordan and GM Tara Griggs-Magee were most excited about "Wos Gospel '89," a compilation due in January. The project, encompassing the top 30 gospel hits of 1986-87, teams Verity with Gospel Attric, BMI Christian, and Word.

"The wonderful thing about the project is that it shows the unity within our industry," notes Griggs-Magee. "It's going to give us the biggest songs in gospel, so we really think we'll have a very aggressive marketing campaign—television and the whole nine yards—with distribution through Provident for the contemporary marketplace and BMG/DirecTV for mainstream.

Kirk Franklin hosted Thursday's combined Gospel Centric/Crystal Rose/Alelo showcase, which featured Alelo's Angelo Spivey and the Ohio Baptist Mass Choir and Gospel Centre's Kutt Carr and Bobby Jones (who can expect to red-carpet the treat with the late-fall release of his newest recording with the Nashville Super Choir). Crystal Rose threw its weight behind Patrick Love, Special Gift, and Ricky Dillard & New G (with emphasis on his "Work'd It Out" video due in late October), and Donald Lawrence's much-talked-about "Hello Christmas" release, due Oct. 19.

James Hall & Worship & Praise rocked CEN's New Flava Showcase, aimed at spotlighting the label's youth-oriented music ministries, including the Bronx Mass Choir, John Ditta & the Voices Of Unity, and the Imani Project; the label's luncheon showcase keyed in on new product from William Beeton, Lisa Poage, B. Chance Williams & Shibabah, Candis Stanton (with Joe Ligdon), and Hall. Dottie Peoples showcased her new release, "Testify," and introduced her choir—the Rev. Dreyfun Smith & the Wings of Faith—at a joint showcase for Atlanta Interna.

(Continued on page 36)

Jazz

BLUE NOTES

by Jim Macnie

NEW ATTITUDE: More and more jazz titles have been trickling out of Mobile Fidelity's offices over the past year. The label, which deals exclusively with audiophile reissues, has largely built its career, relying on enviable sonic clarification of pop music. But after striking separate deals with Verve and Storyville, Mobile Fidelity has been making revered and rare discs part of its catalog.

The only thing that's changed is the label's three new titles each month. In August, a pair were jazz: Herbie Hancock's "Man-Child" originally out in 1975 on Columbia and the Warne Marsh Lee Konitz Quintet's "Live At The Montmartre Club," a Storyville session. "We try to provide great sounds for a variety of music lovers," says Lori Beaudoin, Mobile Fidelity's executive VP/PGM. "Whenever we're lucky enough to come across strong jazz titles, we seize the opportunity. Right now, really interesting archival things have become available. The Storyville discs are unique to us within the U.S. market, and we've gotten a very positive response so far."

Success isn't measured by comparing the jazz discs to their pop brethren. The third August release for Mobile Fidelity was Don Henley's "Building The Perfect Beast," Maroon couldn't do battle in any credible commercial way with that classic album. "No, we know that's not the way to view it," says Beaudoin. "But the idea of keeping it varied is important. We don't want to release three rock titles at once. If we think the collector is going to be interested in the jazz title, we'll likely give it a shot, and we've come across some great one of late.

"Lobovius' Monk's "Live At The Montreale Jazz Festival, Volumes 1 & 2" sold surprisingly well for the company, according to Beaudoin. And Mobile Fidelity is optimistic about the forthcoming September release "Louis Armstrong: A Long, Long Time Ago," as "it's a live show where he talks a lot, tells jokes. You really get a feel for his personality," she says. In October, Ben Webster's "King Of The Tenor" is due.

T V TUNES: Nothing's worse than when a film depicts a saxophonist and the actor backstage bungling the sound of an authentic horn player. Julie Dash went for an original composer when she hired Kenny Garrett as the subterranean musician in "Sax Can't Riff," a segment of the much-ballyhooed HBO special "Subway Stories." The vignettes, which regards the interaction of a Jewish cantor and jazz musician, made it a critical success.

The soundtrack for the film is performed by the percussion-oriented improvisational quartet Mecca Bodega. The inventive ensemble has spent mucho time making venues out of New York subway stops over the past few years. "Subway Stories" is out on Hyper/Metropolitan... Speaking of film and jazz, cuts by Gerry Mulligan, Miles Davis, and Chet Baker all find their way onto the soundtrack for "L.A., Confidential," the noir noir escapade directed by Curtis Hanson. The album is on Restless.

TITLE OF THE WEEK: Goes to Verbie's reissue of Lalo Schifrin's "The Disconnection And Reconstruction Of Music From The Past As Performed By The Inmates Of Lalo Schifrin's Demented Ensemble As A Tribute To The Memory Of The Marquita DeSanto." The album is part of the label's Very Elite Kite, a limited-release project that's scheduled to place its first 10 titles in the racks Sept. 23.

The albums, which carry a list $16.95, are differentiated from the usual Verbie reissue due to their "esoteric" nature. "There will be between 5,000 and 6,500 units of each title pressed for the worldwide market, depending on orders," says a company spokesman. There will be no second printing.

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**Artists & Music**

**NQC CELEBRATES 40TH: The top names in Southern gospel music will gather Sept. 8-13 in Louisville, Ky., at the Kentucky Fair and Exposition Center to celebrate the National Quartet Convention (NQC)’s 40th anniversary. More than 70 acts are scheduled to perform during the six-day event, including the Florida Boys, the Cathedral, the Nelons, the Speers, Common Bond, the Nelons, and Karen Peck & New River.**

NQC was originated in Memphis four decades ago when J.D. Sumner and some of the genre’s key artists launched the first event with 5,000 Southern gospel music enthusiasts in attendance. NQC continued to grow in interest and importance, and the gathering for Southern gospel artists and songs. The event was held for 22 years in Nashville before relocating to Louisville in 1994. The festivities include workshops, seminaries, and shows during the day, but the main event is the conference concert and the exhibit booths, which feature Southern gospel artists, record labels, and affiliated companies. Last year, some of the shows drew more than 8,000 attendees during the week, and Friday night’s show sold out, with 19,500 fans in attendance. Also last year, I was surprised to see fans lining up at the ticket office during the last few days of the event to purchase tickets for next year.

**Happy Birthday: The Schubert Year draws to an end, and now we leap even further back in time for the Hildegard Year, when she celebrates the 906th birthday of the abbess Hildegard von Bingen, composer, poet, visionary, herbalist, and healer, who was born in 1098 near Mainz, Germany, the 10th child of noble parents. The celebratory year begins in September, and to mark it Harmonia Mundi will release Anonymous 4’s new recording, “11th Century,” Sept. 11. Hildegard was never officially canonized, but she does have a feast day, Sept. 17.**

The names of female composers and women conductors have come down to the present, but Hildegard was a giant by any standards. In 1155 and the leader of a small convent when she saw a vision of tongues of flame, which led her to write down her spiritual experiences. Her fame as a mystic spread; she wrote a scientific encyclopedia, visionary works, and a collection of poems, and the “Symphonia Sacra” and “Symphonia Angelorum.”

**In the spirit (Continued from page 34)**

**[Records with the greatest sales gains this week: **

- **Top 5 sellers:**
  - BOB CARLISLE: *SHADES OF GRACE*
  - DAVE PAXTON: *BOSS ROACH-MONARCHS*
  - JACI VELASQUEZ: *MYSTERY*: *HEAVENLY PLACE*
  - THE SUPERTONES: *HEROES*
  - CLAY CROSS: *BLOOM*

**[Artists & Music](http://example.com) by Deborah Evans Price**

**[Classical Keeping Score](http://example.com) by Heidi Walsen**

**NQC is also like country music’s Fan Fair in that fans turn up at the exhibit booths to get autographs and to spend time chatting with artists like Mark Lowry, Bill and Gloria Gaither, and Janet Paschal. Last year, there were 430 exhibitors. There are also a couple of fan-voted awards shows presented by The Gospel Voice and Singing News magazines. The Thursday-night Singing News Fan Awards show is one post-attendance event of the gathering.**

“It’s exciting to know that gospel music’s biggest event is still growing by astounding rates in its 40th year,” says NQC’s executive director, Clarke Beasley, who adds that his organization plans to see attendance records again. “Crowds are expected to be 45,000 plus this year.”

Beasley’s father, Lee, serves as president of NQC and, in addition to celebrating the post-organization’s 40th anniversary, will be marking another milestone this year as the Florida Boys observe their 50th. Beasley joined the act in 1990, when founder J.G. Whitfield hired him as lead vocalist. He’s been with the group ever since as lead singer and began managing the Florida Boys in 1998. The group still performs 265 days a year in addition to making radio and TV appearances, such as its visit to “The Today Show,” which kicked off NQC 1996.

For the third year, September is being recognized as Gospel Music Mont月, and in promoting the event several retail chains—including Family Christian Stores, Joshua’s Baptist Bookstores, and Berean—will feature a Southern gospel music sampler titled “Southern Gospel—you Believe It, Vol. 3,” a multi-artist project being distributed by New Day Christian Distributors. The sampler retails for $1.99 on cassette and $2.99 on CD. The latest singles from Gold City, The Kingsmen, Ponder, Sykes (Continued on next page)

**IN THE SPIRIT (Continued from page 34)**

Tional Records, Born Again, and New Haven Records. Also performing in downtown Memphis are the Bingles of Ringrimp, Kenny Eldridge, and Bishop Abney, who was joined by Sapp on Oct. 13. The show is a three-hour concert of the label’s career. The show is being held at Chicago-based Meek Records’ Friday-afternoon reception, featuring the Stellar Award-winning choir "AAR Mass Choir." The show features a near-capacity crowd packed the Cincinnati Convention Center ballroom for the Annual Quartet Contest, where the Gilbert Records who were a part of the "Live and Learn" Lincoln Center for the Arts, the Williams Brothertins (which included Mighty Clouds Of Joy and Joy Ligon for a tune), the Five Blind Boys, Slim & the Supreme Angels, the Williams Sisters, Pilgrim Jubilee, Spencer Taylor & The Greatest Hits, and the Jackson Highway QC’s, Willie Neal Johnson & the Gospel Keynote, Dorothy Norwood, and the Jackson South Southerners and was coordinated by the Christianaires’ (Continued on next page)
Artists & Music

**HIGHER GROUND**
(Continued from preceding page)

& Wright, George Younce, the
Greens, the Kingdom Heirs, the
Cathedrals, the Cumberland
Boys, the Perry Sisters, the
Happy Goodmans, the Gaither
Vocal Band, Greater Vision, the
Perrys, and Kirk Franklin are fea-
tured on the sampler. It also
includes 8-2 coupons good
toward the purchase of the current
release by the artists featured on
the sampler. All in all, the package
includes more than $30 worth of
coupons. The promotion also
includes album flats, shelf talkers,
and other point-of-purchase mate-
rials. Radio samplers are also being
distributed to help entice con-
sumers into stores. New Day is to
be commended for its aggressive

**IN THE SPIRIT**
(Continued from preceding page)

Tyrone Porter, who's taken an
active role in developing the
GMWA's increasingly popular quar-
tet seminar series.

Sporting the theme "Gospel
media—pathways to success," the
Gospel Announcers Guild (GAG) set
out to challenge the growing ten-
sions between the oncoming 24-
hour gospel formats and the evolv-
ing Christian/gospel and R&B
gospel formats.

"Many are looking at the viabili-
ty of gospel in terms of its being
a high-yield area without a super lot
of investment, and that has made
to敬请times for gospel
announcers," reports GAG chair-

**KEEPING SCORE**
(Continued from preceding page)

sical Insite Web site for the month of
September, featuring the exclu-
sive Internet premiere of the
recording, full-length tracks, inter-
views, a chat line, and other sup-
porting material. Classification Insite
is also developing a contest for the
recording and will give away auto-
graphed CD booklets to the first 50
people who purchase the recording

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**TOP REGGAE ALBUMS.**

**AUGUST 30, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>REGGAE GOLD 1997</td>
<td>VARIOUS ARTISTS</td>
</tr>
</tbody>
</table>

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**TOP BLUES ALBUMS.**

**NO. |**

| 1    | LIVE AT CARNEGIE HALL | BLUES REY VAUGHAN AND DOUBLE TROUBLE |
| 2    | LIE TO ME | JONNY LANG |
| 3    | GREATEST HITS | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE |
| 4    | COME ON HOME | BOZ SCAGGS |
| 5    | SENOR BLUES | TAJ MAHAL |
| 6    | HELP YOURSELF | PEGGY SCOTT-ADAMS |
| 7    | LOVE FROM ZEN | COREY STEVENS |
| 8    | FROM CHICAGO'S HOUSE OF BLUES | BLUES BROTHERS AND FRIENDS |
| 9    | JUST LIKE YOU | KEI' MO |
| 10   | SWEET POTATO PIE | THE ROBERT CRAY BAND |
| 11   | LEDBETTER HEIGHTS | KENNY "WAYNE SHEPHERD |
| 12   | LOVE'S ROUGH ON ME | ETTA JAMES |
| 13   | DON'T LOOK BACK | JOHN LEE HOOKER |
| 14   | RECKLESS | LUTHER ALLISON |
| 15   | GOOD LOVE | JOHNNE TAYLOR |

---

**TOP WORLD MUSIC ALBUMS.**

**NO. |**

| 1    | MICHAEL FLATLEY'S LORD OF THE DANCE | RONAN HARDIMAN |
| 2    | RIVERDANCE | BILL WHELAN |
| 3    | CELTIC PRIDE | BILL WHELAN |
| 4    | N DIS LIFE | ISRAEL KAMAKA\ICH\WOLVE \|
| 5    | ANCOKA | TALVIN SINGH |
| 6    | IN THE NAME OF LOVE | HAYA |
| 7    | CHANT OF INDIA | RAVI SHANKAR |
| 8    | CABO VERDE | CESARIA EVORA |
| 9    | COLORS OF THE WORLD | VARIOUS ARTISTS |
| 10   | LEGENDS | JAMES GALWAY & PHIL COULTER |
| 11   | COLOURS | NA ELEO PULHEHANA |
| 12   | RE-ENTRY | VARIOUS ARTISTS |
| 13   | SOLY ALMIGHTY | ROBI KAHAKALAU |
| 14   | RE-ENTRY | SOLAS |

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**BILLBOARD AUGUST 30, 1997**

---
Dorff and Bettis Bringing Couple’s Life To Stage

NEW YORK—Composer Steve Dorff and lyricist Al Thompson Bettis have freshly seated dozens of hits and earned awards as collaborators and with other partners, are preparing to put the finishing touches on a musical about the life and times of two giants of show business who were Broadway stars before they were millionaires.

Dorff, Bettis, and librettist Rick Hawkins have finished the first draft of “Say Goodnight,” based on the life and times of George Burns and Gracie Allen, the Allen and wife team whose steward covered the era of vaudeville, radio, TV, movies, and Broadway. Hawkins, the trio of creators, whose “Lunch” has been a regional musical theater success, are working on a cast album release on DRG Records, started the project when Hawkins approached Dorff and Bettis with the idea two years ago.

“Burns and Allen came out of vaudeville, where singing and dancing were part of their performance,” says Bettis.

“We’re looking at the life and the times, the stuff they were a part of, and their dream and their backstage life, something we don’t always get to know about. Any career that includes 40 years, including a marriage, has to have problems. The way is a homage to them as live performers.”

Dorff and Bettis note that there are two ways to approach a Broadway run these days. One is to play out of town in a single city and then move to Broadway. The other way, which they tend to favor, is to move into a small theater and then come to Broadway, like “Dekly And Hyde” or the upcoming “Ragtime.”

Says Dorff, “ ‘Lunch’ taught us to have the creative package in place. In a musical, everything you can think of can be happening on the stage at the same time.”

Because the Burns and Allen era is regarded as the golden period of songwriting craft—the team even performed in a George and Ira Gershwin film musical, “Damsel In Distress”—a reprise of some of those hits might have made sense. Deciding otherwise, Dorff and Bettis bring to the project a deep love for the era and the good sense to try to replicate a feel for the times, while making them relevant to today’s audiences.

They are contemporary hitmakers but are imbued with a strong sense of the past. Composer Dorff’s “It’s Magic,” a celebration of Richard Rodgers (“His melodies are quite amazing”), while Bettis says that the 20th century genius of lyric writers is “In Dreams,” a celebration of the team of Rodgers and Hart.

Dorff and Bettis became a team 12 years ago because of the efforts of veteran publishing executive Chuck Kaye, then head of Warner/Chappell Music, who is now directing the fortunes of the DreamWorks publishing firms. Both Dorff’s publishing company, Dorfemis, and Bettis’ company, Bettishead, who wrote the title by John (ASCAP), are administered by Warner/Chappell.

Besides “Say Goodnight,” Dorff and Bettis have written a score for a Christmas special, “Annabelle’s Christmas Wish,” whose songs are sung by Randy Travis, Alison Krauss, K Nelson Beach, Brian McCall, Dillon Denley, Kevin Sharp, and Davis Gaines, among others. The soundtrack is set for release Oct. 30 on Parton’s Blue Eye label, distributed by Rising Tide Records.

When the team was required to come up with another song for the TV special, one was written to go as a salute to the July 28 birth of Dorff’s daughter, Calie. It’s called “Tiny Dreamer.”

Looking ahead, the pair hopes to be involved in a theatrical project called “Heartland,” which was a Dorff song in the movie “Pure Country.”

Dorff’s company has a catalog of over 200 million in sales of song recordings featuring his lyrics, including successes by Michael Jackson, Dana Ross, Whitney Houston and Vanessa Williams.

Of their 12-year association as friends and collaborators, Dorff says, “It’s a way to suggest their real standing collaboration. I have had several that have been magical. My work with John stands right up there.”

Rodgers & Hart, ‘Makers Of Melody,’ Captured By Kino

NEW YORK—Although there are many vintage musical riches to be discovered in Kino Video’s release of four volumes of 35 mostly Paramount shorts dating back to 1929, serious theatrical music fans will be particularly interested in the series’ presentation on the first commercial video presentation of “Makers Of Melody.”

The 10-minute 1929 short, once available in a far lesser-quality 8 mm version from Black Hawk Films, features a reporter’s “interview” with the team of Richard Rodgers and Lorenz Hart, who were hitting their stride then—years before they dominated musical theater with a string of successes starting in the 1930s.

What follows, to the surprise of no one watching the presentation, are the opening-credits for a musical comedy songwriting team before they were asked in 1929 to write songs for a Theatre Guild review, “Garrick Gaieties.”

“Manhattan,” actually written for an earlier, unproduced effort, was their contribution.

In the short, Rodgers and Hart are seen gazing at the New York skyline from the New Jersey shore, wondering how far they will ever make it grade after countless rejections by music publishers.

Intended as a limited-run fund-raiser to finance “Garrick Gaieties,” “Manhattan” ran for 211 performances and established the two as contenders for an important role in musical theater. Indeed, by 1929 they had several hit songs to their credit, including “Thou Swell,” “My Heart Stood Still,” “Yes, I’ve Got a Song In My Heart.” And among their show scores by then were two partic-ularly attractive efforts, “Dearset Enemy” (1925) and “A Connecticut Yankee” (1927).

But, fanciful or not, “Makers Of Melody” is surely a grand historical document, for the presentation of the 15 minutes’ dynamism on a 20-second film doesn’t give away the show’s seasons away from the shows for which they were written.

And watching Rodgers and Hart interact with each other is enlightening in terms of the writers’ personalities. Rodgers appears to be the more urbane of the two, speaking in the articulate manner of a well-educated New Yorker. Hart, equally as educated, is more of an individual New Yorker.

And for those who are familiar with Hart’s devastating internal conflicts, his breezy carry can’t hide his undercurrents of self-doubt in a disproportionately large head.

Other than fleeting appearances in their 1933 feature, also via Paramount, “Hogehed,” a look at starring Al Jolson, “Makers Of Melody” is likely to be the only extended situation in which Rodgers and Hart as a team are seen as well known. While the shorts show these giants in a fan- ciful way and with mannered dialogue, the film offers a concise insight into their relationship.

Of course, it also has three indelible melodies (and lyrics, too) from still-wonderful songs written more than 70 years ago.

It should be noted that “Makers Of Melody” is misplaced as part of volume 4, with the labeling they’ve been given under the title “Jazz Cocktails,” but the “Makers Of Melody” short has nothing to do with jazz nor anything resembling the other shorts, including “Blue Melodies” (volume three) and “Rhapsodies In Black And Blue” (volume four).

Placement notwithstanding, the fact that “Makers Of Melody” now has a home on home video is the thing that really counts. But the short would have been most at home in the first volume (Continued on page 84)
Dear Colleagues:

On Thursday, September 18th, at the Sheraton New York Hotel & Towers, the Juvenile Diabetes Foundation International will host its Fourth Annual JDF International Music Industry Dinner honoring Bruce Lundvall, President of Blue Note/Metro Blue Records and General Manager of Capitol Records East Coast.

This year heralds the 27th anniversary of the Juvenile Diabetes Foundation International, over 25 years in support of the most promising research towards a cure for diabetes. Diabetes afflicts 16 million Americans who suffer from its complications, heart disease, kidney disease, nerve damage and blindness. Thanks to JDF, we are rapidly nearing the day when the toll taken by diabetes will be stopped. As long as we continue to fund this vital research, the goal of finding a cure will become a reality.

Bruce is helping and we need your help, too. Please join us on Thursday, September 18th, to pay tribute to a very special individual and to bring us closer to our ultimate goal, a cure for diabetes.

For further information, contact the Committee Headquarters at 212-888-7003.

Sincerely,

Gary Gersh
President & CEO
Capitol Records

Tommy LiPuma
President
GRP/Impulse Records
NASHVILLE—American Airlines has closed its sole remaining nonstop flight between Nashville and L.A. A<br>merica’s announcement could have significant long-term implications for Nashville’s recording studio<br>community and entertainment industry, which has stressed that clients of Nashville’s immediate music industry<br>could be critical for the success of expensive new studios, particularly in light of recent contractions in country<br>music sales and recording budgets.

The entertainment industry in Nashville and Los Angeles has kept the<br>first-class cabin of that route regularly full, and load factors in the coach cabin<br>have also been good, says Tim Smith, a corporate communications spokesman for American. However, he adds that,<br>due to discounts fares and upgrades for frequent fliers, “the route has not been a financial success overall.”

American opened a hub in Nashville in 1986, building service to 144 nonstop flights a day, increasing three a day to L.A., five a day to New York, and a short-lived Nashville/London nonstop in 1994-96. By year’s end, the airline<br>will be down to 16 flights a day from Nashville; it still has three nonstops a day to New York’s La Guardia airport.

Studio owners and managers for the most part voice dismay over American’s withdrawal. “It’s really stupid,” says Allen Sides, co-owner of Ocean Way/Nashville and owner of two other Ocean Way recording facilities in Los Angeles.

“If you do a lot of traveling between the two cities, coach is definitely out of the question,” he continues. “A lot of recording artists and producers are going to be surprised and disappointed that they can’t get a first-class seat nonstop here anymore from L.A. And Nashville is looking to increase its share of soundtrack work—film directors are not going to fly coach.”

Robert De La Garza, manager of Startrust Studios, says flatly, “We need first-class cabin service between here and Los Angeles, as well as to New York. We need it to London again, too. People in the entertainment industry expect it.”

Glenn Meadows, owner of Masterfonies, downplays the effect of the route loss, saying, “I don’t think it’s a big deal. If your decision to come to Nashville is based on a first-class cabin, you’re coming for the wrong reasons.”

