EMI's E-Prop Arm Launches B'Day Catalog Promo

**BY ED CHRISTMAN**

NEW YORK—On Sept. 15, music shoppers in the U.S. will have a chance to help celebrate the 100th anniversary of EMI by participating in a scratch-and-win contest that will award 15,000 free albums at retail and a grand prize of $100,000.

The promotion is courtesy of the recently formed EMI-Capitol Entertainment Properties, which is using the 100th anniversary of its parent company as a vehicle for its own coming-out party, so to speak.

In its first major promotion, EMI—

(Continued on page 117)

Nazi-Banned Music Revived
In London Series

**BY HEIDI WALESON**

NEW YORK—There may be a glut of recordings of standard repertoire in the market, but for the last several years London Records has been devoting an entire series to exhuming an entirely lost repertoire, much of which has proved to be revelatory.

London's "Entartete Musik" (literally, "Degenerate Music") series, now in its fifth year, has focused on the

(Continued on page 118)

Danish Music Biz, Artists Gaining Ground Worldwide

**LABELS FINDING INT'L MARKETS ARE EAGER**

**BY CHARLES FERRO**

COPENHAGEN—Exporting music to the "prestige" markets of the U.S. and the U.K. might win Danish record companies respect from their compatriots, but labels have found selling their music to other nations much more profitable.

Southeast Asia and northern Europe have proved most receptive to the charms of the nation's acts to date.

Pop band Aqua is now beginning to

(Continued on page 126)

EMI Classics Mines Vaults To Mark 100

**BY BRADLEY BAMBARGER**

NEW YORK—For centuries, music was an ephemeral pleasure, prey to all-too-fleeting memories. But since the waning days of the last century, when the forebears of EMI Classics first had musicians crowd around an acoustic horn to document their sounds on wax, we have had records for some of our most prized

(Continued on page 118)

Billboard bows New Data For Latin Tracks

Effective this issue, the titles appearing on Billboard's Hot Latin Tracks radio chart will be ranked based on their number of listeners as compiled by Broadcast Data Systems (BDS).

Previously, songs on Hot Latin Tracks were ranked based on their number of detections from reporting stations in the U.S. and Puerto Rico. Hot Latin Tracks joins Hot 100 Airplay and Hot R&B Airplay as the magazine's third audience-measured chart.

Also, unlike the former detection chart, the new audience chart will not be monitored 24 hours a day because

(Continued on page 113)

Global Music Pulse

Hungary's Muzsikas Mines Musical Traditions

**PAGE 69**
We are looking for a Distribution or Licensing Deal for our NEW CD PRODUCT

- ENTRY LEVEL PRODUCT
- WIDE MARKET APPEAL
- AVAILABLE 30th SEPTEMBER 1997

A series of 18 Music Instruction CDs, with Booklet and Poster. This product is designed to be sold alongside the latest Spice Girls and Oasis CD.

Aimed at a broad market that has never been exposed to an easily accessible and inexpensive way to learn a musical instrument. Available from 30th September 1997. Complete marketing plan on request.

日本語版もあります。We have German and Japanese Language Editions Available also

Alle 18 Titel in Deutschen Ausgaben erhältlich!
A CENTURY OF RECORDING MUSIC

With EMI marking its 100th anniversary this year, a special expanded section examines the company’s past, present, and future. Included is an interview with EMI Records U.K. and Ireland chairman/CEO Jean-Francois Cecillon, a look at the EMI-sponsored Music 100 interactive exhibit, and a round-up of key acts on EMI and Island Records.

STILL DANCING

Quality Special Products, Canada’s market leader in dance compilations, came close to closing last month due to financial difficulties. As a result, the independent label has undergone a restructuring. Canadian counterpart Randy LeBirch has the story.

FAITHFUL VIEWING

The word is spreading on Christian videos, which are enjoying a boom in the number of available titles. Correspondent Pat Bates reports.

SOUNDS OF SUMMER

What makes a summer hit? Beyond a catchy song, it has to fit the season. Among this year’s contenders was Hanson’s “Mmmbop” and OMC’s “How Bizarre.” Correspondent Steve Knopper has the story.

COMMENTARY

by Timothy White

A市のunasunchap의 unnamed text

No. 1 IN BILLBOARD

VOLUME 109 • NO. 36

NO. 1 IN BILLBOARD

VOLUME 109 • NO. 36

THE BILLBOARD 200 • THE DANCE • FLEETWOOD MAC • WHOO

CLASSICAL

THE VENETIAN LOVE / ANDRE RIEU • PHILIPS

CLASSICAL CROSSOVER

CINEMA VERITAS / JOHN WILLIAMS • DYNASTY PERFORM / SUZY CLARKSON

COUNTRY

BLUE • LEANIN’ RAMES • CUM

HEALTHSEEKERS

BECOMING X • SNACKER PIMPS • CLAY

JAZZ

SWING • THE MANHATTAN TRANSFER • NEW

JAZZ / CONTEMPORARY

THE MOMENT • KENNY G • ACE

NEW AGE

IN THE MIRRO / YANNI • AMAZING • MIR

POP CATALOG

GREATEST HITS • THE ROLLING STONES • WARNER BROS

R&B

NO WAY OUT • PUFF DADDY & THE FAMILY • B2K

THE HOT 100

NO MONEY MO PROBLEMS • THE NOTORIOUS B.I.G. PEAT PUFFY DADDY & MA$E • B2K

ADULT CONTEMPORARY

HOW DO I LIVE • LEANIN’ RAMES • RAM

ADULT TOP 40

ALL FOR YOU • SISTER HAZEL • UNIVERSAL

COUNTRY

SHE’S GOT IT ALL • KENNY CHESSY • JIM

DANCE / CLUB PLAY

THINGS JUST GET THE RAVE • DEBORAH COX • HANNAH

DANCE / MAXI-SINGLES SALE

PUSH DADDY & FAITH EVANS (FEAT. 112) • B2K

LATIN

POR DEBAJO DE LA MESA • LUIS MIGUEL • SONY

R&B

YOU MAKE ME WANNA • JAMES • JAMES

RAP

UP Jumps Da BOOGIE • MAGOOG & TIMBALAND • BACKGROUNDS / UNICORN

ROCK / MAINSTREAM ROCK TRACKS

PEAR • THE AEROSMITH • BUM

ROCK / MODERN ROCK TRACKS

FLY • SUGAR CUB • BUM

TOP VIDEO SALES

PLAYBOY CELEBRATION • JABINE • WAB

KID VIDEO

FUN • PINKY • BUM / SONY

RENTALS

DONNA BRASCO • COLUMBIA FROM-DVD VIDEO

BLUES

A GOOD OLDE FASHIONED HALL • STEVE RAY VAUGHAN AND DOUBLE TROUBLE • EEC

CONTEMPORARY CHRISTIAN

SPACES OF GRACE • BOB CARLUS • DOOM

GOSPEL

COVENANT • GOD’S PROPERTY FROM KING FRANKLIN’S NT NATION • BITE

KID AUDIO

DISNEY CLASSICS / DISNEY CLASSICS VOLUME 1 • ASSORTED ARTISTS • ENTI

THE BILLBOARD LATIN 50

ROMANCES • LUIS MIGUEL • WAB

MUSIC VIDEO

I’M BOUT IT • MASTER P • RT-MOVE VIDEO

REGGAE

REGGAE GOLD 1997 • ASSORTED ARTISTS • AR

WORLD MUSIC

COMPASS • THE GIPSY KINGS • MOROCCO/ARABIC

COMMENTS

MERCHANDIS AND MARKETING

Retail Track 88

DECLARATIONS OF INDEPENDENTS 89

EXECUTIVE TURNtables 14

Buy/Cycles 91

THE EXECUTIVE-ACTIVE FILE 92

Bosscore 83

Home Video 93

 Continental 37

Sheft Talk 96

Online 40

Child’s Play 97

REVIEWS & PREVIEWS

PROGRAMMING 106

AirWaves 100

The Modern Age 100

Music Video 111

FEATURES

Update/Lines 206

Hot 100 Singles Spotlight 121

Between The Bullets 126

Market Watch 128

CLASSIFIED

REAL ESTATE 105

HOMEFRONT 128

www.americanradiohistory.com
BY MIKE SHALETT

Readers of Billboard magazine may have been surprised to see the purveyors of an ad campaign titled "Hey . . . Would You Hide The Cassettes?". In fact, this has been brought on by an industry trade association that has been generated by our company that indicates that consumers continue to want to buy music in manufactured cassette form but have difficulty finding it.

In March of this year, our Sounddata National Music Consumer Study panelists were queried as follows: Have you gone into a record store in the past 90 days wanting to buy a specific cassette album and could not find the cassette in the store? Fourteen percent of our more than 1,500 active music consumers said this had happened to them. We project that our panelists, a nationally representative sample randomly selected by telephonic, represent more than 70 million of our customers. To find that 14% experienced this could be projected to more than 10 million frustrated record buyers.

Among those who had this occur, 13% purchased the desired album on CD, 16% went to another store and bought the album on cassette, and 39% went to another store in search of the cassette and, in their frustration, finally bought the album on CD. The vast majority, 69%, simply didn't buy the album. Potentially, manufacturers and retailers alike may have lost close to 7 million units in sales.

We know that, currently, 45% of our customers buy exclusively in the CD configuration, 19% buy exclusively cassettes, and 45% buy in both formats. At a time when 90% of our customers own or have access to a CD player, why do so many customers continue to buy prepressed cassettes? Simply put, for the portability and the cost.

Only one in five active music consumers has a disk- or trunk-mounted CD player in his or her car. According to data collected in April by Soundata, another 10% of our buyers sometimes bring a portable CD player with them in their automobiles. (This year, there will be 16 million new cars sold with only cassette sets.) The cost of a single CD, the vast majority of music buyers do not have the ability to play their CDs in their cars, which in turn creates their need or desire to have tapes.

Permanently every record buyer today (90%) has at least one cassette player in his or her home. More than 56% of all record buyers have a cassette collection. In October 1996, we asked consumers who actively pur-

about to make a big comeback. Cassette sales, as a percentage of total album sales, have continued to fail. Cassettes make up 24% of SoundScan album sales figures for the year. At the same time, CD player penetration in automobiles is increasing year by year. However, this does not mean that we should allow cassette sales to fall further.

Right now, we are missing an opportunity to sell additional albums to a segment of consumers who are frustrated that they can't find the tape that they were looking for to purchase. This represents additional profit margin for all concerned. The cassette can offer more of an ad in Billboard, and we should take the opportunity to promote more of a customer's music.

The key to this is that music fans are not going to buy music that is not available. As a result, we believe that this is an opportunity to offer a quality alternative to our customers.

We have identified a specific cassette which may have looked in the right place, i.e., the back of the store. We as an industry are making a mistake if we do not market cassette sales better. Frontline product should be encased with the CD and the cassette (face out) together.

Our industry has had a track record of abandoning a medium quickly, after the introduction of a new one. The burial of 8-tracks, vinyl albums, and even videos to unsere minds. We should not use these same business models to promote cassette as we didn't.

Barring a new format, at a time when our industry is recovering its health, to garner ourselves a few extra percentage points of growth and margin, we should take full advantage of this opportunity to satisfy both ourselves and our customers.

BY MIKE SHALETT

We are missing an important and untapped opportunity to sell additional albums to a segment of consumers who are frustrated that they can't find tapes.

Mike Shalett is CEO of SoundScan and Sounddata.

Cassette Survey

"We're missing an opportunity to sell additional albums to a segment of consumers who are frustrated that they can't find tapes."
over 4 million albums sold worldwide

The multi-platinum Spanish recording artist presents his latest album: Más
First single "¿Y si fuera ella?" hitting Latin radio everywhere

Album in-stores September 9th
Japan’s Music Market
Up Slightly At Midyear

BY STEVE McCLURE

TOKYO—The Japanese music market grew at a snail’s pace during the first half of 1997, with prerecorded music shipments rising just 1% to 225.2 million units, or a wholesale value of 278.8 billion yen ($2.44 billion), up 2%, according to the Recording Industry Assn. of Japan. While shipments of domestic CD albums in the January-June period rose 9% in volume and 10% in value, other categories showed stagnant or negative results, with shipments of foreign CD albums down some 10% in both volume and value terms.

The figures confirm that the high growth the Japanese market enjoyed in the first half of the 1990s is well and truly over. Total album shipments were 144.7 million units, up 1.3% from 142.3 million units in the first half of 1996. Within that, CD albums accounted for 132.2 million units, up 1% and worth 215.5 billion yen ($1.97 billion), up 3%.

Cassettes shipped 11.1 million.

(Continued on page 114)

W H Smith Says It’s Staying In Music
Co. Says It Will Remain In Markets In U.S. And U.K.

BY JEFF CLARK-MEADS

LONDON—W H Smith is offsetting speculation about divestment of its record retailing businesses by restating its determination to be a player in the music market on both sides of the Atlantic for the foreseeable future.

Observers in the U.S. have suggested that Smith is mulling plans to close 70 of the expected Camelot/Wall merger (see Retail Track, page 88).

John Hancock, head of Smith’s retailing operations in the U.S., emphatically denies that a merger takes place, the London-based company is not pulling out of the U.S. market for a while.

Hancock says, “We believe, as we did when we first entered the U.S. market six or seven years ago, that while the music market is susceptible to cycles, it has a fundamental capacity for future growth, which is interesting. We believe we can be part of that future.”

He adds, “The U.S. happens to be a strong market, albeit there are cycles and uncertainty likely to become part of larger entities.”

Defining the scale of the perceived capacity problems, Hancock says, “In the mall sector, we believe there’s enough room for three or four players, and probably three rather than four. At the moment, we have rather more than that.”

The three or four surviving mall businesses will be, Hancock predicts, amalgams of existing concerns. “All of the capacity is likely to become part of larger entities,” he contends.

This, though, will not involve one company purchasing another, largely (Continued on page 113)

MTV To Raise The Curtain
On New Studio, VJs, Shows

BY BRETT ATWOOD

LOS ANGELES—MTV is about to unveil a number of new programming elements. On Friday (3), the channel debuted its new high-tech studio and introduces two new VJs. That will be followed on Sept. 8, by the debut of “MTV Live,” the first daily program to take advantage of the live and interactive capabilities of the $8 million facility.

In the days prior to the unveiling, a six-story-tall curtain will cover the exterior of the studio, which is located on the Paramount lot. A new technology structure at 1515 Broadway in the heart of New York’s Times Square. A large banner on the building reads “Times Square’s Last Peep Show.”

The 20,000-square-foot complex, which stretches across a full block on Broadway between 44th and 45th streets, was scheduled to be officially unveiled Friday (3) during a live telecast from the Times Square location. Viewers will be able to see bustling street traffic and pedestrians through floor, side, and ceiling windows that offer northern, southern, and eastern views overlooking Times Square.

(Continued on page 117)

Australian Music Fee
Ruling Has Global Scope

BY CHRISTIE ELIEZER

SYDNEY—The music industry here is celebrating a court victory over the use of music by telephone companies—a groundbreaking ruling that may have global implications for online services.

On Aug. 14, the Australasian Performing Right Assn. (APRA) won a four-year case over fees for music played over telephone lines. In a 3-2 decision, the Federal Court insisted that telecommunications carrier Telstra breached copyright when its business subscribers played music over its network for their customers on hold.

“We believe it’s the first decision of its kind in the world which holds the retailer or carrier of the telecommunication service liable,” states APRA CEO Brett Cottle.

“It paves the way for serious discussions about rights and responsibilities in Internet transmission.”

The court decision recognizes that technology’s globalization makes it increasingly difficult to identify users of copyrighted material. Telstra argued that it is a passive carrier with no control over music played by third parties and that in most cases, participants held did not actively seek the music.

Telstra and its rival Optus now have to negotiate with APRA to pay its $20,000 Australian songwriters and composers and copyright owners. APRA has suggested to Telstra that payment be back (Continued on page 114)

Publishers Mull
Royalty Audits Of Asian Labels

BY GEOFF BURPPE

HONG KONG—Multinational music publishers operating in Asia are formulating plans to audit their sister record companies in a number of key markets.

The goal is to quantify mechanical royalty payments with more precision, but the drive runs the risk of souring relations between the two sides and creating acrimony in a still-emerging sector of the business.

“However you cut an audit, it creates an amount of ill will,” says Michael Smelle, senior VP of BMG Entertainment International’s Asia-Pacific division. “It’s like the police: When you get pulled over for speeding, you don’t embrace the guy and say, ‘Thanks for stopping me, I was about to kill someone.’”

Most senior publishing figures in Asia are reluctant to commit to the royalties audit on the matter because of its sensitivity. “I can’t say when we’ll do it [the audit],” says one. “What I can say is that we [the major publishers] are looking into the timing and the legality of doing this properly. The major record companies and publishing companies have stopped out of shape on it, as they have already.

Suzanna Ng, regional managing director of EMI Music Publishing and chairman of the Music Publishers’ Assn. in Hong Kong, says that the audit program will begin later this year (Continued on page 111)

Competing DVD-ROM Formats May Cause Consumer Confusion

BY BRETT ATWOOD

LOS ANGELES—A new generation of optical storage discs based on DVD technology appears likely to engender confusion among consumers.

Despite efforts by major consumer electronics companies to establish a single standard for DVD-ROM, several competing, incompatible formats are emerging. One problem is that the multi-format tape of DVD-ROM could foreshadow similar problems ahead for the multichannel surround sound DVD audio format.

Unlike DVD and DVD-ROM, which allow only the playback of music, video, and multimedia content, DVD-ROM will allow consumers to both record and access high-quality multimedia, audio, and video data on their computers. The industry has already agreed on a common format for DVD and DVD-ROM, both of which are currently available on the market.

In April, a collective of 10 major consumer electronics companies, known as the DVD Forum, also agreed on a standard for DVD-RAM, which allows for 2.6 gigabytes of storage on a single side of a rewritable (i.e., recordable) DVD disc. Among the members of the DVD Forum are Sony and Philips, co-creators of the compact disc.

But one month after the establishment of the multi-tiered format fate of DVD-ROM could foreshadow similar problems ahead for the multichannel surround sound DVD audio format.

In the case of DVD-ROM, a group of companies—Sony, Matsushita, Philips, and Sharp—announced on Sept. 2 that they will develop a new DVD-ROM format called DVD+R, which is incompatible with existing DVD-ROM discs or readers.

Another group of companies, including Sony, Panasonic, and Toshiba, announced on Sept. 23 that they will develop a new DVD-ROM format called DVD-R, which will be compatible with existing DVD-ROM discs but incompatible with DVD+R.

The two formats were incompatible, and consumers were likely to become confused.

But the two formats were incompatible, and consumers were likely to become confused.

While the two formats were incompatible, and consumers were likely to become confused.

(Continued on page 112)
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.

Your baby will ride on the shoulders of Billboard's readership of worldwide industry decision makers.

Start planning for your baby's future by investing in Billboard.

Contact your Billboard Representative for more information:
N.Y.: (212) 536-5004
NASHVILLE: (615) 321-4294
L.A.: (213) 525-2307
UK/EUROPE: 011-44-171-323-6686
their self-titled debut release
12 songs for your listening pleasure

Featuring the first track
"Hello Hello"

Produced by Talk Show. Recorded by Caram Costanzo and Talk Show.

IN STORES SEPTEMBER 2

www.atlantic-records.com THE ATLANTIC GROUP ©1997 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY
**Letters To Cleo ‘Go!’ For A Breakthrough**

**Revolution Act Aims For Credibility, Expanded Fan Base**

**BY CRAIG ROSEN**

LOS ANGELES—After surviving the ill-timed release of its sophomore effort and changes in its lineup at its record company, Letters To Cleo and Revolution Records are confident that the Oct. 16 release of “Go!” will help the band regain its credibility and establish itself outside of its Boston home turf.

It was with the 1996 release of “Aurora Gory Alice,” Letters To Cleo’s full-length debut on the independent Cherrytree Records, that Letters To Cleo first gained notice (Billboard, March 25, 1994). By October 1996, the band and its album were snapped up by Giant Records.

That label, which has since changed its name to Revolution, opted to include “Here And Now,” which was featured on “Aurora Gory Alice,” on the 1994 soundtrack to the Fox show “Melrose Place.”

The exposure on the TV show helped “Here And Now” reach No. 10 on the Modern Rock Tracks chart. But instead of releasing a second single from “Aurora Gory Alice,” Giant gambled on issuing the band’s second album, “Wholesale Meats And Fish,” while “Here And Now” was still receiving airplay (Billboard, June 24, 1995).

“Wholesale Meats And Fish” failed to build the band’s audience. The single “Awake” reached No. 17 on Modern Rock Tracks, but “Wholesale Meats And Fish” spent one week at No. 188 on The Billboard 200 before dropping off the chart.

Letters To Cleo singer Kay Hanley has mixed feelings about what she jokingly refers to as “the Melrose Place debacle,” but after a two-year absence, she says the band is primed for success with the release of “Go!”

“On one hand, it was the best thing that has ever happened to us in terms of this band, because up until then, no one outside of New England had really ever heard of us,” says Hanley of the success of “Here And Now.”

“When we would go on tour, we would end up playing for four people once we got south of New York City or west of Philly,” she continues, “so in that sense, the crowds got bigger and people actually cared about our music, which was awesome. But when you have that type of success, people automatically assume that there is nothing more to you. So it was like, ‘No, really, we’re real people, we’re real…’ and we tour a lot. It was the best of worlds and the worst of worlds, but in retrospect, I don’t think it could have happened any other way.”

Although by her own admission, “Wholesale Meats And Fish” was a “commercial failure,” Hanley says that she and the rest of the band were pleased with the album’s content.

“We thought it was the best thing we had ever done up to that point,” she says, “but when people don’t make the money that they think they are going to make, it is considered a failure, regardless of how good the album is.”

The fact that Giant went through a name and staff change in the months following the release of the album didn’t help matters, but both the label and Letters To Cleo seem to be on the same page for “Go.”

Helping soothe the band’s concerns during the transition from Giant to Revolution was the fact that A&R executive Jeff Adrich, who signed the group to Giant, has remained with the label. “He’s been our cheerleader and champion,” Hanley says.

After touring in support of “Wholesale Meats And Fish,” Letters To Cleo, which is managed by Michael Creamer and booked by Little Big Man, opted to take a breather. “We took about six to eight months off, and (Continued on page 118)

---

**Book Sheds Light On Sociology Of Country**

**Focus Is On Genre’s Development, Its Place In Pop Culture**

**BY DEBORAH EVANS PRICE**

NASHVILLE—There have been numerous books published this year that have drawn attention to the country music community. Though some have stirred controversy for their glimpses into artists’ personal lives or for their take on history, Richard Dowd’s “Petey” Peterson’s forthcoming book, “Creating Country Music,” due Oct. 15, offers a scholarly look at country music from a sociological perspective.

Subtitled “Fabricating Authenticity,” Peterson’s book examines authenticity in popular culture and traces the development of the country genre. Peterson has been a professor of sociology at Vanderbilt University in Nashville since 1965 and has nine books and more than 60 journal articles on the sociology of culture to his credit.

“I’ve been discussing with Pete Peterson his work on the culture of country music since 1992,” says Doug Mitchell, senior editor at University of Chicago Press. “I’d known that he was a founder of the sociology of culture section for the American Sociological Assn., and, since sociology of culture is the strongest focus of my sociology list, I was eager to see if Pete and I could work together on a book. Pete is truly a leading light in this area, and, as it has turned out, this book on country music is his magnum opus. It speaks to a very deep, personal love of the music, but it also is the intellectual culmination of his longstanding interest in the sociology of culture.”

Mitchell says the book fits well with the other offerings from the University of Chicago Press. “It’s a natural for our sociology list—and as well as a great addition to our music list,” he says. “Chicago has the best ethnography list anywhere, and we also do other books (on jazz and blues) in studies of popular culture, so something on country music would fit very well indeed. The fact that country music is such a rich field now with the yuppie class, and so would interest people beyond the academy, is a nice plus. We certainly hope it sells.”

Peterson’s book occupies a unique niche in the market. “There have been a number of books on individual artists, books on particular styles, picture books, and kind of massive histories,” says Peterson. “But you get bogged down in name after name. I was coming to it as a sociologist rather than as a music historian or a country music fan would, saying, ‘What is this music? What makes it good? What makes it bad?’ I started off when I (Continued on page 117)
Carly Simon Pays Tribute To Film Noir

**Arista Features Travolta Duet, Tie-In With AMC**

**BY MELINDA NEWMAN**

NEW YORK—Carly Simon’s new album, “Film Noir,” which features music from classic film noir movies of the ’40s as well as other songs from that period, has its genesis in Simon’s childhood.

“When I was growing up, I’d read the kinds of stories on my own,” recalls Simon. “When other kids were watching cartoons and I’d ‘Love, Lucy,’ I always turned to ‘The Late Show’ and ‘The Early Show.’”

Simon says with a laugh. “I certainly got a big whiff of that noir quality early on. Those were the only movies I was interested in. I wasn’t interested in Fred and Ginger. I was interested in ‘Lauren,’ and I remember ‘Gangster’ Vosko and one of my favorites. I didn’t like ones like ‘The Big Sleep’—they were a little too dangerous and a little too scary for me, except if they had a great performance. I always loved it when there were strong and slightly trashy women involved.”

It seemed only natural that Arista would tie in with 24-hour cable channel American Movie Classics (AMC) to push the Sept. 10 release. A documentary on the making of the album will begin airing on AMC on street date.

Simon will also perform six album selections at a Sept. 25 gala to raise money for preservation of classic film noir movies. AMC will run the concert Oct. 5 and rebroadcast it a number of times by year’s end. The benefit will be hosted by director Martin Scorsese, who wrote the liner notes for “Film Noir.”

Additionally, AMC will run 2,000 direct-response ads on the channel this fall, whereby viewers can purchase Simon’s CD bundled with the Gene Tierney classic “Laura.”

“TV was the line-in to doing this project,” says Roy Lott, Arista’s executive VP/GM (U.S.). “Whether it be AMC or the extensive TV appearances Carly is going to do, they all fell together.”

Similarly, the idea for the project fell in line with Simon and songwriter Jimmy Webb banding together the notion of doing a project based on movie music. Webb and Simon co-produced “Film Noir” (Art Mardin co-produced the track “Laura” with the pair).

She and Webb met three summers ago on Martha’s Vineyard, Mass., where Simon lives much of the time. “I was hiding out,” Webb says. “My wife and I had kind of decided we were going to get a divorce, and I was trying to figure out what was going to happen in my own life.”

Webb’s record producer, Fred Mollin, had called Simon and suggested she look in on Webb during his rough time. “One day, I heard this big noise, and there was Carly sitting in the driveway in her big four-wheel drive. I went over to her house, and we sat in the garden drinking tea, and I laughed a little, wept a little bit, and we talked about the curves life throws you,” Webb says. “If nothing else had happened, I would have remembered the way she reached out for me in that tough time.”

However, that afternoon created a bond, and the two stayed in touch.

“Last summer I was starting an album of my own original material, and I got very, very turned on to the idea of doing it and just kind of down on myself and the sound of my voice,” says Simon, picking up the story. “I was talking to Jimmy on the phone one day, and I said I would love to do an album of movie music, music from all the movies I ever loved. And he called back and said, ‘What about film noir?’ and I said, ‘That’s a great idea, but only if you’ll produce it with me.’ And that’s how it kind of happened.”

The two began delving through songs from movies of the film noir canon and quickly headquartered in Bill Zimmerman. They also fielded suggestions from a number of people, including David Raskin, who wrote the title music for the recent film about singer Madonna—“The Last Days of Disco.”

In addition, Miles, who is now known as Robert Concina, the suit lists among its defendants BMG Entertainment, Arista Records, Warner-Chappell Music, PolyGram Holding, and Quality Records.

O’Hearn, who owns an independent label, Deep Cove Records in North Carolina, is demanding compensatory and punitive damages of more than $10 million.

Miles denies knowledge of O’Hearn or of having been influenced by O’Hearn’s copyright.

**EXECUTIVE TURNTABLE**

**RECORDER COMPANIES.** Roadrunner Records in New York names Michael Canter VP of sales and promotes Scott Givens to VP of artist development. They were, respectively, VP of sales at Bigbeat/TAG/Atlantic Records and director of marketing.

Elektra Entertainment Group in Beverly Hills, Calif., promotes Joel Amsterdam to VP of press and artist development from West Coast. He was senior director of press and artist development.

Jill Tomlinson is promoted to associate national director of marketing at Island Records in New York. She was associate national director of media relations.

Rhino Records in Los Angeles promotes Adrian Harewood to senior vice president to Bob Serling. He was director of sales.

Rhino Records in Los Angeles promotes Adrian Harewood to senior vice president to Bob Serling. He was director of sales.

Arista Records in New York names Gillian Morris associate director of business affairs. She was manager of business affairs.

Universal Records in Universal City, Calif., promotes Kim Neumann to director of administrative services. She was office manager.

The Windham Hill Group in Atlanta names Carol Chase Southeast regional director. She was creative jazz specialist at BMG Distribution.

NZK Encoded Music in New York appoints Marie Jakobson director of publicity. She was director of operations at Shore Fire Media.

Edel America Records in New York appoints Rick Rosenberg national director of sales. He was national sales coordinator at Strictly Rhythm Records.

King Biscuit Entertainment Group in New York names Len Handler VP of catalog development, Joe Mattis national director of radio promotion, and Kim Starchak art director, and Karen M. DiGeus director of publicity. They were, respectively, president of Southern Bound Music Group, manager of college/alternative radio at Island Records, a freelance graphic artist, and director of media relations at Ellipsis Arts.

**PUBLISHING.** MCA Music Publishing in London promotes Paul Connolly to VP of MCA Music International. He retains his position as managing director of MCA Music U.K.

Derrick Thompson is promoted to East Coast creative director at BMG Songs in New York. He was director of urban music.

Richard Falkhen is named managing director at South Beach Music in Nashville. He was supervising producer at Wolf Fang Productions Inc.

EMI Music Publishing in New York promotes Debi Wyde to director of administration. She was associate director of administration.
COMING THIS FALL...

THE COMPLETE BEETHOVEN EDITION

The most comprehensive collection of Beethoven's music ever assembled on CD.

- 87 midprice CDs in 20 volumes—beautifully packaged in a deluxe carrying case that includes a handsome acrylic CD rack & 300-page illustrated book on Beethoven's life and music.
- State-of-the-art 4D Audio & Original-Image-Bit-Processing digitally-remastered sound.
- In celebration of Deutsche Grammophon's 1998 Centenary Year.

- Remastered favorites, rarities & firsts: Karajan's legendary 1963 Symphony cycle, Gardiner's new Archiv recording of the opera Leonore (the early version of Fidelio), the complete music to King Stephen (conducted by Chung and narrated by Fischer-Dieskau), Cantatas conducted by Thielemann, as well as Lieder & folk song arrangements previously unavailable on disc.
- Volume 20/Connoisseur's Choice: 6 CDs featuring historic Beethoven recordings from the DG archives, including Arthur Nikisch's landmark Beethoven 5 from 1913 & many works appearing for the first time on CD!
- All-star roster includes: Karajan, Gardiner, Bernstein, Abbado, Argerich, Kempff, Pollini, Mutter, Shaham, Kremer, Fischer-Dieskau, Rostropovich, Emerson Quartet & many more!

IN STORE: 10/14/97
The Complete Beethoven Edition (20 volumes/boxed set)
Vol.1: The Symphonies (5CD)
Vol.2: The Concertos (5CD)
Vol.3: Orchestral Works/Works for the Stage (5CD)
Vol.4: Leonore & Fidelio (4CD)
Vol.5: The Piano Sonatas (8CD)

IN STORE: 11/11/97
Vol.6: Works for Piano & Organ (8CD)
Vol.7: The Violin Sonatas (4CD)
Vol.8: The Cello Sonatas (2CD)
Vol.9: The Piano Trios (5CD)
Vol.10: The String Trios (2CD)

IN STORE: 12/9/97
Vol.11: The Early Quartets (3CD)
Vol.12: The Middle Quartets (2CD)
Vol.13: The Late Quartets (2CD)
Vol.14: The Chamber Works (6CD)
Vol.15: The Wind Music (2CD)
Vol.16: Lieder (3CD)
Vol.17: Folk Song Arrangements (7CD)
Vol.18: The Secular Vocal Works (2CD)
Vol.19: The Large Choral Works (5CD)
Vol.20: Historic Recordings (6CD)

LIMITED TIME OFFER:
SPECIAL BUDGET PRICE for THE COMPLETE BEETHOVEN EDITION COMPACTOTHEQUE (453 811-2—Code FD) available ONLY through 12/31/97! Features tracks from each of the volumes of the Edition. (Price change to Code FD as of 1/1/98.)

TO PLACE AN ORDER, CONTACT YOUR PGD REP OR CALL 1-800-428-4434.

© 1997 PolyGram Classic & Jazz

www.americanradiohistory.com
OVER ONE MILLION SHIPPED
AND STILL INDEPENDENT
I TOLD YA'LL
THERE AIN'T NO LIMIT...

Master P

IN STORES SEPT 2

CEO & EXECUTIVE PRODUCER: MASTER P
THE WORLD IS OURS

NOLIMIT

RECORDS

CAUSE WE

BOUT IT

BOUT IT

NO LIMIT'S TOP BILLBOARD R&B ALBUMS FOR 1997

1  SOUNTRACK  I'M BOUT IT
2  TRU  TRU 2 DA GAME
2  MIA X  UNLADYLIKE
2  VARIOUS ARTISTS  WEST COAST BAD BOYZ II
3  MASTER P  ICE CREAM MAN
5  MR. SERV-ON  LIFE INSURANCE
6  SILKK  THE SHOCKER
6  STEADY MOBBIN'  PREMEDITATED MURDER
13  DOWN SOUTH HUSTLERS

EXECUTIVE PRODUCER:  MASTER P
Arista Makes ‘Noise’ About Smith
Set Focuses On Various American Events

LOS ANGELES—Patti Smith’s new Aristar album, “Peace And Noise,” due Sept. 30, offers a kaleidoscopic view of the American experience—from the Dust Bowl migration of the ’30s to the AIDs crisis and the Heaven’s Gate suicides of the ’90s.

“As a Patti Smith fan, I love it,” enthuses Aristar president Clive Davis. “To see her growth and to see her be as important as a true artist today as she’s ever been, is just one of the great thrills of a professional life...She’s a renaissance woman, and to see her flower with youth and energy and vitality and definitely wisdom—it’s what music should be.”

As potent an artistic statement as Smith has ever crafted, “Peace And Noise” arrives only a year after “Gone Again,” which came after the poet/musician’s eight-year absence from recording (Billboard, June 8, 1996). She credits her husband, guitarist Fred “Sonic” Smith, whose death in 1994 inspired the reflective tone of the last album, with giving her the musical tools that helped her return to the studio.

She recalls, “I asked him if he would teach me enough chords so I could write my own little songs, ‘cause I sometimes would have ideas, but they would slip away. He wasn’t well, but he spent a lot of his time teaching me. That’s one of the last gifts he gave me. I’m not a guitar player, but I’ve really kept doing my chords and tried to honor that by applying it to something.”

“In Gone Again,” it’s the first time I had written so much music myself. The process of writing songs like that, just seemed to open up a new area for me and gave me a new format. After Gone Again, I never stopped writing new songs, which is unusual for me, extremely unusual for me.”

Smith also says that her late husband provided the impetus for the subjects she tackles on “Peace And Noise.”

“Fred and I had set out to write a very political album, a political record,” Smith says. “We wanted to do a record that really addressed a lot of the things that people were concerned with—young people’s concerns, our concerns for people. Obviously, we never did that album, and I did ‘Gone Again’ instead, which is pretty much focused on trying to represent different facets of Fred as a human being. So this particular record really does some of the duties that originally I felt were very focused on before his passing.”

“Peace And Noise” surveys the American scene from a variety of musical perspectives. The song “1950” examines the nation at that crucial historical juncture. “Blue Poets” (which bears the title of a (Continued on page 23)

Earle Stays Close To His ‘Corazón’ On Warner Set

BY JIM BESMAN

NEW YORK—“I don’t think music has to be necessarily profound,” says the ever-thoughtful Steve Earle, by way of opening discourse concerning his new Warner Bros. album, “El Corazón,” which E-Squared/Warner Bros. will release Oct. 7. “I’m an entertainer, first and foremost, but I also don’t have to go out of my way not to say anything!”

Indeed, Earle, as usual, has plenty to say, this time about all that inspired “El Corazón,” which he and longtime co-producer Ray Kennedy produced as “the Twangtrust.” The set’s Spanish title, he explains, translates simply as “The Heart,” while the cover art is derived from the “el corazón” playing card in the traditional Mexican bingo-like game lotería; the thematic content “is just what I care about.”

“The way I’ve done it all along, is stuff that concerns me gets into my music,” he continues, “and one of the things that concerns me these days is people’s lack of concern! For a while in the ’80s, it got fashionable again for musicians to get behind causes—which was great—but then it got out of fashion again, and that concerns me. I started playing music in the late ’80s and these days is people’s lack of concern! For a while in the ’80s, it got fashionable again for musicians to get behind causes—which was great—but then it got out of fashion again, and that concerns me. I started playing music in the late ’80s and these days is people’s lack of concern! For a while in the ’80s, it got fashionable again for musicians to get behind causes—which was great—but then it got out of fashion again, and that concerns me. I started playing music in the late ’80s and these days is people’s lack of concern! For a while in the ’80s, it got fashionable again for musicians to get behind causes—which was great—but then it got out of fashion again, and that concerns me. I started playing music in the late ’80s and these days is people’s lack of concern!”

The record starts with “Christmas In Washington,” “obviously the most overtly political track,” Earle notes. Written just after the 1996 presidential election, the song expresses Earle’s qualms over Democrats’ triumph.

(SHURE MICROPHONES)

ONE GREAT PERFORMER DESERVES ANOTHER.

The Sound of Professionals...Worldwide.

Jeb’s Turn. Capitol Records execs flunk new signee Jeb Loyo Nichols following a show in Hollywood, where producer Steve Rosenblatt, VP of marketing at Capitol; Joe McFadden, senior VP of sales at Capitol; Nichols; Liz Heiler, senior VP at Capitol, and Paddy Spinks, VP of international at Capitol.

Ken Berry Drops Ax On The Enclave; Roadrunner, Next Plateau Split

THE BEAT

by Melinda Newman

Gone By The Enclave: After weeks of speculation about its fate following the closure of the EMI Records, the Enclave has shut its doors.

When the partnership between EMI Records and Virgin Records, are already reassuring fans and industry insiders, “World Party” will now be on Virgin. “What’s the deal? All the people who I’ve spoken to, have been realistic, and the deal is one of the factors that made the difference,” says Zutaut.

“Gone Again” was released by Fluffy, until late 1996. At its height, the Enclave employed 28 people. The staff was reduced to 20 following EMI’s shuttering in June. While everyone has now been officially let go,Envelope head Tom Zutaut says four staffers are staying on through Belle & Sebastian’s show Saturday (Oct. 6) at the Capitol, and kept as an imprint,” says Zutaut. However, his hopes were dashed a few weeks ago when EMI Recorded Music Group head Ken Berry said he was pulling the plug. “He basically just said that there was no place, given the financial parameters he was under, for the Enclave to continue in any way, shape, or form. I can’t tell you how much it hurts me.”

Despite the outcome, Zutaut says he wouldn’t change a thing about how the label operated. “I think what we created was a record company of the future: a group of people who were dedicated to committing themselves to the artists and being passionate about music. I think the strength of our roster vindicates the artist-driven philosophy.”

Although album sales were low (according to Zutaut, Belle & Sebastian has sold between 8,000 and 9,000 units, while top acts Drain STH and World Party have sold around 25,000), Zutaut says he was fine with the numbers considering that the label was still actively working each act.

“I think we were off to a really great start,” he says. “The only thing we were missing was that one track that was a hit on radio that drove sales through the roof. Everything else was in place. We'd been allowed to put out subsequent tracks, we would have broken through. Because we were doing long-term artist development, we were only one track deep into most of those records.”

To a certain extent, Zutaut says he feels that the Enclave’s closure is “indicative of the failures of the music business right now. There aren’t a lot of people who have the stomach for the long haul. Everyone’s looking for the quick quick hit to sustain their overheads, and very few people have the courage to really hang in there and develop artists and build rosters. That takes a lot of it. We’ve forgotten that it took K.E.M. four or five records to break, or that it took the Cure four or five records to break.”

Zutaut says his plans are up in the air, although he knows he will continue working with the EMI Recorded Music Group. “That is out of the question,” he says. “Ken Berry made it clear that there is no place for the Enclave or myself in this company.”

By Indian time.

Despite the unpleasant death of the label, Zutaut says his goodbye dinner with “World Party’s” Karl Wallinger a few weeks ago sums up his experience with the Enclave. “No matter who’s writing the checks and making the decisions, they have to make for the betterment of the corporation. When you can sit with a guy like Karl and hear him say how much he loved working with the Enclave and that at no time in his career he had been treated like a label that gave him so much support, I think we succeeded.”

Breaking Up Is Hard To Do: Two years after forming a 50/50 joint venture, Roadrunner and Next Plateau have severed ties. No reason was given for the split, and principals for both sides were issuing no comments, other than to cite an Aug. 26 statement that said that the parties “effectively immediately [had] decided to dissolve their joint-venture partnership and distribution arrangement.” Of course, the obligatory line about the split being “amicable” was also included. Also splitting are Geffen and Almo Sounds, the label established at the beginning of 1995 by A&M founders Herb Alpert and Jerry Moss. Almo’s three-year pressing and distribution deal runs out in December and will not be renewed. Almo Sounds GM Paul Kremen says, “We at Almo Sounds are saddened at leaving our very close friends at Geffen and [are] yet truly excited about our array of prospects in the future.” Kremen had no comment on when a new deal would be announced.

Geffen, which also supplies a number of marketing, publicity, promotion, and sales services for Almo Sounds, will continue to work two active projects, Lazlo Bane and Manfork, until the end of the year. Almo Sounds’ top-selling act, Garbage, is not expected to have an album out until 1998. Other acts on the Almo Sounds roster include Pulsiars, Gillian Welch, and Billy Yates.
GARTH BROOKS
ENTERTAINER OF THE YEAR

Over 15 million people experienced the concert in Central Park
Over three million tickets sold for the current tour
The top selling solo artist in U.S. history
Nominated for CMA Entertainer Of The Year

There has never been an entertainer more worthy of this award
Touched by genius, Nusrat Fateh Ali Khan was undoubtedly, spiritually and technically, one of the greatest voices of the day. He was a great bearer of the Qawwali tradition, the most significant of his generation, and at the same time a great innovator. A visionary who explored a new and daring contemporary musical language, Nusrat was a phenomenon who crossed all musical and cultural boundaries to enlighten us with inspirational talent. He has left us with an outstanding musical legacy for generations to come.

“I feel a great sense of loss today. The loss of an extraordinary artist and the loss of a friend. All of us at WOMAD and Real World feel very proud to have known him, worked with him and helped bring his extraordinary music to a wider audience. We will miss him badly.” - Peter Gabriel

Artists & Music

Trio Drives Watt’s ‘Engine’
On His Latest Columbia Set

BY CHRIS MORRIS

LOS ANGELES—On his sophomore Columbia solo release, “Contemplating The Engine Room,” due Oct. 7, bassist Mike Watt marches up a new musical gangplank and offers what may be the first punk-rock opera.

“I think the record is brilliant,” says Peter Fletcher, Columbia’s West Coast VP of marketing. “The record speaks of a day in the life of a sailor, and through the sailor’s life he touches on D. Boon and the Minutemen and FIREHOSE. All these things that have happened to Mike in his musical journey of the past 20 years.

“It’s very true to his heart, and I think his fans are going to love his record, and I think it will gain him new fans. Records like this rise above.”

The album marks a return to Watt’s musical roots after his star-studded 1995 solo debut, “Ball-Hog Or Tugboat?” (Billboard, Jan. 21, 1995). “Contemplating The Engine Room” is a trio recording that recalls his work with the Minutemen, the classic ’80s punk threesome that was based in the harbor city of San Pedro, Calif. (known to natives simply as “Pedro”), and its successor, the trio FIREHOSE.

“I wanted to get back to the three-piece,” Watt says. “I wanted to celebrate that, in a way, ‘cause that is where I’m from. It’s probably where I’m gonna end up.”

He adds, “After the last record, I wanted something that was very thoroughly Watt. I felt I kind of marginalized myself. This kind of made me overreact in a way to make something so over-heavy-Watt that people would not miss the idea, you know? It’s a lot [about] the Minutemen, D. Boon, and a little of my father.”

Watt says the idea came to him while he was touring as a “sidemouse” (sideman) in Perry Farrell’s band Porno For Pyros last year.

“When we were tourin’, it was three days a week sometimes—we

(Continued on page 26)

Atlantic Sees Green In Ivy
Schlesinger To Add To Act’s Profile

BY CRAIG ROSEN

LOS ANGELES—With the Oct. 7 release of Ivy’s “Apartment Life,” Atlantic Records is optimistic that the increased profile of the trio’s Adam Schlesinger will help spread the band’s following beyond its core.

“Realistic,” the full-length debut by Ivy—which also includes French-born singer Dominique Durand and her husband, Andy Chase—was issued by the now-defunct Atlantic-affiliated Seed imprint in 1966. Since then, Schlesinger has found success as a member of another Atlantic act, Fountains Of Wayne, penned the Oscar-nominated title track to the Tom Hanks film “That Thing You Do!”, and scored a deal with Mercury for Scratchie Records, which he founded with Smashing Pumpkins’ James Iha and Darcy Wretzky and Wretzky’s husband, Kerry Brown, of Catherine.

The fact that Ivy had its own following prior to Schlesinger’s other success stories is a boon to Atlantic.

Says Atlantic VP of product development Michael Krumpe: “We are in a great place because we have a group that has an identity that they have established on their own. Coming off Adam’s Oscar nomination and the tremendous amount of press given to Fountains, people are going to be very interested to hear what this record is like, but at the same time we are in the enviable position of this not having to be looked at as a side project. It’s not. It existed before. It has its own identity, and it very much has its own sound.

In fact, with Durand’s exotic, breathy vocals, Ivy’s sound has more
The only debut album in history nominated for six Country Music Association Awards

1. Female Vocalist of the Year
2. Horizon Award
3. Album of the Year, "Did I Shave My Legs For This?"
4. Single of the Year, "Strawberry Wine"
5. Song of the Year, "Strawberry Wine"
6. Video of the Year, "Strawberry Wine"

Did I Shave My Legs For This?

RIAA certified sales in excess of three million

Congratulations Deana, we'll shave our legs for this

From your family at Capitol Nashville

Management: The Left Bank Organization
BY MELINDA NEWMAN

NEW YORK—Matthew Ryan knows the healing power of music. "I was going through a hard time when Peter Gabriel’s ‘Us’ came out. It didn’t save my life, but it came close."

While Ryan, whose A&M debut, “Mayday,” comes out Oct. 7, is much too modest to assume that his album could have the same effect on some heartbroken listeners the disc’s 12 well-worn tales of loss—romantic and otherwise—could definitely resonate with fans who have loved and lost.

"If you’re in that mood, this record is uncompromisingly with you," Ryan avows. "You would probably rather listen to a boodysnorter if you were in a different mood." As far as sharing his deepest thoughts with the world, he says, "I don’t think there’s anything I’m feeling that no one else has felt, so I don’t know why you would feel uncomfortable saying it."

A&M execs believe that the 25-year-old singer/songwriter will appeal to fans of acts like the Counting Crows and Wallflowers. "I think the market for this is really broad," says Scott Carter, director of product development for A&M. "It could be anyone’s bought a Wallflowers CD. Its darkness pulls itself out of a countryrock niche and makes it broader. This ain’t no Spice Girls."

Certainly not. But as the scruffy-voiced Ryan points out, the songs are not without their sardonic humor, clever wordplay, or points of light. However, in the main, this record could be required listening at any pitty party.

The first single, the melodically upbeat, lyricaly urgent "Guilty," went to triple- 'A' radio Aug. 22. It will be serviced to rock and alternative stations Wednesday (5).

"I think triple-‘A’ is where we’re going to have our earliest successes," says Carter. "I can see some rock and alternative stations not getting it right off the bat. Ultimately, I think they will. But it’s not like Smash mouth, it doesn’t have alternative written all over it."

While Ryan has known his share of heartbreak, his professional life has progressed rather smoothly. Raised in Chester, Pa., and then Delaware, Ryan moved to Nashville a few years ago, in part, to "get in touch with my father," who had split with Ryan’s mother when their son was 3. Ryan played in a band for about a year after arriving in Music City, but eventually decided to go solo, adding a few sidemen. His showcase during the Nashville Entertainment Asn.’s annual Extravaganza in 1996 attracted the attention of then A&M A&R rep Teresa Ensentr, who was in the audience. Even though someone at the label had previously rejected Ryan’s tape, Ensentr loved what she heard, and eventually A&M signed Ryan.

"Mayday" was produced by David Ricketts, best known as half of the ’80s duo David + David. Ryan was resistant to working with the producer when A&M first breached the subject. "If you listen to [David + David’s album] ‘Boonstum’ out of context of it being made in 1986, it sounds dated, and I didn’t want my record to sound like that," Ryan says. "But after talking to him and finding out all the things I didn’t know he’d done, I changed my mind. And we still talk on the phone every day."

In Ricketts, Ryan found a producer willing to give the singer/songwriter plenty of leeway. "I was looking for somebody who wouldn’t get in the way, who wouldn’t want to control the sessions," says Ryan. "And that’s exactly what I got. I got a guy who had no opinion on what it should or shouldn’t be. It just had to be real, and every song is a sincere moment."

Although the album isn’t out for several weeks, A&M already has Ryan performing at clubs in front of press, retail, and label and branch reps. "We already have him on the road because he’s amazing live," says Carter. "He has star quality. He’s very understated, but he leaves you with a definite impression."

Not surprisingly, A&M chairman/CEO Al Cafaro feels the same way. "I saw his recent show in New York and was completely blown away by the strength of his performance. It justified every thought I had about him since we signed him to the label."

While Ryan, who is booked by International Creative Management, is now (Continued on page 85)
TRACE ADKINS
NOMINATED FOR TWO CMA AWARDS

HORIZON AWARD

VIDEO OF THE YEAR FOR "EVERY LIGHT IN THE HOUSE"

CONGRATULATIONS TRACE. WE THINK YOU DESERVE BOTH.

MANAGEMENT: BORMAN ENTERTAINMENT

©1997 CAPITOL NASHVILLE
WWW.CAPITOL-NASHVILLE.COM

www.americanradiohistory.com
Artists & Music

EARLE STAYS CLOSE TO HIS 'CORAZON' ON WARNER SET

(Continued from page 10)

and Republicans alike while invoking more dependable political figures like Woody Guthrie, Malcolm X, and Martin Luther King Jr. "Besides, I'm a footloose, following type, so it's also topical—and risky, Earle adds—in its take on racism via the story of a 12-year-old black kid reared by a white man. But other songs "are just about me and are pretty personal," he says, "and I let them speak for themselves." He does note, though, that the self-defining "Here I Am," which was the last song written for the "El Corazón," supplies the missing "personal manifesto" statement often present on Earle albums.

"There was [1996 title track] 'I Feel Alright' on the last one and [1986 album title track] 'Guitar Town,'" says Earle. "I was just going to have drums and bass on it—and me on guitar—but my 15-year-old son Justin was standing around, and I have to keep him off the streets! [There's] something about a 15-year-old boy with an electric guitar that I'm attracted to."" According to Earle, "El Corazón" features such guests as gospel vets the Fairfield Four on "Telephone Road," Emmylou Harris on "Tanganyika," Sub Pop group the Supersuckers on "N.Y.C.,” producer Kennedy’s wife, Siobhan, on "Poison Lovers," and bluesman Del McCoury on "Still Carry You Around," which Earle says he wrote just so he could record it with McCoury, "the best blues tenor alive," and his band. The overall result, says Warner Bros. product manager Peter Raub, is "the third in three amazing records he’s made in the last three years," the others being "I Feel Alright" and "Train A Comin’". Earle’s Grammy-nominated 1995 "comeback" album, following his well-documented drug problems. "This time, we’re shipping two songs to radio at the same time," says Raub, noting that "N.Y.C." will continue to be the album’s format hit, though it goes to triple-A and roots music stations. "Last time we had an uneven response at triple-A and Americana, but we’re eager to see if we can connect with the rock fans—which Steve hasn’t done with the last couple of records. But as we’ve seen recently with John Fogerty, good songs and great performance on the radio—which is very refreshing—so I hope we get the same result with Steve, who’s not unlike Fogerty as a songwriter and performer whose records have never received anything but the utmost critical acclaim.

Rash will find little resistance at Chicago’s rock-heavy triple-A station WXRT, where music director Patty Martin notes that the album’s "long history" with Earle—and his strong following in Chicago—and looks to further extend both effort. "He writes such great rock songs and is always good live—which sets him apart from the average singer/songwriter," says Martin, who has heard "El Corazón" and is more than satisfied with its prospects at the station. "We’re an artist-oriented station, and Steve’s always been one of the guys who stand out of the crowd for us.

Earle owns the E-Square production company label with partner Jack Emerson. His release is a co-venture between Warner’s pop and country divisions, so Warner/Reprise will also be involved in the marketing of “El Corazón.”

"This is a more musically diverse album than 'I Feel Alright'—which was closer to Steve’s ‘Copperhead Road’ era,” says Chris Palmer, Warner/Reprise Nashville’s VP of promotional, referring to Earle’s more rock-oriented 1988 album. "But he had a No. 1 country album with ‘Guitar Town,’ and I don’t think there’s still a country fan base there, and an infrastructure in the country press and programmer areas, and we’ll go after it.”

Specifically, Warner/Reprise Nashville will place an “El Corazón” tour on the press compilations for small markets and non-reporting stations by the CDS subscription service; the companies are also putting “I Still Carry You Around” on a “Prime Cut of Bluegrass” subscription service compilation going to some 900 bluegrass and country programmers. Rash adds that a “concert effort” is under way to secure TV exposure for Earle on programs like “Hard Rock Live” and “VHI Storytellers.”

The label is aggressively targeting trend accounts as well, notes Raub, who says that the colorful Latin-themed cover artwork may be reproduced as giveaway lithographs. Earle, who did a solo acoustic tour of Europe last winter, will start touring behind "El Corazón" Nov. 9 in Copenhagen. "I’ll get my first, as it’s my custom since ‘Copperhead Road,’ and do a lot more extensive European tour than I’ve ever done," he says. "And then I’ll come back to the States to tour in mid-January.”

Earle is also completing a book of short stories and continuing his production work for such artists as fellow E-Square acts as the V-Boys and Six String Drag. "Three years ago, nobody was calling me to do nothing," he says. "But I still haven’t learned to do things in moderation!"

Of course, three years ago, Earle was just emerging from years of drug abuse, though having been clean since and addressing it candidly in the past, he doesn’t feel the need to discuss it further.

WWW.AMERICALRADIOHISTORY.COM

For further information, please call Howard Zelor 718.853.5125

Best Music Administration Software in the World

For the first time, the unauthorized, behind-the-scenes story of the making and marketing of one of Rock’s original supergroups

Written by the band’s former business manager, here’s an insider’s story of the convergence of hard rock and big business. It’s the tell-all account of how sales are built, money is made, and profits are spent—as well as an extraordinary look at lifestyles and indulgences, power brokers and exploding egos. Wherever books are sold

MUSIC BUSINESS ADMINISTRATION SOFTWARE

**IMMEDIATE & CONVENIENT LEASES TO SUIT YOUR NEEDS**

FOR SALE

**IMMEDIATE & CONVENIENT LEASES TO SUIT YOUR NEEDS**

**BEST MUSIC ADMINISTRATION SOFTWARE IN THE WORLD**

**IMMEDIATE & CONVENIENT LEASES TO SUIT YOUR NEEDS**

**BEST MUSIC ADMINISTRATION SOFTWARE IN THE WORLD**

**IMMEDIATE & CONVENIENT LEASES TO SUIT YOUR NEEDS**

**BEST MUSIC ADMINISTRATION SOFTWARE IN THE WORLD**

**IMMEDIATE & CONVENIENT LEASES TO SUIT YOUR NEEDS**

**BEST MUSIC ADMINISTRATION SOFTWARE IN THE WORLD**

**IMMEDIATE & CONVENIENT LEASES TO SUIT YOUR NEEDS**

**BEST MUSIC ADMINISTRATION SOFTWARE IN THE WORLD**

**IMMEDIATE & CONVENIENT LEASES TO SUIT YOUR NEEDS**

**BEST MUSIC ADMINISTRATION SOFTWARE IN THE WORLD**
ATTENTION SONGWRITERS!

You could be discovered!
The winning songs will be presented to top industry professionals!

Grand Prize:
$5,000 in cash, single song publishing contract, guitar, bass or mixer from Gibson, Audix professional monitors and microphone and a one year subscription to "Taxis", the independent A&R company.

10 First Prizes:
$1,000 in cash, publishing contract*, guitar, bass or mixer from Gibson, 1 year Taxi subscription and Audix microphone.

11 Second Prizes:
Publishing contract*, guitar, bass or mixer from Gibson and 1 year Taxi subscription.

11 Third Prizes:
Publishing contract*, guitar from Gibson and 1 year Taxi subscription.

Performance Prizes:
First Prize: $1,000 in cash & 25 hours studio time at CRC in OKC.
Second Prize: $500 in cash & 15 hours studio time at CRC in OKC.
Third Prize: $250 in cash & 10 hours studio time at CRC in OKC.

The Top 500 Songwriters
will receive a pair of BluBlocker sunglasses and a free set of strings from the Gibson USA Strings Division.

The Top 2,500 Songwriters
will receive our esteemed "Honorable Mention Certificate of Achievement".

Performances are grouped into bands, solo, stripped down and piano keyboard.