However, the first-class cabin on American is regarded by many in both cities’ entertainment industries as a business tool on a par with dinner at Sunset Grill or drinks at Le Mondrian.

“Forget the inconvenience; you want first class because you never know who you’re going to run into and possibly make deals with,” says Gary Haber, one of L.A.’s leading entertainment industry businessmen. His clients include MCA Records Nashville president and producer Tony Brown and recording acts Randy Travis, Joe Cooker, and Lynyrd Skynyrd, many of whom regularly work in both cities.

Referring to a recent flight, Haber says, “I just ran into Vince Gill’s manager, and we made an appointment to discuss a country soundtrack for a film. I can’t imagine an opportunity like that opening up on Southwest [Airlines]. It’s a fine airline, but it’s not at the upper-echelon executive level. People are going to have to fly through Dallas and Chicago to get to Nashville from L.A. now, and that could discourage a few of them from coming.”

Sides says, “I do more business on that flight than any other that I take.”

Nick Gold, president of Entertainment Travel, which has offices in Nashville, New York, and London, says, “I’ve spoken to numerous artists and their labels, producers, and managers about this. They’re all appalled.”

“When you think that Nashville has the [Country Music Assn.] and L.A. has the [Academy of Country Music], and that recording artists and produc<br>ers in both cities travel between them frequently to work, to limit first-class service limits Nashville’s music industry.”

SSL Taps Plushner As New U.S. Prez

Three months since the departure of its U.S. president, Oxford, England-based console manufacturer Solid State Logic (SSL) has appointed industry veteran Rick Plushner president of the American division, according to sources. Plushner—a veteran of Euphonix, Sies Aurio, and Sony—replaces Pierce Plaskitt, who stepped down as president of SSL U.S. in May.

SSL U.S. VP Roger Charlsworth left concurrently with Plaskitt (Billboard, May 24).

**PRODUCTION CREDITS**

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GEARING UP FOR DVD
THE INDUSTRY ADAPTS TO THE NEW FORMATS
QUALITY CONTROL DEBATE
ARTISTS AND PRODUCERS HIRE SOUND-QUALITY EXPERTS
INTERNATIONAL SECURITY
U.K. TARGETS PIRACY AT THE MANUFACTURING LEVEL
ON THE CUTTING EDGE
INTRODUCING NEW EQUIPMENT AND TECHNOLOGIES
CD Sound Quality Can’t Be Taken For Granted
Some Artists And Producers Ask Independent Experts To Get Involved

BY DAN DALEY

As the CD became the consumer standard for prerecorded music in the 1990s and replication facilities proliferated, replicators and record companies had come to look at the quality of compact discs as a given. They relied on the technical side of replication facilities to guarantee a disc’s quality. Such quality-compliance testing was generally limited to a bit-for-bit analysis of the 16-bit format. The methodology gave an accurate assessment of how well a disc replicated the digital information contained in the Stamper disc and worked particularly well for CD-ROM discs. However, a hue and cry raised by mastering engineers in the past several years has refocused attention on how well CDs are reproducing the nuances of music on disc.

A slump in U.S. music sales, combined with an overcapacitized and more keenly competitive CD-replication industry, has resulted in a heightened awareness of music-CD quality. However, the quality problems of the last several years—not limited to replication but also including cover art, text and analog cassettes—have become so endemic, say some, that producers and artists are turning to independent sources to maintain quality.

“ar you’d be amazed at what gets out there,” observes Cheryl Engels, former staffer in the now-defunct quality-control and quality-assurance department at A&M.

“The problems are based largely on digital, in the sense that the master would come from the mastering house to the record label,” Engels explains. “They would then have copies made in any number of places under any number of quality conditions and send those copies to their regional and overseas offices, which would then make more copies to send to

Limited by the size of this article, the replication and duplication houses. There were a lot of points at which problems of quality could occur. More so than years before, when it was just vinyl,” just before U2’s 1997 release, “Pop,” came out, Engels checked the production master version (pre-replication) for a major North American territory and found that the left and right channels had been reversed. “I’ve gotten test cassettes on which there was nothing—nothing—above 5 kHz; CDs where everything was fine for the first three seconds, then you get huge electrical noises; cassettes with a high-frequency tone recorded throughout the entire program,” she says, riling off the

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Producer Hugh Padgham

Lou Vaccarelli, BMG

Cheryl Engels, Partial Productions

DVD Packaging: Not An Open-And-Shut Case Replicators Keep Pace With A Format That Demands Variety

BY CATHERINE APPLEFELD OLSON

The old adage holds that good things come in small packages. But manufacturers and replicators of Hollywood’s latest obsession, DVD, are juggling a variety of boxes—and prices—as they attempt to construct a working business model for the emerging format.

The story of a format born to multiple packages is not particularly new. A similar struggle arose on the audio side with the advent of the compact disc and is ongoing in the CD-ROM market. But DVD brings a set of unique issues to the table. For starters, the CD-size disc is starting life with more packaging options than nearly any of its predecessors. Additionally, because the jewel box won out as the package of choice for audio CDs, there is incentive in the filmed-entertainment industry to differentiate their new wares from existing product on the shelf. There’s also the issue of cost. Many of the new DVD options call for the stamping of characters directly

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Replicators Update Equipment And Know-How, Adapt To New Format

BY STEVE TRAIMAN

With a worldwide overcapacity for CD audio and CD-ROM replication and a fact of life, the promise of DVD in both its video and ROM formats has the replication industry ramping up across North America and around the globe. Virtually all industry observers agree that DVD-Video and DVD-ROM formats are unlikely to have any major impact in the retail marketplace until the year 2000. But very positive consumer reception and critical reviews for the first DVD movies since their late-March debut—and good vibes toward early DVD-ROM games, education and reference products at both PC Expo and E3 this past June—are positive omens for the future.

The expanding availability of competitively priced DVD-ROM drives that are backward compatible for CD-Audio, CD-ROM and DVD-Video is another vital factor, with a forecast for as many as 2 million installed DVD-ROM systems in U.S. households alone by mid-1998.

In North America, companies like Warner Advanced Media Operations (WAMO), Nimbus Manufacturing, Cinram, AmeriDisc, KAO Infosystems and Technicolor, among others, have significant investments in DVD replication and related systems. With as

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David Rubenstein, Cinram

Lyndon Faulkner, Nimbus

DAN OLSON

OLSON

BILLBOARD AUGUST 30, 1997

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SONIC SOLUTIONS/PART OF DISCMAKERS

Higher Speed And Lower Costs
New Equipment And Technologies Focus On Productivity

BY STEVE TRAIMAN

Technology is a driving force in the CD and DVD replication industry, aimed at faster production, higher yields (output) and vital cost-savings in an increasingly competitive global marketplace.

The recent alliance announced by BMG Entertainment/Sony, Express, Sage Technology/NeuROM Technology and Leybold Systems to develop a CD/DVD replication manufacturing process and machinery that should lead to significantly faster output with major cost savings (Billboard, July 5 issue) is just one example.

Many other companies at the recent REPLItchTech International, June 3 to 5 at the San Jose (Calif.) Convention Center announced and/or demonstrated similar breakthroughs designed to maximize the bottom line for replicators. More than 6,900 attendees from 51 countries visited 275 exhibit booths, a number of company announcements with positive future impact for replicators.

NEW AND IMPROVED
The DVD Stimulus consortium is funded as a European Economic Development Program to develop a turnkey production solution for DVD production. REPLItchTech attendees were able to make their own walking tour to Arbarg, for injection molding, ICT Axsson, for customized molds; and ODME, for finishing and bonding.

REPLItchTech Europe in Barcelona, the program will be more exposed at REPLItchTech Asia, Nov. 5 to 7 in Hong Kong, according to Chris Van Dijk of ICT Axsson. His

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tip of the iceberg of a litany of problems records encounter from the time they leave the mastering facility. She finds problems significant enough to halt replication, duplication and release in as much as 30% of the projects she's involved with.

STILL WATERS RUN DEEP

Engels was retained to do QC on the Bee Gees' most recent release, "Still Waters," co-produced by Arif Mardin, Russ Tieman, David Foster and Hugh Padgham. John Merchant, studio manager at Middle Ear, the Bee Gees' semi-private studio in Miami, says Engels was recommended to the band by producer Hugh Padgham just before the initial U.K. release of the record. Among the problems Engels unearthed, according to Merchant, the U.S. replicator was using an office-listening CD-R as the master to make the B side of the first single; and Japan was about to release what was slated to be the second single as the B side to the first single, which would have been disastrous to the album's marketing campaign.

"We had never heard of this sort of thing before," recalls Merchant. "It used to be the record companies' job, and everyone assumed it still was. The problem was that, in the age of digital and mass manufacturing of CDs, the record companies started believing that they didn't need quality control, that it was all a matter of clones and ones and zeros. But man, that really made Bob Ludwig's famous quote—'Never turn your back on digital'—turn out to be incredibly true. There are so many subtle but dramatic ways that digital can go wrong. But the labels' perception was, 'Hey, it's digital. Everything's a perfect copy.' The labels just stopped checking, and quality has really fallen off."

Producer Hugh Padgham, who worked on both Melissa Etheridge's and the Bee Gees' recent records, is emphatic on the subject of quality control and of major record labels' complicity in turning music into a commodity, based on their using digital as an excuse to avoid dealing with quality issues. "I see far more problems with CDs than I ever saw with [vinyl] records," he says. "It's not funny anymore. And the record labels regard you as the enemy when you want to bring [an independent quality-control source] in, because they don't have the patience to really look at what they accomplish for us and for them."

Padgham, who notes that he has on more than one occasion shared the cost of bringing Cheryl Engels onto a project, says that Etheridge's Australian test cassettes were "unplayable" and that Engels would have saved them in that market. "The test cassettes there were dreadful," he says. "And that ultimately hurts an artist's sales, which is no good for either the artist or the label."

Mastering engineer Glenn Meadows concurs. "Years ago, the record labels used to have a more direct connection with mastering houses and pressing plants," he explains. "There would always be test pressings before mass pressing which would be allowed to begin. You don't see nearly as much of that anymore."

NEW AWARENESS

The fact that some artists and producers have turned to outside sources for QC, has reawakened record companies and replication facilities—both of which have been pressured by flat sales, downward price pressure and increased competition—to the issue. "Two years ago, I predicted that the CD business was going to be in serious trouble, based on what I saw as a huge overcapacity developing in the industry; no way was there going to be an increased level of demand that would be able to keep up with that," says Robert Dobkin, CEO and co-owner of CD Associates (CDA), which makes CD-analysis equipment. "The CD was becoming seriously devalued, and the mentality in the CD business was moving from 'how do I make this better?' to 'how do I make a profit?' Record label reactions are mixed; some will acknowledge that they had not been aware of the nuances of CD audio reproduction, while others will simply state that they maintain high levels of quality. One that would talk on the record was Lou Vaccarelli, VP of production, manufacturing and purchasing at BMG Records. After hearing artist and producer complaints channeled through BMG's Nashville offices, Vaccarelli helped set up a listening symposium in Nashville in January of this year that, for the first time, of the leaders is Cinram, whose U.S. holdings president and CEO David Rubenstein agrees that both replicators and label production departments have had their awareness of the difference between music and ROM products raised significantly in recent months. "We were always a quality house, as are many of the other major replicators," he says. "The thing is, we've been learning that there may be special requirements that music has versus ROM discs, that bit-for-bit analysis doesn't apply across the board."

Rubenstein adds that Cinram has stepped up its research into mastering, experimenting with various mastering approaches, metal and speeds, as well as with alternative digital signal processing of production, music masters. And, he says, Cinram has widened the number of non-employees that it brings into the evaluation process, including both independent mastering engineers and Engels herself. "I can't say that the industry as a whole has latched on to this yet, but we have," he says. "It shows you that even a technology considered mature has nuances that have to be constantly refined."
Where It Began

Where It’s Going

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GEARING UP FOR DVD

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many as 200 to 300 DVD-Video and DVD-ROM titles projected for the upcoming holiday period, there will be more than enough manufacturing capacity.

WAMO claims the "largest and most advanced DVD manufacturing facility in the world and the most sophisticated quality control (QC) systems in a manufacturing environment," according to VP Rick Marquardt at the Oliphant, Pa., plant. "With video and ROM authoring, premastering, mastering, encoding, encryption and integrated packaging, we also have the only full-service DVD facility in the world." With pilot runs starting in 1994, and the first commercial product in March, as of mid-June, he says, the plant had capacity of up to 1 million discs a month, producing 80% of all discs and more than 300 masters worldwide. This includes DVD-Video movies for Warner Home Video, MGM/UA, New Line, LIVEx and Samsung for the Korean market. "By early September, we'll have the capacity for 2 million units a month, with reserve capacity for all the major studios not yet committed to DVD," says Marquardt. "This will rise to 2.5 million discs a month in early 1998."

Over a year ago, Nimbus Manufacturing invested more than $9 million in its first four DVD-replication lines and other equipment at its Charlottesville, Va., plant, according to president Lynond Faulkner. "We now have efficiencies we're happy with," he says, "and will be adding four more lines by August, and four production lines in our Provo, Utah, plant by September. With our Luxembourg plant targeted to produce its first DVD product in early November, we're well-positioned for what should be happening the next few years." Annualized capacity for Nimbus will be 8 million this summer, and up to 12 million by year end.

"We've already produced more than 500,000 DVD-Video discs for various customers," Faulkner adds, "and we expect to invest more than $30 million in DVD-specific equipment as we go"

Frank LoVerme, Warner Media Services
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GEARING UP FOR DVD
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forward. Nimbus recently signed a contract with TTR Technologies Ltd. that gives the company exclusive rights for six months (from early June) to manufacture TTR's DiscGuard-protected DVDs and CDs. Nimbus and TTR worked with Doug Carson & Associates (DCA) to implement the anti-copy technology in DCA's Mastering Interface Systems.

EUROPEAN EXPERIENCE

AmericDisc Inc. and European MPO have invested more than $1 million in DVD-replication equipment, with the first DVD demo orders produced in early March in Europe for Thomson Consumer Electronics and TF1 Production, among others. AmericDisc's Modesto, Calif., plant will produce its first DVD disks this September, with combined start-up capacity of 150,000 DVD Video and ROM per month, according to Claude Fragman, AmericDisc executive VP sales and marketing. "Our nine months of experience acquired in the European plant will give us the in-depth knowledge we need to produce high-quality products," says Fragman. "We expect to double our capacity for DVDs to over 300,000 a month by year end." AmericDisc and MPO are the world's largest independent optical disk manufacturing group, with seven plants and an annual global capacity of more than 500 million CD and DVD disks.

Cariram, with five plants in North America and annual capacity of 400,000 million optical media disks, saw its first DVD Video product come off its lines at the Anaheim, Calif., plant in May, notes CEO/president David Rubenstein. "Our joint venture with [Santa Monica, Calif.-based] Electra Oceana Disc (POD) has worked out very nicely, and they are authoring a number of DVD Video titles for this later year," he says. Rubenstein anticipates monthly capacity of 300,000 to 500,000 DVD units by year end, observing that the number of installed DVD players and drives will determine the software demand.

Returning from E3, Rusty Capers, Cariram executive VP sales and marketing, notes that
DVD-ROM "was the buzzword at the show, and everybody is excited. There's also the recognition by software developers that authoring and premastering are far more complex than for CD-ROM. Our business is currently 99% DVD-Video to 10% DVD-ROM, but it could change to as high as 50/50 by 1998, depending on how fast software developers shift over to DVD-ROM."

KAO Infosystems, with six North American plants, put in a 5,000-square-foot expansion for DVD production in Fremont, Calif., with first discs off the line in May, according to Jim Boyer, VP, multimedia services. "Our Tochigi plant in Japan, north of Tokyo, started DVD replication early this year," he reports, "and we currently have capacity for 500,000 units a month, running about 50% DVD-Video and 50% DVD-ROM. We installed our own on-site studio to provide authoring, conversion, and pre- and post-production services, and we added another studio in Amprior, Ont., near Ottawa, to service the Canadian market, in May." Boyer says he saw a dramatic change in his customers' attitude toward DVD starting in early June. "We're getting a lot more inquiries, and I've been asked for more technical presentations," he notes. "The interest level is starting to ramp up to where production will be meaningful in 1998. At the same time, I think DVD and CD will coexist, as some applications don't require the 'robustness' of DVD."

Technicolor has invested in excess of $8 million to set up its first DVD facility at the Canarillo, Calif., plant, according to Lanny Raimondo, president, packaged media business. "We're joining with our sister company, Complete Post in Hollywood, to offer total one-stop service to our clients," he says. "This adds DVD (MPG2) compression and authoring capabilities to our mastering, manufacturing, and distribution services." With the first DVD product off the lines last month, Technicolor has the capacity to produce 40 million CDs and CD-ROMs a year, plus 5 million to 6 million DVD discs with the initial investment. "DVD-Video will clearly carry the introduction of the new format," Raimondo observes. "DVD-ROM will become the 'bulk' of the product and will provide the legs of the long-term success of the format."

"There's no reason why the home-video industry shouldn't experience the same lift in sales from DVD-Video as the music industry did from CD-Audio," observes Frank LoVerme, VP, sales, advanced media, Warner Media Services, speaking for himself but expressing the feelings of many industry leaders. "I think we'll sell a lot more movies on DVD, and it only gets better with a large screen TV/PC like Gateway's Destination and new models from RCA (Thomson) and Compaq, among others. As the installed base of DVD-ROM drives reaches 2 million to 3 million homes, the games industry will make a huge transition. By early 1998, it's likely that every new PC that we sell will have a CD-ROM drive, and every DVD-ROM drive will have a DVD-ROM drive. It's a no-lose proposition for the consumer and boon well for our replication industry."
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Warner's DVD titles (above) come in "Snapper Packs" (below)

for all these packages—do that would be very expensive," he says.
"It is our hope that somewhere along the line more volume would be going to one package, and then we would go automated for that package. Until then, we have a slightly higher cost to put all these packages out on the shelf.

At Cinram, which in August will jack up its DVD capacity to 300,000 units per month, the current DVD packaging store is a familiar one. "We do a great deal of special packaging already, so we have a large department set up to do manual packaging," says Rubenstein. "Other than the jewel box, we are treating every DVD title as a special configuration. Certainly, it costs more to do something manually rather than automate it, but it is not a problem.

Optical Disc has settled on somewhat of a packaging compromise for now. The company last month purchased its first piece of machinery that automates production of the Amanaray box. However, the equipment also automates jewel-box production, which serves the company's DVD as well as CD operations. "We can do 600 pieces per minute now, so to a certain degree we are saving money," Hansen says. He adds that Warner Bros. has approached Optical Disc about becoming an authorized producer of the WAMO packaging, but he is not taking the bait for now. "Their packaging is so expensive that I don't make a penny on it," he says.

WHAT'S IN STORE
Of course, much of the lobbying ultimately could come from the retailer, who has no interest in repeating the shelving nightmare that accompanied the sequel from vinyl albums to CDs housed in jewel boxes less than a decade ago. "I can understand why the video business is looking for a reasonably effective alternative to the VHS box," Faulkner says. "And they are trying to do that in line with creating marketing and without having to deal with the cost of replenishing shelf size."

"It would be good to have a standard size if not a standard box," Hansen says. "There's going to be a lot of confusion with the retailers if they have to set up different racks for different studios' products. And if it isn't easy for the retailers, it isn't going to fly."
Garnett cited the Source Identification (SID) code, which allows each disc to be traced back to the machine on which it was made. At first, SID codes were used only by reputable plants and the inclusion of such a code in the information on a CD was a guarantee of its authenticity. However, the pirates' discovery of how to replicate SID codes meant this recognized symbol of legitimacy was being used to authenticate the type of product it was intended to expose.

Garnett said the record and manufacturing industries working together need to move on to newer and better methods of protecting their business. Thinking aloud, he speculated that this might lead to the inclusion of a computer chip in each legitimate-ly manufactured CD and/or, in the nearest term, a code of conduct for replicators.

While the details and potential viability of a code of conduct had not yet come under discussion, Garnett said, he speculated that such a document could contain sanctions for any plant breaking its rules. Indeed, if some plants chose not to participate in the scheme, the absence of a replicator's name from the code might in itself carry a message to potential customers.

The need for such new, novel and reinvigorated anti-piracy efforts was underscored by Garnett in one of the most passionate and earnest speeches he has made during his five-year tenure at the helm of the IFPI.

Noting the threats to the record industry posed by the digital environment, Garnett said that, nonetheless, the greatest challenge facing the business was the rise in unlicensed CD manufacture.

"Piracy is getting worse," he said. "It is getting much worse." The rising tide of illegitimate discs has the power to "engulf" the legitimate business, Garnett stated.

He was scathing about manufacturers of CD pressing equipment who, he argued, needed to be more vigilant and discerning in deciding who should be allowed to buy their machinery.

"The equipment manufacturers have to be part of the solution because at the moment they are a very important part of the problem."
company’s engineering group is working on the DVD molds with such OEM accounts as manufacturers like Nestal, Arburg, Roboshop and Sumitomo, and system integrators like Data Disc, ODME, Robi System and First Light, with a cycle time goal of 3.7 seconds per disk.

Data Disc Robots and Fanuc jointly developed a new Roboshot 30t electronic injection molding machine currently cycling at 3.8 seconds to Red Book specifications. It features AC digital servo motors with high repeatability and positional accuracy, and Data Disc’s Gabi Hauch says it may be best suited to DVD production. Density Mold also introduced its Starline 380 duoliner, with the Balzers Swivel metalizer and an optimized handling system, which claims a cycle time of 1.5 seconds per CD.

First Light Technology demonstrated a Unijet monoliner system with a Nestal Discjet 600 operat- ing at under 3.3-second cycles. It offers total process control, a full-featured Unilite 3000 meter, and the First Connect modern service that offers real-time access from a remote location.

Krauss Maffei showed its fully automated CD-HD injection molding machine developed for DVD production, which operates without buffer technology. Compression flow can be finely adjusted to maintain a high-flow front speed that reduces cycle time to an average 3.9 seconds, according to the firm’s Josef Marti.

Leybold Systems introduced to North America its Arcadia CD and DVD monoliner, claimed to be the fastest in the world, with a quoted cycle time of 2.8 seconds. Also shown was its Apollo bonder based on UV-bonding, which can be integrated into both its Arcadia and DVD-Speedline Plus systems. Marubeni Disc Systems showed its improved DVD-CD compatible Marubeni dual-line system, which offers an optimized cycle time of 1.6 seconds/die with two injection molding machines connected via conveyor systems, according to executive VP Toshio Koike. He says it is the only system offering the ability to produce CD or CD-ROM and DVD discs from the alternate conveyor systems at the same time, also offering CD/CD and DVD/DVD combinations.

In the U.S., Technicolor is one of the first to install the full system, with other accounts including KAO Infosystems and Warner Advanced Media Operations.

Pioneer Video/Mitsui Plastics featured three product launches, including its first fully integrated DVD replication unit. It combines two injection molding machines, a sputtering machine, two overcoating systems and a UV curable bonding unit into a single line that produces a DVD in 4 seconds.

Robi System made its North American introduction of its Soli- taire single-line replication system for CD and DVD. It claims one of the fastest-molding-machine cycle times on the market, able to run at 3 seconds per disk, according to managing director Jacques Rami. European sales director Hubert Kaiser reports the first Solitaire systems were sold to Koch Interna- tional in Germany and Eastgate in Singapore, and the first U.S. and U.K. deals are expected to be announced very soon.