Earn points through writing, publishing and recording. A song may qualify for points in multiple categories. Contestants may enter as many songs as they wish, however each song must have its own entry form and be accompanied by the required audio cassette. The song must be accompanied by the required entry form and be accompanied by a typed or printed sheet. Lyrics must be typed or printed in English. The song must be original and unaccompanied. The song must be written by the contestant and accompanied by a signed affidavit of originality. A song that is not originally written by the contestant will not be eligible.

1. Songs are to be judged on the following criteria: Melody, lyrics, originality, production, arrangement, arrangement, quality and songwriting. Songs are judged on the quality of their vocals, and instrumentals are limited to piano, guitar, bass, drums, percussion and keyboards. No samples used.

2. Songs are judged on the following criteria: Melody, lyrics, originality, arrangement, arrangement, quality and songwriting. Songs are judged on the quality of their vocals, and instrumentals are limited to piano, guitar, bass, drums, percussion and keyboards. No samples used.

3. Songs are judged on the following criteria: Melody, lyrics, originality, arrangement, arrangement, quality and songwriting. Songs are judged on the quality of their vocals, and instrumentals are limited to piano, guitar, bass, drums, percussion and keyboards. No samples used.

4. Songs are judged on the following criteria: Melody, lyrics, originality, arrangement, arrangement, quality and songwriting. Songs are judged on the quality of their vocals, and instrumentals are limited to piano, guitar, bass, drums, percussion and keyboards. No samples used.

The Top 500 Songwriters
will receive a pair of BluBlocker sunglasses and a free set of strings from the Gibson USA Strings Division.

Performances are grouped into bands, solo, stripped down and piano keyboard.

In conjunction with Oklahoma City University School of Music and Performing Arts, Music and Entertainment Business Program


today!

www.billboard.com/songcontest

Enter before october 15th 1997 and you will receive an official billboard song contest tee-shirt

Thousands of dollars in cash prizes and services!

33 Publishing Contracts!

Over $40,000 in Gibson products, $30,000 in BluBlocker sunglasses!

All entries must be received by 12/24/97.

Get the Score on your Entry!

You can add prestige to your songwriting resume with our new judging report. For only $5 extra (to cover handling and postage), we will mail you the scoring report on your entry. Our judging system will tell you how your song performed, with a valuable look at the structure of the song.

New Categories

Songwriting
Rock, Alternative, Pop, Contemporary Christian, Traditional Gospel, Jazz, R&B/Rap, Latin, Dance/House, Country/Folk, World

Performance
Band, Solo, Stringed Instruments, Vocal, Percussion, Piano/Keyboard

In conjunction with Oklahoma City University School of Music and Performing Arts, Music and Entertainment Business Program

Official Rules

Our multifaceted judging system will be judging songwriters equally on originality, lyrics, melody and composition. Each song will be judged equally by expertly trained musicians, producers, A&R and industry executives. All songs will be evaluated by the BlueRibbons Panel under the supervision of independent judges. Performances are evaluated by bands, solo, stripped down and piano keyboard. Each song will be judged on the following criteria: Melody, lyrics, originality, arrangement, arrangement, quality and songwriting. Songs are judged on the quality of their vocals, and instrumentals are limited to piano, guitar, bass, drums, percussion and keyboards. No samples used.

Enter Before October 15th 1997 and You Will Receive An Official Billboard Song Contest Tee-Shirt

Thousands of Dollars in Cash Prizes and Services!

33 Publishing Contracts!

Enter before 12/24/97.

Get the Score on Your Entry!

You can add prestige to your songwriting resume with our new judging report. For only $5 extra (to cover handling and postage), we will mail you the scoring report on your entry. Our judging system will tell you how your song performed, with a valuable look at the structure of the song.

New Categories

Songwriting
Rock, Alternative, Pop, Contemporary Christian, Traditional Gospel, Jazz, R&B/Rap, Latin, Dance/House, Country/Folk, World

Performance
Band, Solo, Stringed Instruments, Vocal, Percussion, Piano/Keyboard

In conjunction with Oklahoma City University School of Music and Performing Arts, Music and Entertainment Business Program

Official Rules

Our multifaceted judging system will be judging songwriters equally on originality, lyrics, melody and composition. Each song will be judged equally by expertly trained musicians, producers, A&R and industry executives. All songs will be evaluated by the BlueRibbons Panel under the supervision of independent judges. Performances are evaluated by bands, solo, stripped down and piano keyboard. Each song will be judged on the following criteria: Melody, lyrics, originality, arrangement, arrangement, quality and songwriting. Songs are judged on the quality of their vocals, and instrumentals are limited to piano, guitar, bass, drums, percussion and keyboards. No samples used.
ATLANTIC SEES GREEN IN IVY

(Continued from page 20)

forest grooves." On "Apartment Life," Ivy has enhanced its guitar pop with additional instruments, including sparse horns on "This Is The Day," and an intriguing mix of strings and horns on "Liker."

In addition, the band called on a number of friends to lend a hand, including Schlesinger's Fountain Of Wayne bandmates Chris Collingwood and Jody Porter, thea, Luna's Dean Wareham, and former Luna and Feelies drummer Stanley Donenfeld. The album, produced by Ivy, was mixed by Paul Q. Kohler and Sean Slade.

For the most part, Andy and I played all the instruments, except for these guest appearances by various friends," Schlesinger says.

The fact that Ivy and Fountain Of Wayne are both on Atlantic has worked to Schlesinger's advantage. "One of the reasons we wanted to do Fountain Of Wayne with Atlantic as well is because we wanted a record company that is sensitive to both projects," he says. "Atlantic's involvement on a project, it would have been very, very difficult to work with two different companies on the different projects and have them compete for my time, but everyone is on the same page, and everyone wants the two things to coexist peacefully." As for his fellow bandmates in Ivy and Fountain, Schlesinger says that although it is a "strange and rare" situation, things have worked out well. "I was playing with Chris in a pre-Fountain Of Wayne project, before Ivy started," he says. "Initially Ivy started when Chris and I were taking a break from what we were doing before Fountains. When I started working with Andy and Dominique, we didn't even realize we were starting a band. They just asked me to come down and play a few things they were working on. It became a band somewhat by accident, so I think they understood in the back of their minds that at some point Chris and I would want to do something."

The spirit of cooperation between the acts was evident on Fountain Of Wayne's debut, which featured Durand singing backing vocals. Aside from Collingwood and Porter leading instrumental support on some tracks on "Apartment Life," Schlesinger says, Collingwood helped complete the lyrics to 'You Don't Know Anything.'

The roads of Ivy and Fountain Of Wayne will continue to cross. Drummer Brian Young, who also plays in the Fountain and the Posies, is likely to join Ivy on tour. "Brian's a very busy guy, but finding a great drummer like that is not an easy thing to do," Schlesinger says. "He heard the Ivy record early on and said, 'Keep me in mind, because I love this record.'"

Reaction from fans of the band at retail has been equally enthusiastic. Chris Rasmussen, owner of the Bridgeport, Conn.-based Seeret Sounds, calls "Apartment Life" his "favorite record of the year... it's an incredible album. It's up to Atlantic really. The material is there. It will sell itself if it gets played, and if they get their 'radio presence' that the Exposure Team desires."

For its part, Atlantic is hopeful that the current climate will help launch Ivy at radio. "There are a number of records that have a similar feel to Ivy," Krumper says.

The label will ship "The Best Thing" to modern rock and modern country radio, with a Top 20 single landing in September, the full album will be serviced to college radio. In addition, a videotopic for the track will be completed by early September.

"The band will also go on a radio promotion tour in late summer," Krumper says. "I think that between people's familiarity with Adam and his work and how charming Andy and Dominique are, we'll have our best salespeople," Krumper notes.

The label also plans a novel promotion to tie into the album's release. "We're approaching retailers with ideas for promotions, such as giving away gift certificates to local retail stores, adding that a grand prize will be a one-month's rent for a lucky apartment dweller." Atlantic will service the album to non-music lifestyle retailers for in-store play.

Mike Watt

(Continued from page 20)

didn't play a lot—so there was a lot of stuff going through my head," Watt says. "There were certain parallels that I saw—my father running away from his little farm town and joinin' the Navy, it seemed a lot like me and [Minutemen guitarist] D. Boon gettin' in the van and running away from a muni-rock."

"Contemplating The Engine Room" takes in 24 hours on a ship. While some songs relate the story of the elder Watt's Navy experience, others reflect on Watt's current musical life in the Minutemen: "The Boilerman" is a tender homage to his lifelong friend Boon, who died in a 1985 highway accident, while the titular character in "Fireman Hurley" is drummer George Hurley. The song "Topoforms" numberchecks one of the Minutemen's STS Records contemporaries—Black Flag, The Meat Puppets, and Husker Du—as well as that band's former staffer, Joe Carducci, and artist Raymond Pettibon. "The Minutemen weren't just by themselves—we were kind of part of this weird boat," Watt explains. "Everybody in their own little room on the boat, and nobody takes orders... but that's a Minutemen song regardless of whatever you want to call it—scene, and I owe everything to it, as far as my approach."

Watt says he agreed to do a second album because he wanted to give a little paycheck, too. I can't make it like we came out nowhere, because we did come from a little band." Watt

"It was a very fertile time, and because of that, I think it challenged me musically. I was able to do even more and play even more like whatever, that was finding out whatever we were for."

"For the album, Watt does all (Continued on page 65)

MIKE WATT

(Continued from page 20)

Copyright 2002 American Radio History
The heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches the top 100 of the Billboard 200, it moves to Billboard's Adult Contemporary chart.

1. KILO ALI ORGANIZED NOIZE nK 2PINTOISQUARE (10/98/98/16)
2. THE DANDY WARHOLS FEATURING SCOTT COOPER (10/98/15)
3. LOS TIGRES DEL NORTE YOKOSUKA: B0115 (11/98/18)
4. JEFF DE JESUS

NEW

LAVAGOWN AT WRECK CHRONOS M039 (8/98/14/16)

DOUBLE PLATINUM

CHARLIE ZAA SONGS BU021 (8/98/14/16)

SENTIMENTOY

GILBERTO TWINN WAT PRELUDE TO THE DEMON 400/380 (10/98/15/18)

IN THAT WATER

SOUL COUGHLING S01175 (10/98/15/18)

IRRESISTIBLE BLISS

COWBOY MOUTH C018 (10/98/15/18)

COME WITH ME

LOCAL H SINGLES B0422 (10/98/7/18)

AS GOOD AS DEAD

LIMP BIZKIT FLU 921ATBISQUARE (9/98/12)

THREE BILLBOARD Y. A.

CLAY CROSSE NERDWOOD N000 (10/98/15/18)

STAINED GLASS

ARTIFICIAL JOY CLUB CRUNCH 592/STCISQUARE (8/98/15/16)

MELT

JIMMIE'S CHICKEN SHACK ROCKET 50024AXAM (8/98/10/18)

PUSHING THE SALAMANLA ENVELOPE

DA WILLIAMS HACHO & THE 2080 (10/98/15/18)

END OF THE SUMMER

CAEDMON'S CALL WARNER ALLIANCE 46343/WARNER (8/98/13/18)

CAEDMON'S CALL

JAMES BONAMY E07874 (10/98/18/18)

ROOTS AND WINGS

ULTRA LIFE LIMITS V0105 (18/98/12/18)

PARTIENDED EL ALMA

DJ TAZ BREAKIN'SUCCESS S07596/SHORY (10/98/18)

WORLDWIDE

CHRIS RICE ROCKIESKE 15247/SHWORTH (10/98/15/18)

DEEP ENOUGH TO DREAM

THE BEATNUTS RELATIVITY B10576 (10/98/15/18)

STONE COLD

ABRA MOORE ARRISTA 8109885R (8/98/18)

STRENGHEST PLACES

REESE "I'M AT EDDY ROAD & T 62585 (10/98/15/18)

I STOLE THIS RECORD

ERIC BENET WARNER BROS. 46270 (10/98/15/18)

TRUE TO MYSELF

CRYSTAL LEWIS RHINO WORD 67879/EPC1 (10/98/12/15)

BEAUTY FOR ASHES

REEF EPC9791 (10/98/14/18)

GLOW

Vanguard Records & R&B artist Samatha Cole is the first artist to take part in the NPL's New Artists tour (Billboard Bulletin, Aug 22). The tour will kick off Sunday (31) at the Buckucks vs.

Personal Matters, Warner Bros. & act Somethin' For The People, whose debut album, "This Time it's Personal," bow Sept. 23, will be one of the first acts to appear on BET's "D'T Comic View," slated to debut this fall. The act is also scheduled to perform at the after-party for the Lady of Soul Awards Friday (5). Its debut single, "My Love Is The Shiniest," featuring guest vocals by TNs and Tamarra Powell, is No. 14 on the Hot R&B Singles chart this issue.

In addition to the Billboard, Billboard's weekly coverage of hot prospects for the heatseekers chart...
DeBarge Back After Tough ‘Time’
Kedar Set Highlights Chico’s Expressive Sound

By J.R. Reynolds

LOS ANGELES—Because of the limited resources available to him when he was honing his craft while doing six years’ time in prison, vocalist Chico DeBarge’s Kedar/Universal album, “Long Time No See,” takes a minimalist but highly expressive musical approach.

“When you’re in there, you don’t have a lot to work with musically, and that makes you more raw,” says DeBarge, who was found guilty of conspiracy to sell drugs.

“There was an organ, a piano, drums, and a bass, and that’s what I worked with mostly on the album,” the artist says.

The set streets Oct. 7.

Because of the time on his hands during that difficult period in his life, DeBarge taught himself to play an array of instruments. As a result, he plays many of the instruments heard on the album; a skill valued highly by Kedar Entertainment president/CEO Kedar Massenburg.

“I love signing artists and acts that are self-contained, and Chico certainly fits the bill,” he says. “He has a natural and sort of original feel, with more of a funk soul to his music. There’s clavinet on the album and a lot of guitar.”

DeBarge says he produced and wrote 90% of the songs on “Long Time No See,” drawing much of the lyrical content from his personal life experiences. “I’ve made some poor choices in my life that ended up with me going to prison,” says Chico. “But instead of focusing on the negative aspects of that experience like most guys who talk that gangsta thing, I built on it for a positive point of view.”

As a result of the time he spent isolated, DeBarge was able to probe deeply within himself and strip away much of the excessiveness found in many artists’ lyrical expression.

“Today, being signed to Kedar, I feel like I’m at an oasis because of the freedom they give me to be creative,” says DeBarge, who’s managed by the Hackensack, N.J.-based Miech 7 Management. “But a lot of the passion that you hear on the album comes from the storm of being on the inside, as much as the problems we all have out here.”

One of the label’s initial challenges with the DeBarge project was to overcome the perception that “Long Time No See” was a cloned version of his famous family’s sound. In fact, Chico was never a member of the group DeBarge. The artist was originally signed to LaFace before moving on to Motown, where he released one single before getting into trouble with the law.

“Our marketing campaign and the first video will let consumers know that they’re not getting [the group] DeBarge,” says Massenburg. “He broke that [flowing-hair] DeBarge look by shaving his head and is independent of the style that made their family so successful.”

The executive also points to the innovative way Chico used the simplest of tools to express himself.

“Some of the [sound effects] that you hear on the album actually come from his mouth, like on ‘Physical Train,’ where he took the speaker from a transistor radio and made it into a low-tech microphone.”

Despite his creative departure from the family, DeBarge says, his siblings remain supportive. “I have a lot of respect for them, and never once did they make me feel bad because my music was different from theirs,” he says.

“Jiggin’ Me,” the first single, is slated for service Sept. 8 to R&B stations. The single’s video was sent to BET and other cable outlets for the week of Aug. 25.

“Because of the trend toward the classic soul sound, we’re not anticipating any resistance from radio,” says Universal black music promotion VP Michael Horton.

The label set up the single with word-of-mouth street campaigns that included passing out promotional CDs to key mix-show jocks, record pool members, and other industry tastemakers.

Kedar Entertainment national promotion director Life Allah says that in mid-August, “We began (Continued on page 32)."

PGD Confab News: Private I Label Revived; Salt-N-Pepa’s ‘Ready’ With Red Ant Debut

POLYGRAM Group Distribution’s (PGD) summer sales meeting, which was held Aug. 24-27 at the Ritz Carlton in Laguna Niguel near Los Angeles, revealed several interesting items.

Look for Raging Bull’s Joe Isgro to pact with Mercury Records in a distribution deal that will restart Private I—a label he founded in the early ’80s. The first act scheduled to be released will be funkster Rick James, whose “Urban Rap City” arrives Oct. 10. According to reports, Isgro is taking an old-school approach with his roster and is expected to sign Kool Moe Dee and Evelyn “Champagne” King.

R&B’s musical identity continues to evolve as more and more acts employ gospel sounds and inspirational lyrics, and radio embraces the trend. Among the new bunner crops of spiritually enriching artists is Island’s Karen Clark-Sheard and gospel/R&B set “Finally Karen” is due Oct. 28. One of the tracks on the set is a duet between veteran gospel singers member and Bad Boy artist Faith Evans.

Salt-N-Pepa’s label-jumping drama appears to be over, and its Red Ant debut should go over big with fans. The act’s long-anticipated set, “Are U Ready?,” should literally walk off retail shelves when it’s released in October.

More than a few industry soldiers have been skeptical about the act’s commercial potential because of the length of time between albums. “Very Necessary” debuted four years ago this October. Although that set peaked at No. 6 on the Top R&B Albums chart and sold 3.1 million units, according to SoundScan, folks have been cautious in their expectations for the tenured group, who first charted in 1985 with the single “The Show Stopper” under the name Super Nature.

“Are U Ready?” has smooth yet funky beats, offering a young-adult appeal that will pull in the act’s maturing core audience as well as inspire younger consumers to pull out their wallets.

There’s a track on which pop artist Sheryl Crow sings the chorus, and there’s even an uplifting rap ditty that has gospel (there’s that word again) sensibilities. Kirk Franklin and Big Daddy Kane collaborating. So don’t bet against this act; it may not pull in the youngest of the young, but it’s going to sell much CD’s, among.

Debut soulstress Ali is as good on stage as he sounds in the studio. The artist was among the many talents who performed at Impact’s Super Summit in April, where he offered PGD personnel a glimpse of his chops. The U.K. performer with the huge voice demonstrated all the power and emotion you’d want in a debut act. Ali has been compared to a ‘90s Al Green or Ronald Isley. Both analogies are close, but the vocalist has his own unique style that radio stations should give serious consideration to when the time comes.

Look for a new act from veteran vocalist Angela Winbush. Her upcoming island set sports a youthful musical sound, courtesy of New Jack’s extraordinary Teddy Riley, who joins in the production duties. Watch for a new Ice Cube set next April on Priority.

Moton’s Shades threw down during its showcase, as the bouncy female quartet performed several songs to track and demonstrated a maturing stage presence.

JAMMIN’ ON: Speaking of Shades, the group was the opener for the Jamison tour’s Los Angeles stop Aug. 23 at the Universal Amphitheater. Judging from the show’s solid audience, the group will likely be on the lookout for future bookings. The crowd, however, gave a big hand when the act went over well (although thesexy costumes may also have had something to do with the encouraging reaction).

Also on the tour was MJ’s Brownstone, who delivered a rousing performance. More than satisfying shows were also put on by RCA act SWV—proving once and for all that it is more than a trio that relies only on the chops of its popular member Cheryl “Koko” Gamble—and Elektra’s Keith Sweat, who “begged” his way into the hearts of all the female fans, much to the approval of the men in the audience.

Although production budgets are always a consideration, the Brownstone and Shades shows would have benefited greatly from some inexpensive stage props. Without backing bands or other visual elements, such as oversized painted cardboard boxes, the acts were swallowed by the amphitheater’s stage.

Karvin “Magic” Johnson, one of the show’s promoters (along with Vibe magazine and Miller Brewing Co.) was thrilled to have been a part of Jamison.

“Music is so important in my life, and because I know all of the artists personally, it was natural for me to want to get into the [concert promotion] game,” he says.

MORE NEWS: Cree Summer’s manager, Ruth Carson, was named GM of Tony Toni Tone member Raphael Sadiq’s label joint ventures on Mercury (Continued on page 32)."
TOP R&B ALBUMS

COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILeD, AND PROVOIDed BY SoundScan

SEPTEMBER 6, 1997

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>SONG</th>
<th>RETAIL</th>
<th>STORE</th>
<th>STORE</th>
<th>STORE</th>
<th>STORE</th>
<th>STORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PUFF DADDY &amp; THE FAMILY</td>
<td>BAD BOY 2K/JAVA</td>
<td>1</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>DEFP</td>
<td>DEJAM 527-137/PENNY</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>BONE THUGS-N-HARMONY</td>
<td>FUNKY BUT DISRESPECTFUL</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>MARY J. BLIGE</td>
<td>WHAT'S LOVE</td>
<td>4</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>Joe</td>
<td>ALL THAT</td>
<td>5</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>JOE</td>
<td>RESIGN</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>DEFP</td>
<td>GOD'S PROPERTY</td>
<td>7</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>MS. MARY &amp; MISSY ELLIS</td>
<td>HUSTLEWEST 3,012/999</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>MR. SERV-D</td>
<td>NO LIMIT 2027-157/99</td>
<td>9</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>Wyclef Jean</td>
<td>FEEL THE MUSIC ALLSTARS</td>
<td>10</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>11</td>
<td>SNOOP DOGGY DOGG</td>
<td>SNOOP DOGGY DOGG</td>
<td>11</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>12</td>
<td>Snoop DOGGY DOGG &amp; THA PhLOCK</td>
<td>THA PhLOCK 2</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

**NEW**

1. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
2. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
3. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
4. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
5. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
6. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
7. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
8. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
9. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
10. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2

**GREATEST HIT**

1. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
2. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
3. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
4. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
5. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
6. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
7. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
8. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
9. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
10. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2

**HOT SHOT DEBUT**

1. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
2. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
3. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
4. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
5. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
6. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
7. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
8. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
9. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
10. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2

**TOP 40**

1. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
2. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
3. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
4. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
5. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
6. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
7. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
8. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
9. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
10. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2

**TOP 20**

1. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
2. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
3. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
4. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
5. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
6. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
7. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
8. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
9. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
10. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2

**TOP 10**

1. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
2. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
3. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
4. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
5. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
6. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
7. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
8. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
9. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2
10. SNOOP DOGGY DOGG & THA PhLOCK - THA PhLOCK 2

**THE #1 Choice Of The Record and Video Industry**

Billboard's 1997 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relaid upon the entire record and video industry, Billboard's 1997 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.

Jam-packed with listings:

- Phone and fax numbers
- Store names and addresses
- Chain store planners and buyers
- Store genre or music specialization
- Audio book retailers nationwide

R&D packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree — this source of reliable information is too valuable to be without. To order your copy at $15.00 plus $6 shipping and handling ($30 for international orders) call (800) 978-3719 in the U.S. or (908) 820-3378 for international calls. For fax orders please call (908) 363-0348 or mail this order to check or money order to

Billboard Directories, Dept. BDRD 3078, PO. Box 2016, Lakewood, NJ 08701

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Note: Please include state tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. Please make any necessary name and address corrections above. All sales are final.

www.americanradiohistory.com
<table>
  <thead>
    <tr>
      <th>Title</th>
      <th>Artist</th>
      <th>Label</th>
    </tr>
  </thead>
  <tbody>
    <tr>
      <td>Hot R&B Airplay</td>
      <td>September 6, 1997</td>
    </tr>
    <tr>
      <td>1</td>
      <td>Don't Make Me Wait</td>
      <td>Mary J. Blige feat. Big Pun, Jay-Z</td>
      <td>Arista</td>
    </tr>
    <tr>
      <td>2</td>
      <td>How Do You Feel About Me</td>
      <td>Chris Brown feat. Snoop Dogg</td>
      <td>A & M</td>
    </tr>
    <tr>
      <td>3</td>
      <td>Remember the Name</td>
      <td>Dru Hill</td>
      <td>Island</td>
    </tr>
    <tr>
      <td>4</td>
      <td>Can't Hold You</td>
      <td>Whitney Houston</td>
      <td>Warner Bros.</td>
    </tr>
    <tr>
      <td>5</td>
      <td>Sumthin' Sumthin'</td>
      <td>Da Brat</td>
      <td>Motown</td>
    </tr>
    <tr>
      <td>6</td>
      <td>It Takes Two</td>
      <td>LL Cool J and Mary J. Blige</td>
      <td>Epic</td>
    </tr>
    <tr>
      <td>7</td>
      <td>When You Gonna Call</td>
      <td>Me'Lin</td>
      <td>Brick</td>
    </tr>
    <tr>
      <td>8</td>
      <td>Can't Help Myself</td>
      <td>2 Unlimited</td>
      <td>Atlantic</td>
    </tr>
    <tr>
      <td>9</td>
      <td>Are You Gonna Go My Way</td>
      <td>Smokie</td>
      <td>EMI</td>
    </tr>
    <tr>
      <td>10</td>
      <td>Hotline</td>
      <td>Blackstreet</td>
      <td>LaFace</td>
    </tr>
    <tr>
      <td>11</td>
      <td>One More Day</td>
      <td>Flyte Tyme</td>
      <td>EMI</td>
    </tr>
    <tr>
      <td>12</td>
      <td>Think of You</td>
      <td>Bruce Swedien</td>
      <td>Virgin</td>
    </tr>
    <tr>
      <td>13</td>
      <td>I'm All Right</td>
      <td>Shy</td>
      <td>Atlantic</td>
    </tr>
    <tr>
      <td>14</td>
      <td>Back Up To The Wall</td>
      <td>Whitney Houston</td>
      <td>Warner Bros.</td>
    </tr>
    <tr>
      <td>15</td>
      <td>Close My Eyes</td>
      <td>Leslie Carter</td>
      <td>Babyface</td>
    </tr>
    <tr>
      <td>16</td>
      <td>I Love You For the First Time</td>
      <td>Mark Morrison</td>
      <td>Atlantic</td>
    </tr>
    <tr>
      <td>17</td>
      <td>What About Us</td>
      <td>Johnnie Taylor</td>
      <td>Warner Bros.</td>
    </tr>
    <tr>
      <td>18</td>
      <td>People</td>
      <td>En Vogue</td>
      <td>LaFace</td>
    </tr>
    <tr>
      <td>19</td>
      <td>Just Around The Corner</td>
      <td>Boyz II Men</td>
      <td>Atlantic</td>
    </tr>
    <tr>
      <td>20</td>
      <td>My Prayer</td>
      <td>Luther Vandross</td>
      <td>EMI</td>
    </tr>
    <tr>
      <td>21</td>
      <td>Pony</td>
      <td>Janet Jackson</td>
      <td>Columbia</td>
    </tr>
    <tr>
      <td>22</td>
      <td>Crackin'</td>
      <td>3 Luv feat. Arrested Development</td>
      <td>LaFace</td>
    </tr>
    <tr>
      <td>23</td>
      <td>Return to Love</td>
      <td>Mary J. Blige</td>
      <td>Polygram</td>
    </tr>
    <tr>
      <td>24</td>
      <td>My Heart Wants Me To Do It</td>
      <td>Yolanda Adams</td>
      <td>Warner Bros.</td>
    </tr>
    <tr>
      <td>25</td>
      <td>2 Can Play That Game</td>
      <td>En Vogue</td>
      <td>LaFace</td>
    </tr>
    <tr>
      <td>26</td>
      <td>Bad Man</td>
      <td>Mariah Carey</td>
      <td>Columbia</td>
    </tr>
    <tr>
      <td>27</td>
      <td>Can't Hold Us</td>
      <td>Madball</td>
      <td>Atlantic</td>
    </tr>
    <tr>
      <td>28</td>
      <td>Sittin' on</td>
      <td>Motown</td>
      <td>Columbia</td>
    </tr>
    <tr>
      <td>29</td>
      <td>Let's Pray</td>
      <td>Marion Ramsey</td>
      <td>Def Jam</td>
    </tr>
    <tr>
      <td>30</td>
      <td>Great</td>
      <td>Stevie Wonder</td>
      <td>Motown</td>
    </tr>
  </tbody>
</table>
Sammy’s Style Brings 550 Energy

By Havelock Nelson

550 MUSIC SENIOR VP OF R&B Michael Kaplan has signed the hip-hop band Little Sammy D. & Newborn, whom many may remember from NBC’s “It’s Showtime At The Apollo” a few seasons back. Little Sammy D. is 13 years old, from Philadelphia, and the owner of much prodigious talent; he’s capable of playing steadily on a funky drum kit as well as rhyging fluidly on the mic.

His band consists of his blood brother, a friend of the family, and a buddy who attend the same junior high school. The act’s album, which hits retail racks early next year, is being produced by dread-locked former Living Colour guitarist Vernon Reid, who says, “These guys are tight, and they all occupy the same psychic space.”

Reid adds that Sammy’s “got star quality, and he’s like an old soul, with more insight than a lot of adults. Most of times, children aren’t honored for what they bring, but while making this record no one was patronizing to his or anybody else’s talent. It was made using a real soulful process.

Cuts on the set include “Body Shake,” a bubbly party jam on which Sammy’s lead vocal and rapped voice confidently declares, “Age ain’t nothin’ but a number”; the hip-hop/punk-flavored “Keep It Hype,” which has loopy guitars, slippery liquid, groove and tightly wound drumming can induce a type of electric, elastic paralysis (“I’m the total product of a junk-food diet,” jokes Reid); a radical reinterpretation of the classic club-floor filler “Dance To The Drummer’s Beat”; and “Times Are Hard,” an aural portrait of the goings-on in Sammy’s dark and scary piece of ghetto Heaven.

The record, which was tracked and mixed by veteran engineer Tim Latham, displays all the energy of youth, and in an age in which much teenage black music is stiff—sampled, machine-locked, and digitally quantized—its live sound refreshingly recalls the days when kids regularly got together in someone’s basement or garage and jammed passionately down below doing their own thing while dreaming of someday making it to the top.

A frothy spirit and positive vibes are captured in the grooves, and although it features no preacy poetry, the record enthusiastically affirms life and hope at a time when so many youngsters see no future. “This record is their energy,” notes Reid, and its message is in doing it.

THE SHOW: Few hip-hop performers can rock a crowd as both MC and musician, but Huffhouse/ Columbia’s Wyclef Jean, a member of the Fugees, is a rare artist who plays guitar with conviction, rhymes fluidly, and sings with passion.

With his solo album, “The Carnival,” gaining much critical acclaim, Wyclef, who is part of the Refugee Camp collective, came

Aug. 10-11 in Tramps in New York and brought down packed houses both nights.

Performing his rendition of what we now call “911,” the Puffy-sampled classics, Wyclef opened the show with instrumental versions of Dilla’s “Mind Rain” and the Police’s “Every Breath You Take.” Then he went into tracks from the album, including “Violent,” “Elevator” (“Anything Can Happen,” “We Trying To Stay Alive.”) The highlight of the night, though, was Wyclef’s interpretation of Prince’s “Purple Rain,” which featured him on electric guitar and Pasha (who Wyclef jokingly stressed was not “the Tito Jackson of the Fugees”) on Rhodes.

Among the guests backstage were fellow Fugees member Lauryn Hill, and the late A&M veterans Elliott, members of Naughty By Nature, and Busta Rhymes, who were evening treated the audience to a surprise performance of his hot new single, “Put Your Hands Where My Eyes Could See.” Naturally, he also appeared onstage with opening R&B act Next for a greatest-hits flashback that included such classics as “O.P.” and “Hiphop Hooray.”

THE SPORT OF IT ALL: On Oct. 24, the Brooklyn, N.Y.- and Chicago-based Rap Coalition will sponsor the Rap Olympics in Los Angeles, the sister of the Surf City Games. The event will involve six teams (crews) with five MC members each. The competition will focus on lyrical skill, testing freestyle ability, proficiency at executing punch-line rhymes, rhyming off the top of the head, tag-team rhyming, etc.

“Since hip-hop has become a commercial entity, very few artists who stress lyrical skills over making money receive their props,” says Rap Coalition founder Wendy Day. “The Rap Olympics will bring national attention to the importance of lyrics in an industry currently dominated by ‘How many units you sold?’ and ‘Which recycled R&B beat should we use now?’”

The event was to be held Oct. 24, but was changed to Oct. 25. “This is a small decision to make, but it demands close considerations. How many units you sold?” and “Which recycled R&B beat should we use now?” There will be no judges, to emphasize that this is not a battle. The goal is to create a hip-hop media event.

Thus far, several hip-hop crews have expressed interest in participating in the Rap Olympics, including Bootcamp Clik, Wu-Tang Clan, Diggin’ In The Crates, Project Green, and Has Ka’n, Golden State Warriors. Also involved is a Rap Coalition team consisting of Juice, Kwest Tha Madd Lad, Thirstin Howl III, Eminem, and RhymeFest.

The Rap Olympics will be prec by a hip-hop coalition MC bat, which is open to MCs who have submitted a tape in advance or finished in the top 10 of any previous battle sponsored by the Rap Coalition Rap, Rap Sheet, Zulu Nation, or Sway & Tech. For further info, contact Day at 718-622-1964.

Assistant in preparing this column was provided by Kim Osorio.
Despite A True Letdown, Beatstock Was A Blast

According to a recent performance of "Seven Months" at Roseland in New York. The song can be heard on the U.K. act's eponymous sophomore collection, which is due in stores Sept. 30. The Go! Beat/London Records release will be previewed Sept. 22 by the single "All Mine." Look for the group to tour the States in December.

Dance TRAX
by Larry Flick

Dance
ARTISTS & MUSIC

It was ALL ABOUT finally getting to lay our eyes on Andrea True.

When we decided to venture out to Floyd Bennett Field in Brooklyn, N.Y., for Beatstock—an all-day outdoor fest-
ival celebrating 20 years of dance music presented by Vito Bruno and WKTU New York—it was the myste-
rious woman behind such disco classics as "More, More, More," "Party Line," and "Keep It Up Longer" who

wreaked our interest. Odd as it might sound, it hardly mattered that the 40-

act bill also included major stars like

Crystal Waters, France Joli, Vicki

Rahman, Loleatta Holloway, and

Ultra Naté. We wanted to catch a
glimpse of the elusive Ms. True, who

is one of the scariest few artists of our era not

milking the ongoing retro move-

ment for all it's worth.

After a while, the two-hour-plus trek

from midtown Manhattan to the horri-

bly remote location of the event start-

ed to feel like a pilgrimage. During our

driver's journey with fellow journalist

Michael Pauletta, we revved up our expecta-
tions by pondering where True has been hiding for the last 20 years and im-
micking her kitenish purr as we sang

nearly every song in her brief but
deliciously memorable catalog. Sound

twisted? You should have seen the faces of the folks sitting next to us on the subway. It's a miracle we made it to the show intact.

We ended a fourth round of "Party Line" as we sprinted from the yellow

seating-buddy that doubles as a shuttle

from civilization into the far reaches of

Floyd Bennett Field. We nearly trum-

pled several police officers as we
crossed the venue's entrance and start-
ed chanting, "Bring on Andrea." That's

when we received the news we both secretly feared: True had canceled at the very last minute.

It took a few minutes for us to regroup and refrain from hurling rocks at

the stage in a childlike tantrum—or maybe it was the sound of Joli joyfully

whipping through her new Popular/ Critique single, "Breakaway," that

could be heard to the north.

Holloway in particular, and not,

we admit that she's growing "a little

weary of life on the road. Once any-

ting you love to do becomes work,

some of the fun goes away. But you just

keep on pushing. I'm grateful that peo-

ple are still interested in me."

In fact, Holloway's disciples will be

pleased to know that she's about to

release a 10,000 sun-drenched singles,

we knew that it ultimately would be a jam-

packed day of great music despite our

initial disappointment.

Actually, Joli delivered one of the musical highlights of Beatstock, proving that her voice has only gotten stronger with time. It bodes well for an album that she says is "98% done" and should be ready to roll before the end of the year. Ironically, she worries about the poten-
ticy of her voice every time she steps onstage, particularly when she's performing "Breakaway."

"It's a challenging song, because

there are so many sustained notes all

over the place," she says. "I work out

on that stage today and prayed, 'God, please give me the breath to get through this song.' I always feel victo-

rious when I do."

She was greeted like a conquering

hero as she milled around the back-

stage area after her performance.

Besides singing like a dream, she also

seemed to represent the fondest wish

of many of the old-school divas in

attendance—the possibility of tran-

scending her past glories into a fresh

new phase as a recording artist.

That said, we're pleased to report

that there was nary a hint of bitterness

in the air. Rather, the afternoon took

on the vibe of a high school reunion

as long-time pals like Holloway, Rochelle

Fleming, and Carol Douglas hugged,

huddled, and cackled like hens. "Oooh, girl, you're looking thin," Holloway

could be heard saying to Fleming, as

they compared gowns and hairdos.

Holloway in particular, and not

we admit that she's growing "a little

weary of life on the road. Once any-

ting you love to do becomes work,

some of the fun goes away. But you just

keep on pushing. I'm grateful that peo-

ple are still interested in me."

In fact, Holloway's disciples will be

pleased to know that she's about to

release a 10,000 sun-drenched singles,

we knew that it ultimately would be a jam-

packed day of great music despite our

initial disappointment.

ifying Embassy Records collection be-

yond confirming "Little" Louise Vega

of "We Know What You Need" fame

that her former bandmates may be adding harmonies here and there. "We've even started talking about pushing together a First Choice reunion tour next year," she says with a smile.

When she wasn't catching up with

old friends or being spotted in deep

conversation with Nate, who
dripped with cool glamour under the

unforgiving sunlight. It was hard not

to be impressed by the sparkles that could

fly during a collaboration in the studio.

We wonder if Nate's manager, Bill

Coxman, was among the countless

observers who noted the chemistry

brewing between these titans.

But then again, there were few mo-

ments when all eyes weren't firmly

planted on Nate. She continues to

breathe fresh energy into "Free"

despite performing it on an almost

boringly steady basis. "Ironically," she

hit's release in June. "It's been an over-

whelming few months," she says. "Peo-

ple have found something in this song

that speaks to them, and that never

fails to move me. I did the Gay Pride

festival in the U.K. for 300,000 people,

and I can't tell you how incredible it

was to stop the track and have all of those

voices singing my words back to me at

the top of their lungs."

More intense, however, has been

the influx of kids who are flocking to her

shows. "It's weird," she says, laughing.

"At first, I was actually kind of afraid

about performing for 2,000 kids, age 6-

14. But I've found that it doesn't mat-

ter as long as I give myself to the crowd

c honest."

Also somewhat intimidating to Nate

is the fact that she has now to "do it all

over again" with another single. "It's hard

not to worry that the magic won't be

there again."

Still, she's inching closer to con-

firming "Found A Cure" as a follow-up.

The track returns her with "Free" col-

laborators Mood II Swing, and Nate
describes the track as another "anthem

celebrating inner strength."

Also representing the new guard

of clubland batters at Beatstock was

Sandy B., a diva who gets our vote
to seer of clubland. This woman

never stops smiling, and it seems to

be true that she "simply loves people,"

as she has declared. Our most

recent proof was watching her bound

out of her dressing room with her

hair half-done and no makeup on to
give a follow diva a hug. Talk about

having no pretensions! And, ooooh, baby,
can this lady kick it onstage. The sea of

air-punching fans during her perfor-

mance of "Make The World

Go Round" pushed her normally

high-pitched vocals to impressive new

heights. "It's a transformation from a

Champion Records readsies her latest

jam with producer Brinsley Evans,

"No Need To Hide."

Capturing the full flavor of such a

long day of music is impossible. But

there were several other fleeting

moments lingering in our minds as we

made the long journey home (still

humming True tunes in earnest with

our pal Paulette). . . . like the sight of

Robinson's male dresser wrapped in

one of the singer's famous feather

bus, standing on the side of the stage

and miming in perfect sync with La

Vicki as she stormed through "House

Of Joy." . . . or the pack of preteens

excitedly roaming around the back-

stage area with autograph books . . .
or the exhausted, but deservedly satis-

fied, look on Brinsley's face as the show hit full stride. He did a masterful job

of assembling and pacing the pro-

ceedings. But how 'bout aiming for a

more centered and less chaotic scene

at Central Park would've been the

perfect setting for such a star-studded

event.

BEAT-WEAVING: Warner Bros. has

apparently had a change of heart regarding La.d. lang's dance-fired vis-

ual. After initially insisting that club-

land would not be in the marketing mix of the chanteuse's current album, "Dang," the label has enlisted Juan

Vasquez to reconstruct "Theme From

The Valley Of The Dolls" with a tribal beat. It's an interesting method of

reviving public interest in the sadly

underappreciated project.

If truth be told, we absolutely could not envision Lang's lullaby-like record-
ging gelling as an up-tempo jam—es-

pecially given the knowledge that lang would not be available to re-cut her

vocal. Still, Vasquez has made an

admirable attempt at making it work.

Worse, he didn't even bother trying
to wrap her languid delivery of the

song around a fast beat. Rather, he

builds a mammoth, guitar-touched trib-

al-NIG groove and then proceeds to knock down to an ambient-dub head-

trip to accommodate her languid

singing. Once she reaches the chorus,

he rebuilds the beat to a heart-racing
pace. It's wonderfully brave move

that rattles and nourishes the brain

more than it moves the body. . . .

It will certainly make a DJ of La

(Continued on next page)
DANCE TRAX

(Continued from preceding page)

Vasquez's high caliber to pull off this mix on the dancefloor. We're more inclined to predict that his muscular Arena rub will be getting the lion's share of turntable attention, thanks largely to its consistent tribal pace and wiggly vocal samples.

The lesson here? Not every song should be remixed. But if the folks at Warner Bros. want to continue mining the lovely "Drugg" for club singles, perhaps next time they should pair Vasquez with the singer's more beat-friendly rendition of the Hollies' "The Air That I Breathe."

TID-BEATS: Jellybean Records makes an unfortunate misstep with "Dick," a multi-act compilation aimed at the gay community. The music is fine. In fact, it's a treat to have cuts like "Reach (Take It To The Top)" by Alliance (featuring Tony Award winner Lillias White) and "Set Me Free" by Deep Six on a smoothly assembled CD. Our problem is with an album carrying such a blatantly sexual name and promotional items like fack top bears saying the phrase "Got DICK?" We're far from prudish, but such a marketing scheme is nothing short of offensive.

Guys and lesbians in this industry have fought long and hard to squash the notion that we are nothing more than sex- and genital-obsessed. We'd like to thank the folks at Jellybean for helping boomerang the cause back about a decade or so.

Fans of enduring stylist Jake Graham will be pleased to know that the singer is about to issue her first U.S. album in several years. The self-titled album is due Oct. 14 on A/Expen-

nence/Lightyear Records, and it offers an excellent blend of Euro-spired dance music and smooth R&B. It will be preceded by the fab single "Don't Keep Me Waiting," which has been deftly remixed by R.H. Factor.

Cutie-pie pop act Hanson continues to court club DJs with several very fluffy remixes of its fab new Mercury single, "Where's The Love." As with "Mmmbop," the Hanson Brothers reconstructed the song with a hi-NRG sound. The difference is that this song is actually more conducive to such treatment, as evidenced by the ease with which the chorus sinks into the track's strutting synths and thumpy bassline. Excellent for mainstream dancefloors and crossover radio stations that cannot dig into the album version of the song.

On Sept. 22, Moby will ring in its 20th anniversary with a reissue of the label's first single, "Warm Leatherette/T.O.V.D." by the Normal (aka Mike president of Echo & the Bunnymen). Electronics novices need to find this single and study it. It still sounds as fresh now as it did in 1978. It's also still way more inventive and exciting than most of the so-called cutting-edge electronic music being issued right now.

Billboard

SEPTEMBER 6, 1997

35
Wynonna Revisits Her Roots ‘Side’
Set Mark’s Move To Curb/Universal

As for co-writing “Troubled Heart,” Wynonna says. “It’s the first time I’ve ever been willing to put my butt on the line in front of people. I’ve certainly stepped around the house thinking of things to say, but I’m just starting to get concerned that people out there want more. I thought I was going to start jumping out there and speaking from my heart. Some people will get it, and some people won’t. Some people will do it, and some people won’t.

So how do I connect with them? I think I have to dive in a little deeper. And, no, it’s not the most profound song ever written, but it’s my first, and this is how I get started. You jump out there and are willing to be vulnerable and see what happens.”

Wynonna credits Curb with giving her the time and encouragement to make this album. “I think this record is such a celebration of the joy of life,” she says. “If you just hang in there and want a little longer, you’ll get it. This is the healing record. This record is so important to me because it has healed me through a time of great change and uncertainty.”

The changes were numerous, including a switch from Curb/MCA to Curb Universal. Wynonna and Lyle Lovett were the two original artists under the previous production and distribution agreement between Curb and MCA Nashville. Both artists are now on Curb Universal, which is a joint venture between the two companies. Curb is no longer affiliated with MCA and shares no other artists. MCA Nashville and Universal fall under the umbrella of the Universal Music Group.

“I lost a lot of energy trying to make relationships work that weren’t working,” she says. “I lost my best friend. I had a manager [John Unger]. I lost my record label and all those things that you think will happen to you, and it’s come when I’m in its entirety—including the guitar parts—during his troubled codeine sleep. He dreamed that he was onstage in New York singing the song to a crowd. He woke up, wrote it down, and went back to show her. That was my first hit,” he says. Although Van Zandt says on the disc that the song, performed by Emmylou Harris and Don Williams, reached No. 30 on the Hot Country Singles & Tracks chart in 1981. “Pancho And Lefty,” cut by Willie Nelson and Merle Haggard, went to No. 1 in 1983.

Gregory is located in Montclair, N.J., and distributed by Big Daddy Distribution of Maplewood, N.J.

In other record news, Warner Western will soon unveil a new collection paying tribute to the music of the panio- lo, or Hawaiian cowboy. The album, “A Mele O Paniolo: Songs Of The Hawaiian Cowboy,” will be released Sept. 9 in conjunction with a new documentary titled “Paipio O Hawaii: Cowboys Of The Far West,” directed by Edgy Lee. The film and album will debut that day at the Smithsonian Institution’s Museum of Natural History in Washington, D.C., at an invitation-only screening and reception. The film will be shown to the public Sept. 13 at 1 p.m. at the Hirshhorn Theatre. The album, produced by Nani Lim Yap and Jim Ed Norman, features panioles and performing the songs that reflect their way of life. The documentary includes rare footage of Will Rogers with some panioles and concludes with a narration by William Nelson.

P E O P L E: Monk Family Music Group here has acquired U.S. rights to the song catalog of the late Carl Welch. His songs were recorded by, among others, Otis Redding, Ike & Tina Turner, and Sam & Dave. . . Dean Dillon has signed a new contract with the Opryland Group.

Welcome. Music Marketing Network (MMN) celebrated the opening of its Nashville office with a party for Music Row. Shown, from left, are MMN Nashville marketing director Debe Fennell, Atlantic Nashville director of national promotion Larry King, Capitol Nashville director of radio marketing Doug Baker, and MMN president Paul Chachko.

Van Zandt Speaks On Tribute; Warner Western Salutes Hawaiian Cowboys

T RIBUTE TO TOWNES: A new song and spoken-word record by the late Townes Van Zandt has been released, with the proceeds going to the late Texas singer’s estate. The disc, “Tribute,” includes an spoken-word record by the late Townes Van Zandt has been released, with the proceeds going to the late Texas singer’s estate. The disc, “Tribute,” includes an

Island Bound. The first country music festival on the island of St. Lucie will take place Dec. 4-6. Making the announcement at the Tourism, Development, and Culture Commission meeting was deputy chairman Desmonde Skeete, festival host Katie Haas, festival spokesman Neal McCoy, and St. Lucia Tourist Board director of tourism Agnes Francis.

Wynonna
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Date</th>
<th>Retail Price</th>
<th>Rack Price</th>
<th>Weeks In Chart</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Boss&quot;</td>
<td>Bruce Springsteen</td>
<td>EMI-Capitol</td>
<td>19-07185</td>
<td>09/11/96</td>
<td>$19.98</td>
<td>$19.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Collection&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0363862</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>29</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;Living in America&quot;</td>
<td>Gloria Estefan</td>
<td>Sony</td>
<td>466182</td>
<td>09/11/96</td>
<td>$16.98</td>
<td>$16.98</td>
<td>29</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;Wings Over America&quot;</td>
<td>Paul McCartney</td>
<td>Sony</td>
<td>2040802</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>10</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;Remixed&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0526502</td>
<td>09/11/96</td>
<td>$19.98</td>
<td>$19.98</td>
<td>29</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;Live From the Dome&quot;</td>
<td>The Eagles</td>
<td>WB</td>
<td>755959</td>
<td>09/11/96</td>
<td>$14.98</td>
<td>$14.98</td>
<td>18</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;Tribute&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0454092</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;Back in Black&quot;</td>
<td>AC/DC</td>
<td>EMI-Capitol</td>
<td>1901612</td>
<td>09/11/96</td>
<td>$16.98</td>
<td>$16.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Very Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0265862</td>
<td>09/11/96</td>
<td>$14.98</td>
<td>$14.98</td>
<td>29</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Collection&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0265862</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>29</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Very Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0363862</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>29</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;Live in Concert&quot;</td>
<td>Aerosmith</td>
<td>Var</td>
<td>0454092</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0454092</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Collection&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0454092</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Very Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0454092</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Collection&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0526502</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Very Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0633452</td>
<td>09/11/96</td>
<td>$16.98</td>
<td>$16.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Very Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0633452</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Collection&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0633452</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Very Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0633452</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Collection&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0711872</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Very Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0711872</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Collection&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0711872</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
<tr>
<td>&quot;The Very Best of&quot;</td>
<td>Various Artists</td>
<td>Var</td>
<td>0711872</td>
<td>09/11/96</td>
<td>$24.98</td>
<td>$24.98</td>
<td>39</td>
<td>Top 10, #1 on Digital, #2 on Total Chart</td>
</tr>
</tbody>
</table>

*Catalog data is accurate as of September 6, 1997.*
COUNTRY CORNER

BY WADY JENSEN

WASHINGTON, D.C. — At least 20,000 country fans will be able to see tour de force acts such as Merle Haggard, Barbara Mandrell, and Tammy Wynette during Country's 20th Anniversary National Tour, beginning Sept. 15.

The tour, scheduled for major cities across the country, will feature some of the most popular artists in the business. The concert will be held at the Gaillard Center in Washington, D.C., Sept. 15, and will be televised live by NBC.

The lineup includes such major stars as Conway Twitty, Dolly Parton, Loretta Lynn, and Charley Pride. Other performers include Johnny Cash, Reba McEntire, and George Jones.

The tour is being presented by Country Music Association, which has promoted and managed the annual Country Music Association Awards Show since its inception in 1972.

Tickets for the show can be purchased at the door on the night of the performance or by calling 1-800-837-0039.

COUNTRY SINGLES

Country hits are pegged for Sept. 15, according to ASCAP's weekly chart. "Talkin' to Me," a duet by Barbara Mandrell and Charley Pride, is expected to move up high on the charts.

"Talkin' to Me," a duet by Barbara Mandrell and Charley Pride, is expected to move up high on the charts. The song, which was written by country music's most successful songwriters, Jimmy Dean and Jack Clement, was recorded by Mandrell and Pride for their recent album, "Country Magic." The album has been a critical and commercial success, reaching the top of the Billboard Country charts.

Also expected to do well on the charts this week is "I'm Gonna Be Lovin' You," performed by Alabama. The song, written by Lynn Marie Newland and Don Schlitz, is from the band's latest album, "Roll On." The album has been a critical and commercial success, reaching the top of the Billboard Country charts.

Other top 10 songs expected to move up this week include "Something Stupid," performed by Dusty Springfield and Mark Chesnutt; "Take Me Home, Country Roads," performed by John Denver; and "The Fool," performed by Edwin Starr.

COUNTRY SINGERS REVISIT THEIR ROOTS' SIDE

Continued from page 30

WYNONNA REVISITS HER ROOTS' SIDE

When I was pregnant, I took a year off. It was tough, but I know I probably had too much to sit there and think. And I had come back with all of those agendas. I had become sort of the woman with the new方法. I had to throw out everything with which I think I just wore everybody out and made them feel like I was sort of on my path.

You have moments when you feel like nobody gets it and then you have moments when you go, "Oh, my gosh, I've been doing this for years." And then I've had several albums where I really felt like I was on my own, and then I think people go to the point where they really didn't know what to do with me. I am my own person, and yet, I can't seem to get anybody to understand my desire to be different.

So it was a struggle, and it was painful because so badly was accepted and adored and loved. Yet I think we all had the moment where we felt like some thing you have to with live with as an artist. You have to know when you've made your mistakes and you've had a lot of both mistakes and successes.

Wynonna says she has learned that she can be outspoken about her feelings toward her former label and career. "I'm not one of those Stevie Nicks brown one of her people," she says, but it felt like she was making a change.

"You never know when God is going to put someone in your life who makes the difference when you least expect it," Wynonna says. "I've known Mike Curf for as long as I've known him. He's been there somewhere... and Mike Curf reached out to me at a very sad time and gave me some hope again.

Even though Wynonna says Nashville could not be reached for comment at press time.

Wynonna says she has a reason she's with Universal. "Back when I was still with MCA, a man approached me about being on a label called Rising Tide," she says. "Out of my loyalty to MCA, I stayed with them instead. Meanwhile, Doug Morris, who is now chairman of Warner Music Group, was always someone in the back of my mind as someone who came to me and offered me a deal... The challenge is to figure out how to incorporate myself and do what you think is right.

At the time Doug Morris came to me, I wasn't even married, he was with MCA/Curb, and then he moved over to Universal. So it was a way for me to stay within the MCA family, but to have sort of a new team, sort of a fresh start. And Curf has been part of that family for a while now."

Wynonna and Curf/Universal are mounting a major marketing campaign for "The Other Side." "It's a project we've put a lot of time and thought into," says Curf/Universal VP for promotion Gerrie McDowell. "We're going to start out with a little teaser campaign, a couple of weeks around the first of September. The (radio) release date for the single will be Sept. 29."

That song, "When Love Starts Talkin'," will be accompanied by a video. The commercial single will be released Sept. 29 on cassette, CD, and 12-inch.

"We have a marketing piece that is a folder that looks like a working marketing plan with her pictures on it. We're using it for publicity, and we're using it to send the single in and for sales solicitation. It's something that will give all the information about where she's playing, TV shows she's doing—"Oprah," Letterman, "The Tonight Show.""

To boost sales on street date, the label has planned various events for the night before the album hits the shelves.

"We're working with the people putting together for the album premiere party," says McDowell. "The premiere party and the SJS Satellite Radio promotion will be on WATT, San Diego, Sept. 29, and in conjunction with that, we are going to have Wynonna album parties at the Hard Rock in Dallas, Los Angeles, Chicago, and Atlanta. It's going to be a huge event."

McDowell says Curf/Universal is playing the record in stores around the Nashville Hard Rock party. Wynonna will kick off the radio special by performing "Where Love Starts Talkin" live from the venue's roof.

McDowell says the label also plans to utilize "win it before you can buy" contests at radio and to run radio and TV spots. In addition, Wynonna is slated to be featured in numerous major publications.

McDowell says the promotional efforts at retail will include posters, flats, buttons, and other point-of-purchase materials. She's heard from retailers who've heard the project are responding favorably. "We're getting commitment already," she says. "That's how excited people are about this thing."

Though Wynonna's relationship with country radio has been somewhat tumultuous lately, McDowell feels this album will be warmly embraced by country programmers.

"We've got the perfect opportunity to work with this album that I know country radio is just going to love," says McDowell. "I think radio has always loved Wynonna. They respected her because she's a tough woman because she's such a known identity to the people that listen to our format. And I think everything they've ever wanted from her is in this in this album."

Country radio programmers who've heard the album agree. "From what I hear, it's country radio ready," says Johnny Gray, music director at WKKH/WYAT Atlanta. "The first single, I think, is going to really state that to radio and her listeners as well. It's a great up-tempo song. The production and everything is truly where it ought to be. It's got a real modern groove to it, yet it's got that kind of Judds sound to it, which is quite interesting. And she's also got some really excellent ballads on the album... Brent has really got her back where I think country radio really wants something.

Scott Stewart, music director at WZZK Birmingham, Ala., echoes Gray's enthusiasm. "I was pleasantly surprised when she played it back to me. It's a fresh collection of new songs. "It definitely sounds like the Wynonna people are used to hearing—meaning Wynonna when she was with the Judds. It's like the old Judds. Nothing to it. A lot of folks have criticized her most recent stuff as being too pop, too bluesy, too something, and said she's not driving the format like she used to be.

"The truth is, I think, she's very important to the format because so many fans see her as a solo artist or she with the Judds made is still very, very strong and still gets played a lot. I think she's one of the main voices people associate with the sound of country radio today, and for her to be putting music again that sounds more like what we're used to hearing her sing is very good and makes me think very good of the future.

McDowell says what's most important to her is that Wynonna is important to the format. "Country radio desperately needs Wynonna," he says. "We can't afford to lose that. She's the only one who's got her sound, her magic, her excitement.