Sony Electronics showed off its new SLIM-HD (Sony Lean Integrated Mastering System), a fully automatic, inline clean “tunnel” that covers the complete process, from glass recycling to nickel layer application. It does not require a clean room and offers a changeover for CD or DVD replication with the touch of a button.

For details call 1-800-MEGASOFT (634-2763)
Ask for a FREE sample of the C-Shell, the latest jewel case alternative!

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Sumitomo Plastics Machinery featured its newest manufacturing optical-disc molding system compatible with CD, CD-ROM, DVD and CD-R, among other formats. As of this past March, the compa-
EU Piracy Haven's End In Sight
New Luxembourg Law Closes Loophole

BY JEFF CLARK-MEADS

BRUSSELS—The door is about to be shut on the twin threats to the European Union’s music industry: piracy and parallel imports.

New copyright law in Luxembourg means the last remaining legitimate route for parallel imports from the U.S. into the EU is to be closed. In addition, the pirates who have taken advantage of lax conditions in this tiny country in the heart of Europe are about to face new and potent legislation.

The passage of the new copyright law in Luxembourg is a response to pressure applied by the International Federation of the Phonographic Industry (IFPI) and EU and U.S. trade authorities. The issue came to a head in September last year when the IFPI made a complaint before the European Commission against Luxembourg’s failure to implement EU copyright directives (Billboard, Oct. 5, 1996).

The decisions have now been adopted by the country’s parliament and will become law upon their publication in the legislative official gazette. Olivia Regnier, legal adviser at the IFPI office in Brussels, says she anticipates that publication before mid-September.

Regnier says the practical effect of the law will be seen in three areas:
- the raising of the protection period from 55 to 50 years;
- the granting to record companies of rental rights and neighboring rights for the first time; and
- the right of labels to control distribution of their material in the country.

While Luxembourg is a tiny market—the total population of the Grand Duchy is less than 400,000—its land borders with Germany, France, and Belgium combined with the free movement of goods within the single European market means that parallel imports and pirate product entering the EU there rarely stay within the country.

That spillage of product is made possible by a lack of efficacy on the part of the country’s authorities—a failure that, Regnier believes, the new law will go a long way toward correcting.

She says, “The effect of the new law is to give Luxembourg the tools to be effective against imports and pirate product. The authorities will have the legal armory to act effectively.”

She notes that while Luxembourg has longstanding anti-piracy laws, their weakness led to a related attitude by the country’s authorities toward copyright infringement. With the new legal weaponry, says Regnier, customs and police can be more vigilant at the borders. “They will check more shipments of records, and that helps in fighting pirate product,” Regnier says. In addition to better policing, the new law should result in higher fines and longer prison sentences for convicted pirates, Regnier says. The details, though, will not be known until the law’s publication.

When IFPI made its complaint before the European Commission last year, it said that the laxity of current Luxembourg copyright law meant that “between 1 million and 2 million pirate CDs enter the EU through the Duchy annually.”

IFPI director of operations Mike Edwards said at the time, “Luxembourg is the last safe haven in the EU for an international bootleg business that last year cost the legitimate music industry an estimated $500 million.”

Parallel imports from the U.S. are, until the new legislation is enacted, legal in Luxembourg if they remain within the country. However, as with the pirate product entering the EU through the Luxembourg corridor, parallel imports rarely remain inside this small territory.


BY DEBE CAMPBELL

LONDON—Never artists, those who have broken through in the last five years, are outsourcing their longer-established counterparts, according to the fifth U.K. Record Industry Annual Survey.

Eleven of the top 50-selling albums in the U.K. last year were debut, and only one-quarter were by acts whose first success was more than five years ago. By contrast, in 1996, there were just four top 50 debuts, and “older” artists had two-thirds of those.

“If this pattern persists,” says the report, “it will undermine much of the perceived wisdom in the industry, where the trend in recent years has been to grant increasingly favourable deals to established U.K. superstars.”

The survey also points out that most of the U.K. acts that have recently reached the top half of The Billboard

Norway Takes Steps To Boost Exports

BY KAI ROGER OTTESEN

OSLO—The first Norwegian music export conference may not have resulted in as much energy and creativity as had been hoped, but all parties agree it was a necessary step toward boosting sales of the country’s music abroad.

On Aug. 12, 88 executives from the Norwegian music business met with a number of trade organizations and politicians in the Culture Ministry’s headquarters here. Among the decisions made was an agreement to create an annual music seminar and to take the first steps in setting up a local music export office.

The intention of the conference was to look at the obstacles the country faces in the international marketplace and to identify which resources the music industry can apply to the problem.

The conference was established under the auspices of Culture Minister Turid Birkeland, who has argued that pop and rock could be better promoted by the Norwegian industry and that lessons could be learned from the success of neighboring Sweden (Billboard, Mag. 91).

A majority of the attendees at the conference stressed the importance of establishing strategic alliances, increasing the competence and knowledge about the individual foreign markets, and of leaving behind the inferiority complex in relation to “big brother” Sweden.

Two U.K. industry representatives, Fundamental Records managing director Tom Prior and International Managers Forum secretary general James Fisher, provided the international view on Norway.

Prior told the attendees, “The international music market doesn’t see Norway. It sees Scandinavia and spells it S-W-E-D-E-N.”

He added that “Norway has a good talent source. I wasn’t aware of that,” and mentioned such artists as Bel Carol (EMI), Sissel Kyrkjebo (PolyGram), and Deepsika (BMG). He called for the Norwegian business to have more confidence in its ability and artists.

Erling Johannessen, director of local A&R at PolyGram, called for Norwegian labels to invest in talent, arguing that “a lot of money is invested in the products we are competing with.”

Continuous Prior, “My view is that the international markets have never been more open to music based nontraditional A&R resources,” and there is no reason why it shouldn’t happen with Norwegian labels.

PolyGram Norway managing director Jorn Johnsen commented after the conference. (“Continued on next page)
INDONESIA MAKES STRIDES

(Continued from preceding page)

Candra Darusman. Since smaller cities' understanding of copyrights remains low, he says, they will be a secondary focus. "We cannot force them if they don't fully understand the idea," Darusman comments.

YKCI's royalty rate on international standards modified for local conditions, and administers rights for songs largely local and foreign of composers used by Indonesian compa-

YKCI collected $200,000 in royalties in 1991 and nearly $72 million in 1992. Last year's royalties totaled $4.1 million, of which 90% was for performing rights. Darusman estimates a better balance of payments this year.

Warner-Chappell Asian regional director Harry Hui says a recent agreement accounting for 1996 Indonesian sales has paid off well, with the major label paying publishers July 25. For the royalty payment growth shown by YKCI, however, Hui says, it is important to note that "the driver has been only in performance royalties." The executive adds that YKCI has "a very good job on the performance side. Their ability to license on the performance side of things has been great.

Establishing a culture of mechanical royalty payment in the country remains slow and difficult. While the concept of royalty payment is widely supported by ASIRI, the local group-

Norway Takes Steps

(Continued from preceding page)

conference, "If the Ministry can come

up with new ways of supporting music creative effort, we will support, but there aren't any indications of that. The minister, however, shows an under

standing for music, which is our bread and butter."

BMT Norway managing director Elly Jørgen says with Johnson, stating, "It's helpful to have a national strategy so that the industry can receive the help and support it needs."
Queen And U2 Among Comet Award Winners

BY DOMINIC PRIDE

COLOGNE—Queen was honored with the Lifetime Achievement Award at the third annual Comet Awards, which took place Aug. 15 in the Cologne Akropolis venue on the city's outskirts.

This was also present to accept the band's prize for best international act.

The separate awards took place at the event, which was attended by an invited audience of industry guests.

The Comet Media Awards were presented to acts and were awarded by German cable music station Viva.

The Comet Industry Awards were given to industry figures for their achievement in the German market and were chosen by a jury consisting of national and international media, including Billboard, Music & Media, and German trade magazines Der Musikmarkt and Musik Woche.

Sony Music Europe president Paul Russell was a guest at the ceremony and gave it his endorsement. "I was at the show two years ago and I felt it was advanced more than two years in that time," he says. "Dieter [Gorny, Viva managing director] and his team are to be congratulated again.

As to whether the awards acts a sales boost, Russell notes that the Comets have an effect but lack the clout of major awards and awards in Europe. "It's not the Brits or the Echoes, or even the Victories yet, as it's on one cable channel in Germany.

There's room for more than one award, says Russell, "In the U.K. there's the Brits, the Mercury, Smash Hits, and the 4 Awards, as well as a lot of awards for their singles. And this is a different level, and there's no reason why this shouldn't be true in Germany."

The ceremony has become the 'new thing' three times over the last three years, during August.

Among winners of the national act were Tie Tie Tooe (best national act, Mr President (best dance act), Nina and Newborn, and Sana Sebitar (best video for "Dl Liecht Macht" (Continued on page 60)

Growth in E. Europe Varied Existing Markets in Many Stages

This story was prepared by Emmanuel Legrand, editor in chief of Music & Life.

COLOGNE—The harmonization of Western Europe's economies is being reflected in the East of the continent by a greater fragmentation of the markets, a PopKomm panel was told.

The increasing differences among the record markets in the former communist nations of Eastern Europe are directly affecting the way the music business operates in the region, and global players have to take a local approach to the music business in Eastern European countries.

After the collapse of the Berlin Wall and the political changes in the region, some countries, such as Poland and the Czech Republic, have been able to develop a sound music industry, while others, such as Romania and the former U.S.S.R. Republics, are still falling to build a legitimate business.

Chairman of the East European panel was told.

"I'm not a pessimist about Eastern Europe as a homogenous region, but we are now confronted with a variety of countries with different political and legal systems and different stages of economical development," stated Warner Music International East Europe president Manfred Lappe.

Lappe identified two main types of countries in Eastern Europe: those that are in an advanced development stage and have stabilized their economies and implemented adequate copyright legislation and those that are still struggling to overcome an unstable political and economic situation.

The first group encompasses such countries as Poland, Hungary, the Czech and Slovakian Republics, and Slovenia (Billboard, Aug. 23). The second encompasses Romania, Bulgaria, the Baltic States, the former Yugoslavia, Croatia, Ukraine, Belarusia, Russia, and the CIS states. "The further you go east, the worse the situation gets," said Lappe.

Banka Kortlan, who was director of the International Federation of the Phonographic Industry's East Industry office in Poland until the end of August, argued that legislation which provides a proper framework for a legitimate industry, and business factors, such as the presence of foreign investors in the music industry are key elements in the development of countries in the region.

Kortlan said that such countries as Poland have benefited from the input and presence of international companies, which have helped stabilize the (Continued on page 60)
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Fearing Cuts An Upbeat Lullaby
True North To Target Artist's Broader Base

BY LARRY LEBLANC

TORONTO—Long heralded in his artifacts writing, im-

tense guitar skills, and ducky bar-

tone vocals, the new album, is now

fascinating, he says, "I wanted to have a good

time making the record."

"My first single, "Anything You

Wants," was recorded in Canada's radio

Monday (25). A video of the track,
directed by Warren Sonoda of Toronto's

Video Works, was released in mid-
September. "For beginners, we're

centering on both AC and "new" coun-

ties stations, but we can feel we can get air-

The album sold about 12,000 units, which

may not appear to be much, but I believe it

was the most different [audience] than the

10,000 [to which] Stephen had been sell-

ing," he says.

"Fearing is optimistic that "Indus-

trial Lullaby" will attract more radio

airplay than Fearing's previous efforts.

"Stephen had a lot of [Canadian] col-

lege airplay, but he had little [com-

mercial radio] airplay," he says. "[Pre-

viously] I've found it difficult to write

some radio (while happy), but those

tracks have a real core to them."

Fearing continues. "Some of the album

was written a week before we went into

the studio. For example, I wrote 'Dog On A

Chair' in my car outside of Stephen's house

in Hamilton, Ontario five days before we began recording. I had been listening to Nick Lowe's 'The

Best In Me' [from 'The Impossible Bird'], which I've been fascinated by, and thought 'I really want to write a song like this...'."

Although Fearing has written with others over the years, "Industrial Lull-

aby" was his first solo outing. "I wanted to feature my own

written songs. They include 'Corya-

na,' with Bennett, and 'Anything You

Wants' and the title track, both with

Wilson. According to Fearing, the Ben-

nett collaboration was by chance, while

Wilson's was deliberate."

"Two years ago, Willie and I had worked on something else, and when I was writing 'Coryanna' this chorus popped into my head and I went, "Wait a minute, I can take this from Stephen, from 'Anything You Want' and 'Industrial Lullaby' [were written with] me driving to Tom's house and [sitting] down with blank paper. He's very laid-

luck, very comfortable with throwing a line in and rewriting it if it didn't like it."

Fearing says that because he moved around for much of his life, his musical inspiration comes from varied sources. "I was born in Vancouver, I lived in Dublin from 1968 to 1981, and when my parents divorced and his mother remarried. This was followed by two years in Min-

nesota and a brief period in northern British Columbia, before settling in Vancouver. Today, he lives in Toronto.

"In Ireland, I was a typical teenag-
er, I was into punk and the Clash, and the Sex Pistols, but my musical interests didn't really peak until I went to the United States, and I really started buying records," he

says. "When I sit down to write, I don't have any preconceived notions. I just let my mind wander, and I can hang my hat on, "Fearing continues. "I really enjoy songwriters who can go, "I have no inspiration today" so I'll lean on my [musical] roots. Mine are somewhere in the middle of the Atlantic."
Japan's new crop of high-profile independent producers is changing the way pop music is made in Japan by creating its own musical visions. In a market where producers traditionally have never had the creative dote seen in the West, three men, especially, have delivered a triple whammy to the Japanese music industry in the past year. They've helped two new indie labels grab market share from established record companies. They've accelerated the trend toward market-dominating megahits. And they've further eroded the A&R role of Japanese labels.

The titanic trio—Tetsuya Komuro, Takeshi Kobayashi and Tamio Okuda—have become stars in their own right instead of setting for the traditional anonymity of Japanese record producers. CD jackets display their names as prominently as the acts they produce, and they're in high demand not only as producers but also as media celebrities.

Besides bringing a new level of sophistication to Japanese pop, they've made bucketsful of yen for themselves and their labels. Komuro and Kobayashi, in particular, have played a crucial role in the rapid growth of indie labels Aexit and Toy's Factory, respectively, into major powers in the Japanese music industry where every move is watched by other labels keen to duplicate their success.

PERFORMERS TO PRODUCERS
Komuro, Kobayashi and Okuda all started out as performers and continue to work either as members of bands (Komuro in the trio globe [sic], Kobayashi in My Little Lover), or solo, as in Okuda's case. Of the three, Komuro (born in Tokyo on Nov. 28, 1956) is undoubtedly the busiest. Formerly a member of dance-pop trio TMN, since the early 90's he has pioneered the concept of the individual producer who's often better known than the artists whose music he produces.

Besides producing and writing songs for such major Avex acts as tri, Hiro and globe, Komuro writes and produces female singer Tomomi Kahala on his own Orinok label (distributed by Pioneer LDC), as well as doing one-off projects such as the theme tune for the movie "Speed 2.

Komuro, who ranked fourth on the list of individual Japanese tax payers for 1996, wrote or co-wrote seven of Japan's top 10 royalty-earning songs for the year, according to copyright society JASRAC.

Kobayashi (born in Tokyo on June 7, 1959), first made a name for himself as the producer of the band Mr. Children, which offers a literati (despite their odd English moniker) and melodic pop that's been enormously successful since the band's 1992 debut with the album "Everything." These days, Kobayashi devotes most of his energies to My Little Lover, a three-person band of which he is a member and whose vocalist, Akko, is his wife. Last year, Kobayashi, as part of the fictitious "Yen Town Band," co-wrote and produced the music for the film "Swallowtail Butterfly.

FISHING FOR TALENT
Okuda (born in Hiroshima May 12, 1965) first rose to fame as a member of the rock band Unicorn, which broke up in 1983 after a successful seven-year career. After taking a sabbatical during which he concentrated on fishing for bass, Okuda went solo and started working as a producer. He struck paydirt in spring 1996 with the extraordinary success of female pop duo Puffy, whose music he writes, arranges and produces as well as contributes to as a performer.

While Okuda works as a freelance producer, he continues to have strong ties with Sony—his solo albums as well as his recent collaboration with singer-songwriter Yosu Inoue are released by Sony Records (the latter album in conjunction with indie imprint For Life Records).

Foreign influences abound in the work of all three men. Komuro's last-paced dance-oriented pop is very much in the Eurobeat vein, while Kobayashi's guitar-oriented rock reminds many listeners of early-'70s British rock. As for Okuda, the jangly pop style he achieves on his solo albums in particular is not a million miles removed from R.E.M. Check out the Puffy single "Kore Ga Watashi no Haramichi" ("This is The Path I Follow in My Life") (Epic/Sony), which is liberally spiced with guitar riffs taken from Beatles songs.

That's not to say they're mere copyists—their genius lies in their ability to synthesize such influences into something altogether new. Komuro, for example, accurately describes his music as "blending dance beats with bar-

Indie Producers To In-House A&R: "Move Over.""

Refusing to settle for the traditional anonymity of their craft, a trio of non-aligned hit men kicks open the doors of the Japanese music industry.

BY STEVE McCLURE

Continued on page 66
Just a slice of our Music life for the rest of the world.
Significant developments in the Japanese music and home-entertainment market during the past 12 months...

AS PART OF ITS EFFORT to put more emphasis on breaking new international acts in Japan, Avex D.D. in September 1996 signed a three-year licensing deal with the Zomba group's five and Silverstein labels. The deal included the catalogs of the two labels.

FALLING SALES AT RECORD COMPANY Pony Canyon led to the appointment in October 1996 of Akimori Inaba as president in place of Akira Ijichi.

DIGITAL VERSATILE DISC (DVD) made its world premiere in Japan Nov. 1, when Toshiba and Matsushita rolled out the first consumer-model DVD players. By mid-1997, five other companies had launched DVD players, and despite a relative dearth of software, the industry was predicting total sales in Japan of 600,000 units by the end of 1997.

IN NOVEMBER, HMV AND TOWER announced plans to open two major stores in Tokyo: HMV, a 36,000-square-foot outlet in the center of the city's Shibuya district in May 1998 and Tower, a 35,000-square-foot outlet in the Shinjuku area in October 1998.

IN DECEMBER, THE DIET (parliament) passed legislation bringing Japan's repressive copyright protection for pre-1971 sound recordings up to the worldwide standard of 50 years.

TO COMMEMORATE THE LEGACY of Joe Miyazaki, former general manager of Shinko Music Publishing's international division, who died Dec. 3, 1995, Shinko established the Joe Miyazaki Music Awards last year. The awards, presented in Tokyo Dec. 3, went to individuals who made outstanding contributions in the field of foreign music in Japan. In the music-publisher category, the award went to Koji Matsuo of Fujipacific Music, who played a key role in introducing a number of Swedish acts to the Japanese market. In the record company category, the award went to Shigeru Fujita of Toshiba-EMI, who was instrumental in launching dance label Intercord Japan, while in the promoter and broadcast/print media category, the winner was Toru Miyata of promotion company HIP, who anticipated the popularity in Japan of overseas "club scene"-style acts.

IN MAY 20, MUSIC Publishers Association Of Japan chairman Misa Watanabe was the guest of honor at a special tribute held in Hong Kong during MIDEM Asia by the event's organizers to recognize her career of more than 40 years in the music industry.

AT THE BEGINNING OF 1997, BMG Victor changed its name to BMG Japan and underwent a major reorganization into two main label groups—RCA Ariola, headed by Fumimaru Kawai and Aruma, headed by Jack Matsumura—and a media division, headed by Tomoyuki Tashiro. The Fun House label, which BMG Victor bought in 1996, continues to operate separately, with Kazunaga Nitta as president.

IN JANUARY, SONY MUSIC Entertainment (Japan), Toshiba-EMI and Nippon Crown took a collective 11% stake in Avex D.D. in what was seen as an unprecedented move in the Japanese music industry. Sony's stake is 5.5%, while the other two firms each have a 2.75% share in Avex.

THE EPOYNOUS DEBUT album of Tetsuya Komuro's once/pop trio globe (sic) (Avex Trax) became the first Japanese album ever to top the 4-million-sales mark. Not surprisingly, the Recording Industry Association Of Japan awarded the album Of The Year award to globe at the RIAJ's Gold Disc Awards ceremony in Tokyo March 5. Singer Namie Amuro (Avex Trax), who is produced by Komuro, won the domestic Artist Of The Year gong by selling 4.25 million albums and 4.68 million singles in 1996—more than any other Japanese artist.

The top international act was Danish female duo Me & My (Toshiba-EMI), with sales of 1.29 million albums and 64,663 singles. Me & My also topped the foreign Album Of The Year award for "Dub-Dub," which shipped 1.27 million units. The top-selling domestic single was "Nana-naka Uta" by Mr. Children (Toy's Factory), which sold 2.45 million copies, while the No. 1 foreign single, at 302,793 units, was "Now You're Not Here" by U.K. duo Swing Out Sister, whose career has been given a new lease on life in ever-loyal Japan.

IN MARCH, MASAKI SAITO was named the new president of Toshiba-EMI, Japan's No. 3 record company, replacing Takeshi Okotsu, who will serve as chairman. Saito, 49, is the first president of the company to be born after World War II and the first to have started his career with Toshiba-EMI (in 1970). Following the announcement, Toshiba-EMI's marketing, A&R and promotion departments were reorganized. A Virgin division combining both international and Japanese music, and an EMI division combining EMI's international repertoire and Japanese artists signed to Toshiba-EMI was set up.

RYUZO "JUNIOR" KOSUGI RESIGNED March 31 as chairman of Warner Music Japan for health reasons. Warner Music International president Stephen Shrimpton will serve as WMJ's acting chairman until a replacement is found. Reporting to Shrimpton are WMJ vice chairman Kiyoshi Hachiyoshi, WEA Japan president Mitsuaki Tsunekawa and East West Japan president Takeyasu Hashizume.

FOR THE YEAR ENDING MARCH 31, Sony Music Entertainment (Japan), the biggest record company, reported a 10% drop in net sales over the previous year, to 103.1 billion yen ($832.6 million), and blamed it on a drastic cutback in the number of new domestic releases. Net income fell 40.6% to 6.82 billion yen ($55.1 million), with revenue from Sony Computer Entertainment, in which SME has a 50% share, accounting for some 75% of the
The following 10 albums are some of the most interesting and/or significant to have been released in Japan in the last year, according to Steve McClure, Billboard's Japan Bureau Chief. These 10 releases are very different creative efforts that collectively show the amazing diversity and high quality of Japanese pop music today.

Wave. Compared to Heat Wave's previously released version of the song, SFU's version is much more "ethnic," with instruments such as the "sanshin," or three-stringed lute, Japanese drums and Korean percussion giving it an offbeat, East Asian feel. English translations of the lyrics are included in the album's liner notes, which is good news for foreign fans of Japanese music.

ARTIST: Yumiko Hattori
ALBUM: "Empty Days"
LABEL: Sony Records
DISTRIBUTOR: Sony Music Entertainment
PUBLISHER: Sony Music Stars
MANAGEMENT: Sony Music Stars
BOOKING AGENT: Disk Garage

Japanese "bedsit" music of rare quality. Hattori pours out her soul in subtly observed, impassioned songs whose general theme is the alienated existence of a young woman living alone in Tokyo's endless urban sprawl. Hattori, along with Ua and Chara, is one of today's most talented female Japanese vocalists. She eschews cuteness, instead investing her songs with a gutsy, almost masculine quality that is complemented by producer Kazuki Tawa's rock and folk instrumental accompaniment.

ARTIST: Pugs
ALBUM: "Pugs Bite The Red Knee"
LABEL: Casual Tonalities/Prime Disk/Chibari Rec.
DISTRIBUTOR: Cargo
PUBLISHER: Columbia Publisher/Chibari Music
MANAGEMENT: Chibari Inc.
BOOKING AGENT: Chibari Inc.

A great introduction to one of Japan's most outrageous bands, which is now attempting to crack the American market after the Japanese market decided they were too weird. This is seriously over-the-top music, dominated by the mad wailings of vocalist Honey *K (imagine a friendlier, sexier Nina Hagen) and great crashing slabs of guitar and synth riffing. "Pugs Bite The Red Knee," its U.S. debut, is a compilation of songs released on the band's first four Japanese albums put together by Los Angeles label Casual Tonalities. Meanwhile, back home, the Pugs have released another excellent album, "Mushi Mushi," and an album they recorded with Steve Albini during their spring '97 sojourn in the States will be out early next year.

ARTIST: Various
ALBUM: "GS I Love You: Japanese Garage Bands Of The 1960s"
LABEL: Big Beat Records
DISTRIBUTOR: Ace Records
PUBLISHER: Various
MANAGEMENT: None
BOOKING AGENT: None

The "GS" in "GS I Love You" stands for "group sounds," which is the term used to describe the band scene that blossomed in Japan in the mid-'60s after the Ventures, the Beatles and other Western
<table>
<thead>
<tr>
<th>Year</th>
<th>Artist(s)</th>
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<tr>
<td>1995</td>
<td>UNITY / BIG MOUNTAIN</td>
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<td>LIFE / THE CARDIGANS</td>
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<td>THE SIGN / ACE OF BASE</td>
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<td>SCATMAN'S WORLD / SCATMAN JOHN</td>
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<td>WHEN YOU'RE A TUESDAY GIRL / TUESDAY GIRLS</td>
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<td>KOOL ISLAND FOR ZIPPIE / VARIOUS ARTISTS</td>
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<td>1993</td>
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<td>1994</td>
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<td>GOODY GOODY / USSETTE MELENDEZ</td>
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<td>REAL THINGS / 2 UNLIMITED</td>
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<td>GAIA / VALENIA</td>
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<td></td>
<td>HEY MAN / MR.BIG</td>
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<td>ZIP-FM PRESENTS MOVIN UP! / VARIOUS ARTISTS</td>
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<td>TELL THE WORLD / PANDORA</td>
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<td>SWALLOW TAIL BUTTERFLY / YEN TOWN BAND</td>
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<td>THE POWER OF SEX / E-ROTIC</td>
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<td>11 / UA</td>
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<td>THE BEST OF SWING OUT SISTER / SWING OUT SISTER</td>
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<td>1997</td>
<td>FIESTA MACARENA / LOS DEL RIO</td>
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<td></td>
<td>COCO JAMBOO / MR.PRESIDENT</td>
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<td></td>
<td>BIG BIGGER BIGGEST! / MR.BIG</td>
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<td>ROYS ALIVE / VARIOUS ARTISTS</td>
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Pardon us dear reader, but would you happen to know what the name of the hottest radio station in Central Japan is? The very station that all artists, and most influential, think about and visit the majority of the time due to the major roll it plays on the outcome of their CD sales in the region? Domestic and international rely on us. So, the question is: 'Where is the radio station that is number one?'

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I believe that ZIP-FM is the leader in the region. Born October 1993, yes! A BABY if you add up the years, but unquestionably a LEADER when it comes to pumping-out the hits.

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Renowned nationally for our unique 'Hit-Making' promotion strategies and commitment for supporting the global music scene, ZIP-FM 77.8 shines as brightly as any 32 Golden Disks presented to us over our young history on the air.

We at ZIP-FM are proud to be recognized as a LEADER, and we plan to stay this way for a long time. Because when we say, 'This song is gonna be a hit'.... Our word is as 'GOOD AS GOLD'!
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http://www.kingrecords.co.jp

INDIE PRODUCERS
Continued from page 61

PRODUCERS

They're called "producer boom" on the Japanese music scene.

I think it's a case of record companies trying to use the name value of well-known producers to boost their sales. The producers themselves haven't created this trend. In the Japanese music scene, the focus has traditionally been on creating stars, and the role of other people involved in the creative process has been downplayed. In that sense, then, it's good that producers are now in the limelight. It helps to create a new working climate in which there's more emphasis on the content and the quality of music.

How significant is the fact that you and other big-name producers work independently and not as record label employees?

I think this is an epoch-making development that is good for both labels and independent producers. The record companies are more aware of the need to develop individual talents and not just concentrate on marketing, and on the other hand, producers are now involved in marketing product instead of concentrating only on the recording process.

Continued on page 68
Change & Challenge

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Music, Cheerful,
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Joyful

Q&A: Takeshi Kobayashi
Continued from page 66

Do you see yourself following the same path as
Tetsuya Komuro?
In his case, songwriting is central to his work. But in my case, I'm more of a performer, in the sense that I try to set

the direction of the music from the point of view of someone playing music. My style is closer to that of British or

American producers.
When it comes to making music, what matters most to you?
I want to make music that's different from other people's music that's not boring. It doesn't have to be complicated—just as long as it has a "twisted" flavor.
What are your musical influences?
Well, I was more influenced by American and European music than Japanese music. I always followed the top 40, but I was also influenced by jazz. I loved and still love music that can grab people's minds.
What about Japanese music?
I was interested in Yellow Magic Orchestra, because their music had a lot of power. I also liked the music that came out of Japan's "new music" singer-songwriter boom (in the 70s and 80s), for example, Happy End and Tatsuro Yamashita.
What future projects are you planning?
I'm going to do more production work. I want to develop a more efficient and economical way of producing music. I want to get away from the idea that music should be produced for big stars, and instead think about what kind of artists should be developed for the sake of making better music. But I don't want to go in the same direction as Tetsuya Komuro, although I envy him because of the way he can devote so much time and energy to producing music.
One thing that always strikes foreign observers of the Japanese music scene is the incredibly
fast pace of the market. Do you think this is a problem?

I think so, yes. What I envy about America is that when musicians make an album, they can spend two years on a concert tour promoting it. In Japan, we don't have this kind of situation. If we did, we could produce music using a longer-term strategy. But because Japan is so small in terms of area compared to the United States, people from Hokkaido to Okinawa are familiar with a song as soon as it's released. Japan is a very singles-oriented market. I don't like this, but I don't know how I can change the situation. In America, the country is so big that it takes time for an individual song to penetrate the national market.

Speaking of America, you just bought a house in Los Angeles, Why?

In Japan, we're surrounded by too much information, which bothers me. When I'm in Los Angeles, I can be isolated from all that. The reason why I didn't choose New York is that it's quite similar to Tokyo in terms of environment, the volume of information and the pace of life. I want to be free of such distractions when I'm making music. I stay in L.A. two or three months a year. It's very important to change your point of view by staying in a foreign country.

Do you want to work with American musicians?

I want to find a female vocalist for a project which will be similar to the Yen Town Band. I haven't decided whether this project should be aimed at the Japanese market alone or the worldwide market. And I haven't decided whether the singer should be a Japanese or an American girl. We've been in contact with Ken Berry of Virgin about this. I've met him twice in Tokyo and will meet him again in Los Angeles.

Japanese acts such as Buffalo Daughter, Pizzicato Five and Hi-Standard have achieved some popularity in the U.S. Are you thinking of marketing your music overseas?

Yes, I am. But there's a limit in terms of what kind of music can be sold overseas, and making it internationally is not at the top of my list of priorities. I want to base myself on the Japanese market, because I don't want to neglect the pleasure of creating the kind of music that's loved by Japanese people and instead launch some sort of campaign to spread my music to the world. And it would be hard for me to keep up with the fast pace of the Japanese market if I were working internationally. No one will wait for you in the Japanese music market.

WHO'S NO. 1?

Continued from page 63

wide).

"SoundScan is the way to go," says HMV's Terrill. "One of the biggest problems we have here is a real lack of good information about what is happening in the marketplace. That's no criticism at all of Oricon—they've chosen to focus on a particular part of what is happening: the latest hits. We're much more interested in the total market. Virtually all the reports that one reads about Japan are based on production, not on retail sales. From our side, that's completely misleading. So we think the SoundScan approach is the right one, because we think it will focus more tightly on the reality of the situation."

In recent months, SoundScan Japan has made significant progress in adapting its data-collecting system so that sales of imported product can be tracked. While imports from the U.S., Britain, France and Germany can now be handled, a lot of work is still needed before product imported from Southeast Asia is included, according to SIF managing director Isamu Taniguchi.

"It's absolutely vital that imports are included," says Terrill. "If you don't include imports, you're misleading in terms of what's happening on there in the market. Imports accounted for about 8% of the Japanese prerecorded-music market in 1996, but are obviously a major concern at chains such as HMV, where they account for roughly 45% of stock.

One key difference between Japan's charts and those in other countries is the speed at which songs move up and down the charts, reflecting Japan's fast-paced, youth-oriented music market. Music Labo's June 30 album chart, for example, featured no fewer than five first-time chart entries in the top 10.

ORICON'S TRUE BIG TREE

Realizing the challenge posed by SoundScan, Oricon (which this year celebrates its 30th anniversary) is not about to rest on its laurels as the publisher of Japan's definitive charts. Oricon started using POS data in compiling its weekly music charts at the beginning of this year. At present, Oricon collects sales data from about 600 stores nationwide by fax and from another 300 based on POS data.

"SoundScan is now our rival," says Original Confidence editor-in-chief Katsuya Tarushi.

What effect will the introduction of POS technology have on Japanese charts and the market as a whole?

Taruishi, "The way we collect data with our new 'Shintaiju' [literally, 'true big tree'] system has changed, but the content of the data won't change so much." In the future, however, changing music retailing patterns may be reflected in the charts, he notes.

"Recently, music has begun to be sold at places other than record stores," says Tarushi. "We need to include data from such places in our charts," and the Shintaiju system will help to do that, he says. Oricon's aim, states Tarushi, is to have all Japanese record companies, as well as music-production companies and advertising agencies, become subscribers to Shintaiju's online service.

Oricon publishes two editions: Original Confidence, a weekly magazine (circulation: 8,000) aimed at the music industry, and The Idols, also a weekly (circulation: 600,000), that targets general consumers.

Both magazines feature an incredibly wide variety of charts. Besides the top 100 singles and album charts, Oricon features charts on self-through and rental video, computer game software, "manga" comic books, CD-ROMs, karaoke hits, TV programs and books. There's even a chart listing the most popular TV commercials, which perhaps isn't surprising, given that major recording artists regularly appear in TV ads for all sorts of products.

TIE-UPS ON THE TOP 100

An interesting feature of Oricon's singles chart is that it lists the TV commercial/program 'tie-up' for each single. Just how widespread the tie-up phenomenon has become is shown by the fact that, of the top 100 singles on the June 30 chart, 76 were tie-ups. The chart also includes useful data such as the length of each song's instrumental introduction and the song's total duration.

Oricon also publishes international and domestic album charts, as well as a combined foreign/domestic album chart.

While Oricon, as a publisher, is well-placed to disseminate its chart data, SoundScan Japan is currently looking at ways to market its charts in print form as opposed to its online service.

"We're not a publisher," says SIP's Taniguchi matter-of-factly. "If we can find a good partner, then we can develop [a mass-media version of SoundScan Japan's chart data]."

Besides SoundScan and Oricon, weekly music charts are

Continued on page 72

Isn't it about time you tune in to us?

We're associated with TV Asahi, one of Japan's TV networks. We promote our songs through TV programmes.
groups inspired young Japanese to take up the electric guitar and turn the volume up to at least 11. This compilation, released in Britain last year, shows that the GS bands, while highly imitative of such Western models, had an incredible energy and drive of a type that's often missing from today's anodyne Japanese pop. The liner notes are a wealth of information about the Japanese music scene of 30-plus years ago, and any serious student of Japanese pop should have this album in his or her collection.

**ARTIST:** Yen Town Band
**ALBUM:** "Montage"
**LABEL:** Epic/Sony
**DISTRIBUTOR:** Sony Music Entertainment
**PUBLISHER:** Oorong-sha Music, YS Corp.
**MANAGEMENT:** None
**BOOKING AGENT:** None

More evidence that Japanese producers are finally finding their voice. In this case, the producer is Takeshi Kobayashi (who handles production work for major acts Mr. Children and My Little Lover), whose careful attention to sonic detail (nobody else in Japan brings out drum sounds as well as he does) is very evident on "Montage," a low-key but satisfying set. The album was a one-off movie soundtrack project, and that seems to have helped Kobayashi and chanteuse Chara to stretch out a bit musically. Chara's confident English vocals on "Montage" come Continued on page 72

**ECONOMIC WATCH**

Currency: Yen
Exchange rate $1 = 116 yen
GDP (1994): $4,595.3 billion
Inflation rate (1995): -0.1%
Unemployment rate (April 1997): 3.3%

**SALES WATCH**

Average wholesale album price ($U.S.): $15.09 - $16.90
Mechanical royalty rate: 6%
Sales tax on sound recordings: 5%
Unit sales (1996): 426.7 million
Change over previous year: +1%
Per capita album sales: 2.5
Piracy level: Not available
CD player/household penetration: 72%
Platinum album award: 400,000 domestic units, 200,000 international units
Gold album award: 200,000 domestic units, 100,000 domestic units

**MEDIA WATCH**

(key promotional outlets)

Space Show, music television—1.7 million households
MTV Japan—1.5 million households

**RETAIL WATCH**

(key retail outlets)

Shinsaibashi-233 stores; music-related revenues approx. $600 million
Tower Records—40 stores; music-related revenues approx. $330 million
Yamano—38 stores; music-related revenues approx. $307 million
HMV—20 stores; music-related revenues approx. $250 million
Sumiya—89 stores; music-related revenues approx. $208 million

**CHART WATCH**

Top Selling Albums: January-June 1997 (Source: SoundScan Japan)
1) Boleto (Toy's Factory) - Mr. Children
2) Faces Places (AveX Trax) - globe
3) The Power Source (Epic/Sony) - Judy And Mary
4) Zard Blend (B-gram) -Zard
5) Starting Over (Toy's Factory) - Speed
6) Smiling (WEA Japan) - Noriyuki Makihara
7) Ever Lasting (AveX Trax) - Every Little Thing
8) Magma (Room) - Koshi Inaba
9) Flash Back (BMG Japan) - 8°
10) Smile (Tokuma Japan) - Mayo Okamoto

Top-Selling Singles: January-June 1997 (Source: SoundScan Japan)
1) Can You Celebrate? (AveX Trax) - Namie Amuro
2) Face (AveX Trax) - globe
3) You Are The One (Konetto Project) - Konetto Project
4) Everything [It's You] (Toy's Factory) - Mr. Children
5) Shirikumonoyouni (Nippon Columbia) - Sarugaseki
6) Red Angel (Toshiba-EMI) - Pocket Biscuits
7) Magokorono Hashi (Nippon Columbia) - Aurora Teruko
8) Hate Tell A Lie (Oumou) - Tomomi Kahala
9) Dynamite (Victor) - SMAP
10) Nagisani Matsuwaru Etocetara (Epic/Sony) - Puffy

**REPERTOIRE BREAKDOWN**

International/Classical: 20%
Domestic: 72%

**TRADE CONTACTS**

IFPI national group: RIAJ
Mechanical-rights society: JASRAC
Performing-rights society: JASRAC
Music-publishers associations: MIAP

(Source: IFPI, Soundscan Japan, Video/Record, and Billboard research)
The retro style portable record player for 45/33rpm 7/10/12 inches Vinyl
You can play with AC adapt or batteries

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†VINYL KILLER
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as a pleasant surprise. She’s able to carry over the coquetish inflections that distinguish her Japanese vocals to English without sounding silly, and that augurs well for her as a singer with international potential.

**ARTIST:** Youzi Inoue and Tami Okuda
**ALBUM:** "Shopping"
**LABEL:** Sony Records, For Life Records
**DISTRIBUTOR:** Sony Music Entertainment
**PUBLISHER:** Sony Music Artists, Fire Music Publishers
**MANAGEMENT:** Sony Music Artists (Okula), Camp Corp. (Inoue)
**BOOKING AGENT:** Sony Music Artists, Camp Corp.

**Proof that the art of songwriting is alive and well in Japan.** This collaboration between singer/songwriter Inoue, one of the most distinctive voices in Japanese pop music, and producer/artist Okuda (the brains behind megapopular female pop duo Puffy) is full of absolutely great jointly written songs like “2 Cars,” which has a kind of mystic, melancholy air that few songwriters are able to achieve. The depth of Japan’s songwriting talent is one of the world’s great undiscovered treasures, and this album is further proof of that. These two guys obviously had fun making this album, and their enthusiasm comes through clearly.

**ARTIST:** Pizzicato Five
**ALBUM:** “Happy End Of The World”
**LABEL:** Readymade Records
**DISTRIBUTOR:** Nippon Columbia

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**PUBLISHER:** Columbia Music Publishing Co., Ltd.
**MANAGEMENT:** in Japan: Hongado Corp.; in U.S.: Chip-bart Inc.
**BOOKING AGENT:** Hot Stuff Promotion Co., Ltd.

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CRITIC’S CHOICE
Continued from page 70

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**PUBLISHER:** Columbia Music Publishing Co., Ltd.
**MANAGEMENT:** in Japan: Hongado Corp.; in U.S.: Chip-bart Inc.
**BOOKING AGENT:** Hot Stuff Promotion Co., Ltd.

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**NEWS IN REVIEW**
Continued from page 67

**THE JAPANESE MUSIC BUSINESS** suffered one of its worst-ever slumps in the latter part of 1996 and early 1997, with sales down as much as 30%, according to many retailers. The industry consensus was that a dearth of new releases by big-name acts was responsible for the slump, but some observers saw it as evidence of a deeper malaise affecting the industry, as more young people spend their disposable income on such items as video games and cellular telephones instead of music. Total production of audio software in 1996 was 472.3 million units, up just 1% over 1995, for a wholesale value of 585.86 billion yen ($4.92 billion), up 2%, according to the Recording Industry Assn. Of Japan, while shipments in the first five months of 1997 were down 1% in quantity terms and up 5% in wholesale value, compared to the same period of 1996.

**PERFORMANCE/MACHINICAL-RIGHTS SOCIETY** JASRAC announced May 21 that its copyright fee collections for the year ending March 31, 1997, were up 9.7% to 9.06 billion yen ($802.1 million), mainly due to a deal worked out in 1996 between JASRAC and Japan’s online karaoke-business operators, who previously had not paid copyright fees to the society.

**WHO’S NO. 1?**
Continued from page 69

put together by daily electronics-industry newspaper Denpa Shim bun, based on data sent by fax from about 100 stores nationwide. Individual stores belonging to the major retail chains maintain their own sales-based charts, which include price information about specific markets (charts from stores in Tokyo’s trendsetting Shibuya district are watched with special interest). And major FM stations, such as Tokyo’s J-WAVE, also have their own charts.

**RIAJ + POS**

The RIAJ, which for the past eight years has published monthly charts in its newsletter, The Record, is now looking at the possibility of developing weekly album and singles charts. The problem, however, is money. We’ve had many requests from our member companies asking us to provide weekly data based on a POS system,” says RIAJ secretary-general Saburo Kimura. “But it’s expensive to set up a POS system in each shop.” Another theory for the RIAJ is whether it, as a non-profit body, should go into competition with private businesses like Oricon and SIP. Kimura says the RIAJ has talked with SIP about possible cooperation in putting charts together, but so far nothing concrete has come from such discussions.

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**BILLBOARD SPOTLIGHT**

www.americanradiohistory.com
EMD Confab Kicks Off New Regime
Company Maps Out Its Strategy For The Future

BY ED CHRISTMAN

VANCOUVER—For the second year in a row, EMI Music Distribution’s (EMD) annual convention served as a healing conduit, helping company staffers adapt to dramatic corporate changes.

This year, the convention, held July 28 through Aug. 1 here, came a month after the North American corporate structure was eliminated, the EMI label was sold to Warner Music Group, and Gary Gersh, appointed president of the distribution company, replaced Russ Bach. Last year the convention was held right after Confab Distribution underwent a downsizing and was rechristened as EMD.

On July 29, in his first formal meeting with his troops, Cottrell, with a scant 18 days and seven hours on the job, chose to address the concerns of his staffers head on. At the start of the day, he updated EMD execs on the company’s plans for the upcoming fiscal year.

After the pyrotechnic display ended, he stepped up to the podium, welcomed all to the convention, and said he chose to make a dramatic entrance to high light two things. One, that in this business, a distribution company has to be sensitive about the music it now serves to its customers. His second point was that there is a fun side to this business as well, and he implied that both areas would be covered during the convention.

Cottrell noted that since joining EMD, he has spent as much time as possible in the field, with trips to New York, Detroit, Dallas, and Amarillo, Texas. He also pointed out that the previous day he sat down with most of the company’s market teams.

Based on his field trips and the first day of meetings, Cottrell reassured the staff that what he saw was a tremendous change, you deserve tremendous credit. The operation is working well. We have a fantastic base to build for the future.

But he noted that as EMD has changed, so has the marketplace. ‘Customer awareness is critical,” he said. “We have to make sure we have the best selling machine in the industry for the benefit of our artists and labels. I believe we have a vision that we can accomplish that.”

That means being No. 1 in sales service to the company’s customers and in support of the profit and artistic goals of EMD’s labels, he said.

“Going forward,” he said, “we must work closer with labels; we need to understand them and their needs better. I want to be seen as an integral part of the label[s] and not just be referred to as the distribution company.”

Also, he continued, “customer service is a fundamental priority. In every interface, we should be easy to do business with.”

He noted that all companies aren’t the same and that EMD must be flexible to fill the needs of labels and accounts.

At the convention, morning meetings were devoted to internal operational seminars, and afternoons were allocated to product presentations. After the Cottrell opening address, Bill Hears, president/CEO of the Christian Music Group, highlighted some of his label’s upcoming releases from developing artists, including Switchfoot, which played during the presentation, and Supertones, which played that night at the showcase.

He also noted that among the company’s priorities for the fourth quarter would be the third in the series of “Worship” gospel compilation albums. The first set of albums went platinum in seven months, he said. He added that the company could spend as much as $3 million in television advertising for the new edition.

Next up was Virgin Records, with label president Phil Quartararo presiding. Most of the presentation was devoted to upcoming albums from developing artists, including Sleeker Pimpas, Celophane, Suggar, Lauren Hoffman, and Brigitte Madi, Hoffman, McWilliams, comedian Paul Rodriguez, and hip-hop star Shaggy played that night at the label showcase, and Virgin artist Julia Fordham played during the presentation. In addition to introducing new artists, Quartararo took time to elaborate on the company’s big guns for the fourth quarter.