Wynonna will perform select concert dates this fall, with a major tour coming off next spring. At that time, Curf/ Universal will initiate the second phase of the marketing plan.
### HOT COUNTRY

<table>
<thead>
<tr>
<th>No. 1 Single</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributor Label</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td><strong>Still Holding On</strong></td>
<td>CLINT BLACK &amp; MARTINA McBRIDE</td>
<td>MCA 74909</td>
<td>CLINT BLACK</td>
<td>11</td>
</tr>
<tr>
<td>40</td>
<td><strong>We're Gonna Need A Little Time</strong></td>
<td>KEVIN WALKER &amp; BILL ENGVALL</td>
<td>MCA 74910</td>
<td>KEVIN WALKER</td>
<td>18</td>
</tr>
<tr>
<td>41</td>
<td><strong>I'm Your Man</strong></td>
<td>ANDY PAXTON</td>
<td>MCA 74911</td>
<td>ANDY PAXTON</td>
<td>42</td>
</tr>
<tr>
<td>42</td>
<td><strong>I Can't Get You Out Of My Head</strong></td>
<td>LEE ROY PARNELL</td>
<td>MCA 74912</td>
<td>LEE ROY PARNELL</td>
<td>43</td>
</tr>
<tr>
<td>43</td>
<td><strong>Three Chords And The Truth</strong></td>
<td>SARA EVANS</td>
<td>MCA 74913</td>
<td>SARA EVANS</td>
<td>46</td>
</tr>
<tr>
<td>44</td>
<td><strong>Cancin', Shaggin' On The Boulevard</strong></td>
<td>NICK JACOBY</td>
<td>MCA 74914</td>
<td>NICK JACOBY</td>
<td>50</td>
</tr>
<tr>
<td>45</td>
<td><strong>Ridin' Out The Heartache</strong></td>
<td>TANYA TUCKER</td>
<td>MCA 74915</td>
<td>TANYA TUCKER</td>
<td>50</td>
</tr>
<tr>
<td>46</td>
<td><strong>What Do I Live For</strong></td>
<td>BRAD KEISER</td>
<td>MCA 74916</td>
<td>BRAD KEISER</td>
<td>50</td>
</tr>
<tr>
<td>47</td>
<td><strong>Carry On With Me</strong></td>
<td>GEORGE STRAIT</td>
<td>MCA 74917</td>
<td>GEORGE STRAIT</td>
<td>50</td>
</tr>
<tr>
<td>48</td>
<td><strong>I'm In Love</strong></td>
<td>BRAD KEISER</td>
<td>MCA 74918</td>
<td>BRAD KEISER</td>
<td>50</td>
</tr>
<tr>
<td>49</td>
<td><strong>Nothin'</strong></td>
<td>B.J. WALKER/JR., K. LEHNING</td>
<td>MCA 74919</td>
<td>B.J. WALKER/JR.</td>
<td>50</td>
</tr>
<tr>
<td>50</td>
<td><strong>You Light Up My Life</strong></td>
<td>RICKY NELSON</td>
<td>MCA 74920</td>
<td>RICKY NELSON</td>
<td>50</td>
</tr>
</tbody>
</table>

### TOP COUNTRY SINGLES

<table>
<thead>
<tr>
<th>No. 1 Single</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Distributor Label</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td><strong>You're The Only Thing</strong></td>
<td>GEORGE STRAIT</td>
<td>MCA 74905</td>
<td>GEORGE STRAIT</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td><strong>The Truth</strong></td>
<td>STEVE MARTIN</td>
<td>MCA 74906</td>
<td>STEVE MARTIN</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td><strong>It's Gonna Rain</strong></td>
<td>CAMERON HENDERSON</td>
<td>MCA 74907</td>
<td>CAMERON HENDERSON</td>
<td>3</td>
</tr>
<tr>
<td>14</td>
<td><strong>You Can't Make A Hurt Man</strong></td>
<td>RUSSELL JAMES</td>
<td>MCA 74908</td>
<td>RUSSELL JAMES</td>
<td>4</td>
</tr>
<tr>
<td>15</td>
<td><strong>What's Wrong With This World</strong></td>
<td>SHERIE PARSON</td>
<td>MCA 74909</td>
<td>SHERIE PARSON</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td><strong>This Kiss</strong></td>
<td>RAY BROWN &amp; DAVID FRAGODON</td>
<td>MCA 74910</td>
<td>RAY BROWN &amp; DAVID FRAGODON</td>
<td>6</td>
</tr>
<tr>
<td>17</td>
<td><strong>Sometimes It's Better</strong></td>
<td>KENNY CHESNEY</td>
<td>MCA 74911</td>
<td>KENNY CHESNEY</td>
<td>7</td>
</tr>
<tr>
<td>18</td>
<td><strong>We Were In Love</strong></td>
<td>TROY GENTRY</td>
<td>MCA 74912</td>
<td>TROY GENTRY</td>
<td>8</td>
</tr>
<tr>
<td>19</td>
<td><strong>Set This Rain Right</strong></td>
<td>BRAD KEISER</td>
<td>MCA 74913</td>
<td>BRAD KEISER</td>
<td>9</td>
</tr>
<tr>
<td>20</td>
<td><strong>What's Wrong With This World</strong></td>
<td>SHERIE PARSON</td>
<td>MCA 74914</td>
<td>SHERIE PARSON</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td><strong>I'm Gonna Love You</strong></td>
<td>BRAD KEISER</td>
<td>MCA 74915</td>
<td>BRAD KEISER</td>
<td>11</td>
</tr>
<tr>
<td>22</td>
<td><strong>It's Only Love</strong></td>
<td>STEVE MARTIN</td>
<td>MCA 74916</td>
<td>STEVE MARTIN</td>
<td>12</td>
</tr>
<tr>
<td>23</td>
<td><strong>The Truth</strong></td>
<td>STEVE MARTIN</td>
<td>MCA 74917</td>
<td>STEVE MARTIN</td>
<td>13</td>
</tr>
<tr>
<td>24</td>
<td><strong>You Can't Make A Hurt Man</strong></td>
<td>RUSSELL JAMES</td>
<td>MCA 74918</td>
<td>RUSSELL JAMES</td>
<td>14</td>
</tr>
<tr>
<td>25</td>
<td><strong>What's Wrong With This World</strong></td>
<td>SHERIE PARSON</td>
<td>MCA 74919</td>
<td>SHERIE PARSON</td>
<td>15</td>
</tr>
<tr>
<td>26</td>
<td><strong>Sometimes It's Better</strong></td>
<td>KENNY CHESNEY</td>
<td>MCA 74920</td>
<td>KENNY CHESNEY</td>
<td>16</td>
</tr>
</tbody>
</table>

**COMPILATION NOTES:**
- Records showing an increase in detections over the previous week, regardless of chart movement. Any move awarded to those records which attain 300 detections for the first time.
- Video availability. Catalog number is a cassette single, or V if it is cassette unattainable (C). Cassette single availability (A) or CD single availability (V). Video single availability (V). CD single availability (C).
- Chart positions as of September 6, 1997.
INDIA'S MANY-SIDED SUCCESS:
In the past year, India has certified itself as a diva for all musical seasons.

RMM's native New Yorker scored another No. 1 dance hit this year as the vocalist on Neyvanurial's "Runaway." In April, she earned a Billboard Latin Music Award for her Latin jazz duet with Tito Puente titled "Jazzin." Further, India chomped in a vocal cameo on "Beforuitsa," a crunchy Spanglish track featured on Paif Daddies' best-selling rap album "No Way Out.

Of course, India's biggest claim to fame is as a saasy salsa belter who was chomping down on cigars on stage long before it became the national rage.

India's Sept. 9 release, "Sobre El Fuego," marks her return to the salsa camp, where she still enjoys her largest following.

But as RMM's Bill Marin relates, his label wants to establish India as an artist of international scope.

"When we talk about pop in the music industry, it has always indicated a wide artistic range, and so we want to put a versatile star like India everywhere at retail," says Marin. "I have seen Gloria Estefan's Latin product put in every section at the record stores. We want to try to do the same by placing her in jazz, dance, and pop sections."

Likewise, at Spanish radio, Marin hopes to snare pop stations that might rotate tropical sounds.

"We are going after any pop stations that lean toward playing a tropical record," says Marin. "So it is a salsa album, but we are trying to broaden her visibility at Spanish radio."

According to Marin, India's core fan base consists of females ages 13-35, "regardless of the type of album she puts out."

No doubt. Her salsa tunes, which usually focus on the woman's point of view in a variety of situations, have scored big with her large distaff following.

And "Sobre El Fuego," whose title cut is a remake of Chaka Khan's hit "Through The Fire," contains India's typically big-voiced, church-flavored styles matched up with equally robust brassi arrangements.

Salsa queen Celia Cruz teams with India on a sizzling duet titled "Mar y Candelas."

The album's leadoff single, "Me Cana Se De La Otera," was recently serviced to radio.

RMM clearly is going to the mat for India's first salsa disc since her smash 1994 album, "Diente Que Soy."

RMM is betting that absence has made the hearts of India's fans grow fonder: Proof of its conviction can be found in the 250,000 units being shipped upon release—a hefty tally for a tropical act.

India's many-sided talent is noted in the album's packaging that emphasizes in-store play and co-op print advertising.

On Sept. 15, India will aid her own cause as she embarks on a 13-city promotion campaign that will feature interviews and visits with radio, press, television, and retail. Later this year, she will launch a 24-city tour throughout the U.S. and Puerto Rico.

In November, RMM is kicking off its television promotion in New York, Miami, Chicago, Los Angeles, and San Francisco.

"The real big next step for India is for her to cross over to the bilingual Hispanic community in this country who are not into salsa," says Marin. "The hip‗s damage, that India has done is bringing her closer to that audience."

RMM is touting its marketing thrust for "Sobre El Fuego" as its most aggressive in its 10-year history.

The timing could not be better for RMM's project. After charting only one album in the top 20 of The Billboard Latin Tracks chart (Continued on next page)

LINI TRACKS A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK</th>
<th>LATINO LANGUAGE</th>
<th>Salsa, Latin Pop, Tropical</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Sobre El Fuego&quot;</td>
<td>India</td>
<td>1</td>
<td>Salsa</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Me Cana Se De La Otera&quot;</td>
<td>India</td>
<td>2</td>
<td>Salsa</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Mar y Candelas&quot;</td>
<td>India</td>
<td>3</td>
<td>Salsa</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Diente Que Soy&quot;</td>
<td>India</td>
<td>4</td>
<td>Salsa</td>
<td>1</td>
</tr>
</tbody>
</table>

... (Continued on next page)
NOTAS  
(Continued from preceding page)

board Latin 50 this year, the label is expected to make a strong re-entry on the retail chart with the India disc and Marc Anthony's scheduled October release.

S KANK ON VMA: Skank, the hot Sony Brasil reggae/pop quartet that won three kudos recently at MTV Brasil's Video Music Brasil, is slated to appear Thursday (4) on MTV's Video Music Awards (VMA).

In addition, Spanish radio network 40 Principales has invited the band to perform Sept. 21 in Barcelona. Skank's 1996 anthem "Garota Nacional" topped Spanish radio playlists earlier this year. "Garota Nacional" is now gaining steam in France as well.

Brazil's Newest Indie: Two Brazilian record label veterans, Manuel Barenbein and Yehuda Szapiro, have formed a record label called RDS. Barenbein, a television producer and former artistic director of Philips, will be the label's sales and marketing director. RDS, which thus far has not signed any acts, also will function as a distribution company. It currently distributes product for Brazilian indie Zimbabwe. The first album to be released under the deal is an eponymous disc by samba pagode group Sem Compromisso.

State-side Briefs: WEAK Latina recently dropped the fine Spanish-language bow by Kid Abella, Brazil's star pop/soul trio-fronted by Paula Toller. During the recording of the album, the group received a hand from labelmate Nacho Cano of the band Presuntos Implicados, who penned some of the Spanish lyrics; another labelmate, Alejandro Sanz, duets with Toller on one track.

MTV Latin America has promot- er Christopher Daniels to director, global business, advertising sales. He was previously account director of advertising sales.

The Gipsy Kings are on a three-week swing through the U.S. and Canada in support of their latest hit album, "Compas" ([None such/Atlantic/AG). The band's remaining dates are Thursday (4) and Friday (5) in New York; Sept. 6 in New York; Sept. 10 in Plainview, N.Y.; and Sept. 12-14 in Atlantic City, N.J.

Sony Brasil's VP of music, singer/songwriter Djave, is booked to play three U.S. dates, beginning Saturday (6) in San Francisco. His other scheduled shows are Sept. 8 in Boston and Sept. 10 in Miami.

Music Preservation: In the '70s and '80s, Brazil's arts foundation Funarte released more than 60 albums of excellent, culturally evolved records featuring sounds varying from 18th-century Brazilian classical music to samba. Though long out of print, the albums once again have become available through a sponsorship arranged by a cultural organization established by prominent Brazilian bank Banco Itau. Sao Paulo imprint Ataúro Fonográfica will remaster, market, and release the albums. The first disc, which was released in late August, is a Brazilian classical album titled "Sinfonia de Francisco Mignone.

Brazil Notas: Virgin Brasil, which started out as a youth-orient- ed rock label, has veered toward the sugary sounds of countrified sertaneja. In August, the label signed one of the biggest sertaneja stars, Sergio Reis. His label debut, slated to ship in September, will coincide with his nationwide musical program that will run Sundays on the Manchete network. The show thus far has no title.

Might the zesty sounds of forró be making a comeback? Mazinu Com Leite, a band from Brazil's northeastern state of Ceará, recently struck platinum (for sales of more than 250,000 units) with "En Todo Canto Da Terra Temo Um Guaraco." The album was released by Sony Zoo, an imprint imprint located in Fortaleza, Ceará.

Milan, long active in foreign film scores, is now getting active with Brazilian cinematic music. Just released to the film score to "O Que E Isso Companheiro?" The score was produced by former Police drummer Stewart Copeland, who opens the movie with his rendition of "Garota De Ipanema." Also out is the score to the picture "Homen Nu," directed by American composer/musician Bill Conti. This issue, as "Homen Nu" is rooted in choro, is a synco- pated Afro-Brazilian instrumental music developed in Rio de Janeiro in the late 19th century. Propped by the hit "2344meica!", Gabriel O Pensador's third album, "Querida Cabeça," sold 250,000 units in one week in August, according to the label. Gabriel, whose album was No. 6 in Portugal on the Aug. 19 chart, is scheduled to play Saturday (6) at Ilha da Madeira.

Sony's esteemed singer/song- writer Joao Bosco has renewed his contract with the label. A Sony artist since 1986, Bosco has begun recording his second album, "Tam EI E Uma Aldeia," which is due in October. Named after the book "1,001 Arabian Nights," the album blends a variety of sounds from bosses nova and fado-bolero to the music of Andalucia, Northern Africa, and the Midwest.

Chart Notes: Luis Miguel's "Por Debajo De La Mesa" (WEA Latin) tops the Hot Latin Tracks' inaugural audience chart. Ranked songs that appear on Hot Latin Tracks are now based on the number of listeners rather than on the number of detections (see story, page 1).

While the quantity of detections remains an important quotient of the chart, the tally detections exerts much more influence on Hot Latin Tracks, particularly if it is secured with large stations instead of smaller one.

Puerto Rico's numerous big-audience stations flashed their influence on this chart as well, as the tropical titles ascended robustly. So did English-language songs, which continue to top listeners in Puerto Rico. Both the Backstreet Boys and Will Smith made debuts on Hot Latin Tracks this issue.

Luis Miguel's smash ballad also rests atop the pop chart. Fonovisa's star singer/songwriter Marco Antonio Solís rules the regional Mexican chart with "Mi Ultimo Adiós," taken from his latest album, "En Pleno Vuelo," which was released more than a year ago.

Fast-rising salsista Frankie Negrón claims the No. 1 slot on the regional South chart with "El Me Ho Vuelto A Enamorar." (Weaver/WEA Latina). The song is Negrón's second tropical chart-topper and sits at No. 5 on Hot Latin Tracks.

At retail, sales of Luis Miguel's "Romances" plunged 38% (36,500 units), dropping the title on the Billboard 200 from 14 to 22. The Gipsy Kings, however, moved 108 to 97 thanks to a 10% sales increase, which puts this week's total at 12,000 units.

An Angelic Premiere: Universal Music Latina recently staged a soiree to celebrate the label bow of Lucero, "Piede Angel." The album also was the first release by the label. On hand for the festivities at Miami's Hard Rock Cafe, from left, are Universal Music Latina managing director Marco Antonio Rubi, Lucero, and composer/producer Desmond Child.

Gloria Es Número Uno. Sony Latin/Sony organized a dinner party to present Gloria and Emilio Estefan with a plaque commemorating her recent No. 1 on Hot Latin Tracks, "No Pretendo." The event took place Aug. 16 at Larros Restaurant in Miami. In attendance was Jano Mott, Sony Latin A
director of national promotion, Sony Latin, and Sandra Serrano, press and publicity manager, Sony Latin. Showed standing in the first row, from left, are Alba Eagan, national promotion manager; Carlos Pimentel, Northeast promotion manager, Sony Latin; Emiliano Etcheverry, Sony Latin's New York manager; Sony Latin President Puerto Rico, and Sandra Serrano, press and publicity manager, Sony Latin. Showed standing in the second row, from left, are Jeff Young, VP of sales and distribution, Sony Discos; Frank Welzer, president, Sony Music International Latin America; Javier Sepulveda, West Coast promotion rep- resentative, Sony Latin; Jorge Ramos, Southeast promotion manager, Sony Latin; and Otis Negrón, promotion representative, Sony Latin Puerto Rico.
ARISTA MAKES `NOISE' ABOUT SMITH

(Continued from page 13)

of the late writer's fierce social comment.

"Don't Say Nothing" is a statement about personal responsibility, Smith explains. "The other title would be 'Say Something.' Protest. Don't let things slide by... We let so many things just go by... We blieve in the power of the CD, and believe in people's ability to put it out where they can, to create a paradigm for themselves. Just enjoying a loud voice or some high notes—that visceral reaction—is part of it, but there's a way to do it that's much more... I'm a huge believer in the interconnectedness of disciplines, in the renais-
sance of information. And if we don't make the audience understand, music is just going to move further down the road of elite entertain-
ment."

The N2K Internet access to Harpoon is part of EMI's push to keep him in the public eye through as many multiple outlets as possible. The Whittenberg webcast, which was co-sponsored by several Whittenberg-related sites, including the Whittenberg Birthplace, brought poetry fans as well as music lovers to Classical Insaties, where they could also buy the EMI set. The first 50 CD purchasers receive autographed copies of the liner notes. EMI spokewoman Jennifer Daugherty explained that the cyberspace "noisy effect" on sales and expects that there will be more, given that the chat will be archived on the site along with 30-second sound bites of the recording.

EMI is also at work on a one-hour Harpoon radio program, independently created by NPR producer Naomi Person, that is to be serviced to public sta-
tions for the late September. The show, which the label hopes will be the first of a series called "The Angel Radio Hour," focuses on "To The Soul," with inter-
erventions from Hampson and Hampson collaborator Robert Hass, Whitman biographer David Reynolds, and others. It will be segmented for use in one-hour or half-hour time slots or as stand-alone vignettes.

Hampson's live appearances this fall include a performance of "Die Winterreise" with pianist Wolfgang Sawallisch (who also collaborates on his Schu-
bert and Schumann recordings) in the Salzburg Festspiel performances, "Eugenie O'neige" and Donizetti's "Linda Di Chamounix" with the Vienna Staatsoper, the debut of a series he has programmed at the Amsterdam Concertgebouw (which will also have intense Internet activity and which Hampson hopes to kick off with a live cyberspace recital), a tour of Japan, and performances of "Don Carlo" in December at the Metropoli-

tal.

Also on this Net: On Sept. 11, Classical Insaties will become the home of the official Cecilia Bartoli Web site.

by Heidi Waleyson

HAMPSON'S: For baritone Thomas Hampson, the Internet is an extremely good new tool in his own world Wide Web site (http://www.hampson.com), and is collaborating with the N2K site Classical Insaties in a series of debut cybertours and online chats.

The first, held Aug. 4 and centered around "To The Soul" (EMI Classics), Hampson's recording of songs by Schubert and Schumann, attracted 1,000 listeners and yielded 296 questions for the chat; the second, which will feature a cybertour of his new recording of Schubert's "Die Winterreise" (release date Oct. 14), is scheduled for 8 p.m. ET/5 p.m. CT and 8 p.m. PT and allows promotions are a part of Hampson's role as EMI Classics' "Artist of the Year." Other releases include discs of songs by Schumann, which features the world premiere of an early version of "Dichterliebe" (Aug. 19), and Mahler (Nov. 14).

For Hampson, the Internet "affords a fantastical-
ly new way, a response people can put in touch with the music. It gives people the feeling that they can interact with the artist... Something.'"

Hampson's live appearances this fall include a perfor-

mance of "Die Winterreise" with pianist Wolf-
gang Sawallisch (who also collaborates on his Schu-
bert and Schumann recordings) in the Salzburg Festspiel performances, "Eugenie O'neige" and Donizetti's "Linda Di Chamounix" with the Vienna Staatsoper, the debut of a series he has programmed at the Amsterdam Concertgebouw (which will also have intense Internet activity and which Hampson hopes to kick off with a live cyberspace recital), a tour of Japan, and performances of "Don Carlo" in December at the Metropoli-

tal.

Also on this Net: On Sept. 11, Classical Insaties will become the home of the official Cecilia Bartoli Web site.
Billboard Spotlight

Classical Music
Labels Awake To The New Reality Of A Post-Blockbuster World

Crossover is nice, but ultimately core may mean more. Finding new and better ways to cater to the latter is becoming a very serious enterprise.

BY HEIDI WALESON

Sony Classical has been particularly aggressive in entering the crossover field, but the company’s president, Peter Gelb, is also signing up new artists whom he feels have a unique style of presentation for core repertoire, such as soprano Jane Eaglen and pianist Arkadi Volodos. For him, such artists make up “a very limited future of core classical.”

Yet, however: Gelb says that with Eaglen already signed up for “Ring” cycles in numerous opera houses, Sony is seriously contemplating a “Ring” recording for her, though with European opera house and broadcast partnerships of course. He also believes that record labels need to drive core classical with innovative presentations: Yo-Yo Ma’s re-recording of the Bach Cello Suites, for example—which are being created in collaboration with a series of television films—and last year’s recording of “Madama Butterfly,” created for a French-made opera film starring soprano Ying Huang, which sold 400,000 copies to France as a result of the film’s release in French theaters.

David Kuehn, VP of marketing and A&R for BMG Classics, says the emphasis on marketing support for each release paying off. “As a result of the Michael Tilson Thomas/San Francisco Symphony campaign, which started with a key market, San Francisco, and spread out, the sales were higher than we expected,” he says. While Kuehn says that the series is not yet profitable, “It’s important to remember what these recordings will do in the catalog in years to come. We’ve sold more than 1 million St. Louis Symphony records. And the profit will come sooner than some people think.”

Chris Roberts, who became president of PolyGram Classics and Jazz in January 1996 and started streamlining and restructuring his three classical labels, says that he chose Karsten Witt to head Deutsche Grammophon “because he was incapable of giving in to pressure to do crossover projects. And that pressure is enormous.” DG is to concentrate firmly on core classical repertoire, though not in the same old way.

ETERNAL LIFE AND OVERHEAD

Yet while label heads voice their optimism about the health of the classical business, those who sign the checks still need to deal with the realities of the market, and the kin.is of numbers that one can realistically expect. Harmonia Mundi USA had seven releases in the last year that sold 10,000 or more copies. The rest didn’t. “Nine out of 10 releases are dead in six months,” says Rene Goiffon, president of the company. “It’s like the pop world. It used to be [that] nobody bought records.” Goiffon wonders if perhaps the major labels may find their overhead too large to focus on such a small business, speculating that “one day, they’ll look at the figures and decide classical music is a part of the business—not the core of the business.” A marketing executive at another label pointed out that there’s a very small window of opportunity for the pop-style marketing that classical labels are now using to make an impact—and then you have to let the project go.

THREE OF THIS, FIVE OF THAT

Ray Edwards, classical sales manager for Tower Records, doesn’t see an enormous fluctuation in his sales of individual frontline releases. “Sales are up,” he says, “but the variety is amazing.”

Continued on page 48
"...the opera world's first SUPERBARITONE."
— THE WALL STREET JOURNAL

THOMAS HAMPSHON

Recent releases
MAHLER Winterreise (Available in October)
MAHLER Kindertotenlieder Rückert - Lieder (Available in November)

Appearing at the Metropolitan Opera in Verdi’s Don Carlos
December 8, 12, 18, 22, 27, 30, 1997
January 2, 1998
"AMAZING.
She's a full-blown performer, a musician of virtuosity and artistic insight, the equal of any now on the concert stage."

— SAN FRANCISCO CHRONICLE

SARAH CHANG

ON TOUR NOVEMBER/DECEMBER 1997
Featuring repertoire from the new EMI Classics release Simply Sarah

Vancouver, BC (Nov. 2) Berkeley, CA (Nov. 4) Irvine, CA (Nov. 6) Chicago, IL (Nov. 9)
Washington, DC (Nov. 12) Boston, MA (Nov. 14) New York, NY (Nov. 16) Florence (Nov. 23) Milan (Nov. 25)
Madrid (Nov. 27) Zurich (Nov. 30) Munich (Dec. 2) Berlin (Dec. 4) London (Dec. 7) Paris (Dec. 9)
Record companies may be despairing these days, but if truth be told, there's never been a better time to be a lover of classical music than now. There are more great discs in the bins than ever, and despite the cutbacks in most labels' release schedules, there are plenty more on the way. And in keeping with a changing, more purpose-driven market, the best of the upcoming issues are truly new or at least have a special spin.

Two things that have made '97 a year of special releases are the centenary of Johannes Brahms' death and the bicentennial of Franz Schubert's birth. Although the first part of the year was slow to show it, both major labels and independents are celebrating the great composers' anniversaries with a raft of records. And highlights of the first part of the year (soprano Renee Fleming's lovely disc of Schubert lieder on London, Peter Bruns' period-instrument essay of Brahms' cello sonatas with fortepianist Olga Tverkayev on Opus 111) will be more than matched with strong second-half issues.

In the fall, look for two more installments in pianist Graham Johnson's peerless, complete Schubert song edition on Hyperion, as well as Deutsche Grammophon's lush release of Anne-Sophie Mutter's white-hot Brahms' Violin Concerto recorded live in July with Kurt Masur and the New York Philharmonic. Also, expect Kim Kashkashian's recording of Brahms' viola sonatas with pianist Robert Levin on ECM's New Series and the second half of the Arven Quartet's complete Schubert string-quartet cycle on EMI/C Classics.

Beyond the boom of Brahms/Schubert year, '97 has in store long-awaited albums by some of the true stars of classical music, including the ever-popular, ever-adventurous Kronos Quartet, medieval vocal specialists Anonymous 4, Spanish early-music maestro Jordi Savall, and the world's favorite mezzo, Cecilia Bartoli. The season also includes releases on the grand scale—Deutsche Grammophon's voluminous "Complete Beethoven Edition," for instance—and issues that are modest yet no less attractive in their way, such as the output of Qualiton Imports' indie stable.

**A Celestial Quartet**

Bartoli's upcoming album is "An Italian Songbook," with the September London release featuring rarely recorded material from Bellini, Donizetti and Rossini. This month also sees Anonymous 4's new Harmonia Mundi disc, "11,000 Virgins," which spotlights chants for the Feast of St. Ursula by that phenomenally popular 13th-century abbess/composer/feminist precursor Hildegard von Bingen.

Also due in September is the Kronos Quartet's first extended foray into the realm of early music. The Nicolaus Jost disc, titled "Early Music," features dark-hued arrangements of timeless melodies by the likes of Perotin, Machaut and Dowland, as well as age-old folk tunes and new takes on ancient forms by such moderns as John Cage and Harry Partch.

Conductor/viola da gamba virtuoso Savall has a flurry of fall releases coming from his recently established Fontana imprint (via the French distributor Auvital, distributed in the U.S. by Harmonia Mundi). First off, he directs his period-instrument orchestra Les Concerts Des Nations in Purcell's instrumental music for the semi-opera "King Arthur" and "The Prophetess." Next, he leads his chamber ensemble Hesperion XX in "The Spirit Of Gambo," a set of English consort and solo viol music, "El Cancioner De Montecasino,"—another in Savall's series of Among upcoming issues are long-awaited albums by some of the true stars of classical music, including the adventurous Kronos Quartet, medieval vocal specialists Anonymous 4, Spanish early-music maestro Jordi Savall, and the world's favorite mezzo, Cecilia Bartoli.

BY BRADLEY BAMBARGER
For the sake of personal preservation, young conductors are taught not to admit to an orchestra of seasoned professionals that they have never performed the works on the program. Likewise, instrumentalists and singers usually offer their first thoughts on new repertoire to audiences remote from the main centers of international music-making.

Classical record companies, on the other hand, deliberately draw attention to an artist's debut disc, raising expectations and inviting comparisons with great performers past and present. The classical catalog is littered with the names of youngsters, hyped beyond measure, who failed to make the grade as recording artists; those who survive to maturity in the studio are often overshadowed by reissues of legendary performances. And yet the major companies continue to search for the next Heifetz or a natural successor to Horowitz, sure that every generation deserves its own classical recording stars.

Peter Gell, president of Sony Classical, is realistic about the shrinking market for new recordings of mainstream works, especially those made by names unknown to the record-buying public. “The opportunities for artists who interpret traditional classical repertoire are becoming scarcer,” says Gell, “so we have to be more selective than ever before in terms of identifying new artists to sign. Ultimately, I believe that the artist who has the greatest gifts has the best chance of success as a recording artist.” Outstanding talent may still count a great deal, but sales matter too. Gell adds that imaginative presentation is important, but insists that it is the quality of a performance that really counts. “It doesn’t concern me so much if the debut recording of an artist in traditional repertoire doesn’t sell as well, providing that it establishes their classical credentials and that there’s an overall plan for the second, third and fourth albums,” he explains.

Gell adds that the young or little-known artists recently signed to Sony Classical are distinctive musicians, quality performers with an individual approach to music-making. Young European and Asian artists in which the label has recently invested include the Austrian mezzo-soprano Angelika Kirchschlager, Danish baritone Bo Skovhus, the powerful British dramatic soprano Jane Eaglen (noted as a specialist in Bellini bel canto and Wagnerian heroines), the Spain-based Russian pianist Arcadi Volodos and Chinese composer-conductor Tan Dun.

“The best marketing plans for an artist are those that arise as a natural outgrowth of their artistry,” says Gell. “Critics and the public will respond best to that in an artist which is special.”

SEXY RISE FROM THE SEA

Industry insiders will no doubt support Gell’s position while secretly coveting the sales figures achieved by EMI Classics with Vanesssa Mae, an accomplished but extraordinary teenage violinist. Sexy promotional shots of the fiddle player emerging from the sea clearly helped her reputation rise to the top of the U.K. classical charts. Warner Classical is hoping for comparable success with the Finnish violinist Linda Brava, a Pamela Anderson look-alike and very fine player who recently recorded under the name Linda Lampenius and recently has been signed to the Finlandia label.

Complaints about sexual exploitation and marketing hype are hardly applicable in the case of the British horn player David Pyatt, a handsome enough chap but one whose musicianship has proved the main turn-on for reviewers of his Erato debut disc of the Mozart horn concertos. The company has been rewarded by the Warner-distributed recording’s high ranking in the U.K., specialist classical chart, an unexpected success for a disc of familiar repertoire by a little-known artist. “He’s really good news,” says Tara Guha, press and promotions manager for Warner Classics in London. “People are comparing him favorably with the great Dennis Brain, which makes him very special to us. The fact that he’s an up-and-coming British artist may be part of the appeal in the U.K., but I think the main factor has been the sheer quality of his playing, which should be appreciated anywhere.”

PLACIDO PROTEGE

Erato has shrewdly signed José Carreras, a Placido Domingo protege already in demand at the world’s leading opera houses. The 34-year-old Argentine tenor has recorded an album of Puccini arias under Domingo’s baton, scheduled for release later this year. “He has a larger-than-life presence to go with his excellent voice,” Warner’s Guha observes. Roberto Alagna without the temper tantrums, perhaps? “We’re not making comparisons with other tenors. The Alagna campaign taught us all a lesson: Cara wants to go at his own pace, staying with the repertoire he knows best. Clearly, we’re hoping he becomes a major name, since he has all the right ingredients. But he will not receive the push that has been the case with Alagna. He’s a big talent, and we don’t want that to be thrown away by putting him under too much pressure.”

While EMI Classics continues to bang the drum for Alagna, the company is also investing more modestly, in a budget-priced series, called Debut, devoted to young, undiscovered artists or those who have previously recorded for smaller labels. Debut was launched in the U.K. last spring with an initial batch of nine releases; six more discs are scheduled for release next February, with a further six the following October.

Although many of the artists featured so far are British, Debut has already attracted its share of different nationalities, including the French-Lebanese organist Najib Hakim, Siberian pianist Konstantin Scherbakov and the Norwegian accademic Geir Draugsvoll. The series scored a critical hit with a disc devoted to music by the 25-year-old British composer Thomas Ades, “Living Toys,” with a second in preparation for release alongside discs of percussion transcriptions, Dowland songs and saxophone quartets.

“There’s a constant recording program of these going on at present,” explains EMI Classic U.K. marketing manager Ascha Lurchman. “The artists get all the benefits of the Abbey Road technology and recording experience but, because the sessions are held in what would otherwise be studio downtime, the costs aren’t pushed too high. We have to be careful how we market the series, since many of the artists are unknown to the general record-buying public. I think it is a question of time before these discs are fully appreciated internationally, but we intend to build interest over the years.”

Continued on page 51
1997: Year of the Dog

Explore the exciting world of classical music on the Internet!
Visit Classics World at http://www.classicalmusic.com today!

BMG Classics

©1997, BMG Music

www.americanradiohistory.com
The Composers Of Latin America Are Hidden In Plain Sight

Right now Atau Piazzolla is the hottest composer around. There hasn't been anything like it since the Scott Joplin revival of the early '70s. Every label either has or wants a Piazzolla release. He is crossover incarnate. Sony has released "Los Tangos," a program which Enormous Alex joins with Piazzolla's own pianist, Pablo Ziegler, for renditions that uncommonly evoke the sound of Piazzolla's bandoneon, and will this month release a recording on which Yo-Yo Ma, through the magic of electronics, will perform with the late tangan master himself. To Nonesuch has scooped the gold with Gidon Kremer's exquisite "Hommage A Piazzolla," which puts up the similarities between the composer's instrumentation and that of Django Reinhardt's Quintet of the Hot Club of France. A second volume, "El Tango," should be out by the time this sees print. (Perhaps not coincidentally, Nonesuch started the Joplin boom with Joshua Rifkin's recordings. Billed as "Joplin," it recorded a string of Piazzolla with Kronos, and this fall will reissue the three albums Piazzolla made for American Clavxes.)

Huge claims are made for Piazzolla. Composer John Adams begins his annotation to Kremer's album by saying, "Like Mahler, like Beeth, his soul is vast and imperfect." Conductor Michael Tilson Thomas finds that the music contains "an incredible depth of sadness, a kind of lyric sadness—these long, long, mournful melodies sort of ring through there, expressing this enormous sadness. You read Marquez' novels or the poetry of these countries and you experience the same thing—this huge cauldron of energy with these great melancholy chords. It's very appealing stuff." Indeed it is, so much so that, just as Gabriel Garcia Marquez' great popularity after "One Hundred Years Of Solitude" tended to obscure the work of other Latin American novelists, so Piazzolla has cast a shadow over other Latin American composers.

Which is not fault of Michael Tilson Thomas. With his Manuscript-based New World Symphony, an "orchestral academy" for "gifted graduates of the country's most prestigious music schools," he has recorded an Argo album containing the work of, among others Carlos Chávez, Silvestre Revueltas and Alberto Ginastera, as well as one of Thomas' own mentors, Aaron Copland. Copland went to Latin America in 1941, sent by Nelson Rockefeller's "Committee For Inter-American Artistic And Intellectual Relations," and proved as much an excellent promoter of other countries' music as he was of his own. There he found Ginastera, whom he called, in the phrasing of the day, "the white hope of Argentine music," and Chávez, who had founded and was then the music director of the Orquesta Sinfonica de Mexico. Virgil Thomson called Revueltas, who died in 1940 when he was only a little over 40 himself, "the most original composer Latin America has produced." It was Revueltas who initiated my own interest in this music.

Alex North's music for "Viva Zapata!" has long been my favorite film score, and when I first heard Revueltas' music, I thought how much it reminded me of North. I learned that North had studied composition with Revueltas. Probably the best single Revueltas album is "Night Of The Mayas" on Catalyst, which includes his six-minute mini-"Le Sacre" and "Sensensama," which has been recorded by Thomas and Leonard Bernstein, among others. There is also chamber music conducted by David Ahtern, more of which remains in BMG's vaults, as does more Revueltas, and a good deal of Chávez by Eduardo Matza, who conducts "Sensensama" here.

It was in collaboration with Mata that the Dorian label began a splendid series called "Music Of Latin American Masters," which continues after the devastating loss of Mata in a 1995 plane crash. Their output includes "The Unknown Revueltas," a CD of world-premiere recordings, one of them a chamber group "Viestas," music of Ginastera, Chávez and Villa Lobos, including a survey of the latter's 17 string quartets, which so far stretches to three volumes. These are performed by the Quarteto Latinoamericanos, three of whom are brothers— who recently returned to Mexico after nearly 10 years in residence at Carnegie Mellon University in Pittsburgh. They have also recorded, for New Albion, the complete Revueltas quartets and, like Kronos, will soon release a CD of quartets written for them by Latin composers.

OTHERS IN THE VAULTS

Other labels have much to offer. The Concerto For Strings (Chandos) is probably the best introduction to Ginastera. BIS is covering the complete piano music of Ernesto Leonticano, 6 volumes so far), including his compositions "Malargue," "Cante Siboney" and "Andalucita," better known in the U.S. as "The Breeze And I." If Piazzolla is Joplin, Leonticano is Gersh- tahl. Chávez influential "Toccata For Percussion" is on Dorian, but Sony has in its vaults Chávez conducting his own orchestra in all six of his symphonies, as well as a wonderful orchestration of a Bach suite. The organ chaconne and a powerful opera by Ginastera, "Bomarzo,"

But the name that towers over all the others is that of the Brazilian, Heitor Villa Lobos (1887-1959). Like Walt Whitman, Villa Lobos is vast and contains multitudes. He wrote symphonies, chamber music and songs, for Broadway and films (Audrey Hepburn's "Green Mansions"). He wrote so quickly and naturally that it was said composing was like breathing to him. He wrote a fearsomely difficult piano piece, "Rudepeuma," for Arthur Rubinstein and, anticipating avant-garde practice, wrote a piece called "New York Skyline Melody" by putting transparent score paper over a picture of his subject and placing a nose at every skyscraper. His finest achievement may be his homage to Bach, "Bachianas Brasileras," the best known of which, the gorgeous fifth, is on Sony, recorded by the composer himself (in 1956). Villa Lobos—on RCA with his New World Symphony, as "Alma"

FALL & WINTER WORKS

Continued from page 54

ancient Spanish songs composed with his wife, soprano Montserrat Figueras—is also due, as are two more installments in the Kleiner recorded-price "Portrait" series. The first antholo- gy spotlights Les Concert Des Nations, and the second samples Savall's many solo viol discs.

DAF's Beethoven Blochbuster

The high-impact classical event of the year comes from Deutsche Grammophon, as the label releases all the works of Beethoven performed by some of the greatest artist ever. DGG issues the "Complete Beethoven Edition" Oct. 14 as a super-de luxe 20-volume, 87-CD boxed set, packaged with a limited-edition hardbound book. The first five volumes of the set also will be released separately in October, with five more out in November and the remaining 10 in December.

The highlights of the Beethoven set include both the "Leonore" and revised "Fidelio" versions of the composer's only opera, with John Eliot Gardiner leading the former and Leonard Bernstein the latter (Vol. 4); the complete piano sonatas in classi- cally renditions by Wilhelm Kempf (Vol. 5); and a disc of historic recordings with the likes of Yehudi Menuhin, Anne Fischer and conduc- tor Wilhelm Furtwangler (Vol. 20).

Qualiton's Indie Ethos

The Long Island City, New York-based Qualiton Imports has been bringing quality classical labels to the U.S. for more than 34 years, making its name with such companies as Sweden's BIS and Hungaroton's Hungaraton. But faced with the daunting task of selecting a product line that would appeal to the widest possible audience, Qualiton turned to the hottest indie scene familiar to most music firms, Qualiton had to take a hard look at its catalog this year. It acted decisively by deleting some 500 titles from its catalog, "in a spirit of musical independence," according to VP of classical Ron Mannarino, "to find niches of un- explored repertoire and re- gional specialty rather than attempt to compete on already well-trod ground. The dis- tributor's new Americ- an labels include the Chicago-centered Cedille, which has come out with an up-and-coming area artists as violinist Rachel Barton, and the New-York-based Vandenburg, whose first two entries in a com- plete (and electronically encased) survey of Greek avant-gardist Iannis Xenakis have been well-received. Another volume in the Vandenburg Xenakis series may be out before the end of the year, and Cedille has another Barton album on tap for November, featuring concerts by African-American composers of the 18th and 19th centuries. Qualiton's traditional European stock will also be given some attention as it adds two more excellent recording sets of Sibelius and Shostakovich symphonies from BIS. And with conductor Thomas Sanderling's specially packaged sym- phony cycle on the Italian 85-label, the distributor has a strong offering for Brahms that has already been highly praised in Europe.

Mid-Priced And Japanese Masters

From the indies: Continuing the general reappraisal of Erich Wolfgang Korngold's concert music (see London's "Entartete Musik" series), Naxos has a new, budget-priced recording of the viola-opera "Die Tote Stadt," due soon. And this month, the Allegro- distributed Demon Records has two alluring albums of music by the late Japanese master Toru Takemitsu, guitar-focused "In Memoriam" and the world-premiere heavy "Autumn." Also, the excellent British label Chandos (distributed in the U.S. by Koch) has initiated a new mid-price label, Enchant. New sets include star bass-baritone Bryn Terfel singing John Ireland works and Raphael Wallilich playing Sir Arthur Bliss's Violin Concerto.

More from the majors: In an inspired move, EMI is reissuing its all-time top 10 best-selling series in mid-September, 30 years to the day of the label's centenary celebration. The discs include such clas- sics as Sir Thomas Beecham's "La Boheme," Jacqueline du Pre's Elgar Cello Concerto, and Dietrich Fischer-Deskmann's "De Schone Mullerin." Hot off the release of his latest album "Symphony 1997," composer Tan Dun will have his opera "Marco Polo" out on Sony Classical by October. And RCA has some crowd-pleasing potential in John Adams/ John Zorn's collaboration "Schubert: Aime," which features the distributor's hot new label, the "Skinny" label.
our artists perform.

(To the delight of music lovers, critics and retailers the world over.)

MAXIM VENGEROV
MSTISLAV ROSTROPOVICH
Second Violin Concertos
by Prokofiev & Shostakovich
London Symphony Orchestra
(Teldec 13 50)

NIKOLAUS HARNONCOURT
Brahms: Symphonies 1 & 4
Berlin Philharmonic
(Teldec 13 50)
Brahms: Violin & Double Concertos
with Gidon Kremer, Clemens Hagen
Royal Concertgebouw Orchestra
(Teldec 13 50)

JOSE CARRERAS
My Romances
Showmanship & operetta by Rodgers & Hammerstein, Jerome Kern and others.
(Teldec 13 50)

HELENE GRIMAUD
Piano Concertos by Gershwin & Ravel
(Teldec 13 50)

DANIEL BARENBOIM
CHICAGO SYMPHONY ORCHESTRA
Tchaikovsky: Symphony No. 4
(Teldec 13 50)

JOSE CURA
Puccini Arias
Conducted by Placido Domingo
(Erato 13 50)

KURT MASUR
NEW YORK PHILHARMONIC
Prokofiev: Symphony No. 5
and Romeo & Juliet (Suite)
(Teldec 13 50)

JENNIFER LARMORE
My Native Land
American songs by Copland, Barber and others.
(Teldec 13 50)

CHANTICLEER
Wondrous Love
A World Folk Song Collection
(Teldec 13 50)

JOEL COHEN
THE BOSTON CAMERATA
Kurt Weill: Johnny Johnson
(Erato 13 50)

DAWN UPshaw
KENT NAGANO
Canteloube:
Songs of the Auvergne, Vol 2
(Erato 13 50)

DONALD RUNNICLES
SAN FRANCISCO OPERA
Stewart Wallace: Harvey Milk
(Teldec 13 50)

KRONOS QUARTET
Early Music
(Nonesuch 13 50)

RICHARD GOODE
Chopin: Polonaise-Fantaisie, Barcarolle,
Mazurkas, other works
(Nonesuch 13 50)

PHILIP GLASS
Original Soundtrack, Kundun,
a film directed by Martin Scorsese
(Nonesuch 13 50)

PROGETTO AVANTI
Orchestral Classics for Two Guitars
(Nonesuch 13 50)

IL GIARDINO ARMONICO
Barber Brandenburg Concertos
(Teldec 13 50)

KIRI TE KANAWA
KENT NAGANO
Solo a Morire: Puccini Arias
(Erato 13 50)

ART OF SINGING
Golden Voices of the Century
(NVC Arts 13 50)

Erato Finlandia Nonesuch Teldec
Our artists set us apart.
Over 5 Million sold

The Masterpiece Collection™

from Unison Music

Classical for everyone!

Distributed exclusively by Unison

for information call: 1-800-251-4000 ext. 2263

Classical Music

NEW TALENT
Continued from page 50

BARDIC ENSEMBLE
Besides a number of high-profile young American musicians, the PolyGram stable is nurturing a handful of promising European artists. To date, Philips Classics in London has invested 1 million pounds in The Musicians Of The Globe, a flexible early-music ensemble under the artistic directorship of Philip Pickett. The first release of two discs was delayed to coincide with the opening of Sam Wanamaker's Globe Theatre, a reconstruction of Shakespeare's playhouse on the south bank of the River Thames in London and a powerful marketing link for the record project. Five further discs of music associated with Shakespeare, including works by Purcell and Thomas Linley, are ready for release and other sessions are planned, providing a powerful start to Philips' first serious early-music venture.

"We're not expecting to recoup our investment next week," observes the company's U.K. marketing chief, Liam Toner. "But this is a good way of establishing early music on the label."

At Deutsche Grammophon, Christian Thielemann has been signed to record the mainstream of German Romantic music, opening his account with a Beethoven symphonies disc and a recording of orchestral extracts from Pfitzner's monumental opera "Palestrina."

"Since the demise of not only the great Herbert [von Karajan] and one or two others," Toner explains, "there has been no conductor to emerge on the yellow label who specializes in the central Germanic repertoire."

Thielemann's initial coupling of Beethoven's Fifth and Seventh symphonies followed the almost impossible act of Carlos Kleiber's legendary recordings of both works; his next release is of Schumann's Second Symphony, and he is set to explore the operas of Wagner, hardly under-represented repertoire in the DG catalog. "We're taking the 'softly, softly' approach with him," says Toner, "to show that he is part of an ongoing tradition of music-making."

LATIN COMPOSERS
Continued from page 58

Brasiliera." All nine of the "Bachianas," along with several other compositions, were recorded by the composer for French EMI.

RHYTHMS UP FRONT
"So much of it was influenced by street music," Thomas says, "various kinds of pop music forms, and the essence of that music is basically what we call a rhythm track, provided by rhythm guitars and percussion, and when we perform these pieces with orchestra, it becomes necessary to think in that way, not so much symphonically, but as a pop composition—which would have a melody, harmony, rhythm track, and bass line. If the rhythm's not up front enough, the performances can become too symphonic and droopy. He had a wonderful melodic gift, very much rooted in folk sequences and their relationship to baroque music, which was a very felicitous discovery on his part. You can hear the same kind of thing on some bossa nova music. It still stays fresh after all these years."

Dorian has recorded much of this music. The complete "Bachianas" with Batiz are in EMI's vaults, the complete piano concertos with Cristina Ortiz are in London's. Great treasure of the kind Humphrey Bogart failed to find south of the border awaits both the daring listener and the label willing to admit that Latin American music consists of more than the tango. What more can you ask of a music than that it contain enchanting melodies, irresistible rhythms and the cross between the blues and nostalgia that animates both bossa nova and Villa Lobos, and that the Brazilians call "saudades?"
by Jim Macnie

KRAIL IS RUNNING FAST. When your breakthrough record sells 4,000,000 copies, according to SoundsScan, you try to stay humble, but you climb into an even bigger bus, and you wonder if you'll ever be able to keep track of it all. Singer/pianist Diana Krall has been gaining popularity for the last two years, ever since her GRP debut, "Only Trust Your Heart." She was signed by then-GRP president Terry Letts, who was also the owner of the Whisky A Go Go in Hollywood, and she has appeared on the "Billboard" Top 10 Jazz Albums chart for 12 consecutive weeks.

"Love Scenes," the latest release for Krall, is one of a pair that she has been working on with husband, pianist Birdy Cole. Their first album, "Dreams and Cheers," was released in 1997 on the Capitol label. That album was a major success, reaching number one on the Billboard Jazz chart and staying there for 11 weeks. It was also nominated for four Grammy Awards, including Best Pop Vocal Album.

"Love Scenes" is a follow-up to their first album and features a mix of original compositions and jazz standards. The album was produced by Michael Beinhorn, who has worked with many of the biggest names in the industry, including David Bowie, Aerosmith, and the Rolling Stones.

The album opens with "Into the Night," a soulful and sophisticated number that features Krall's sultry vocals over a bouncy rhythm section. Other highlights include "Can't Get Started," a swinging tribute to Ella Fitzgerald, and "The Nearness of You," a delicate and romantic duet with husband Birdy Cole.

"Love Scenes" is a beautiful album that showcases Krall's incredible range and skill as a singer. From the soft and tender "Sleeping Where the Night Goes," to the driving and energetic "We've Got It from Here," Krall's voice is at its best. She sings with passion and conviction, and her delivery is always on point.

"Love Scenes" is a must-listen for any fan of jazz or soul music. It's a testament to Krall's talent and dedication to her craft, and it's sure to be a hit with audiences everywhere.

---

TRIO DRIVES WATT’s “ENGINE” ON HIS LATEST COLUMBIA SET

(Continued from page 36)

the singing for the first time in his career, enlivened drummer Steve Hodges, formerly with Tom Waits’ band, and guitarist Robben Ford, guitarist Nels Cline, who was featured on “Billboard.”

"Nels is so manageable," Watt says. "I always thought the thing he's supposed to do is to just throw himself into it. On one song, "Boileman," I handed him D. Boon's guitar—his pop had given me a couple of his guitars. I just handed it to Nels and said, "OK, do a little thing for D. Boon." Just like that, with the guitar, he had never played, and he went for it.

"Contemplating The Engine Room" will contain enhanced content, a spokesperson says. "We created this great little [commercial press kit] called "Peck's Bath." It's like a six-minute film of Mike riding his 12-string guitar and playing through Pedro, and he talks about making the record and all the parts of it [that] interested him. Terri Phill was there and talked about the record and all the parts of it that interested him. There will be a browser on the CD that will link to his [World Wide Web] site [where] we will have a series of videos and clips. He has always had a great Web site.

Fletcher says that college, alternating, and public radio will be serviced with the entire "Engine Room," after the album is established, the company will issue the track "Liberty Call." to commercial outlets. He says that Watt has been discussing the possibility of shooting a video for the track with Spike Jonze, who directed the clip for the last album's "Big Beautiful." Watt remains tight-lipped on details of the video, but says that Jonze will play a key role in the project.

Press attention will be key. Fletcher says, "The press, as they always do with Mike, recognises him as a sort of a crossover artist. He's not the kind of artist that's interested in making a record for the rock audience, but he is very interested in making a record that will appeal to the jazz audience and the rock audience.

"We've been getting a lot of interest from people wanting to use his music in commercials, and we're excited about that," Watt says. "It all adds up. We're going to ship on one day what it took us seven or eight months to get to last year, so everything is looking quite a bit better."
Windswept Revamps Film/TV Dept. Licensing, Creative Functions Combined

BY IRY LICHTMAN

NEW YORK—Stable growth in revenue from placement of songs in movies, TV, and commercials has given rise to a revamping of Los Angeles-based independent publisher Windswept's film and TV music department.

The department is now under the supervision of John Anderson, a company veteran who was formerly senior creative director—a sign itself that A&R sensibilities are regarded as a crucial cog in the section's fortunes. A key change within the department is Anderson's mission to combine the creative and licensing divisions into a single entity.

“Why did we?” says Anderson, who has been working through the process, from research and placement of the song to negotiating the [dollar] quote. This will allow us the flexibility to make in-house and licensing a song within a film's budget or offer alternative deals to replace a song that is not affordable.

The choice of Anderson to fill the film and TV unit slot—he replaces Alexandra Lum, who has left the company after five years to work on other interests in New York—was key to the fact that “John comes out of the creative area and is so familiar with our catalog,” says Eva Medow, president of the company. Anderson reports to him, as does Jonathan Stone, senior VP/GM.

In other executive changes, Lysa Grande, hired in 1993 to establish the company's licensing department, has been named senior director of film and TV licensing. She will continue to oversee the licensing department while exploring her creative duties in film and TV, with a special emphasis on the advertising's use of Windswept Pacific songs.

The department is rounded out by the promotion of former film and TV assistant Alyssa Siegel to film and TV music coordinator.

Grande says that the unification of the creative and licensing departments makes logical business sense because “they are so closely related. It makes sense to tie them together to create one entity.” Grande herself has made commercial tie-ins with such companies as Ford, Reebok, and Burger King. In her new role, she plans to visit major ad agencies this fall in New York and Chicago.

Anderson is credited with Windswept Pacific signings as Johnette Napolitano, Sky Cries Mary, and Meat Beat Manifesto, a responsibility he will continue to oversee. He says the boom in placement of songs and/or masters on soundtracks has long-range punch and has particular value now in view of today's business climate.

“Right now, the recording business is in a slump, but that's not the case for soundtracks. They're selling more than ever. They represent a good way for the average consumer to buy an album with 10 of their favorite artists rather than separate albums featuring their fare. The CDs have grown about 30% annually in recent years. At this point in 1997, we're actually doing better than that.”

Anderson, who joined the company when it was formed in 1988, further notes that by placing a master on a film soundtrack, the task of finding a label home for the act can be made much easier.

“A publisher has to expand his thought processes these days. They’re paying for things that are just about music quality, so why not try to place them on soundtracks even before a label deal is struck. We're shopping a band called Coal, which we placed in the film "Chasing Amy"... We went to the music supervisor, who was looking for a big ballad, and they put 'Stay'. People can contact the song and the scene in which it was used.”

Besides the company's several deals with bands that offer the hot electronic sounds that many film music supervisors seek, the Windswept Pacific catalog offers works by such songwriters as Pete Townshend, Burt Bacharach, John Mellencamp, and Paul Simon, among others.

On one hand, Anderson says he's putting the finishing touches on a new library that will feature original music. Windswept Pacific is also developing a print catalog for U.S. or worldwide publisher representation by one company, with the exception of Australia, Italy, and the U.K. Both catalog and new material are part of the arrangement. Previously, its catalog was administered in the U.S. and worldwide markets on a company-by-company basis.

Earlier this year, Warner Bros. Publications marketed the first print catalog created for the company (Words & Music, Billboard, Nov. 23, 1996). Recently, she renewed her ties with the music print firm.

Mitchell is working on a new album for Reprise Records to be released in February. The album has a possible supporting tour in the works. She is also planning two TV shows, and a tribute album to her songs is being assembled.

In recent years, Mitchell has received many honors, including Billboard's Calendar Award in 1995; two Grammy Awards in 1996 for best pop album and best artwork and packaging for "Turbridel Idol"; and induction into the Rock and Roll Hall of Fame and the Songwriters Hall of Fame this year. In addition, she was named the most under-rated woman in America in 1997 and her songs have earned at least 1 million performance awards from BMI.

ONCE UPON A TIME, AGAIN: The 1957 TV production of "Cinderella," starring Julie Andrews in a break from her breakout role in "The Sound of Music," was the first and only TV musical created by the team of Richard Rodgers and Oscar Hammerstein, although Rodgers had written the death of Hammerstein in 1960, wrote the songs for a 1967 TV version of "Andromeda And The Lion." A new version of "Cinderella" was aired in 1965 that retained the original score plus a song, "Loneliness Of Even," that BMI wrote for the Broadway version of "South Pacific," but was dropped only to reappear in the film adaptation of the show. The 1965 version also featured an instrumental version of R&B's "Boy And Girl Like You And Me," originally written for the "Cinderella" soundtrack.

"Cinderella" is now ready for another new TV production from Windswept Pacific. The company is being asked to re-air Nov. 2 on ABC as part of "The Wonderful World Of Disney." The production, said to be the costliest TV program ever at a price tag of $10 million, stars Whitney Houston, Brandy, Whoopi Goldberg, Jason Alexander, and Bernadette Peters. Along with the original, the production also slips into the Rodgers canon with three additional songs he wrote with Hammerstein and Lorenz Hart and on his own. The Hammerstein collaboration, "There Is Music In You," was originally sung by Mary Martin in a quickly forgotten 1953 MGM film, "From Hell To Broadway." The lyrics of "Cinderella" via the standard "Falling In Love With Love" from 1938's "The Boys From Syracuse." The third is Rodgers solo turn, "The Sweetest Sounds," from 1962's "No Strings." Also, lyricist Fred Ebb has written some new lyrics for an existing piece from the original score. The two interpolations from the 1965 version have been dropped.

The first two editions of "Cinderella" appeared on Columbia Records. Negotiations are underway for a label to release the 1965 version. A home video version is set for release by Disney a few months following the "Cinderella" broadcast.

PRINT ON PRINT: The following are the best-selling folios from Music Magazine:

1. "Bob Dylan's Greatest Hits Complete."
2. "Tom Waits, "Boys For Sale.""
3. "Tom Waits, "Boys For Sale.""
4. "Stone Temple Pilots, "Tiny Music,..."
5. "Paul Simon Complete."
Masterdisk Stands Test Of Time
Talent, Hard Lessons Keep Facility On Top

BY PAUL Verna

NEW YORK—Lined floor-to-ceiling with platinum and gold awards from a dizzying constellation of music stars, the walls of Masterdisk are an awe-inspiring testament to its track record as one of oldest, most highly respected, and most successful mastering houses in the world.

Staffed by renowned veterans Scott Hull, Howie Weinberg, Greg Calbi, Todd Johnson, Andy Van Dette, and Roger Lian, as well as up-and-coming star Steve Fallone, the studio has generated countless hits in every conceivable musical genre, from rock to rap to classical to jazz. Its rooms are the absolute state of the art in mastering, with state-of-the-art recording and testing facilities for the latest audio inventions.