Finally outlined the marketing plan for Yanni’s label debut. He then announced that Virgin would have a new Spice Girls album to promote during the holiday selling season. He noted that the U.S. was the last Virgin affiliate to release Spice Girls’ first album, and that now the rest of the world is awaiting a new set from the group. Consequently, he said, Virgin and EMD will have the pleasure of working two Spice Girls albums over the holiday season.

He played three tracks from the Janet Jackson album, which he promised was everything that attendees were hoping for. He also played two tracks from the new Rolling Stones set, “Bridges To Babylon,” and said it would be backed by a tour that will open Sept. 23 in Chicago. The label also made a video presentation.

On July 31, Capitol Nashville kicked off the convention with a standup comedy presentation.

The following day, after internal meetings, Capitol Nashville kicked off its presentations with a performance from Deana Carter. Later in the day, Jose Behar, president of EMI Latin, thanked EMD for helping the label become the market share leader in ’96 and ’97. But, he said, he still wants to build on that success. The presentation closed with a screening of a Thalita. That night, the artist showcase was put on by EMI Canada and Arka 21.

EMI Canada presented Dayna Manning, and Arka 21 presented Wayne Hancox, who had the audience pining for the rapper, and Liquid Soul, who turned the house into a dance club.

On July 31, Capitol Records moved to the convention was held to announce that attendees could access popcorn and a cappuccino bar during the presentation.

Gary Gersh kicked off the second day of presentations by pointing out that thanks to the music, Capitol is now “a very exciting company.”

Aftermath, Brilliant Digital Debut DVD Interactive Vids

BY BRETT ATWOOD

LOS ANGELES—A second generation of DVD discs have arrived, and Aftermath Media and Brillant Digital Entertainment (BDE) are among the companies hoping to carve a niche for nonlinear films using newer technologies.

Former Triblyte executives Rob Landeross and Dave Wheeler, co-creators of the popular full-motion-video CD-ROM “The 7th Guest” and its sequel, “The 11th Hour,” are now focusing on DVD video and DVD-ROM to deliver their latest interactive projects. The two recently formed Aftermath Media to launch their debut DVD effort, the psychological thriller “Tender Loving Care.”

The disc was originally created as a CD-ROM but has since been enhanced with higher-quality video and AC3 digital audio for a DVD release. The title stars actor John Hurt and is being created for playback on both DVD video and DVD-ROM. Computer users will be able to use a mouse and DVD video users will have remote controls to choose their own story lines at various branch points in the film.

A version of the movie is also the disc contained on the disc for consumers who prefer a passive viewing experience.

Germany-based FunSoft will distribute the title in Europe and Australia, but a distribution deal is still looking for North America and Asia.

The forthcoming interactive DVD title “Tender Loving Care” can be played back with both linear and nonlinear plot lines.

The same criticism that I encountered in 1991 with “The 7th Guest,” he says, “The market may be nonexistent now, but it’s about to boom. ‘The 7th Guest’ was successful in part because it was the only game of its type out at the time. It allowed CD-ROM owners to show off the potential of their system, which is what we aim to do again with [Tender Loving Care] on the DVD format.”

Other DVD titles in development by Aftermath include the mystery romance “Five Minutes With A Stranger” and the sci-fi flick “The Mind.”

BDE is using the Internet to deliver interactive movie programming using its own proprietary technology, marketed as Multipath Movies. As with other interactive movies, users can choose multiple plot paths. However, unlike full-motion-video efforts, Multipath Movies are completely computer-generated, which allows each film to be downloaded quickly via the Internet.

Five episodes of the first project, “CyberSwine,” are already available at http://www.bde.com.au. These episodes are being offered for a limited time, but BDE will eventually charge an access fee to download each installment.

Other interactive titles are in the works, including titles based on the...
LOS ANGELES—Thanks to a new, specially equipped mobile ticketing center, Ticketmaster Ticketing is taking its shows on the road, literally.

The prototypical vehicle, Ticketmaster’s Mobile Ticket Van, debuted Aug. 8 at Lollapalooza’s stop in San Bernardino, Calif. (Billboard Bulletin, Aug. 8), and will be touring Southern California in the coming months, offering duplica to all Ticketmaster-sponsored events in the region.

Aug. 15-17, the van acted as the ticket booth for Jet Jam, a convention for owners of personal watercraft held in Anaheim, Calif.

No sales figures from either event where the van appeared were available at press time.

According to Ticketmaster Ticketing executive VP Claire L. Rothman, the potential uses for the vans are vast.

“We’ve still learning more about the van and letting our imaginations go,” she says. “There is an unlimited number of promotional tie-ins we could initiate. I think we’ll find so many uses for this that one won’t be nearly enough to cover L.A., and I wouldn’t be surprised if we roll them out in major cities throughout the country.”

In addition to showing up at Ticketmaster-sponsored events to assist with will-call and regular ticket sales, the van gives the company access to consumers who may not live near a regular Ticketmaster outlet, usually housed in retail stores such as Tower Records, Rothman says.

She notes that the van will be especially useful for events that draw consumers who may not have access to Ticketmaster due to the neighborhoods they live in.

The van may also appear at tourist attractions, festivals, or sporting events to help prompt impulse ticket sales.

“One of the things I would love to do is put the van in local tourist attraction of Universal City Walk,” says Rothman. “I could definitely imagine a businessman having lunch, who sees the van and decides to get those tickets to a show at the Hollywood Bowl that his wife has been wanting to see.”

Still, Rothman says, the van, because of its designation as a mainly promotional vehicle, is not likely to pose a threat to competing ticket agencies.

“It could be perceived as a threat if we rolled out a fleet of 25. But one van that is primarily a promotions tool—and in many cases just augments what we are doing with people we are already working with—shouldn’t be a big concern for anybody else,” says Rothman.

For security reasons, the van, which is manned by two Ticketmaster employees, will accept only credit card purchases.

The van can tap into a general power supply and telephone lines at each location or, if isolated, can operate for nearly three hours on electricity generated by a running engine while conducting ticket transactions through cellular links.

Ticket surcharges will remain the same as those on purchases via traditional means, though Rothman says that prices at the van could go up or down, depending on toll. "Fees and charges are set at the discretion of each agency."

The van was donated to Ticketmaster by General Motors, but $60,000 to $70,000 was spent to retrofit it.

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Merchant & Marketing

READER'S DIGEST ANN., the direct marketer of music, video, books, and audio books, reports that revenue from its home entertainment and books segment declined 12% to $9.9 billion for the fiscal year ending June 30. Operating profit fell 38% to $201.1 million. The declines were due to foreign currency changes and lower revenue in Europe from reduced prices and lower customer response rates compared to the year-ago quarter. Sales were also decreased due to "higher inventory write-downs resulting from lower customer responses to third- and fourth-quarter promotional mailings." Overall, the Pleasantville, N.Y-based company reports net income of $133.5 million on revenue of $24.8 billion, compared with net profit of $80.4 million on $31.1 million in revenue the year before.

BORDERS GROUP says that sales from Borders Books & Music superstores open at least a year rose 7.0% for the second fiscal quarter, which ended July 27. The Ann Arbor, Mich.-based retailer finished the quarter with 171 superstores, compared with 127 at the same time last year. The company also operates 326 mall-based Waldenbooks. Overall, the company reported net income of $500,000 on sales of $282.9 million, compared with a loss of $5.7 million on $181.3 million in revenue.

NEW VIDEO GROUP is releasing on Sept. 30 a three-video set, "Route Of Rhythm," that traces the history of Latin music. Hurry Halolote is the narrator and host of the series. The videos include performances and interviews with such artists as Dizzy Gillespie, Babyface, Prude, Primo, and others. The set was derived from "Papi's" TV show and is available on compact disc.

RECDON, a manufacturer of consumer electronics accessories sold in music stores, reports net profit of $1.08 million on $186.5 million in sales for the second fiscal quarter, which ended June 30, compared with a net loss of $58.6 million on sales of $365.0 million a year earlier. Sales from stores open at least a year were down 3% from the year before. But the company notes a 13.3 percentage point improvement in its gross profit margin and "positive consumer response" to its second WOW! store, a joint venture with Tower Records, in Long Beach, Calif. The first is in Las Vegas. The retailer operates 76 outlets.

CINRAN, a manufacturer of CDs, audio and videotapes, CD-ROMs, and DVD for music and record companies, reports net profit of $12.8 million in sales for the second quarter, compared with a net loss of $12.3 million in sales of $91.1 million in the same period last year. The results include sales from newly acquired Disc Manufacturing Inc. and Cineram Esquina, as well as revenue from the new DVD format. Toronto-based Cineram agreed in June to purchase Polygram Manufacturing & Distribution Centres Ltd., an operator of a video and audio cassette replicator in Amersfoort, Netherlands, which under separate deal will supply most of the videotapes for Sony Music and Columbia TriStar Home Video in the U.K.

CD RADIO, the developer of a satellite-to-car 50-channel radio broadcast service in the U.S., says that it has obtained $48 million in financing from Loral Space & Communications L.P. Local, which is the company's satellite vendor, has purchased $25 million worth of stock in Washington, D.C.-based CD Radio and will defer $20 million in payments to be made in connection with the company's satellite contract for three years. Two CD Radio satellites are scheduled for launch in 1999.

THE MARQUEE GROUP, a new York TV production and talent representation company, has acquired QIQ Entertainment, which books tours for such acts as Billy Joel, Metallica, Biggie Smalls, Elton John, and Bruce Springsteen, for an estimated $9 million cash. After the deal closes, Denver Arfa, founder/CEO of QIQ, will become CEO of a new unit called Marquee Music. Marquee Group President/CEO Robert Gutowski was formerly president of New York's Madison Square Garden.

NTM COMMUNICATIONS, a provider of interactive entertainment, reports a 50% drop in sales to $2.4 million on sales of $8.2 million in the second quarter, which ended June 30, compared with a profit of $560,000 on $7.1 million in sales last year. Revenue from NTM's online ventures—including interactive trivia and sports games—rose 40% in the quarter. In other news, NTV and GTECH have jointly agreed to terminate a deal in which NTV would be acquired by the other company.

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INDI To Close 2 Warehouses As Part Of Overhead Cuts

Behind the Overhead: Independent National Distributors Inc. (INDI) is in the process of implementing the reduction in overhead that it promised last fall. On Friday, Aug. 15, it told employees at the CRD facility in San Fernando, Calif., that it is shutting down the warehouse component, and then the following Tuesday, it announced that it was shuttering the Malverne warehouse in Searcy, N.J. Both locations retain a sales staff.

Product from both facilities will be shipped to the Big State warehouse in Dallas, which will serve as the INDI warehouse for the immediate future.

Larry Stessel, president of INDI, says that these moves should be completed within 60 days. Also, he says the company is still discussing whether Dallas will serve as the final destination for INDI product, or whether the company’s warehouse will be integrated into Alliance’s One-Stop Group facilities in Santa Fe Springs, Calif., and Coral Springs, Fla. He said that decision will be made by next spring.

Stessel notes that there was a slight downsizing of the INDI staff beyond the closing of the warehouses. He says that buying, back-office, and financial functions were being integrated into the home office in New York, and that the radio promotion staff of five was eliminated. Stessel says he believes that an independent distributor doesn’t need a promotion staff.

In the New York office, the label development department, which numbered four employees, was eliminated, except for Larry Braverman, who is staying on in an expanded capacity, according to Stessel.

As for the sales staff, “we are not touching the sales reps per se, but we may fine-tune their territories,” he states. He reports that instead of having two sales representatives in Seattle, the company will now have one in Portland, Ore., instead. But he adds that despite the loss of that job, “the sales team is not being reduced at all.”

He says that while INDI has lost some labels and will likely lose a couple more due to the Chapter 11 filing by Alliance, most labels “are standing by us. Of course, they are watching and are concerned, but they seem more comfortable than they previously were.”

Stessel notes that most labels have agreed to shift from selling to INDI cash-on-delivery to “net 30,” which means that the company has to make payment within one month of receiving product. He also reports that about 90% of the account base is doing business with INDI, and that “we expect the other 10% to rectify themselves over the next week or so.”

In other news, Alliance Entertainment Corp. won the right to cut $3.7 million in salaries on Aug. 20, when a motion to terminate the employment agreements for some of the company’s senior management and reduce compensation for others was approved by the bankruptcy court. The executives whose contracts were terminated are Billy Emerson, CEO of INDI; Toby Knobel, chairman of the defunct Passport Music Distribution division; and Elliot Newman, senior executive VP at corporate. Also, CEO and chairman Al Teller, co-chairman Joe Bianco, and VP at corporate Anil Narang experienced salary reductions.

At the end of July, PolyGram Group Distribution (PGD) did some housekeeping on its selling policies. According to a letter from John Madison, executive VP at PGD, it appears that the changes outlined are to allow for more frequent replenishment at lower quantities and cheaper prices. It changes minimum-order

(Continued on page 78)
Au Go Go Hits U.S. Via Mordam

**GON TO AU GO GO:** Some deals appeal to the freak in us.

Indie-rock distributor Mordam Records in San Francisco is now manufacturing and distributing the decentralized Melbourne, Australia-based Au Go Go Records in the U.S.

Au Go Go has been in business since 1979. The company specializes in a wide range of bands and artists, including garage-punk and surf bands from around the world. Their catalog has included releases from a diverse range of artists, from punk bands to surf music.

The releases are self-explanatory and come from a wide range of countries, including the U.S. and Australia. The company's name is a nod to the Australian band Mg Mordam, which released a series of albums on the label.

**DISTRIBUTOR-GO-ROUND:** A couple of indie distributors have announced personnel changes that bring some veteran indie dealers to new homes.

Kevin Kessler, former owner of the influential Houston indie label Mudbug, joins Rep from NYNO Records after stints at Rounder and Antone's. Select-O-Hits in Memphis has called Gary Barnard as its new buyer and label coordinator. Barnard is a 20-year veteran of the independent music industry, having worked for Independent National Distributors Inc. (INDI) in Dallas. With Barnard's arrival, Select-O-Hits is set to become a full-time sales and marketing force.

In other personnel news, Rick Hocutt, L.A. branch manager for INDI, was laid off Aug. 15 after the branch was shuttered. Hocutt can be reached at 810-417-8713.

Mr. CLINE KEEP BUSY: Back in April, we wrote in Flag Waving about the peripatetic guitarist. Neil Cline’s multiplicity of current projects. Cline now has two more new records on the market that have an interestingly intertwined recording history.

Little Brother Records in Eugene, Ore., has just issued “Pillow Wand,” an album of probing, largely restrained duets between Cline and Sonic Youth's Thurston Moore. Moore, who is one of the most impressive rock musicians we know, met Cline years ago in L.A. when the latter was still working behind the counter at Rhino Records' Westwood retail location.

While they were cutting the album in L.A. last December, Cline and Moore decided to play an in-store at Rino. That stunning set—46 minutes of blue, rattling ace dueling—was recorded by Cline's longtime associate Wayne Peet and has now been issued on CD as “In-Store.”

The record is a joint release of W.D.T.C.H.C., an L.A.-based label operated by Rhino retail GM Dave Crouch, and Father Yo, the Deerfield, Mass.-based concern of writer (and former Rhino employee) Byron Coley. It's so especially fine that we hope other indie retailers will consider issuing some of their better in-store shows on record.

**FLAG WAVING:** Sean Carmody, singer-guitarist for the Boston-based pop band Syrup USA, wasn't expecting

(Continued on next page)
were 78 off time gig, and her Newport, R.I.-based Flydaddy Record, side Merchants ARE THE band that started Land,’ ’94, Carmody says.

"I started [Syrup USA] as a cute little project with a friend of mine," she adds. "And then I got serious about it." The band—which also includes keyboardist Matt Fein, bassist/vocalist Sam Mallory, and drummer Orrin Anderson—first released a pair of singles on its own Tru-Luv Recordings imprint and contributed a couple of tracks to compilations. The group was then signed by Flydaddy, a label that specializes in the forward-looking neo-pop of artists like Number One Cup and ex-Cardinal member Richard Davies.

"All Over The Land"—which was produced by Christina Filos, who replaced Carmody in the Swirlies—sports a number of divergent influences: Its keyboard-heavy sound is simultaneously reminiscent of the John Cale-era Velvet Underground and Stereolab, while its off-perky rhythms call up memories of the early B-52’s. "It definitely comes from new wave," Carmody confesses. "Three of us were brought up in the '80s. We are all into that stuff!"

Both Carmody and Anderson bristle slightly at the Stereolab comparisons, which they have obviously heard before (unsurprisingly, since the Boston label has shared a stage with the U.K. group).

"We are much more a pop construction," Anderson says. "[The Stereolab sound] tends to be a piece of the song. That's my official defensive position."

But, some similarities aside, Syrup USA has its own sense of style, with Carmody's innocent yet slyly sexy vocals playing neatly off Fein's overloaded keyboard sound. "All Over The Land" is a deft, slowed-pop debut. On Halloween, Syrup USA will begin a national club tour with fellow Bostonians Helium.

RETAIL TRACK
(Continued from page 36)

surcharges and lowers minimum orders for most product lines, which means that loose-pick charges are more lenient.

In other moves, the company has eliminated its incentive/disincentive charges for all singles. It also has gone to a one-way basis for vinyl albums. In other words, you buy it, you own it.

PGD also extended new-release deals to the Tuesday after street date. That move, which has been embraced by other majors, helps to eliminate front-loading, because it allows accounts time to more accurately judge how a record will sell in its initial period of availability.

In one of the more significant moves detailed in the letter, PGD has embraced Sony Music's and Warner Music's thinking on selling product internationally via the Internet. It says that Internet sales come under its import and export policies, which I guess means that a U.S.-based Internet merchant can only sell to U.S.-based customers.

The other significant move the company made is increasing the bonus and penalty for cassette orders and returns. The change raises the bonus on cassette purchases from 1% to 1.75%, while increasing the penalty from 5.88% to 10.29%, with the break-even staying at 17%. While some may argue that is good for accounts that buy cassettes wisely because they can make more money, others argue that the higher penalty essentially prepares another nail for the coffin of the cassette.

MAKING TRACKS: Larry Cohen, formerly head of music and video at Lechmere, is seeking opportunities and can be reached at 312-942-5061. Also seeking opportunities is Glenn Roskeind, formerly director of sales at Atlantic Records, who can be contacted at 215-321-1215.
by Moira McCormick

Singable Songs 28th Anniversary parties. Some 50 stores in the Zany Briny chain (purveyor of children’s toys, books, video, audio, and computer software) that includes Barney’s “Singable Songs” albums, “Singable CDs” and a Rounder commemorative box set, “The Singable Songs Collection” (three CDs at $29.98, three cassettes at $13.98), has been selling 500 units a week, according to the store.

Raffi has been pushing the boxed set—which contains Raffi’s first three “Singable Songs” albums, “Singable Songs for The Very Young,” “More Singable Songs,” and “The Corner Grocery Store”—in part via in-store

can enter a display contest by sending in a photo color of their Singable Songs 28th Anniversary display, along with a pertinent store information, to Rounder. The entry deadline is Jan. 31, 1998. The winning outlet will receive a $200 gift certificate to “a fun eater of the winner’s choice,” says a Rounder spokesman.

In addition, an in-store customer contest for kids involves having them create a five-line parody of a song’s title, and write a five-line verse. The winners will receive a complete CD library and personally autographed poster.

For boxed sets, and “Rounder” offerings self-serve racks by Rounder provides Raffi magnets, pins, stickers, postcards, pencils, balloons, coloring sheets, and games. Participating stores

that the promotion’s success lies partly in the rapport. Rounder has developed with Raffi’s Vancouver-based label, Troubadour Records. “We’ve been taking a multilighted approach to marketing and distributing The Singable Songs Collection,” Broderick says. “Rounder’s wholesale arm] Distributing North America is hitting tradition- al source of music. The specialty markets are being served by [Rounder’s children] company Rounder Kids and [Waterbury, Vt.-based whole- sale] Stilo Music and [distributors] Kimbo Educational and Instructional Fair are handling the educational market. Also, we have a strong mail-order presence, in catalogs like Book of the Month Club and Wireless,” Broderick notes that Rounder is offering self-ship- ping packages that hold 20 cassettes or 22 CDs.

There’s even more going on in the world of the Raffmefier. BBSA affiliates have been screening Raffi’s “In Concert” video as of Aug 1. In August and November, Raffi embarks on his 20th Anniversary Tour, his first solo jaunt in 15 years. He’s agreed to be a judge on the executive committee for the John Lennon Songwriting Contest in the music category. Plus, Raffi’s working on an autobiography.

“The Hidden Grail,” which was commissioned by the Joseph Campbell Festival of Myth, Folktale and Story, is Bodkin’s 15th title in 15 years and is being distributed by Rounder Kids, Stilo Music, and Penton Overseas.

Bodkin is working on an original 10,000 word “high fantasy” epic poem, which he’s planning to publish free online.

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**NEW YORK—Gay-themed movies are finding a home in Hollywood, by extension, on television. The market isn’t in the mainstream, but it’s big enough to support vendors and distributors that specialize in the genre.

Consider what’s coming out in Hollywood these days. In “Chasing Amy,” a campy, violent comedy about homosexuality, Matt Damon and Ben Affleck play two college drop-outs who befriend a.Gay “bookish” named Silas them to reserve copies with a $25 deposit. A four-quarter "$6 brochure offers information on ‘Hawthorne & Vine: The Incredible True Adventures Of Two Girls In Love,” and others. Water Bearer Films, whose catalog includes private and "alternative lifestyle" product, distrib-

**CABLE, SATELLITE, VID EXECs DEBATE DIGITAL TV OPTIONS**

NEW YORK—Executives in cable, satellite, and video attending the Aug. 12-14 Digital Television Summit here, sponsored by Kagan Seminars Inc., were nicer to each other than they’ve been in the past.

But the rivals for consumer attention took to familiar barricades when they debated how best to bring digital entertainment into the home. DVD proponents contended that packaged media offers the best solution. Meanwhile, cable and satellite advocates opted for direct-to-home transmission.

One executive treated out premise as old as rental casettes in an attempt to bridge the gap. Ed Bleier, president of direct-pay TV cable and network venture New Generation, suggested that pay-per-view movies actually promote rentals.

“Pay-per-view helps home video. We should be encouraging that medium, not fighting it,” Bleier said.

But as we know, pay-per-view offers a lot of promotion,” said Bleier. “It’s important to make sure those programs go to the video store to rent the movie as order pay-per-view.”

In the race between formats, all agree the studios will continue to grant winner’s status to whichever delivery system makes the most money.

New Video MERCHANTS & MARKETING

Gay Films Find Growing Niche

Majors Losing Their Unease With Genre

by Anne Sherber

NEW YORK—Gay-themed movies are finding a home in Hollywood, by extension, on television. The market isn’t in the mainstream, but it’s big enough to support vendors and distributors that specialize in the genre.

Consider what’s coming out in Hollywood these days. In “Chasing Amy,” a campy, violent comedy about homosexuality, Matt Damon and Ben Affleck play two college drop-outs who befriend a gay “bookish” named Silas.

T. Rex Sets Sail. Universal Studios Home Video recently celebrated the Nov. 4, 2006 launch of “The Lost World: Jurassic Park” at the Central Park Boat house in New York. The sequel will receive $50 million in marketing support.

Leading T. Rex to retail, from left, are Charlie Katz, Universal Studios’ senior VP of marketing, Madeleine Di Nonno, VP of strategic marketing, “Lost World” cast member Vanessa Chester, and Andrew Kainey, Universal executive VP.