Masterdisk owner and president Doug Levine attributes the studio’s success to its engineers, who are not only expert music listeners but are also at the forefront of technological progress.

“Mastering is the most stable aspect of the studio business,” observes Levine, who started in Masterdisk’s mail room 25 years ago, when the studio was owned by PolyGram. “You have one engineer working in one room, and that room becomes an extension of them. Over the years, as they’re a new piece of gear, the room’s always getting tuned more and more to what they need it to do. It’s like a pitcher having to wait 10 years to get on the starting rotation.”

Van Dette, who began at Masterdisk as a receptionist in 1981, adds that the industry demands consistency of mastering engineers. “When you write a hit song or record a hit song,” he says, “you’re going to get people knocking down your door, but when you master that record they say, ‘What else have you done?’ Or when you sell that album they say, ‘Isn’t the computer wonderful?’”

Weinberg, who started his career in 1977 as a driver at Masterdisk, marvels that, at age 39, he could be “a veteran in the business and still be young.”

Although Masterdisk’s engineers generally do not collaborate on the equalization and processing aspects of a particular song, they sometimes pool their resources on such functions as editing and assembling a project.

“The ultimate goal here is for our clients to feel there’s somebody here who’s either a specialist or a general practitioner who’s going to solve the problems that they come up with that they might not even know about until they show up,” says Hull.

A 14-year veteran of Masterdisk who started as an intern and eventually moved up to the chief engineer’s seat, Hull is self-effacing and deferential to his staff.

“He’s a true chief engineer,” says Levine. “He’s going to delve into new equipment, analyze it, and if he thinks it makes sense, he’s the first to tell the other engineers about it and get them to demo it as well. If he’s mastered something like the Sonic Solutions editing system, he will help the other engineers. Instead of just having the title and trying to get in the right name in everywhere, Scott is really moving into being the chief of the engineering staff.”

Hull says it’s apropos that his room will be the last to be modified in a renovation project that has seen virtually every room in the facility undergo substantial improvements. Masterdisk currently has five mastering suites and two editing and production rooms and plans to have a sixth mastering studio on line soon.

Beyond its state-of-the-art rooms and top-notch engineers, Masterdisk is a facility that makes its clients feel comfortable by providing a home-like environment. Upon visiting the studio, clients are greeted by Masterdisk’s congenial studio manager, Stephanie Goldberg, and ushered to a comfortable lounge that sits within hearing distance of Weinberg’s studio, which, at any point could be comping out works-in-progress by the likes of the Smashings, Pumpkins, Garbage, or U2.

The rooms—which offer the highest quality of analog and digital storage media and processing tools—are intentionally not built to the aesthetic specifications of other recording and mixing environments. “Our rooms are not part studio, part living-room test,” says Van Dette. “We don’t believe in parallel walls where the rooms are pretty square. We’re that crossover territory where it’s gotta start sounding good at home.”

Even though mastering houses churn out hundreds of albums a year, Masterdisk’s engineers pride themselves on treating each new release as a kind of dedication that reflects the amount of work that went into it before it came into the studio.

“If you learn that you can’t exist doing second-rate work,” says Calbi. “There’s too much competition, and stuff is scrutinized too closely. Every project is somebody’s life. I do 200 records a year, so if one of them fails (commercially), it doesn’t necessarily mean any- (Continued on next page)

AUDIO TRACK

A&M RECORDING ARTIST Sheryl Crow returned to the Magic Shop with producer Mitchell Froom and engineer Steve Rosenfeld to track the theme song for the upcoming James Bond soundtrack, “Tomorrow Never Dies.” Juan Garcia assisted. Also at Magic Shop, producer Brian Malouf tracked a song with RCA recording act The Veer Pipe for the upcoming Robert De Niro vehicle “Great Expectations”; John Prazier engineered with Garcia assisting. At Beartracks in suburban Suffern, N.Y., large mixing a Bill Horsley/Mercury project with producer Rick Chertoff, engineer Bill Witman, and assistant Rick Pohrenzney. Dar Williams mixed a Mercury session with producer/engineer Ben Wisch and assistant Kristen Koenen, and Swamp Booze tracked an N2K album with producer Phil Ramone, engineer Elliot Schein, and assistant Steve Regina.

LOS ANGELES

AT IMAGE RECORDING in Hollywood, Green Day has been mixing its third Warner Bros. project with its longtime producer, Rob Cavallo, and mixing veteran Chris Lord-Alge. The project is being done in the studio’s Solid State Logic room, which also features a Sony 3848 digital multitrack.

NASHVILLE

AT WOODLAND STUDIOS, Neal McCoy tracked an Atlantic project with producer Kyle Lehning and engineer Kevin Bernish; Jan Ian overdubbed her upcoming High Street/Windham Hill project with producer/engineer Brooks Arthur; and Russ Taff overdubbed her Reprise project with producer/engineer Doug Grace.

OTHER LOCATIONS

AT SOUND TECHNIQUES in Boston, Capricorn act Foods Progress mixed a track with producer/engineer Danny Bernini and assistant Ted Paduch. New Bronson Hat took a break from the H.O.R.D.E. tour to cut tracks with producer Brad Young, engineer Pauluck, and assistant Tom Richards.

Please send material for Audio Track to Paul Verne, Audio Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-586-5585; E-mail: PVerne@billboard.com.

Showed at Masterdisk, top row from left, are mastering engineer Roger Lian, chief engineer Scott Hull, mastering engineer Tony Dawsey, mastering engineer Greg Calbi, and chief technical engineer Don Cummins. In the bottom row, from left, are mastering engineer Steve Fallone, mastering engineer Howie Weinberg, owner Doug Levine, and mastering engineer Andy Van Dette.

NEW YORK

INDUSTRY LUMINARIES Bob Ludwig, Allen Sides, and Ed Cherney and representatives from sponsoring companies Studer, Quantegy, Rane, JRP-Magnetic Sciences, and ATR Service Co. will participate in a panel discussion titled “Analog Reality Check: Assessing Current Trends And Future Concerns.” Scheduled to take place Sept. 27 at the New York Hilton, the event will coincide with the Audio Engineering Society’s 10th Convention but will not be part of the event, according to organizers Bruce Borgersen of Wavelength Communications and Keith Hatchek of Keith Hatchek and Associates.

Borgerson says the idea for the panel evolved from discussions with John French of JRM and Mike Spitz of ATR.

“If the digital prophets had been right, both John and Mike would have been out of work long ago,” he says. “Instead, they are both working overtime to meet the increased demand for analog head refurbishing, half-inch 2-track conversions, and restoration of Ampex analog tape recorders. Yet this astonishing turn-around for analog has been largely submerged in the waves of digital promotion.”

Despite many of the participants’ known preference for the analog format, the session will not be a forum for “ranting and raving about analog vs. digital,” according to Borgerson.

newsline...

Billboard Great Loc. Super Cheap

STUDIO SPACE

50% off Call Now!

Billboard presents a special offer for recording studios; place your ad in the most influential music industry publication around at 50% off standard industry advertising rates. Call for more information:

Kara DiGiulio (N.Y.) - 212-536-5008
Lexie Stein (LA) - 213-525-2329
Lee Ann Photoglo (Nashville) - 615-321-4249
thing to me, but it's instrumental in that one record not being really good for somebody, that's bad for that person. Each day is made up of a person in that situation, so each day has a certain responsibility and pressure, and I take it very seriously! I get really upset when somebody's not happy with what I do. It causes a lot of soul searching."

If Levine takes pride in the reputation of his engineers, he is equally gratified by Masterdisk's success on a business level.

"Success is the measure of how you bounce back after you hit bottom," says Levine, paraphrasing Gen. Patton. By

<table>
<thead>
<tr>
<th>TITLE, ARTIST, PRODUCER, LABEL</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>MAINSTREAM ROCK</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO MONEY NO PROBLEMS (The Notorious B.I.G.)</td>
<td>94</td>
<td>120</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>NEVER MAKE A PROMISE (N Sync)</td>
<td>96</td>
<td>123</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>SHE'S GOT IT ALL (Kanye West)</td>
<td>97</td>
<td>149</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>FLY (Sugar Ray)</td>
<td>98</td>
<td>150</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>LISTEN (Collective Soul)</td>
<td>99</td>
<td>151</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>DADDY'S HOUSE (Caribbean Sound Basin, New York, NY)</td>
<td>100</td>
<td>152</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>SILENT SOUND STUDIOS (Atlanta, GA)</td>
<td>101</td>
<td>153</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>WOODLAND STUDIOS (Burlington, VT)</td>
<td>102</td>
<td>154</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>NRG STUDIOS (Chicago, IL)</td>
<td>103</td>
<td>155</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>HOUSE OF BLUES (Memphis, TN)</td>
<td>104</td>
<td>156</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Master Tape (Ampex 490)</td>
<td>105</td>
<td>157</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Daddy's House (New York, NY)</td>
<td>106</td>
<td>158</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Silent Sound Studios (Atlanta, GA)</td>
<td>107</td>
<td>159</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Sound Stage (Memphis, TN)</td>
<td>108</td>
<td>160</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Larabee Studios (Los Angeles, CA)</td>
<td>109</td>
<td>161</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Master Tape (Ampex 490)</td>
<td>110</td>
<td>162</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Power House of Sound (Hendrick)</td>
<td>111</td>
<td>163</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Hit Factory (Chris Gehringer)</td>
<td>112</td>
<td>164</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Georgetown Masters (Denny Purcell)</td>
<td>113</td>
<td>165</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>Precision Sound (Stephen Marcusen)</td>
<td>114</td>
<td>166</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
<tr>
<td>CD Cassette Manufacturer (BMG)</td>
<td>115</td>
<td>167</td>
<td>USA</td>
<td>USA</td>
<td>USA</td>
</tr>
</tbody>
</table>


**STOP THE PRESSES**

The printing company agreed to allow Masterdisk to build an enclosure around the four-color press, but it said it would charge the studio for downtime on the machine—a figure that could total hundreds of thousands of dollars.

Rather than throw in the towel, Levine decided to leave the printing press alone and rebuild Ludwig's studio, which was directly above the press and therefore most affected by the noise. To minimize the noise from the blade, Levine and a friend built a concrete platform for it that absorbed most of the sound waves.

"We never heard the presses or the guillotine again," says Levine, "and all the employees downstairs thanked us because they were sick and tired of hearing that blade drop."

Although Levine's close calls with financial ruin were extremely harrowing at the time, he has learned enough from them to remember them fondly.

"These things are a great growing process—the rings on a tree," he says. "They create golden memories when I look back. I always remember the three times that it almost didn't happen, and the lessons from those experiences have helped me overcome any obstacle that comes my way or Masterdisk's way."
Malaysian Charts Search For 'Buzz'

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—While Malaysia's electronic point-of-sale retail charts have yielded international recognition, ranking acts among industry's progressive thinking, they have yet to spark the same enthusiasm on a domestic level.

Nearly a year after their launch, the Recording Industry of Malaysia (RIM) rankings do not appear to have grown beyond what label executives here call a "useful reference." The sales-based album chart—on charts, since the separate lists cover Malay, Bahasa dialect, Chinese, and English-language repertoire—is "not giving us the buzz that was expected," admits Tony Fernandes, managing director of Warner Music Malaysia and Singapore. "We're not breaking hits with it." Fernandes was a prime mover in the chart's development (Billboard, June 29, 1996).

Executives polled by Billboard, such as Sandy Morhous, marketing manager of Universal Music, concur: "There is a lack of general exposure for the chart domestically," he says. They "haven't developed a credibility as a market brand." Adds Fernandes, "There's nobody putting stickers on their product proudly proclaiming that they had a top five hit on the RIM chart."

The one major label with plans to use official chart positions as part of its promotion and marketing efforts is Sony Music. Managing director Rick Loh says that the company will be setting up 250 Sony/RIM chart displays in 100 stores featuring the Sony artists currently on the charts.

The RIM official chart position is said to follow the rankings as different from any promotion-based radio or retail chart. "I know my artist, Canellis, was excited when she got into the top 10," comments Universal's Monteiro, "but I don't think she had a sleepless night the night before." One top-selling performer called by Billboard was not even aware the chart existed.

Some executives feel the lack of buzz is due to the nature of the accompanying TV shows. Production and marketing of three programs—each focusing on the different types of repertoire tracked—were given to an external sponsor, ASTRO, Malaysia's first satellite service.

These shows have slipped from their near prime-time slots on government-owned TV due to poor viewership. Industry observers include "state presentation" and "weak marketing" among the programs' problems.

A relaunch, originally slated for April, has yet to materialize, and ASTRO representatives did not return calls at press time.

Label chief also acknowledge a lack of leadership from within RIM. Ultimately, the trade association—not an external sponsor—answers for all industry matters. "RIM leadership was definitely a factor," says Warner's Fernandes. The group has just acquired a new GM, Cheah Min Kui, previously GM of Malaysia's Pony Canyon. Cheah says he intends to solve the TV dilemma. "The RIM charts shows would definitely be a priority, right up there with piracy," he comments.

There are also two chart-based radio shows (English and Bahasa) on ASTRO's Urban Hive station and the private Time Highway Radio. A Chinese show is to be broadcast on herpes.

(Continued on page 70)

Savage Garden Leads the Noms For ARIA Awards

BY CHRISTIE ELIEZER

SYDNEY—Savage Garden, who reached the top 10 on Billboard's Hot 100 Singles chart in the U.S. earlier this year with "I Want You," looks like it could make a clean sweep of September's Australian Record Industry Asia Awards (ARIA Awards).

The Brisbane-based duo gained a record 15 nominations out of 26 categories, which were announced Aug. 25.

If the success rate of past multi-nominations are any indication (Cruel Sea got 10 in 1994, and You Are My Everything last year), Savage Garden could end up taking home five trophies at least. "Like our music, our attitude to awards is probably uncool in that we're willing to say thank you," says the band's Darren Hayes. "Unlikely (Martin) Broderick at the Oscars, we're not hostile to the music establishment. We enjoy playing pop music, and we're honored that our peers have given us the thumbs-up by putting us in the same basket with some worthy acts. It's still completely unbelievable for me that just a year ago we were releasing our first single, [which] we wrote in a bedroom."

"I Want You" topped the charts in Australia, Canada, and Singapore, peaked at No. 11 in the U.K., and charted in various territories. The act's self-titled debut set has sold 1.8 million copies, according to the Australian label Roadshow Music, which is distributed by Warner Music. It has already been released through Columbia in Europe and is due for U.K. release Sept. 26.

The set topped ARIA's album chart for 16 weeks, yielded four hit singles.

(Continued on page 70)

FORMER CLIMAX BLUES BAND KEYBOARDIST Peter Filleul plans to take a group of musicians to Montserrat for a concert Sept. 15 "to symbolize the spirit of return" to the beleaguered island. The free event, titled Many Happy Returns, coincides with the charity concert taking place at London's Albert Hall organized by Beatles producer Sir George Martin and promoter Harvey Goldsmith. Set to play are members of the original lineup of the Blues Band—the first act to record at Martin's Air Studios on the island—British guitarist Richard Brunton, Antiguan pan band Burning Flames, and Anguillan group Bankie Barnes & His Roots & Herbs, as well as local artists including singer Moe Green and stand-up comic Cheese. Filleul is inviting musicians who have worked on Montserrat and their managers, labels, and publishers to place a charity greetings message in the local press. He is also seeking further sponsorship and volunteers for the "expedition." Filleul can be contacted at 44-181-890-1245.

MARK SOLOMONS

GERMAN TRADE FAIR POPKOMM may switch from its traditional Friday-to-Sunday slot to Thursday through Saturday next year. According to Ralph Filsach, deputy managing director of organizer Musik Konn, the idea is under discussion following this year's event, held Aug. 14-17 in the Cologne Congress Center (Billboard, Aug. 29). One argument for change, says Filsach, is that the slew of showcases and parties on Saturday night means many delegates are not at their best the following day. Regarding this year's event, Plachke notes the record international presence but maintains that Popkomm is not in danger of being overwhelmed by foreign companies and losing its essential German flavor. "That's simply not going to happen," he states. "Because Popkomm and Musik Konn are so closely linked with the German industry and we have such close communication with them, I don't feel we are in danger of that. It would be a big mistake to let the focus drift." Many attendees have expressed their appreciation of Popkomm's increasing hard commercial edge, he adds. "That's a lot to do with the internationalization of the event." 

JEFF CLARK-NEALS

U.K. CONCERT PROMOTER The Mean Fiddler Organization (MFO) has announced that it is considering a public listing by the end of this year, reportedly to raise cash for overseas expansion. The company owns 15 live music venues in London, including the Forum, the Jazz Cafe, and the Clapham Grand. It also organizes the Tribal Gathering, Phoenix, and Reading festivals. MFO claims the Reading Festival, which took place Aug. 22-24, was a sell-out, with 45,000 attendees on each of the first two days and 55,000 on the third. MFO has not revealed any details of its flotation plan but is understood to be considering using the money raised to stage events in New York and Melbourne, Australia.

THE MECHANICAL COPYRIGHT PROTECTION SOCIETY, the U.K. rights body, has appointed Dominc McGonagil to the new post of head of member services. McGonagil, who joined after seven years with the Incorporated Society of Musicians, will be responsible for member registration and royalty tracking on behalf of the organization's 4,000 publisher and 8,000 composer members.

59
Italy’s Mediaset To Expand Synergy With RTI Espagna

BY MARK DEZZANI

ITALY—RTI Music, the record label subsidiary of Silvio Berlusconi’s Mediaset holding group Mediaset, is planning to launch a Spanish label, RTI Music Espagna, in September. In a move that managing director Roberto Magrini says that the Spanish label will follow a similar strategy as the Italian operation by exploiting synergies with the Spanish private TV network Telecinco, in which Mediaset owns a 25% stake. In Italy, Mediaset is 51% owned by Berlusconi’s Fininvest conglomerate, which runs three national TV networks.

In addition to TV spinoffs and releases from our Italian catalog, we will have an active local A&R department,” says Magrini, adding that the choice of Spain is strategically important. “Spain is very important as it is a gateway to the Latin American market.”

Magrini says that an official announcement, including executive appointments, is set for early September.

The first release for RTI Espagna will be a Spanish-language greatest-hits compilation by Italian signing Michele Zarrillo. Ambra, the band featuring their Italian TV personality turned performer, is also slated for a Spanish release.

In a separate move, RTI Music has signed a deal for TV talent Adriano Celentano’s own label and publishing company.

Celentano is one of Italy’s most durable stars, having started his career in the late 1950s as one of the country’s first modern pop singers.

Magrini is also in the process of producing movies and is well known in Europe, especially Germany, Switzerland, and Austria, where he had a string of successes in the ’60s and ’70s.

“We have signed a two-part deal with Clan to license their catalog and to manage their publishing interests worldwide, except in Germany, Austria, and Switzerland, where a previous contract with BMG still exists,” explains Magrini.

The first project exploiting material from Clan’s catalog will be a greatest-hits compilation featuring Celentano’s hit singles between 1958-68 set for release in the fall. An album featuring new tracks by the artist is scheduled for release in the first half of 1999.

E.M.I. Group Reportedly Sells Fona Chain For $136 Mil.

The EMI Group is said to be close to selling the Fona Chain music store group to a private equity-owned company.

COPENHAGEN—Swedish venture capital company Industri Kapital (IK) has purchased the Danish music and entertainment chain Fona from the EMI Group through investment bank Morgan Stanley, according to an unconfirmed report. Sources close to the deal say that Morgan Stanley International was given the job of selling Fona. The price was reportedly jumped on by several companies who were bidding.

Fona has 58 stores under its own name in Denmark, two local television networks, and music outlets in the two largest Danish cities, and four M&M (formerly HMV) music shops. Fona logged 1.4 billion kroner (approximately $163 million) for the year ended August 1993.

The name Thorn EMI acquired Fona in 1991. When the British group announced that it would demerge into Thorn and the EMI Group last year, Morgan Stanley International was given the job of selling Fona. The price was reportedly jumped on by several companies who were bidding.

IK specializes in picking up companies and selling them off in part or in whole, or by floating stock and getting a stock listing for a company. IK is owned by a group of Scandinavian companies and its Swedish founder, Björn Savio. Analysts do not believe that IK will sell off the Fona chain in parts. They say it is a well-run operation and would be a piece of cake to sell for a stock exchange listing.

Fona was founded in 1926 by Harry and John Hurley and through the years has gained a reputation as one of the best-run retail businesses in Denmark.

Charles Ferrer

U.K. Stations Start Labels

Capital Scores Hit With 1st Single

This story was prepared by Mike McGeeve, programmer of music & Media.

LONDON—Capital Radio is the last U.K. broadcaster to turn its hand to the record business.

Wildstar, a new label venture between the London broadcaster, TV marketing label Telstar, and the London-based artist management and record company Wildstar, launched Aug. 18 with Conner Reeves’ debut single, “My Father’s Son.” A Reeves album also is forthcoming as the first single entered the U.K. chart for the week of Aug. 25 at No. 12.

Over the past year, U.K. radio stations Classic FM and Jazz FM have launched record labels, as radio companies continue to diversify into other entertainment and media businesses to increase their bottom lines. Capital has also moved into the catering business, as it purchased last year of the My Kinda Town theme-dominated restaurant.

Wildstar’s A&R activities are being undertaken by Wildstar and Capital Group PR Richard Park, according to Colin Lester, one of Wildstar’s A&R directors. The distribution and marketing of Wildstar's releases is being handled in the U.K. by Telstar through Warner Music.

“The main thrust of this venture is to look for new artists—about two a year,” says Lester. “Particularly, we are seeking artists like Conner, who are live-performing artists. We want artists who can perform live, write and sing.”

However, the Wildstar director stresses that the new label will not be a laboratory for Capital’s programming department.

He notes, “This new label is not only of no real benefit to Capital, but it is a capital that Capital Radio will not profit. At the same time, we are not looking for every act signed to Wildstar to be playlisted on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s—as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s—as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in marketing and building companies is incredible. He is also picking the right week in, week out, so he looks for our artists to play on Capital’s stations.”

He describes the Capital Radio’s role—particularly Park’s— as crucial to the development of the label.

“Parks’ experience in market
100 Years Later, EMI Execs Find The Familiar

INTEROFFICE MEMO

TO: Tania Berry EMIsoft Content Group
FROM: Christopher Hughes, Bicentenary Committee
RE: Music 200 Exhibition

June 20, 1996

Dear Tania:

Before the next formal meeting of the Bicentenary Committee, you and I should discuss what material from the EMIsoft archives would be suitable for next year’s Music 200 exhibition at Docklands III.

For example, do we want to put any artist contracts on display as they did at Music 100, and if so, which ones? My suggestions would include Gerth Gates, the Jagers, and Clarissa-Mae. Also, we could use DVD and WristMan as examples of vintage technologies, while the MTV contract signed by Elizabeth Murdoch and Chuck Redstone in 2017 could show the evolution of multimedia in the early part of this century.

Finally do we want to invite former EMIsoft employees to the GlobalLink launch of Music 200 on January 17? It would be a great gesture, assuming the venue is large enough.

Let me know what you cyber.

Could the people who helped create the sound recording industry a century ago imagine its contours today? Probably no more accurately than we can predict the industry’s shape in 2077.

Would the individuals who in 1897 founded the Gramophone Co. Ltd. and the Columbia Graphophone Co. Ltd.—the firms to which EMI can trace its origins and therefore its 100th anniversary—recognize the $5 billion enterprise it has become? Perhaps.

As EMI executives gather Tuesday (2)-Saturday (6) in London for a centenary conference, a stroll around Music 100, the exhibition at London’s Docklands where EMI celebrates the recording industry’s evolution (and its own), offers a surprisingly familiar landscape.

(Continued on next page)

Music 100 Captures A Century Of Sound Progress

Historic Recordings, Rare Displays Included In EMI-Sponsored Exhibit

■ BY CHRIS WHITE

Music 100, the EMI-sponsored interactive exhibition tracing the history of recorded sound, provides a colorful and entertaining audio and visual experience, embracing everything from late-19th century wax cylinders to current and futuristic sound technology.

After debuting in February at the Edinburgh City Art Centre in Scotland, the Music 100 exhibition relocated to Gallery West in London’s redeveloped Docklands district, where it was relaunched June 28 by Diana Ross.

The exhibit is part of a yearlong centenary celebration by EMI Records, marking its 100th anniversary. The year has seen the U.K. reissue of classic EMI albums from the Beatles, the Beach Boys, David Bowie, Pink Floyd, and others. The company has sponsored the publication of four books related to the history of EMI and the music business.

Other aspects of the EMI 100 celebration have included a gala evening of opera in April at the Glyndebourne Opera House and, in July, a program conducted by Sir Simon Rattle at the Birmingham Concert Hall. The celebration also will include the Oct. 14 world premiere of Paul McCartney’s symphonic poem “Standing Stone” at London’s Royal Albert Hall.

Proceeds from these three concerts, and those from the Music 100 exhibit, are being donated to the Music Sound Foundation. Set up by EMI, the Music Sound Foundation’s aim is to improve people’s access to music through listening, composing, teaching, or playing. The foundation will make grants to individuals, bodies, and institutions and support projects that encourage the musical education of the public and, in particular, young people, in the U.K. and abroad.

EMI Group chief executive Sir Colin Southgate has set a 6 million pound ($9.6 million) target this year for the Foundation, and EMI director of external affairs David Hughes reports that half of this figure has already been raised via Music 100, other centenary events, and merchandise sales.

Aside from the notable contracts and correspondences featured in Music 100 (see story, this page), audio and visual highlights of the exhibit include the opportunity to hear an amateur recording of the Quarry Men—later known as the Beatles—performing “Putting On The Style” at a church fete July 6, 1957, in Liverpool, England. Bought at auction by EMI three years ago, the recording is also historical in that it dates from the very day two schoolboys named John Lennon and Paul McCartney met for the first time.

The exhibition provides visitors with the opportunity to listen to early historic recordings, including what are doubtlessly the earliest preserved examples of world music, among them an 1899 recording by the Classic Theatre.

(Continued on page 62)
Diverse And Promising Acts On The Horizon
Up-And-Comers, Veteran Acts Shape The EMI Of Tomorrow

The roster of EMI Records U.K. and Ireland displays the same variety and creativity that has been a hallmark of EMI throughout the past century. The company has a rich lineage of such developing acts as Mancunian, Cecil, Murray Lachlan Young, Adam F, Feline, Lyn-den David Hall, Bentley Rhythm Ace, and Dubstar. It also has new albums on tap from established artists including Paul Carrack, Beverley Knight, Michael Nyman, Mica Paris, and the Sundays. Correspondent Sally Stratton writes about current activity by other key artists released through EMI’s labels in Britain and Ireland.

Artist: Blur
Album: “Blur”
U.K. Label: EMI/Parlaphone/EMI
The raw, experimental flavor of Blur’s fifth album, with its nod to current American musical heroes like Beck, has just put an end to the band’s reputation as chart-challenging players of British pop. Since the top 10 success of the single “There’s No Other Way” in the U.K. in 1991, these Englishmen have been an alternative popular. Two years ago, when Blur vs. Oasis的味道 of its height and the act’s single “Country House” topped the U.K. chart, Blur was best known for its infectiously high-sing-along songs with attitude. With “Blur,” the band has forced fans to reassess its appeal—and been rewarded with platinum album sales (900,000 units) of its new album on its horizon. The fourth U.K. single from the new album, “M.O.R.,” will be released Sept. 15. “Blur” released by Virgin in the U.S., has reached No. 61 in its first week on The Billboard 200.

Artist: Eternal
Album: “Before The Rain”
U.K. Label: First Avenue/EMI
With their launch of their career in 1998 with the international hit “Stay” and the album “Always And Forever,” which sold 4 million units worldwide, Eternal was seen as R&B’s answer to U.K. sales on the En Vogue. Comfortably straddling soul and R&B, the women slipped down to a trio two years ago following the departure of Louise Nurding (pro- filed below). “Before The Rain” was released by EMI worldwide earlier this year. This May, Eternal achieved its first U.K. No. 1 with “I Wanna Be The Only One,” a duet with Bellas Winans. It is Eternal’s 9th consecutive top 10 hit in the U.K. and all 13 will be featured on a “Greatest Hits” album to be released in October in Britain, along with two new songs recorded in Los Angeles.

Artist: Kaydee
Album: as yet untitled
Ireland Label: Lime Records/EMI/Ireland
Listening to a demo tape by this quartet from Kilkenny, Ireland, was all it took to lure Willie Kavanagh, managing director of EMI Ireland, Thomas Black, A&R director of Lime Records; and Keith Wozencroft, A&R director of Parlaphone, to a showcase by Kaydee in the act’s hometown. The band’s melodic rock was displayed on a debut single, “Cradle,” released in June, while an album is set for an October release in Ireland and an early 1998 release in the U.K. Singer Jan Keely, who has lived in Spain, intends to record separate albums with Kaydee in Spanish and English.