**DVD VIDEO GROUP RAMPS UP ITS MARKETING BLITZ FOR THE 4TH QUARTER**

SCHOOL DAYS: Kids had their usual summer break, but classes never let out for DVD makers. Hardware and software suppliers are still at the low end of the learning curve, but many analysts believe that a crucial holiday season is extending into January, when gift certificates are redeemed — crucial. DVD hasn’t disappointed since its March launch, then gain, expectations were purposely deflated for the fall, until Warner Home Video rolled out nationally.

Now software and players should be everywhere, while new releases continue to flow unabated into the market. Even if suppliers haven’t pinpointed demand. Anchor Bay Entertainment saw only VHS sell-through, admits that it has no idea who’s buying what or how many they’re purchasing. Nonetheless, the company has been printing its first DVD slate, anchored by the horror classic “Halloween.”

Display racks need the fresh blood (and, in many stores, something that explains the format), because the goods are moving. PolyGram Video president Bill Sundheim told video retailers attending the annual Sunplay week-end in Myrtle Beach, S.C., that he’s shipping laserdisc to VHS stores. “I have the market,” Sundheim said.

Barely 2 months old, DVD is already turning a profit, Sundheim noted. “It’s hashed out a viable retail price structure.”

In what seems like a response to DVD, several video chains are expected to increase their laserdisc offerings. Walgreens, for example, has increased its laserdisc classification to include Laserdisc in the East Coast TV Show Oct. 7-9 in Atlantic City, N.J.

Ironically, the only dust clouding the picture is from Philips and Sony. The pair lost out in the DVD format battle%

ultimately, the DVD should be able to smooth the transition. Madeline McNally, overseeing Video sales, says, “I just don’t get it.”

ANCHOR’S AWAY: Blockbuster’s loss is Anchor Bay’s gain in DVD. The Dallas-based chain ran out of rights to John Carpenter’s “Halloween,” which it issued as a retail exclusive, and “we were able to do a new deal,” says Anchor Bay acquisitions VP Jay Douglas. He’s picking up where the previous licensee, “The Stuff of Legend,” will we get a “Halloween” retail release that year? Yes, says Anchor Bay Vide-"Night Mare,” “Prom Night” (like “Halloween”), starring the “It girls” queen of slasher films, Jamie Lee Curtis, “Hellraiser,” and David Cronenberg’s “Dead Ringers” (with Jeremy Irons playing twin gynecologists). Sometime next year, Anchor will introduce Hammer titles new to the video genre, among them “Dracula, Prince Of Darkness,” “Plague Of Zombies,” “Quatermass,” and “Lost Continent.” Laserdisc is packaging the 249,000 DVD titles. Nimbus probably will replicate, at a rate of about 15,000 copies each.

Future releases could involve New Jersey-based Elite Entertainment, which produces and sells laserdiscs like “Night Of The Living Dead” that Anchor uses as masters for DVD copies. The two teams up to “tuck in who own the license,” says Elite’s Nin Bencicalli. Elite has a new DVD line as well (see Shell Talk, page 82).
GAY FILMS FIND GROWING NICHE
(Continued from preceding page)
utes only its own releases, all at $39.95 suggested list. Sales VP Mike Stimler says, “We acquire our own titles exclusively, and then we market them through the entire system to gay and lesbian bookstores, gay general novelty stores, Tower, and Virgin.”

Stimler says Water Bearer arrived at $90.95 after some experimentation. “We originally priced gay and lesbian videos at $59.95,” he notes. “Even though $90.95 is not fish nor fowl, we’ve found it sells really well at that price.” Stimler also attributes recent sales gains to broader acceptance in Hollywood. “The studios are beginning to realize that you can market to the gay and lesbian population without offending the general population.”

Though Water Bearer does best on the East and West coasts, in major metropolitan areas, and on and around college campuses, he knows of more exceptions to those rules than one might expect. “There are three general-interest, mom-and-pop video stores in Des Moines [Iowa] that do a spectacular business.”

Des Moines notwithstanding, marketers in general bemoan the difficulty of getting retailers to focus on demand rather than personal tastes. “What I’ve found is that with gay-themed, or African-American-themed [releases], for that matter, retailers tend to underbuy initially because they’re not sure how it will sell,” says Michele Bell, New Line Home Video’s VP of marketing for rental product. As proof, Bell cites reordered patterns for expected titles like “The Incredible True Adventures Of Two Girls In Love.” The numbers are often disappointing unless New Line takes the extra step. (Continued on page 83)

THE CORRUPTED (PG) 1/14
CRIMINAL MINDS (PG) 2/24
CUT THROAT ISLAND (R) 2/5
MISSION TO MARS (PG-13) 1/14
THE LOST WORLD: JURASSIC PARK (PG) 2/5
MISSOURI BREAKS (R) 1/5
MÖRKBORG (PG-13) 1/23
THE PRISONER (R) 12/5
THE RING (R) 2/5
STATION Agent (R) 2/28
THE TALL TARGET (PG) 1/24
TORNADO TWISTERS (R) 2/5
THE TOUCH (PG) 2/5
WILLIAM P. WYLER (R) 2/5
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There were 10,192,808 units sold in the month of February. Sales are up 33% over the same period in February 1996. Sales are up 45% from the average of the last four months.

The Next Big Thing is Bundles

By Mike Stimler

GAY FILMS FIND GROWING NICHE
(Continued from preceding page)
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**Elite Brings Horror To DVD; Sony Seeks Animation Deal**

**TAKING THE PLUNGE:** Speciality laserdisc supplier Elite Entertainment is jumping on the DVD bandwagon with its tiny catalog of horror films.

Rockaway, N.J.-based Elite just shipped 3,000 units of a special collector's edition of "Night Of The Living Dead." The title has a suggested retail price of $29.99. Three-year-old Elite has already released 15 titles on laserdisc, including "The Texas Chainsaw Massacre." By the end of this year, it will release an additional dozen titles on laserdisc.

President Vini Bancalari says the company took "the DVD plunge" because its laser orders began dropping off about a year ago.

"When we first started three years ago, if a supplier had a pre-order for 1,000 laser units, they would order 2,000 from us" in anticipation of a sell-out," says Bancalari, half of Elite's two-man operation.

"Now, with the talk about DVD, a supplier usually orders 1,020 units on a 1,000 unit pre-order." Most authoring is being done by Crofton M.d.-based NB Digital Solutions; Laserfile is the packager.

Elite has no plans to cease selling laserdiscs. "I think the two formats will co-exist for a while, and laser is not going away for a while," he says.

Bancalari, who started Elite out of his love for horror films, says the DVD editions will contain as much additional material as he can get his hands on. For example, "Night Of The Living Dead" has commentary from director George Romero and a second audio track featuring cast members, theatrical trailers, original television commercials, and a student-made short, "Night Of The Living Bread," in which slices of bread (instead of zombies) attack people.

Next on the schedule are "Re-Animator" and "Lady In White," which will include more than 80 photographs and a separate soundtrack. Both titles will be out in time for Halloween.

**S O N Y ' S L O O K I N G:** With the popularity of Japanese animation videos on the rise, Sony Wonder is looking for a way to participate.

"Japanese animation is very successful, and its followers buy everything available," says senior VP of marketing Wendy Moss. "But it's definitely a niche market." Moss would like a distribution deal with an established player in order to enter the business "instantly.

But don't look for Sony to pick up any of the racy material typical of Japanese sexploitation. "It will be adult programs, but not off-the-wall stuff," she says.

**PAJAMA PARTY:** In a unique marketing joint venture, PolyGram Video and Random House Children's Publishing are teaming to launch a series called "The Crayon Box." Under terms of the deal, the companies jointly own the property, which will air in syndication this fall, according to PolyGram director of children's marketing Laura Simon.

Random House will debut a book Nov. 1, and in 1998 PolyGram will distribute videos from the series. The companies are signing up licensees for toy and other merchandise rights.

The television show will be distributed by Sachs Family Entertainment, which introduced the Australian import "Bananas In Pajamas" to the U.S. market two years ago. In order to raise awareness for "The Crayon Box," a 15-minute segment of the show will air with 15 minutes of "Bananas."

Sachs has already cleared the program in all markets (90% of the U.S.) that air "Bananas." "Partnering "Crayon Box" with "Bananas" is good timing for the producers of "Bananas," says Smith. "It freshens up "Bananas," and the producers get a break from making 30-minute programs." The two shows also share the same director."The Crayon Box" is an animated program about battling crayons that may help to learn to color together. It is based on a poem written by Shane DeRolf.

**M E E T I N G O F T H E M I N D S:** Five companies are joining forces to produce "Great Minds Of Business," a project that will be released in various formats beginning in September.

Forbes Inc., Unapix Entertainment, PBS station WGBH Boston, John Wiley & Sons, and Simon & Schuster Audio are partners in the deal. The five-part series, produced by WGBH and Unapix, gathers leading business leaders for one-on-one interviews with Forbes magazine senior editor Gretchen Morgenson.

Featured guests are former Federal Reserve chairman Paul Volcker; Intel CEO Andrew Grove; toy manufacturer Pleasant Rowland, who founded the American Girls Doll Collection; Federal Express founder Fred Smith; and former Magellan Fund manager Peter Lynch. While it may tackle a different business topic, including finance, management, marketing, investing, and entrepreneurship.

FBS will begin airing the series Sept. 15, followed by a video release the next day. Tapes will sell for $18.98 each or $79.98 for the four-set. Each segment runs 30 minutes. A John Wiley companion book is due in stores Sept. 10, day-and-date with the Simon & Schuster audiocassette.

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**Top Video Sales**

**COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

**THIS WEEK**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Partners</th>
<th>Year of Release</th>
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<tbody>
<tr>
<td><strong>JERRY MAGUIRE</strong></td>
<td>Columbia TriStar Home Video</td>
<td>82533</td>
<td>Tom Cruise &amp; Cate Blanchett</td>
<td></td>
<td>1996</td>
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<tr>
<td><strong>FUN AND FANCY FREE</strong></td>
<td>Walt Disney Home Video</td>
<td>9075</td>
<td>Animated</td>
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<td>Walt Disney Home Video</td>
<td>60329</td>
<td>Tim Allen &amp; Martin Short</td>
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<td>1997</td>
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<td><strong>DAS BOOT- THE DIRECTOR'S CUT</strong></td>
<td>Columbia TriStar Home Video</td>
<td>22203</td>
<td>Jurgen Prochnow</td>
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<td>1981</td>
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<td><strong>POOH'S GREAT ADVENTURE</strong></td>
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<td><strong>THE LORD OF THE RINGS</strong></td>
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<td>4004131993</td>
<td>Michael Falay</td>
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<td><strong>HAPPY GILMORE</strong></td>
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<td>82820</td>
<td>Adam Sandler</td>
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<td><strong>ALANIS MORISSETTE JAGGED LITTLE PILE LIVE</strong></td>
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<td>38476</td>
<td>Alanis Morissette</td>
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<td><strong>THE ROCK</strong></td>
<td>Hollywood Pictures Home Video</td>
<td>88877</td>
<td>Sean Connery &amp; Nicolas Cage</td>
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<td>1996</td>
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<td><strong>I'M GONNA GET YOU</strong></td>
<td>No Limit Video</td>
<td>54293</td>
<td>Master P</td>
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<td>PlayBoy Home Video</td>
<td>89811</td>
<td>Various Artists</td>
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<td><strong>101 DALMATIANS</strong></td>
<td>Walt Disney Home Video</td>
<td>89969</td>
<td>Glenn Close &amp; Jeff Daniels</td>
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<td><strong>RAGU'S VACATION</strong></td>
<td>Nickelodeon Video</td>
<td>837793</td>
<td>Animated</td>
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<td><strong>PLAYBOY'S BIKER BABES HIGH WHEELS &amp; HIGH HEELS</strong></td>
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<td><strong>PLAYBOY'S REAL COUPLES II</strong></td>
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<td><strong>SPACE JAM</strong></td>
<td>Warner Home Video</td>
<td>16400</td>
<td>Michael Jordan</td>
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<td><strong>GREETING &amp;</strong></td>
<td>Paramount Home Video</td>
<td>1108</td>
<td>John Travolta &amp; Olivia Newton John</td>
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<td><strong>ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS</strong></td>
<td>Real Entertainment</td>
<td>3001</td>
<td>Various Artists</td>
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<td><strong>PLAYBOY CELEBRITY CENTERFOLD: FARRAH FAWCETT</strong></td>
<td>PlayBoy Home Video</td>
<td>80132</td>
<td>Farrah Fawcett</td>
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<td><strong>JURASSIC PARK</strong></td>
<td>Universal Studios Home Video</td>
<td>81409</td>
<td>Sam Neil &amp; Laura Dern</td>
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<td><strong>DUNE</strong></td>
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<td>80161</td>
<td>Kyle MacLachlan &amp; Sting</td>
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<td><strong>ESCAPE FROM L.A.</strong></td>
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<td>322493</td>
<td>Kurt Russell</td>
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<td><strong>ROSEY SPODERS</strong></td>
<td>Live Home Video</td>
<td>6983</td>
<td>Harvey Keitel &amp; Tim Roth</td>
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<td><strong>FARGO</strong></td>
<td>PolyGram Video</td>
<td>8006986393</td>
<td>Frances McDormand &amp; Tommy H. Macy</td>
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<td>Tupac Shakur</td>
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<td><strong>GOODFELLA'S</strong></td>
<td>Warner Home Video</td>
<td>12039</td>
<td>Robert De Niro &amp; Joe Pesci</td>
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<td><strong>PRETTY WOMAN</strong></td>
<td>Touchstone Home Video</td>
<td>1027</td>
<td>Richard Gere &amp; Julia Roberts</td>
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<td><strong>VERTIGO</strong></td>
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<td>82940</td>
<td>James Stewart &amp; Kim Novak</td>
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<td><strong>PLAYBOY'S VOILIGHTS VIKENS</strong></td>
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<td>Tom Hulce &amp; F. Murray Watson</td>
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<td><strong>GOOSEBUMPS: THE HAUNTED MASK II</strong></td>
<td>Foxvideo</td>
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<td><strong>THE GODFATHER</strong></td>
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<td>80429</td>
<td>Marlon Brando &amp; Al Pacino</td>
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<td><strong>G.B.: LIVE IN CONCERT</strong></td>
<td>Epic Music Video</td>
<td>50157</td>
<td>Sean Hayes, Eric Johnson &amp; Steve Van Zandt</td>
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<td><strong>THE PINK PANTHER</strong></td>
<td>MGM Home Video</td>
<td>663843</td>
<td>Peter Sellers &amp; David Niven</td>
<td></td>
<td>1964</td>
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</tbody>
</table>
GAY FILMS
(Continued from page 81)

For instance, the company created an advertising campaign specifically for Out magazine to drum up interest in "Even Cowgirls Get The Blues," a box-office disaster directed by Gus Van Sant. New Line exhorted readers to "go to your video store and ask for it now if your retailers has no plans to bring it in," Jeff says. As result, she adds, the title enjoyed significant incremental bumps and exceeded sales goals.

But for every title that overachieves, several underachieve. Stanier says that Water Reunion's very best releases sometimes reach 8,000 units. BMG Video marketing director Stephanie Kovner acknowledges that "Stonewall," the critically acclaimed documentary about the landmark 1969 melee at a gay bar in New York's Greenwich Village, "didn't do great," although "we were fine with the numbers.

According to Kovner, BMG eschewed audience-specific advertising largely because the potential audience for "Stonewall" is much broader than gays. Kovner believes the low sales had "less to do with the film's gay theme and more to do with the fact that retailers perceived it as a B title."

However, there is an interesting footnote to the "Stonewall" story: "I got a call from [a representative] at Columbia Records," Kovner recalls. "From the street date forward, sales of the film's soundtrack jumped." The album, which is promoted at the beginning of the video, includes performances by Judy Garland and Patti LaBelle.

CABLE, SATELLITE
(Continued from page 80)

books. Two Hollywood majors, unsure about DVD until now, are near to making that decision, he believes.

Lieberfarb predicted Disney and Fox will announce their plans to release movies on DVD at year's end. The third fence-sitter, Paramount, is dealing with issues associated with sister subsidiary, Blockbuster, and what DVD may mean to rentals, in his view.

Warner, which has released more DVD titles than any other supplier, still hasn't formulated plans for secondary and direct-to-video titles. However, Lieberfarb aided with Toshba's Nickerson, who said DVD will open up programming areas that haven't been viable on VHS: "You'll see what (you) don't see in the bookstore."

Opera with subtitles, bulletins, and "certain definitive rock concerts" are "potential sleeper products," Lieberfarb concedes.

DVD panelists were skeptical about the potential of the pay-per-view technology known as Zoom TV to affect the format. Zoom was widely publicized at the July Video Software Dealers Assn. convention in Las Vegas as a way for program suppliers to share in DVD revenues; consumers could either buy the title or pay for a viewing:

"It was designed by copyright lawyers, who like any plan that generates a per-use fee," said Lieberfarb. He doubted any of the studios currently releasing DVD titles would endorse Zoom and said any of the fence-sitters testing the system would do so on a nonexclusive basis. Lieberfarb said it wasn't clear who would make the Zoom hardware and whether it would be compatible with all DVD players.

ANNE SHERRIER

PLANETARY TRAVELER

THIS IS ONE TRIP YOU DON'T WANT TO MISS

From Jan C. Nickman, Creator of the Original
"The Mind's Eye"

I am Sumoc, last of the Phleig, The Planetary Travelers...

With these words begins the ultimate quest of a mysterious alien race. Their visual flight legs unfold in a mesmerizing display of nature's art on a cosmic scale. Spectacular planetary landscapes overwhelm the senses in an unparalleled fusion of computer animation and originally scored music.

"A feature production that's truly of the 21st century... the fluid landscapes demonstrate state-of-the-art digital computer effects that will mesmerize..."

Catherine Applefield Olson
Billboard Magazine

Order Date: September 5, 1997
Street Date: September 26, 1997
Suggested Retail Price: $19.98
Catalog Number: WHE71028
ISBN: 1-57252-134-1
UPC: 7-20917-10832-2

Key Selling Points

- Planetary Traveler is the brainchild of two-time Emmy® award winning director/producer Jan C. Nickman. His ground breaking projects include the multi-platinum computer animated video hit The Mind's Eye!
- The brilliant original musical score was created by Grammy nominated composer Paul Haslinger, formerly of Tangerine Dream.
- A revolutionary production... This breathtaking production triumphs as the first full-length program ever produced entirely on desktop computers.

Marketing Support

- A massive publicity blitz in print and television. Your customers can't miss the news about Planetary Traveler.
- Television advertising: 30 second spots will air after street date on The Sci-Fi Channel, ESPN2, Fox Sports Net, and The Travel Channel.
- You and your customers can visit the Planetary Traveler website for more background and additional product information. Take a look-- the address is http://www.thirdplanet-inc.com.
- Planetary Traveler shelf-talkers available for in-store promotion.
- Planetary Traveler Mini-Posters are available.

Inside every video is a mail-in card for a free $5 phone card from WinStar Home Entertainment.

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BILBOARD AUGUST 30, 1997

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The PRODUCERS: James Stroud
Reviews
Louisville, man’s cially, his "Take This ant PRODUCERS: DAVID ALLAN COE
impressive Dale Ann Bradley, lead Pinecastle *
new "I’m Leaving Cy "The Life" has PRODUCERS: n

VARIOUS ARTISTS

VARIOUS ARTISTS: Cy Coleman, Mike Bernstein

SPOTLIGHT
Fleetwood Mac The Dance
PRODUCERS: Lindsey Buckingham & Finn Scheff

Another set that is impressive, its beauty and simplicity highlight the satisfying fanny loops and star-power vocals by guest performers. It is a head-nodding lead single, I hope the soundboard spurs of speaker hot "Fuzzy" Como, who singles on vocals as after ego Puff Daddy, all to the driving loop of "Ten Crank Commaniments," by the Notorious B.I.G. Other guests lend ing their talents include Snoopy Doggy Dogg, Foxxy Brown, Redman, Lil' Ceasor, Missy Elliott, Lil' Kim, and E-40. Despite the plethora of featured artists, SWV manages to maintain its independent identity on such trio-only cuts as the gentle "Rain," the swaying "Here For You," and the kick-back track "When I Cry."

JAZZ

TOMMY FLAMAGAN Trio Soul
PRODUCERS: Iold Barenk & Sabatun Hiram Eresu

Tommy Flanagan's gasey back ward 40 years with a new album that
remakes some of the material from his critically hailed 1967 "Overseas" set. Backed by bassist W.C. Lewis and pianist Bobby Short, Tommy Flanagan is clearly still a force to be reckoned with, as he revisits original themes that are marked by the pianist's mastery of the empathy "Verandah," the warm bal-ladry of "Delatama," and the Rolle-
eous, island-stylings of "Eclyps." Beginning with Flanagan's smart, ela-tringly swing title cut, the album is filled with themes retained with such standards as a bright and buoyant "Between The Devil And The Deep Blue Sea," a dreamily wistful "How Deep Is The Ocean," and a deep bluey "C.C. Rider." It also features a plenty soft solo piano take on "Dear Old Stockholm," and an infectious arrangement of Char-les Parker's "Relaxin' At Camarillo," which was another track from that 1967 album.

COUNTRY

DALE ALLAN COE Live: If That Ain't Country . . .
PRODUCERS: Dale Allan Coe, Warren Haynes, and Blake Chancey

Columbia Luck Dog 67996

More than a couple of decades on, country artist David Allan Coe remains as defi-nant and unconventional as ever. He's drawing new audiences to his high energy live shows, where they redis-cover his old-fashioned compositions, such as "Take This Job And Shove It," "Would You Lay With Me In A Field Of Stone," "I'm Still a Country Boy," and "Put Your Hand Over Your Heart."

ALBUMS: SPOTLIGHT - Reassess the review editors to discern special attention on the basis of music merit and/or Billboard chart potential. VITAL REISSUES - Reassessed albums of special artistic, archival, and commercial interest, and outstanding collecti-ions of works by the top one or more artists. An X indicates a new release predicted to hit a major chart. CRITICS CHOICE - A new releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (M2) - New releases deemed Picks which were featured in the "Music To My Ears" column among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Wima, Billboard, 49 Music Square West, Nashville, TN 37203.

BILLY JOE SHARKEY The Way She Moves
Wennie's 3480

With his big, vocal presence, the soulful the Spy" and the keyboardist Jeff Harrison, and, es-pecially, his reworking of Stevie Good-man's "You Never Even Called Me By My Name" into the "perfect country song."
what she has
spins.
Rocket
PRODUCER: not

Grandly executed
personality, both
at
the table
vocals.

MEN 4 Seasons

PUBLISHERS: BMI, ASCAP

Tyme, ASCAP

Tilla's has an uncanny way of writing or
schooled songs that
of
while
and

ROY GUELL Depjme (Let Me Go) (2:33)

PHANJA So Long (Well, Well) (2:44)

PUBLISHER: Warner Bros. ASCAP

Warner Bros. 9771 ( Latinosingle)

BRIAN MCKNIGHT You Should Be Mine (Don't Waste Your Time) (4:44)

PUBLISHER: Sony /ATV

Mercury 77610 (1204120412)

AKARIYA Everynight, Everyday (3:20)

PUBLISHERS: The Berman Brothers

JACOBAK X Factor, Whitney

PUBLISHERS: Bmg Songs/Wilson Coop.

Cassie (Brazilian girl)

24612 91848 (91848)

RAYE My Life

PUBLISHER: Bmg Songs/Wilson Coop.

MCKNIGHT "Diana" (4:12)

PUBLISHER: Motown

ARC 6843 (45 single)

The brush glide of Robyn’s breakthrough
- to "Know What (It Takes)," is followed by the far
more seductive tinge of this Jean-pop confection,
which leads you to soon tell how this
talentive woman will evolve,
she proves her capability to handle a meaty tune
with a remarkable degree of
She tweaks the song's ear-grabbing
chorus and musical baseline with subtle
improvisations and an assertive edge
that impresses. All this adds up to
an out-and-out hit on top 40 that leaves
the listener wanting more.

ROBYN Show Me Love (1:27)

PUBLISHER: Glitter, DGC

DVB 526 (1203 single)

The follow-up to the slow burning hit
"Can I Feel It" will not take nearly as
long as its predecessor did to win a
Bread and Butter Top 40 hit. Besides
the familiarity of this deconstructed classic
rock by Gary Wright, this track is also
likely to benefit from the hot streak
lead singer Maria Christensen, who oozes
with mocha star power. This petite young
woman has a rich, full-bodied voice that
draws on the braved and earthy soul of a seasoned,
old-school diva. By the end of this
tune, you'll be handshaking to hear more
of what she has on the act's
forthcoming full-length debut, "Alive." Until then, indulge in the excellent hit
bound/dance/pop anthem.

RAY GUELL Depjme (Let Me Go) (2:33)

PHANJA So Long (Well, Well) (2:44)

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tune, you'll be handshaking to hear more
of what she has on the act's
forthcoming full-length debut, "Alive." Until then, indulge in the excellent hit
bound/dance/pop anthem.
FLEETWOOD MAC: THE DANCE

106 minutes. $19.98

Fleetwood Mac's return to the music scene is nothing short of a triumph in this age of soggy vanilla reunions. The group's debut performance on January 1997 is captured in this MTV production, which the cable network has been airing as much as possible the past few weeks. At once raucous and sentimental, the concert is a gift from a band of musicians who obviously are reveling in the chance to be back onstage as a team. All the hits are here, and although Lindsey Buckingham's voice at times seems a bit strained, not one song is disappointing. The tone of the show shifts and flows from a genuinely tearful moment between Stevie Nicks and Buckingham on "Landslide" to a nod back to the " Tricks" video of yesterday in which the group is joined onstage by the University of Southern California marching band.

ION BON JOVI: DESTINATION ANYWHERE

PolyGram Video

70 minutes. $19.95

Jon Bon Jovi transforms his latest album of the same name into a longform music video that doubles as a short film. Written by Jon Bon Jovi with help in the director's chair from Mark Pellington, the former filmmaker and the singer--actor in the company of an all-star cast, including Demi Moore, Annabella Sciorra, Whoopi Goldberg, and, yes, the omnipresent Kevin Bacon. The story, about the bleak existence of an extraterrestrial couple struggling to live with the death of their young daughter against a backdrop of drugs and sex, is cut without a single cut. The film debuted in June on MTV and has received mixed reviews, but it is in color and runs for slightly less than the hour and a half--the slightly better than comparable films. The film was released around the same time. The film was released around the same time.

DOCUMENTARY

BACK FROM THE BRINK, SAVING AMERICA'S CITIES BY DESIGN

The American Architectural Foundation

56 minutes. $240

This fascinating program that has been airing on select PBS stations provides the pros and cons of three American cities through their architecture and design. A former mayor of Seattle takes to the streets of downtown Portland, Ore.; Suisun, Calif. (in the San Francisco Bay Area); and Chattanooga, Tenn., to review how Portland is keeping up with dramatic growth. It also explores how Chattanooga and Suisun are bringing themselves back from near-disastrous social and economic conditions. Interviews with public officials, city planners, architects, and the all-important citizens of each city pave a powerful story of what it means to be part of a modern cooperative community. Contact: 202-663-7290.

INSTRUCTIONAL

THE COMPLETE ON-LINE BUSINESS GUIDE

Visual Edge Productions

45 minutes. $24.95

Three countess how-to videos created to help the average Joe get on the Internet are beginning to get more specific, as this tape proves. The many reasons an Internet presence can help businesses gain a leg up in today's high-tech culture are presented in plain language here, in the words of several executives and entrepreneurs who are achieving success via Internet. The tape covers the three primary segments of the Internet—the World Wide Web, E-mail, and newsgroups—and the ways in which each can contribute to a marketing/business plan. Among: specific areas covered are design tips, promotional tactics, and how to determine what information to put on a home page. There are even tips for the uninformed about how best to interact with the Net culture. A well-produced product with a strong message. Contact: 800-405-4638.

IN PRINT

ELVIS PRESLEY

Elvis Presley

45 minutes. $12.95

This video focuses on the legend's rise to stardom in the '50s and '60s, until his sudden death in '77. It includes interviews with many of Presley's friends and family members. Elvis Presley breaks down the creation of their first hit, "That's All Right," which he calls a "fluke," and the group finally turns the tide. Their biggest hit, "Can't Help Falling in Love," is also covered.
HELP WANTED

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Noon-5:00PM
Kicks: The Jaco Ballad
Moderators: Gene Siskel, Michael Wilmington
Panel: Brian Grazer, Burt Reynolds, John Doman, Julianne Moore and Tom Hanks
From Our Tour Of A Very Special: The Making Of A Film

Friday, September 5, 1997

Registration
Mondays-Thursdays 9:00AM-5:30PM
Exhibits
The Offices (At Avery Plaza)

Sunday, September 21, 1997

Walter Reade Theater
The Hall Of Fame
The New American Music Awards
The New American Music Awards

September 3-6, 1997
Luncheon Center, New York City

Marilyn Manson
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Title/Occupation:
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State:
Country:
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New York, NY 10001

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experiments, to the development of new programming strategies that cater to the needs of younger demographics. The shift in programming is evident in the increased focus on younger audiences, particularly in the morning and evening hours.”

NUMBERS show that despite some fluctuations in listener demographics, there has been a consistent increase in the number of teenagers and young adults listening to music on AC stations. This trend is most pronounced in the morning and evening shifts, where AC programming is designed to attract and engage younger listeners. The increased listener base has led to higher ratings and better advertisers, which in turn have led to more programming options for younger listeners.

As the trend continues, AC stations will continue to evolve, with programming that is more tailored to the tastes of young listeners. This will include a mix of classic hits, current hits, and even a few new tracks that appeal to younger audiences. The result will be a programming strategy that is both appealing and financially viable for AC stations.”

But it’s down noticeably in 19-24 (10.0-9.8), particularly among teens (7.6-6.7). Country has now trailed AC among teens for a year and a half. But 6.7 was its lowest teen share since winter 1992. R.C.—Before Cyrus—when Billy Ray gave the format a bona fide teen idol. Then again, the country/rock flavor that comes with a 12-34 jump at a format not traditionally known for younger listeners has been noticeably absent in recent months, with country often sounding a lot more like the bald- and melotem-dominated format it was in the mid-'80s.

BUYERS DON'T CARE: Why Should I? Advertisers still target 25-54, of course, and so do country and AC stations. So the news of their young end fluctuations might not seem to make much difference for either. But the numbers show that 12-34 can make a difference in a format's momentum and critical mass. And country record sales were never as strong as they were in the era when teen listening was higher (it reached double digits in '94). Country and AC differ from top 40 and R&B radio in that there's little history of automatic teen usage. R&B and top 40 have always managed more teen numbers, even though both have discouraged teens at various times and top 40 has fallen from more than 50 to a share in teens in 1990 to less than 30% of teen listening today, due to several years when the format suffered from severe "25-54-itis."

R&B radio, through much of 1995-96, achieved a record-high number with each successive national ratings book. It was flat in the winter, but in the spring, R&B was up 9.9-11.9 for another record-12-plus number; and it was third overall, ahead of country (No. 4). R&B was off slightly in the teen demo (10.6-9.4), although it remains a solid No. 2 there, but it set records in 25-54 (15.5-16.1) and 35-44 (5.8-6.6), as well as with adult women (10.6-9.1).

R&B's upper-demos growth took place despite the fact that adult R&B (Continued on page 91)
Danish Breakout Group Aqua Toys With U.S. Pop Success With Its ‘Barbie Girl’

In The Barbiez World: Ever wonder where world phenomena grab their first breath of life? In the case of something that is quickly becoming the novelty song of the year—‘Barbie Girl’ from Danish act Aqua—inspiration started rolling on two wheels, during a bicycle ride by group member Søren Rasted. “I had just been to an art museum exhibition for kids on Barbie,” the co-songwriter explains, “and I started singing the line to myself. Life in plastic—it’s fantastic!”—symbolized by the song’s inescapable hook, “I’m a Barbie Girl/In the Barbiez world.”

Rasted quickly pedaled to the band’s recording studio, where he began spinning random ideas into a playfully naughty Euro-dance ditty on the private bike ride which anoints one of its primary pal and her male mainstay, Ken. “I started to think it could be fun to do it as a song and to understate the humor,” he says. “It just popped up like that.”

A little more than six months later, the one-listen, bubble-gum morsel is poised to pop up on top 40 playlists nationwide. Already, it is No. 30 on Hot 100 Airplay this issue, with a commercial single slated for release Aug. 19.

“It has all the dressings of a classic, three-minute slice of pop heaven,” says Carmen Cacciatore, senior director of East Coast A&R for MCA Records. “But, you know, it’s funny, it’s camp, it’s a little left-of-center, which I think is what top 40 is looking for. And it taps into a slice of American culture in a very positive way. All of Aqua’s songs are very uplifting and humorous, with a little bit of sexual innuendo here and there.”

And how can a group that created the giddy 3:16 tale that begins with Ken roaring up in his Corvette, offering the ever-alluring Barbie a ride, with the ensuing lines, “You can brush my hair and dress me everywhere/Imagination/Life is your creation” and “Make me walk, make me talk, do whatever you please/I can act like a star, I can beg on my knees.”

But despite the quirky themes of “Barbie Girl,” Aqua is hardly a one-in

piration wonder. In its native Denmark, the group is well on its way to becoming as famous as the bleached-blond doll herself.

From its debut album, “Aquarium,” the foursome has already scored three No. 1 singles in Denmark, first with the dance/pop jewels “Barbie Girl” and “My Oh My,” then with “Barbie Girl,” which entered the singles chart there at No. 1. The album, meanwhile, controlled the national chart for 11 weeks and has already become one of the top 10 best-selling albums in Danish history.

To top it all, Aqua was nominated for Denmark’s equivalent of a Grammy for best Danish dance release, while it also has a fanzine, AquaScope, along with a half-dozen World Wide Web sites in its honor (the official one, in Norwegian, fax to be at http://www.woaqua.dk).

The band met four years ago, while main vocalist René Dif was a leading Scandinavian DJ and female lead Lene Grywald Nystrom (who, incidentally, never owned a Barbie as a little girl) was hosting a TV show. Dif heard Nystrom sing and introduced her to his bandmates, Rasted and Claus Norren, who wrote music together at the gas station where they worked. Among their achievements: creating the score for a highly popular children’s film in Denmark.

They all collaborated on “Aquarium,” on which Rasted says the goal was to craft songs that offer a dimension unique from the typical male-rap/ female-chorus formula of most pop dance tracks. For one, Aqua, which sings all its lyrics in English, features two lead singers: the husky-timbered Dif and the pliable, at times early Cyndi Lauper-esque Nystrom. As well, while the band focuses on beat-heavy fare, it also packs some surprising production twists into more serious cuts, such as the ballads “Be A Man” and “Turn Back Time.”

“We worked on making Lene’s voice a little special on each song,” Rasted says. “We dared to do songs very differently from each other. We really wanted to give each one a new sound. The voices are what you remember about Aqua. They’re very distinct.”

And the themes that pervade songs like “Happy Boys & Girls” and “Lollipop (Condyman)”? A lot of things that kids are fun, crazy ideas about pictures and things we see. We try to play around with words and her sexuality,” (sexual), he says. “It’s a good contrast.”

Amazingly, the words you’ve read here already represent 100% more than Danish audiences know of the band—“Barbie Girl” was released in Scandinavia. The band decided early on to grant no press interviews until it felt the time was right.

“In Denmark, ‘Barbie Girl’” Rasted started out at No. 20, and nice and easy it climbed to No. 1,” says Rasted. “Then, ‘My Oh My’ came out and took the No. 1 spot from [‘Roses’]. At that point, we hadn’t gone to any newspaper, [done] any interviews, nothing before we released the album. The press were very curious about who we were. I guess we made them hungry.”

And then the group was nominated for the Danish Grammy. “It was very unexpected to hear of this success when nobody knew who we were,” he says. “Awards ceremony, compared to the Danish rock scene, we looked like wannabes.”

“Our Aqua look is very colorful, and people were staring at us,” he says with a shrug. “We didn’t win anything, but just being there was cool. It’s something you always dream about.”

In the spring, Aqua began radio stops throughout Scandinavia. seaward to the Norwegian region, where it would play “Barbie Girl” with just two acoustic guitars and vocals. The band is now beginning the task of converting its repertoire into a live stage set. “We just haven’t had time,” Rasted says. “It’s all come about (Continued on page 94)

Hardin Refines The Rock Sound Of WXTB, WTBT

When Brad Hardin arrived at WEDN Cincinnati, it was a dream come true for a guy who started in radio in nearby Louisville, Ky., while still in high school. Hardin wandered into the Jacor torando that sucks up talent wherever it goes and redrestitutes it across the country, transferring from the PD seat at rock WEBN Cincinnati to the controls of Tampa, Fla.’s active rock WTBT (98 Rock) and classic rock WBTA (105.5) as operations manager.

Job one upon his arrival was to “refocus the music on ‘XTB to make it 25-34,” Hardin says. “We would still play some of the 18-24 stuff, but do we need to play Marilyn Manson in morning drive? I don’t think so. We can still play it at night. So, we stepped it back and created the center sound for the station, consisting of Van Halen, Rush, AC/DC, Aerosmith, Led Zeppelin. And with the 90’s stuff, the center sound from Alice In Chains, Soundgarden, and Stone Temple Pilots, and we just made sure that if we played something new, we always came back to that center sound. And it has helped the station.”

98 Rock finished the spring book with a 4.6-5.3 rise, for sixth place in the market and Tampa’s highest-rated rock signal.

Here’s a recent 3 p.m. hour on WXTB 1470, “Highway To Hell”; Creed, “My Own Prison”; Rush, “Tom Sawyer”; Offspring, “Gone Away.”

The day before, Hardin thanks Spice Girls for helping 98 Rock find its place in the market.

Two years ago, WFLZ went through a much-publicized switch from rhythmic to a more modern rock-driven mainstream format.

“That’s the kind of top 40 music that was out at the time,” Hardin notes. “Now, there’s Spice Girls and things (Continued on page 94)
**THE MODERN AGE**  
**CHAPTER 2**

**THE IMMORTAL EPIC Soundtrack to the Film**

"Spa" was an art, odd-beatitude conceptual bent, as a lineup of hard rock acts collaborated with a set of artists of the electronic persuasion. The Dust Brothers laying beats, a track by late modern Korn to Metallica guitarist Kirk Hammett adding leads to an electric solo, from Meatloaf making the most of the Butthole Surfers and Slapstick Teenage Rast bringing the noise, the pairings do no dammit to evoke the movie's dark, comic book-derived storyline.

At No. 30 on Modern Rock Tracks is the "Spa" single, "(How) You Trip Like I Do," from Filter and the Crystal Method. The latter is a digital duo from groovy Las Vegas, while the team's "human" element comes courtesy of Richard Patrick of Filter, an act with its own mechanistic side. "I've always been attracted to electronic music," Patrick says. "That stuff is intuitive for me. And Filter is a kitchen-sink band anyway. Acoustic guitars on top of electronic beats, whatsoever."

A former tour guitarist for Nine Inch Nails, Patrick scored a hit a couple of years ago with Filter's "Hey Man, Nice Shot," a song that took about 10 minutes to write, he says. "The best things always seem to work that way. Trip Like I Do was one of the easiest things I've ever done. I started writing lyrics as soon as the Crystal Method guys sent me the tape of their song, then I just put vocals and guitars over it."

The movie was just "OK," Patrick says, but "Spa"—the album was a worthy experiment. "There's some cool stuff there, like Marilyn Manson with the Snakes, Pimp with the Butthole Surfers. There are some good tracks, too, though. The Stabbing Westward track (with Wink) is the quintessential stink bomb. It's been interesting to see electronic music make a stab at the mainstream—although it had its day in the '80s with Depeche Mode," Patrick adds. "But everything has a cycle. I think heavy guitars are going to come back. Everything comes back. For Christ's sake, punk rock came back."
AQUA TOYS WITH U.S. POP SUCCESS WITH "BARBIE GIRL"  
(Continued from page 92)

stations were flat at a 3.7 share 12-pluss, suggesting that the adult rise was at mainstream R&B radio. So maybe despite the publicity that hip-hop generated during the spring, the format got an upsurge from the Lower East Side soundtrack and all the other retro-flavored R&B music released as part of the format's new-progressive movement.

In fifth place, top-40 focused was up 4.8-8.1, its best number since fall '96. Top 40 was flat at 35.4 (at a 4.4 share) and at night (11-11), but it was in every category. Both daytime and demo. It went 27-28.9 in the teen demo, 12.5-14 in 18-34, and 7.0- 7.2 in 25-34. Top 40 was up 7.7-6.9 in morning between midday and 9-11 in afternoons.

It's worth noting that even in this era of top 40 again playing teen-tune music, from Hanson, Spice Girls, Robyn, the Backstreet Boys, and others, the format's biggest audience bulge is in 25-34, where it gets 22.6% of its listening share, an 11.9% for teens and 23.4% in 18-24. Almost 25% of top 40's audience is over 35 years old. R&B also has its bulge in 25-34 (25.5%), AC for classic rock. Country has an even spread past age 25; its bulge is also in 25-34 (22.5%). Modern rock, (6-18), no age group in 25-34 (34.5%), despite its reputation as an 18-24 format.

ROCK REBOUNDS, CLASSICS STABLE

Album rock, which fell to its lowest point in the winter, came back 6.7-7.0, for ninth place, with its biggest rebound in 25-34, where it gets 26.6% of its listening share. Classic rock was up 3.6-4.4, for its best book ever. The format also cracked the 5-share range for the first time in midday and afternoons (up 4.9-6.0 in both). Episodic rock was down 1.1; its bulge is in 25-34 (37.4%) and 18-34.

One report states that Mattel U.S. had been using the idea of potential trademark infringement, even before the format version of the single's title, said that "The song 'Barbie Girl' is social and was not created or approved by the makers of the doll.'"

The thunder, Rafted says that he and the bandmates can't wait to touch down on U.S. soil. "In any interview, we always say how much we love to experience the American culture," he says. "But America has always been the biggest dream, since a Danish band has never had more big songs on the horizon than the American road for the place to be if people like it. I can't wait."

Reach radio editor Chuck Taylor by E-mail at chataylor@billboard.com.

HARDIN  
(Continued from page 92)

like that are rhythmically, and that's the things they're playing now.

Here's a recent 3:30 p.m. hour on WBTB: Steppenwolf, "Born To Be Wild," Eagles, "Take It To The Limit," Doobies, "I Love You," Ervin, "Wonderful Tonight," Grand Funk Railroad, "We're An American Band," Foreigner's "Blue Morning, "The Chain," Paul Collins, "In The Air Tonight," "Money," Jackson Browne, "The Load-Out/Stay," Beatles, "Sgt. Peppers Day In The Life," Steve Miller, "Fly Like An Eagle," Elton John, "Saturday Night's Alright For Fighting," and Rolling Stones, "Wild Horses." With 98 Rock going heavy on the attitude, Hardin sees Thunder as a refuge for listeners. "If someone has a problem with the Bruce Springsteen part, they can always go to WXTB, or the show or the content of WXTB, they can always go to Thunder, and it's going to be more mass appeal," he says. "It's going to be more mass appeal, that's 45 now, and 15 years ago he thought AC/DC was too hard. That's his radio station. And we're doing more lifestyle stuff on there, more qualitative types of promotions, more high-end stuff."

MARC SCHIFFMAN

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TEENS CONTRIBUTE TO AC, N/T SHIFTS  
(Continued from page 91)

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FOLKS. Dave Ervin, national PD for Boiseville, will be the new VPGM of country KZLA Los Angeles when Boiseville takes over the station, which it says may be as soon as two weeks. He takes over with Don Conn with the Towne Broadcasting System, which Ervin will report to newly named president of the company's Los Angeles/Salt Lake City City Radio Group Richard Mechem. Employees were informed of the change to a new VPGM of programming to senior VP of programming at Jacor Communications.

Longtime WUSW, (Power 99) Philadelphia PD Gary Young Starts. Steve Wexler, former PD of N/T WTMJ Milwaukee, will be the new VP/GM of Journal's Tuscon, Ariz., stations, replacing Larry Browning.

Tuesdays, the co-hosts give an overview of the scoring of noncommercial radio joints that have major events, or in this case, cash-strapped district government to religious Salem Broadcasting, the station has been sold to C-Span, which owns QVC, to flip it to an all-public-affairs format.

FORMATS. KNME San Francisco picks up the syndicated Real Country format Sept. 15. Four staffers, including music director Richard Ryan, are out.
LAKEWOOD, New Jersey — It was a day filled with excitement, anticipation and maybe even a little bit of tension for some of the stars who gathered at the annual Billboard Music Awards.

The event, held at the Prudential Center in Newark, New Jersey, is one of the biggest media gatherings in the music industry, and it's a day when music stars come together to celebrate the past year's top performers and songs.

But for one group of performers, the day was marred by controversy. The Los Angeles-based group Nipsey Hussle, who had been nominated for several awards, was killed in a shooting outside a clothing store in Los Angeles on March 31, just three weeks before the Billboard Music Awards.

The group's manager, Steve Loyd, said the group was planning to perform at the awards show, but that plans were put on hold after the tragic news.

The awards show, which airs on CBS later this month, is expected to include performances by some of the biggest names in the music industry, including Beyoncé, Taylor Swift, and Ariana Grande.

But for fans and industry insiders, the day is a reminder of the importance of celebrating music and the people who create it. It's a day when the music community comes together to honor and remember the artists who have made music a part of our lives.
tenary celebrations late this year and next, the “Complete Edition” will contain Beethoven’s every composition in performances by longtime label artists such as Daniel Barenboim, Claudio Arrau, Martha Argerich, Gustavo Dudamel, Sir Neville Marriner, Sir Charles Mackerras, Gidon Kremer, Daniel Hope, and others. The Karajan, Kempe, and Boulez editions, as well as some rare historical Beethoven recordings—such as legendary Nikliftid Symphony.

Significance for Deutsche Grammophon,” says Anja Rittmoller, DG’s product manager for reissues at its headquarters in Hamburg. “It’s an amazing project that has a German identity, and it is what many people consider the greatest German contribution to music. So the Complete Edition is the ideal centenary project for DG.”

Promotionally, “Complete Beethoven Edition” will benefit from the events surrounding the 250th anniversary of his birth, as well as the label’s reputation in the repertoire precedes itself. Karajan’s symphony cycles and Kempe’s complete piano sonatas have been lauded as benchmarks and best sellers since their initial release, as have many DG discs of Beethoven chamber and vocal works.

The CD format allows for the relabeling of recordings from over the years, DG issued a 60-LP Beethoven Edition in 1977, which today do not seem to be in as much demand, notes DG “in many ways—such as his ideas of individual freedom, artistic, and social—we’re closer to Beethoven’s vision than the general public of his own era.”

Of course, no matter how much one appreciates the effort in putting the reissue re-tail list for the “Complete Edition” is a pricey one: about $557. But in October, the edition’s first five volumes will also be available for the first time in the U.K. where music can be found in 1994’s “Immortal Beloved.” The Beethoven biopic fared poorly at theaters, but the Sony Classical soundtracks are still glowing about Beecham’s Top Classical Albums for ’95.

“Beethoven was a visionary,” says Albert Imperato, DG’s VP and U.S. label director. “In many ways—such as his ideas of individual freedom, artistic, and social—we’re closer to Beethoven’s vision than the general public of his own era.”

In the “Complete Beethoven Edition” are included two recordings of the label’s extensive “100 Reasons You Should Be Listening To Classical Music” centenary campaign with Borders/BookstoreNews.com company, see story, page 1, and a disc and an appearance on another publication. On the back of a geographically orientedslow of movements from orchestral works conducted by Herbert von Karajan, reason No. 97 is: “Explore the workings of a great mind,” pitching the introductory sampler of the Emerson Quartet’s complete Beethoven quartets as next level.

Doubled “100 Reasons You Should Be Listening To Classical Music,” the DG campaign kicks off in September and comprises a series of promotions and advertising programs and搭配 in tandem with Borders Books & Music and the Discover Card company. And although the 18-month campaign is bruised and battered, it remains the most colorful classics over any crossovers titles, covering a mixture of reissues and new releases by the label’s stable of world-renowned artists.

“Ourencentury demands a state- ment, and the one we’re making is that we are not going to rest on our legacy, says Albert Imperato, DG’s VP and U.S. label director. “Classical record companies can’t just look at the lowly 26% of those who love music and lack of music education in this country. We have to start and use the tools at our disposal to introduce people to all that classical music offers.”

“The man on the street thinks that the only reason he should listen to classical music is because it’s good for him, like it’s vegetables or medicine or some- thing,” Imperato continues. “But really, the reasons run the gamut from great emotional intensity to emotional richness—and those usually coincide.”

“The 100 Reasons You Should Be Listening To Classical Music” campaign revolves around the reasoning behind each of those reasons to a specific DG release. For instance, reason No. 25, “Son of a man interested in a tracks is a music biz, reflecting the idea that the reasons can be as popular with our customers as any genre of music,” says Lisa Lampert, VP of Discover’s card-member marketing.

As part of the firm’s efforts, it publishes a Music Discover Style newsletter, which features Shahn in September year. “We’re going to nearly 17 million people, the portion of Discover’s card-holders who hold balances that bring monthly bills,” Marshall says. “Our strategies are focused on the businesses of our Financial are the most popular. Marshall says that contrary to reports of the demise of classical music, sales in this area have been underestimated. "Only the surface has been tapped, really. There are a lot of opportunities in classical for mar- ket leaders who hold balances that bring monthly bills."

As a rule, have been striving to be the card of choice for music pur- chases, we’re not the choice for Trisha Yearwood for a high-profile ad campaign, and the company believes that the cards will be as popular with our customers as any genre of music, says Lisa Lampert, VP of Discover’s card-member marketing.

As of late, Discover has been striving to be the card of choice for music purchases, and there’s a number of reasons why. Trisha Yearwood for a high-profile ad campaign, and the company believes that the cards will be as popular with our customers as any genre of music, says Lisa Lampert, VP of Discover’s card-member marketing.

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REAL WORLD WORLD DANCE SET TO HONOR LATE SINGER KAN (Continued from page 10)
WARNER ASSESSES ITS FUTURE
(Continued from page 1)

Those artists, including such break-through acts as Prodigy, Third Eye Blind, and Sugar Ray, "accounted for sales totaling over $600 million during the last 12 months," Mount told the crowd.

"Pardon my bragging," Mount added, "but when you read in the press that Warner Bros. Records sold 3.5 million copies of a debuting album in its first 14 months, you can see that not developing new artists anymore, it just pisses me off."

Atlantic Music's declining fortunes, WMG notes the No. 1 major music group, from Dec. 30, 1996, Aug. 17, 1997, according to SoundScan data.

In total album market share, WMG accounts for 19.5%. WMG's nearest major competitor is Universal Music Group (UMG), with a 12.8% market share.

Of WMG's 19.5%, the Atlantic Group as Missy "Misdemeanor" Elliot, Warner Bros. Records Inc. has 6.5%, and the Elektra Entertainment Group has 3.4%, with other WMG labels accounting for the remaining.

If one looks at current market share, which excludes the WMG labels' rich catalog, WMG has a 17.8% share, compared to UMG's 13.2%.

In spite of the fact that, even with the decline, WMG remains No. 1 among the major record labels, WMG's parent, Warner Communi-

nec realized that Warner Warner Bros. Records Group has 3.4. With other WMG labels accounting for the remaining.

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WARNER ASSESSES ITS FUTURE
(Continued from preceding page)

to do something," Thyet says. However, Thyet is hopeful that new albums can help Warner Bros. and Elektra give Warners Bros. and Reprise raise their profile in R&B and hip-hop. Joint ventures, too, have been a major focus for Warner Bros. and Elektra. "I think we can all argue with the success of Maverick, other joint ventures have proven successful."

"Many in the music business would concede that joint ventures are a difficult way to go for both sides," Thyet says. "It's an area where we feel great about, and you need to be able to stand by and support the ones that don't work. After a period of time you become a bit more selective, and you have to make some tough decisions."

In fact, Thyet confirms that Warn- ner Bros. will officially end its relation- ship with Rick Rubin's Atlantic Recordings in the coming weeks. (Sources say Rubin has already signed a new deal with Sony.) "Rick Rubin and I have a very strong personal relationship, and I think both of us would like to continue, but I think this is the time when 'it just doesn’t make sense," says Thyet, who adds that Rubin may continue to produce artists for Warner Bros. "We have a good arrangement with him and wish him nothing but the best."

Rubin could not be reached for comment.

The Revolution/Giant and Qvest joint ventures have borne little fruit in recent months, save for Revolu- tion's Kenny Babyface Edmonds on "Rain," and Qvest's R&B femme fatale Traci Christian. Still, Thyet's mood is optimistic when he looks to the future. He’s impressed with the work of the new Warner Bros. artist, Young MC, whose debut album has spawned somewhat moderate hits as "Howie Stern's Private Party," "That's Untouchable," which has sold 502,000 and 558,000 units, respectively, according to SoundScan. Among the slate of upcoming releases, TM is a major one, and one major plan to deliver before the end of the year are new titles from comedian Adam Sandler, jazz musician Pat Metheny, and alternative artist the Smashing Pumpkins.

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Green Day will deliver a new title Oct. 14, which sources have described as "a career-defining record." The group's 1994 Reprise debut, "Dookie," sold more than 6.2 million, but was followed by the somewhat disappointing "Insomniac," which sold 1.6 mil- lion, according to SoundScan. Also expected before year's end is an oval format of Neil Young's annual Bridge concert. Artists set to deliver late-'97 or early-'98 releases include Seal, Van Halen, the Flaming Lips, Paul Simon, the Cranberries, and Duran Duran.

As for the future, Thyet has a positive outlook. "We are back at the top with new artists," Azzoli says. "We have broken more new acts than any other label in the business." Azzoli attributes success to putting out fewer titles and providing a more solid commitment to its re-leases.

That strategy is reflected in this week's Billboard 200, which has Matchbox 20 and Jewel at Nos. 6 and 7, respectively, for the second week with both bands' albums. Sugar Ray's second effort, "Floored," is No. 12 with a bullet and earns the "greatest gainer" distinction for the largest sales increase on the chart.

We have two records in the top 10 this week, and both have been out for longer than a year, which is phenomenal, because they are both new artists," Azzoli says.

Atlantic's success is particularly sweet for Azzoli, since naysayers in the industry doubted he would be able to fill the shoes of his mentor Doug Morris and suggested that he wasn't "a man's man."

"That's always been my mind," Azzoli adds. "But that's because in this business there'll always be a guy who's done better. I've got to thank Bob and Terry for supporting me at the beginning. They made me, "Give it your best shot." It just goes back to [having] a lot of hard work and the right people, you can have success."

Due to Azzoli's tenure, he has streamlined Atlantic by ending label deals with Matador, Mammoth, and Celtic Heartbeat and trimming its current roster by 20%. He's already gotten for ending those label deals; the imprint has since moved to Capitol, Elektra, and Universal, respectively.

I'm dedicated to showing a bottom-line profit. Market share isn't as important as it should be," Azzoli says, who adds that the current climate calls for fewer releases. "If that's the case, when we do have a hit, I would rather be with a hit. That's the bottom line," he adds.

Still, Azzoli says it makes sense to continue with the Elektra Records. "This is a little different because it's David, we have a history with him, it has been successful, and he's always been a very good part of the company," he says. "It is going to streamline right into Atlantic be- cause the Walt Disney Co. and Universal, respectively.

As for the future, Azzoli is nothing but optimistic. "We are having one of the best years ever based on all new music, so the future is rosy, because we are going to have second, third, and fourth records from these acts, so I think next year is going to be even better.

As is the case of many break- through albums, however, often a fol- low up can spell doom for a new act. "There's a very much the case with Hootie & the Blowfish's album "Fairweather Johnson," which has sold more than 5.5 million copies and a far cry from the 9.5 million in sales logged by 1994's "Cracked Rear View."

"At the end of the day there isn't a label in the world that wouldn't like to have the next Hootie & the Blowfish out there," Azzoli says. "And that's an al- 1996 set "Yourself Or Someone Like You," which have sold 3.9 million and 850,000 units, respectively, the Atlantic Group is WMO's current disas- sembly."

ATLANTIC: THE CURRENT JEWEL
By reprinting the long-term develop- ment success of Jewel's 1995 album "Foolish Games," Azzoli says, "We are back at the top with new artists," Azzoli says. "We have broken more new acts than any other label in the business." Azzoli attributes success to putting out fewer titles and providing a more solid commitment to its re-leases.

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"We are back at the top with new

Liza's Melody. Liza Minnelli recently performed at the Cape Cod Melody Tent in Hyannis, Mass. She was presented a plaque to mark the event’s most suc- cessful show since its inception 47 years ago. Shown backstage, from left, are music manager, then, Liza Minnelli, and Vincent G. Longo, GM of South Shore Music Circus/Cape Cod Melody Tent.
1997 RIAA Midyear Figures Show Mixed News
(Continued from page 3)

Those percentages reflect that the share split between the CD and cassette is much less tilted toward the CD than in the general market.

The RIAA's midyear report was based on net shipments of full-length CDs, cassettes, and music videos to all major retail outlets in the retail, record and tape channels. The dollar value of those shipments was derived from the suggested retail price reported by seven U.S. labels: BMG U.S. Latin, EM1 Latin, Fonovisa, PolyGram Latino, RMM, Sony Discos, and WEA Latina.

Jose Manzanares, the RIAA's VP of member services, says that the organization's Latino music report marks a solid first step toward quantifying the business of the Latin recording industry.

"This report is a good-faith attempt to put into place an accurate means of reading shipments of Hispanic product into the U.S. market," says Manzanares. "We waited until mid-1997 to release a report because we wanted to have a benchmark, a meaningful point in time to compare performances. We have confidence in the data, and we think the numbers certainly point to a positive trend in the market."

Though sales information submitted to the RIAA's accounting firm, Coopers & Lybrand, is not audited, Galvez assures that the guidelines filled out by the labels are very detailed, and the data is carefully scrubbed for compliance with Coopers & Lybrand's standards.

"Certainly any anomaly—and there have been cases of anomalies in the past—can be readily traced back to individual companies and sometimes rectified," he adds.

Whether the results of the midyear report will lead to more U.S. Latin recording artists turning to digital media is a question that awaits the release of next year's figures. The RIAA has no plans to release annual reports, but it is working to collect data throughout the year in order to have a reliable estimate of the U.S. Hispanic recording market, Galvez says.

As a result of the midyear report, the RIAA is initiating a campaign to get a clearer picture of the U.S. Hispanic recording market. The goal is to establish a trust fund to finance the recording industry's marketing efforts targeted at Latin listeners.

"Our goal is to set up a trust fund to support marketing and research of the U.S. Hispanic recording market," says Galvez.

The RIAA is also working to get permission to use equipment that can read the new CD software, known as CD-ROM (Compact Disc Read-Only Memory). The equipment is needed to read and verify the actual number of units sold.

"We're trying to get permission from the record labels to use the CD-ROM equipment," says Galvez. "This will enable us to have an accurate picture of the market."
two-disc recording of the Oct. 17, 1906, jazz concert at that fabled New York venue, was released in 1994 with liner notes written by Nat Hentoff. It was produced with Clint Eastwood's assistance and stars such as Louis Armstrong (playing trumpet, again) and Bessie Smith on vocals. "He really wants to use his influence to further the cause of the music." The "Eastwood After Hours" set does not include his playing, but it showcases Smokey Joe's father, jazz player for the Borders Books & Music chain. "It's the best tradition of bringing together monster players and people who love music," said Kenny Barron, long-time composer/arranger Lennie Niehaus, and Eastwood himself. The all-star set was released Sept. 23 on Eastwood's Warner Bros.-distributed Malpas Records, with TV broadcasts and a Warner Home Video release of the concert, half of which was shot for a later film.

Besides the presence of Eastwood and Niehaus, who premiered his Carnegie Hall Suite on the "Eastwood After Hours" suite comprising themes from numerous Eastwood projects, the program was magnified by the Carnegie Hall stage's grandiosity. The suite included pieces by Christian McBride, Christian McBride, McShann, Thelonious Monk Jr., James Moody, Flip Phillips, Joshua Redman, Dave Matthews, James Moody, Chris McBride, and Valerian Williams.

In effect, it was a bringing together of jazz forces along with such legendary figures as all under the auspices of the acting icon who has long championed the music. "What made it most special was Clint Eastwood," says saxophonist Redman, who has performed with Eastwood in the past. "Just the chance to be part of a concert which his honored his work and his participation in the jazz community. More than anything else, the film star has been actively contributing to the jazz community since the beginning."

In the exposure gained through the "The Bridges Of Madison County" soundtrack," says Matt Pierson, senior VP of jazz for WARNER BROS. RECORDS, citing but one example of Eastwood's long-term and multifaceted support of jazz. "He really wants to use his influence to further the cause of the music." The "Eastwood After Hours" set does not include his playing, but it showcases Smokey Joe's father, jazz player for the Borders Books & Music chain. "It's the best tradition of bringing together monster players and people who love music," said Kenny Barron, long-time composer/arranger Lennie Niehaus, and Eastwood himself. The all-star set was released Sept. 23 on Eastwood's Warner Bros.-distributed Malpas Records, with TV broadcasts and a Warner Home Video release of the concert, half of which was shot for a later film.

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well were up Carly Stones Christmas. ing and Appel, different ters the troubled sales companies among new rates and impatient corporate parents. They were turning it down. There doesn’t seem to be any loyalty. But the whole story. “It will be a strong quarter across different kinds of music,” says Marcia Apel, senior VP of corporate relations and marketing for Musicland. Trans World chairman Bob Higgins says, “We think the music comes out for the fourth quarter. Christmas.” Slated to put out are acts such as rock/ pop phenoms 30,000 Foot Cycle (A&M); Eric Clapton and Daym Repris (Virgin); Billy Joel, Bob Dylan, and Leonard Cohen (Columbia); the Rolling Stones (Rolling Stone); the Who (Metalllica, Phish, and Bjork); Carly Simon and Patti Smith (Arista); Genesis and Led Zeppelin (Atlantic); Paul Simon and the Grateful Dead; and Joan Jett & the Blackhearts (Warner Bros.); Duran Duran (Capitol); and many others. pop, in the highest expectations for albums by divas Mariah Carey (Columbia), Celine Dion (500 Music), and Janet Jackson (Virgin). “The Janet Jackson by all accounts is going to be a brilliant album, the best she’s done.” “The Carey and Dion are probably money in the bank,” says Bob Douglas, VA president of BMG. New age votaries can look forward to new work from Yanni. “He’s clearly a priority for Virgin,” says Douglas. “He can be a big money maker.” R&B retail buyers expect big numbers from the new Boyz 11 Men set (Elektra); Vanessa Williams and Brian McKnight (Mercury); R. Kelly (Jive); Aretha Franklin (Arista); Immature and Bobby Brown (Jive); the Spin Doctors (Arista); Andley and All-4-One (Atlantic); SWC (RCA); and Oran “Juice” Jones (Tommy Boy). R&B retail buyers expect big numbers from the new Boyz 11 Men set (Elektra); Vanessa Williams and Brian McKnight (Mercury); R. Kelly (Jive); Aretha Franklin (Arista); Immature and Bobby Brown (Jive); the Spin Doctors (Arista); Andley and All-4-One (Atlantic); SWC (RCA); and Oran “Juice” Jones (Tommy Boy). They’re eager to anticipate a new Wytton Marsala set (Columbia), while blues devotees look forward to a new B.B. King album (Sour/P). “We expect them to do good business,” says Nel Smith (Columbia); and Mack 10 and Master P (Priority). The biggest contemporary titles are likely to be by Jar’s Ol’ Clay (Essential/Silverton), Amy Grant (A&M/Myrrh), and Steven Curtis Chapman ( Sparrow). They’re turning it down. There doesn’t seem to be any loyalty. But the whole story. “It will be a strong quarter across different kinds of music,” says Marcia Apel, senior VP of corporate relations and marketing for Musicland. Trans World chairman Bob Higgins says, “We think the music comes out for the fourth quarter. Christmas.” Slated to put out are acts such as rock/ pop phenoms 30,000 Foot Cycle (A&M); Eric Clapton and Daym Repris (Virgin); Billy Joel, Bob Dylan, and Leonard Cohen (Columbia); the Rolling Stones (Rolling Stone); the Who (Metalllica, Phish, and Bjork); Carly Simon and Patti Smith (Arista); Genesis and Led Zeppelin (Atlantic); Paul Simon and the Grateful Dead; and Joan Jett & the Blackhearts (Warner Bros.); Duran Duran (Capitol); and many others. pop, in the highest expectations for albums by divas Mariah Carey (Columbia), Celine Dion (500 Music), and Janet Jackson (Virgin). “The Janet Jackson by all accounts is going to be a brilliant album, the best she’s done.” “The Carey and Dion are probably...
Radio Seminar Tunes In Hot Topics, Cool Events

A full agenda of the hottest topics in the radio industry is slated for the Billboard/Airplay Monitor Radio Seminar to be held Oct.-16-18 at the Orlando Renaissance Resort. Among the scheduled events are more than a dozen panels and sessions, the T.J. Martell Orlando Golf Classic, and the push annual awards show and dinner Saturday evening, Oct. 18. Hosting this year's show is indefatigable radio legend Casey Kasem.

The seminar will open Thursday, Oct. 15, with a broad overview of the current chart business, a panel on "Building the Chart" and a seminar on "The Journalism Board, Shulties Free-rocks, and 4424." Next is an all-format session on Billboard's offering Airplay Monitor editor-in-chief Heston Hosten, Monitor editor Sean Ross, and various BDS staffers to answer questions about how Broadcast Data Systems world, why BDS and Airplay Monitor make various decisions, as well as information and news updates on the charts and at BDS.

Jennifer Shulties joins BPI's circulation department as group sales manager. Shulties will handle all aspects of the sale of group subscriptions for Billboard, the Airplay Monitors and the Billboard Bulletin. Prior to joining Billboard, Shulties freelanced for CKS Partners and other companies. She received her bachelor's degree in journalism/professional writing from the College of New Jersey and her master's degree in magazine publishing from New York University.

Meanwhile, Billboard's classified department welcomes Stephanie Wood. Wood will be responsible for all classified advertising on the West Coast.

For more information, contact Susan Mazo at 212-336-4000.

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Mo Chart Firsts For Puffy And Co.

A NEW No. 1 on the Hot 100 forces a major rewrite of the chart history books. "Mo Money Mo Problems" by the Notorious B.I.G. (featuring Puff Daddy & Mase) replaces "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) at the top after the latter single had an 11-week reign. If it had lasted only one more week, it would have been the first single in the rock era to have a 12-week run in pole position. While that didn't happen, a number of other things did.

Sean "Puffy" Combs aka Puff Daddy, joins an incredible elite club of artists who have succeeded themselves at No. 1. The other members: Elvis Presley, the Beatles, and Boyz II Men. And as a producer, Combs has heimed four of the last five chart-topping singles: his own "Can't Nobody Hold Me Down" (which also featured Mase), B.I.G.'s first single No. 1, "Hypnotize"; "I'll Be Missing You"; and "Mo Money Mo Problems."

But what really is impressive is what this week's No. 1 means for Combs' Hard Boy label. The imprint becomes the first label since Motown in 1964 to have its first four chart-topping singles all fall in the same calendar year. Berry Gordy's Detroit-based label did it with "My Guy" by Mary Wells and "Where Did Our Love Go," "Baby Love," and "Come See About Me" by the Supremes.

Bad Boy is also the first label to have at least four No. 1s in a calendar year since 1991, when A&M had four and Columbia had six. The main differences: Those labels were long-established, while these are Bad Boy's first four No. 1 songs on the Hot 100, and in 1991 there were 27 titles that moved to the summit.

"Mo Money Mo Problems" is only the sixth new single of 1997, giving Bad Boy 66.66% of the No. 1 action this year in terms of the number of titles. That's a streak to rival the historic run that Robert Stigwood's ISKO imprint had in 1978, when the label captured eight of the 19 songs to reach the chart zenith—including the first five No. 1s of the year. ISKO had six No. 1 singles in a row, the highest consecutive run for any label.

"Mo Money Mo Problems" establishes another first, although it's not one anyone would care to match. It gives the Notorious B.I.G., the unexamined distinction of becoming the first person to have two posthumous No. 1 singles.

"Mo Money Mo Problems" remains No. 1 for hot Rap Singles for a fourth week. But what's most notable here is that Combs has been a producer on the No. 1 rap song for 42 consecutive weeks. That dates back to Nov. 19, 1996, when "No Time" by Lil' Kim Featuring Puff Daddy began a nine-week run. Combs has been listed as one of the artists on the No. 1 rap song for 33 of those 42 weeks.

SISTER A.T: Danni Minogue collects the biggest hit of her career as "All I Wanna Do" (Eternal/WEA) enters the British top 10 at No. 5. Her previous best was No. 8, achieved by "Love and Kisses" and "Jump To The Beat," both in 1991. Dannii may soon be battling sister Kylie Minogue on the U.K. chart as the latter's new deconstruction single, "Some Kind Of Bliss," is released Sept. 12.

THIRTY YEARS ON: Shaggy returns to the Hot 100 with a song on its fourth chart-go-round. Most people remember that Big Brother & the Holding Company had the biggest hit with Jerry Ragovoy and Bert Berns' "Piece Of My Heart." With soaring vocals by Janis Joplin, the song peaked at No. 12 in 1968. A year earlier, the original recording by Erma Franklin had gone to No. 62. The third chart version was a No. 73 hit for Sammy Hagar in 1982. Shaggy's Virgin remake, featuring Marsha, is now at No. 96.
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