Artist: Nigel Kennedy
Album: “Elgar’s Violin Concerto”
U.K. Label: EMI Classics
With his spicy hair and famous recording of Vivaldi’s “The Four Seasons,” violinist Nigel Kennedy became the bad boy of British classical music in the early 1990s. Loved by the British pub- lic but often spared by the critics, he has been in self-imposed exile recently. But this, his second recording of Elgar’s Violin Concerto for EMI, marks his return to the classical fold. The album will be released in the U.K. in October. Though unlikely to reach the pop chart highs of “The Four Seasons,” this release, which also features Vaughan Williams’ “Lark Ascending,” will attract considerable attention as critics seek to discover if the rebel has been tamed.

Artist: Louise
Album: “Woman In Me”
U.K. Label: First Avenue/EMI
Louise Nurding left Eternal to pursue a solo career in 1995, and her debut album, “Naked,” with its mix of American-influenced R&B and ’60s-style pop, sold more than 500,000 copies in the U.K. following its release last year, according to EMI. She also enjoyed considerable success in Japan. The first single from “Woman In Me,” her second album, is “Arms Around The World,” to be released Sept. 22 in the U.K. The album is set for U.K. release in early October. The 22-year-old Londoner is auditioning dancers and performers for her first tour as a solo artist. In November and December she will perform U.K. dates, including a night at Wembley Arena.

Artist: Paul McCartney
Album: “Paul McCartney’s Standing Stone”
Worldwide Label: EMI Classics
Paul McCartney has acknowledged the influence of the Beatles’ “Anthology” project on the record- ing of his current pop album, “Flaming Pie,” his most successful solo album in years. However, an entirely different influence, Celtic mythology, inspired “Standing Stone,” a symphonic poem, commissioned by EMI to mark its centenary. To be released by EMI Classics worldwide Sept. 29, the 90-minute work will receive its premiere Oct. 14 in a performance by the London Symphony Orchestra at Royal Albert Hall. Meanwhile, the third U.K. single from “Flaming Pie,” the song “Beautiful Night,” featuring Ringo Starr, is orchestrated by George Martin, is slated for release Dec. 8.

Artist: Radiohead
Album: “OK Computer”
U.K. Label: Parlophone/EMI
It took the U.K. success of the single “Creep” to persuade British fans to embrace Radiohead in 1995. But four years later, “OK Computer” has completed a hat trick of platinum albums in the U.K. (300,000 units) for the Oxford-based band. “OK Computer” debuted at No. 1 in Britain, boost- ed by the success of the epic seven-minute hit “Paranoid Android.” In the U.S., where Radiohead is released through Capitol, “OK Comput- er” peaked at No. 21 on The Billboard 200 July 19. “OK Computer” also has been nominated for the UK’s prestigious Mercury Music Prize. After a summer tour in the U.S., Radiohead is touring in September in the U.K., with European dates and more British shows to come before the end of the year. A third international single, “No Surprises,” is due for release in early November.

Artist: Supergrass
Album: “In It For The Money”
U.K. Label: Parlophone/EMI
Signed in 1994 on the strength of its debut sin- gle, “Caught By The Fuzz,” this young Oxford trio went on to top the U.K. singles chart with its (Continued on page 64)
1897 was the year of Queen Victoria's Diamond Jubilee; the year Marconi at last got a wireless message across the Atlantic; the year over a million miners rushed off to the Klandike. It was also the year New Yorkers licked the problem of sticky fingers with the invention of the ice cream cone. But the real event of note that year was when young Nipper cocked an ear to his master's voice and a hundred years of great music began. What a record!

Congratulations to EMI Records from EMI Music Publishing
CECILLON: FUTURE LOOKS BRIGHT
(Continued from page 61)

compatible with computers. When you have a black box above your TV screen, you can press "yes" if you want to buy a Pink Floyd concert, you have to send a message to EMI, to the publisher, to the TV station, around the distribution center, the courier company, to the guy who has bought it, to his credit card company. The number of transactions which have to be made at the open market is phenomenal. I am told it is millions of transactions taking place at the same time.

Doesn’t the industry have legions of people working on such issues and lobbying the British Phonographic Industry, the International Federation of the Phonographic Industry, and organizations like that? I don’t like legions. I like individuals who make things happen. The legions all deal with a little bit of the jigsaw. Who’s going to tell me what the jigsaw looks like? We also have to ask what kind of return we can get from a market which is declining. The major Western world is in trouble with its (music’s) market.

Here in the U.K., it’s the first time in 17 years we have had two consecutive quarters in decline. There are three or four great albums—Radiohead, Prodigy, Spice Girls, Oasis—but this is a billion-pound market, and three or four albums won’t sell the whole market. There are underlying issues which need to be analyzed.

Why are these issues coming to a head?

There are a million reasons, but what actions do you take? In the U.K., the market will decline in calendar ’97. Another issue is that this has appreciated 25%-30% over the year. So, by getting the same chart success worldwide, our income has gone down by a third.

I am also very concerned about the charts, about the negative downward spiral which is taking us down into the toilet. We have to do something.

Everyone wants something to change, but what can a record company do?

We don’t have to release so many formats. We don’t have to release every single. You have to decide what are the reasons for releasing a single. Instead of asking, “Which singles should I release?” you should be asking, “Should I release a single?” Every time you release a single, you will see single releases on two formats (cassette and CD). There will be fewer tracks on each format, and there will be fewer copies.

A top 40 single is not a sign of success, it’s a two-minute ego trip. The charts have completely lacked credibility internationally. In a market which is creatively the most influential one in the world outside the U.S., to lose credibility on the measurement of your performance is a big problem.

There have been changes in key personnel on the A&R front, most recently with the appointment of Julian Close to group A&R executive. What’s behind these changes?

There are some very good artists and well-produced records coming from outside the U.K. We had success with Roxette. EMI U.K. was the last to release Roxette, but we sold 25 million units in this country. There are some other Roxettes around the world, and we need to put them in the right environment to succeed in the U.K. Julian understands music; he’s great with artists and understands the mix of production and marketing we need for this country. He’ll have to be selective and also convince one of the three labels or the catalog team to work with it. I don’t think such a position exists anywhere else.

He’ll be working with the A&R (heads) of the three labels—Keith Wazencroft (Parlophone), who signed bands such as Manes; Tris Penna at EMI; and Gordon Higgins at Chrysalis, all of whom have experienced success in the U.K. I have (group A&R exec) Chris Briggs, a man with 25 years’ experience in A&R, who’s also working for the other labels.

Tony Woodard at Parlophone and managing director Tony Woodard at Parlophone and managing director (Continued from page 61)

MUSIC 100 CAPTURES A CENTURY OF SOUND PROGRESS
(Continued from page 61)

Bengali Band from Sonar Swapon.

The voices of nursing pioneer Florence Nightingale, General William Booth (founder of the Salvation Army), Italian tenor Enrico Caruso, and Australian soprano Dame Nellie Melba, among other historical names, can also be accessed.

Other early curiosities include the actual HMV Monarch Gramophone taken by Captain Scott on his ill-fated 1910 expedition to the South Pole and the world’s smallest record—which plays the anthem “God Save The King” and is a little over one-inch in diameter—originally created for the late Queen Mary’s doll house at Windsor Castle.

“Nipper’s Corner” is devoted to memorabilia of the world-famous mascot who is pictured, with head cocked before a gramophone, in the painting “His Master’s Voice” by Francis Barraud. In 1899, Barraud licensed use of the painting to the Gramophone Co. Ltd., which later merged with the Columbia Graphophone Co. Ltd. to form EMI.

Various tableaux depict the different musical eras, including a wartime recreation of Piccadilly Circus Underground Station being used as an air raid shelter (complete with a Glenn Miller soundtrack), a 1950s living room with Dansette record player, and a coffee bar of the same era featuring a vintage juke box.

The fifth area devoted to Music 100 include the opportunity to remix the Hollies’ classic hit “He Ain’t Heavy, He’s My Brother” (which won a pop-judge Elton John), while visitors can also replicate their voices on a primitive cylinder disc, experiment with stereo, and hear the multidimensional sound of tomorrow’s recordings.

Music 100 depicts the eras of rock’n’roll (with Bill Haley and Elvis Presley), the Beatle, heavy rock (with Pink Floyd), glam rock (including a display of one of Gary Glitter’s exotic stage suits), punk, and ‘80s pop (including Little Richard and the arrival of MTV), through to the present day. The exhibition also includes a mock-up of a 1990s recording studio and offers the opportunity to preview studio technology of the future.

“The reaction of everyone who has seen Music 100 has been very positive,” says David Hughes, EMI’s director of external affairs.

“We have done a survey among visitors, and it appears to have exceeded many expectations.

“This is the first time that there has been an exhibition chronicling the history of recorded sound and, since EMI has played such a major role in its development and we have so many rare and important artifacts within our archives, Music 100 has provided a great opportunity to share this with thousands of people. We are delighted with the success of Music 100 and anticipate even more interest in the coming months.”

DIVERSE AND PROMISING ACTS ON THE HORIZON
(Continued from page 62)

debut album, “I Should Coco,” and won a Brit Award as the year’s best newcomewm. Nominated for the Barclaycard/MTV Prize and honoured with the Ivor Novello Award for the single “Alright,” Supergrass has had a hard first act to follow. But this largely self-produced second album debuted at No. 2 on the official U.K. album chart in May. In September, a U.S. tour with the Foo Fighters is planned for dates in Japan and Europe, as U.K. shows until mid-November. The band’s next U.K. single, “Late In The Day,” is slated for release Oct. 6.

Artist: Vanessa-Mae
Album: “Storm”
U.K. Label: EMI U.K.
In the coming months, Vanessa-Mae’s career is expected to reach new heights with two major releases in the U.K. The first, “Storm,” due in October on the EMI U.K. label, is aimed at the pop market; the other is “The Classical Album—China Girl,” scheduled for early 1998 on EMI Classics. With worldwide sales of her previous album, “The Violin Player,” now approaching 3 million units, according to EMI, this Singaporean-Chinese violinist is an international priority for the company. “Storm” features her vocal and violin interpretations of classical and pop compositions, including Dvorak’s “New World,” and the title track is expected to be released as a single in mid-October in the U.K. One of the highlights of the “China Girl” album will be the track “The Valley: The 1997 Re-Unification Overture,” which Vanessa-Mae premire at this summer’s concert marking the handover of Hong Kong. “Storm,” meanwhile, is expected to be released in early 1998 in the U.S.

Artist: Robbie Williams
Album: “Life Thru A Lens”
U.K. Label: Chrysalis/EMI
Robbie Williams is one of three former members of Take That, the band that has dominated the charts since 1990. His early departure from the group in 1996 gave him a head start, and his first single, a cover of George Michael’s “Freedom,” reached No. 2 on the U.K. singles chart last summer. This year, two additional U.K. top 10 hits, “Old Before I Die” and “Lucky Days,” have proved Williams’ talents as a co-writer and helped establish him at radio well ahead of the album’s U.K. release, which will coincide with an October tour. Two more singles are due before Christmas, including the appropriately titled “Angels” in November.

Andy Ross.

Anyone can release 50 average albums. To release 50 great ones, that’s different. To do it you need time, you need to focus on what you’re good at and have an amazing machine which then delivers the charting, chart position, and exposure.

The good news here is that we have trimmed the company when it was in a growth period and probably ahead of our competitors. Now the market’s declining; all the bad news is behind us at EMI. Now the issues are get involved, understand, get a fix on our situation with the global, international environment, for there where the action is, and focus all the energy of this building onto creativity. That will help EMI and the industry to face those issues which lie ahead.
100 years
making records
breaking records

We are honoured to be associated with EMI Music

Ernst & Young are one of the world's leading business and financial advisers to the music industry.

For further information please contact:

Mark Besca, Ernst & Young LLP, 787 Seventh Avenue, New York NY10019, tel: 001 212 773 3423; and

Jane Green, Ernst & Young, Becket House, 1 Lambeth Palace Road, London SE1 7EU, tel: 00 44 171 931 63636.

ERNST & YOUNG

The United Kingdom firm of Ernst & Young is a member of Ernst & Young International and is authorised by The Institute of Chartered Accountants in England and Wales to carry on investment business.
We would like to take this opportunity to thank all our artists and staff who have contributed their talent, dedication and individuality to this great company.

Our formula for success continues...
<table>
<thead>
<tr>
<th>Country</th>
<th>Date</th>
<th>Singles</th>
<th>U.K.</th>
<th>France</th>
<th>Singles</th>
<th>Germany</th>
<th>Japan</th>
<th>Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japan</td>
<td>08/19/97</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Bix Hit Smith Columbia</td>
<td>Backstreet Backstreet Boys Backstreet Backstreet Boys</td>
<td>Re</td>
<td>Backstreet's Backstreet Backstreet Backstreet Boys</td>
<td>Backstreet's Backstreet Backstreet Backstreet Boys</td>
<td>Backstreet's Backstreet Backstreet Backstreet Boys</td>
</tr>
<tr>
<td>Germany</td>
<td>08/19/97</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
</tr>
<tr>
<td>France</td>
<td>08/19/97</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
</tr>
<tr>
<td>Canada</td>
<td>08/19/97</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
</tr>
<tr>
<td>Australia</td>
<td>08/31/97</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
</tr>
<tr>
<td>Italy</td>
<td>08/25/97</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>I'll Be Missing You</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
<td>Fugue Daddy &amp; Faith</td>
</tr>
</tbody>
</table>

**HITS OF THE WORLD**


NEW = New Entry  RE = Re-Entry
Malaysia

**IRMA**

08/26/97

**HONG KONG**

08/26/97

**IRELAND**

08/26/97

**BELGIUM**

08/26/97

**AUSTRIA**

08/26/97

**SWITZERLAND**

08/26/97

**EUROCHART**

08/27/97

**NEW ZEALAND**

08/27/97

**GLOBAL MUSIC PULSE**

08/24/97

**HITs OF THE WORLD CONTINUED**

**GLOBAL MUSIC NEWS FROM AROUND THE PLANET**

**HUNGARY:** By making a telling contribution to the soundtrack of the multiple-Oscar-winning movie “The English Patient” (Global Music Pulse, Billboard, March 8), Márta Sebestyén has recorded an album of traditional Hungarian music with her band Muzsikás. Whereas on her last album, “Kismét,” Sebestyén experimented with an eclectic collection of songs from around the world, on “Morning Star” (Hannibal) she returns to a purer folk style, digging deep into the roots of central European polyphony and combining Jewish, Ottoman, Hapsburg, and Gypsy influences. Several of the numbers were collected on field trips in Transylvania, including one song that Sebestyén, having lost her tape recorder, had to learn note by note from an old woman in the village of Gyimes, which is how such tunes were handed down over previous generations. The accompaniment by Muzsikás features authentic instrumentation, but inevitably the joy of the album resides in Sebestyén’s voice. Anthony Toll, editor of “The English Patient,” described the singer as an angel, “the voice of an angel,” and here Sebestyén sounds as angelic as ever: “Traditional music is very important to me,” she says. “It gives us roots and identity, and while I have enjoyed working with other musicians such as Deep Forest [Columbia] and Tofugee [Philips], I will always return to this music. It is not nostalgic. There is nothing else like it, and it would be stupid to let it die.”

**NIGEL WILLIAMSON**

**INDONESIA:** Singer Kris Dayanti and her husband, Anang Hermansyah, earned a quadruple-platinum award July 20 from Warner Music Indonesia for sales exceeding 700,000 copies of their album “Cinta” (Love). Released in late 1996, “Cinta” was probably the best-selling Indonesian album in the first quarter of 1997, according to Warner Music Indonesia’s sales and marketing director, Mark Lanester. The duo’s second album, “Kasih” (Affection), released two months ago, already has gone gold with more than 100,000 units sold, says Lanester: “The major part of the marketing campaign hasn’t started yet,” he adds. Both albums have also been released in Malaysia and Singapore. “Cinta” was recorded under Kris’s engagement, and “Kasih” under his marriage, as his love as a couple. “Many aspects of our love story influence our second album—love, fighting, happiness, and tears,” Hermansyah says.

**DEREK CAMPBELL**

**SPAIN:** The little-known Barcelona group Jarabe De Palo (Spanish slang for “a thrashing”) issued its debut album, “La Flaca” (The Thin Girl), in October 1996 on Virgin Records España. Greeted with widespread indifference, the album was soon being returned by music stores to the warehouses. Then, early this summer, a popular brand of Spanish black tobacco (Dorados) used the band’s singer/leader Pau Donés met in Cuba—in a TV advertising campaign. “La Flaca” has become Spain’s song of the summer. It’s not frivolous or especially catchy. Many consider it tired; others cite Donés’s voice to that of former Radio Futura singer Santiago Auserón, who, who has renamed Juan Perro, has helped develop the Spanish-Cuban musical blend that is also the hallmark of Jarabe De Palo’s recording by “The English Patient,” released in June, was the film’s official soundtrack. And “La Flaca” in its first nine months numbered about 10,000 units, but in the past six weeks the album has gone gold (50,000 units), and in mid-August it reached the top of the chart. The band has been widely signed up for more than 70 summer concerts, and Donés is wondering if the tale of his while Cuban love will end up being a one-hit wonder or something more durable.

**HOWELL LLEWELLYN**

**GREECE/AUSTRALIA:** Greek pop star Anna Vissi is touring Australia for the first time with concerts at the Sydney Entertainment Centre (Aug. 29), the Melbourne Entertainment Centre-Glasshouse (Fri., 5), and the Adelaide Entertainment Centre (Sept. 7). The singer will perform songs from her current album, “Trauma” (Wound), already certified double-platinum in Greece with sales approaching 130,000 units in two months, according to Sony Music there. “Trauma” has now been released in Australia with English-language artwork and packaging. At her concerts, Vissi will also showcase songs from her forthcoming debut English-language album, including the first single, “Forgive Me This,” which was released Aug. 5 in Australia.

The tour is being publicized by an advertising campaign, and Vissi is actively participating in a high-profile media campaign that includes press, radio, and national TV interviews and in-store signings.

**COMAS DEVLEGAS**

**NETHERLANDS:** After six golden years with Sony Music, veteran rock band Golden Earring is back at CNR Music with a new 13-track album, “Naked II,” due for release Sept. 20. The set is designed as a follow-up to the group’s unplugged-style collection, “The Naked Truth,” released in 1992 and since certified triple-platinum (350,000 units sold). That project featured acoustic versions of various hits from Golden Earring’s illustrious past, including a stripped-down version of its 1973 worldwide smash “Radical Love.” The set reached far beyond the 30-year-old band’s loyal fanbase, introducing it to a younger generation. “Naked II” will once again feature new acoustic arrangements of old Earring favorites, although the first single, “Burning Stuntman,” is one of two new songs (along with “Mood Indigo”), the catchy tune features George Kooymans’s brash acoustic guitar and singer Barry Hay’s unmistakable flute playing, plus a full-blown rock-band presentation. National Radio DJ Stijn Breuker premiered the single, a cover of the C.C. Catch hit “Almost Gone,” on Megahit power rotation (about 26 plays a week) right after its release Aug. 15. On Oct. 4 the band will perform live at the station to close a week that will place special emphasis on Dutch product.

**HOBERT TILLI**

**www.americanradiohistory.com**
RIM CHARTS SEARCH FOR ‘BUZZ’

(Continued from page 50)

trial station Channel 5. RIM has plans for a second retail drive, but the more immediate priority is the chart show, whose popularity is expected to influence the labels' acceptance.

There's no denying the power of television, and RIM's, coupled with the long and heavy weight of the stations, automated system, and the CHC's ability to only play new ABC's, is coming up, and the next two singles from him are strong. Sure the single is being played on Capitol, but the quality is not as strong as the group's other releases, but dot not desperate for chart position. We are interested in musical credibility. Of course, we will have to do well to bolster the bottom line.

The imminent arrival of retailers like Tower Records, which have deep catalogs offering much more variety to the sales sampling, may change all this. We should see what happens when we see how the RIM charts, says Towen. RIM's Malaysia director Melvin Elias, adds, "I think there will be a need for RIM to..." and RIM display stands for the top 10 or 20 hits (the chart is scheduled to open its first store in September).

Towen's presence could project urban retail tastes into a nationally compiled chart, which might broaden taste bands. Aziz Bakar, GM of BMG Malaysia, says, "I think the changes will be sympathetic to the changing retail landscape. The mom-and-pop stores will eventually disappear with the coming of Towers Records and with the local megastores players like Music Valley expanding," he offers.

The public, however, notes that most retail stores still have a wait-and-see attitude toward going online with RIM, as the Internet is not without its risks for the business. For the first 40 stores, the label association subsidized half that cost. For all the local concerns, the chart's internationalization is a fact accepted.

According to Sony's Loh, the sampling system itself has proven so influential that the AESAN Music Industry Association intends to send representatives to Malaysia to study the system in September.

SAGRVE GARDEN (Continued from page 50)

and has sold 400,000 copies, according to the label. Recently, the act completed a tour of Southeast Asia and played shows in Japan.

Savage Garden, managed by veteran artist manager John Woodrup, is up for best band, single, best album, debut album, song of the year (nominated twice, for "Truly Madly Deeply" and "To The Moon And Back"), and Best Canadian Artist group, the highest selling album and single. It is guaranteed to win the latter with "Truly Madly Deeply" and "To The Moon And Back." Savage Garden also has the highest selling album and single. It is guaranteed to win the latter with "Truly Madly Deeply" and "To The Moon And Back." Savage Garden also has the highest selling album and single.

But Crowded House's "Recurring Dream—The Very Best Of" album has exceeded half a million sales, according to the label. The act may well have a strong showing with Savage Garden's album in the help category.

In a list of "industry" winners announced simultaneously, the engineer and producer will be accompanied by Charles Fischer, who helmed Savage Garden's album.

The veteran producer also took a special interest in development, for word with the Hoodoo Gurus, Air Supply, Radiators, O'S I.S.S., 1927, and the

U.K. STATIONS

(Continued from page 69)

where might not be so bright.

"This is a long-term thing," he says. "We can't be in the case of Covent Garden, there is an album coming up, and the next two singles from him are strong. Sure the single is being played on Capitol, but the quality is not as strong as the group's other releases, but don't desperate for chart position. We are interested in musical credibility. Of course, we will have to do well to bolster the bottom line."
We're offering you something that our competition wish they could... 40 years of experience.

At MPO-AMERIC, we have been perfecting our craft for over forty years. That experience and our global network of sales offices and plants on 3 continents, have made us the largest independent CD manufacturing group in the world. When unfaltering digital quality, international expertise, reliability and friendly professional service is what you're after, call on us. We can make a world of difference.

MPO AMERIC
Your global disc solution

AMERIC DISC INC. tel.: 1 800 263 0419 • www.americdisc.com
MPO tel.: (33) 1 41 10 51 51 • www.mpo.fr
From Vinyl To DVD, MPO Has Evolved And Succeeded Over Forty Years

The Mère-And-Père Business Has Become The World's Leading Independent CD Manufacturer

BY REMI BOUTON

In 40 years, MPO has grown from being a small family-owned company operating a vinyl pressing plant for the French market to the world's leading independent CD manufacturer, with divisions on three continents, embracing all the new digital sound, data and image carriers. And this impressive rise has been achieved without giving up either the company's roots in the Mayenne region or its family spirit.

To reach the headquarters of MPO from Paris, visitors drive some 160 miles southwest toward Le Mans, famous for its auto races, and head for Averton, a small village in the Mayenne region. At a crossroads, a barely noticeable sign points the way to MPO. Driving on through a dense forest, the visitor comes upon the striking combination of an old mansion, the castle of Lorgerie and a modern warehouse. Welcome to MPO.

In a country as highly centralized as France, with the music business driven from Paris, it's refreshing to note that one of the greatest success stories in the French music industry is that of a family-owned company established in the middle of the countryside, two hours from the French capital.

FOUR DECADES OF GROWTH

Started in 1957 in Averton by Pierre and Monique de Poix, Moulages et Plastiques de l'Ouest was originally a four-person operation. Today, the group employs 2,500 people on three continents at its seven pressing plants.

When Pierre and Monique decided to retire, they handed over the company to their two sons, Loïc and Serge, who have led the group's rapid international expansion during the past decade. AmericDisc, their North American division, was founded in 1987, and MPO Asia was launched in 1994.

"Nothing has really changed," says Loïc de Poix. "The foundations of the company remain the same. We put the same emphasis as in the early days on the importance of the family and human contacts. This is the case with the employees as much as with our clients. Our parents have built relationships that are more than simple business relationships and are more on a friendship basis. It is no surprise that most of them have remained faithful to the company."

Indeed, at MPO, business is first of all a family affair. Loïc de Poix summarizes what he believes makes MPO different by citing the company's motto: "Partners in your creation."

Continued on page 76
MPO Maintains Competitive Edge, Keeps Up With The Latest Technology And Trends

BY STEVE TRAIMAN

When Loïc and Serge de Poix decided to embrace the then-mysterious world of CD pressing, it was a dangerous gamble for the company. But they knew they were on top of something that would become massive.

"From the start, we believed in the use of CD's because it was a standard developed jointly by Philips and Sony," recalls Loïc. "We were among the first to sign a licensing deal to manufacture CDs, back in 1983.

"My father, who was a visionary, had already evaluated the computer applications of this new carrier. He told me, 'I am convinced that we are making a good choice. This new carrier will not only keep us active in the audio sector, but it low. We had neither the technological knowledge nor the financial capacity to risk such a gamble. But deep in our hearts, we knew it was the only way to secure the future of the company.'"

"In general, manufacturers tend to wait until a market is mature before investing. With a CD, we did exactly the opposite," says Loïc proudly, summarizing the family's pioneering spirit.

MPO has followed the same strategy with other carriers, such as CD-ROM, laserdisc, CD-R, recordable MiniDisc and DVD.

Determined Entrepreneurs

But it took MPO 18 months of non-stop effort to find the right suppliers and produce its first CD. The de Poix brothers eventually found presses in Switzerland, inks in France and varnish in Germany. "What we did with our engineers, with the support of our suppliers, was to recreate the whole manufacturing process for optical discs," says Loïc. "We had to reinvent everything and even, sometimes, improve the technologies.

MPO developed a system of screen printing on discs, which had better aesthetic quality than offset printing. Loïc also says that improvements in pressing machines resulted in reducing the pressing time for each disc. MPO's press machine needed 18 seconds to produce a disc, against 22 for the initial machine developed by Philips, says Loïc.

"Today, this machine is still operational, but it takes only 4 seconds to produce a record," he explains. The most modern machines at MPO can now press some 1,800 CDs per hour, with a waste percentage lower than 5%.

A TECHNICAL TOUR

Each part of MPO's factory in Averton reflects the history and the evolution of the company. On the ground floor, near the entrance, 16 vinyl plants continue to process 30,000 12-inch vinyl records a day, destined mostly for U.K. dance labels. But to reach the high-tech, white-room CD section, with its production lines and its quality control labs, visitors have to wear a special outfit.

In this part of the factory, five different production lines coexist, with eight-hour shifts. Material is constantly upgraded to keep in tune with technological advancement. "We are now working with our fifth generation of CD production and planning." Dennis Herrick, VP U.S. operations, was a member of the team that formed Triptych before taking on his current responsibilities in July 1996. His professional career has been in the duplication industry in England and the U.S.

Frank Johansen, VP audio sales, came to Americ Disc in March 1999 after many years of sales and marketing experience in the audio industry.

Rick Polhemus, VP ROM sales, with over 20 years of senior-level sales, marketing and management experience in the audio industry, has been with Americ Disc since the Triptych acquisition in late 1995.

"At Americ Disc, we truly care and understand our customers' needs," Claude Fragman emphasizes. "We pride ourselves on exceptional service and, quite simply, their priorities are our priorities.

"We expect to be a leader in DVD production and have all the resources necessary to produce screen printing at MPO will allow us to diversify," says Dennis.

But soon, Loïc and Serge discovered that owning the license didn't mean they knew how to master this new technology. "We had the license but no know-how," admits Loïc. "The same way my parents learned how to press vinyl, we had to learn how to produce CDs. We went with our parents to the Philips plant in the Netherlands so that we could acquire this knowledge. But faced with the high costs Philips asked for to transfer the information, we had to give up."

On the plane back to France, Loïc was discouraged, but his father told him that they had some 25 years experience with vinyl and that they would find ways to acquire a similar experience with CDs. "In any case, we have to do it," Loïc remembers his father saying.

"In fact," he admits, "if we had made an evaluation of the risks, like in any other company, the board would have refused to fol..."
balzers

Process Systems

Congratulates

MPO

on

40

successful years

in replication

www.americanradiohistory.com
MPO In Bangkok

The Asian Operation’s Monthly CD Production Is 1 Million Strong And Growing

BY MICK ELMORE

BANGKOK—The MPO Group hit the ground running in Asia nearly three years ago and hasn’t looked back. MPO Asia Co. Ltd. set up shop in Bangkok in late 1994, started CD production in early 1995, and may reach 1.5 million production capacity in 1997.

“We started producing here in the beginning of 1995 and now, before the end of the year, we’ll do 1 million a month,” says Sompong Nakornsri, managing director of MPO Asia.

MPO chose Bangkok as its Asian base because of its regionally central location and because of a key local partner, the Bangkok Cable Company (BCC). Founded by the Nakornsri family in 1965, BCC specializes in the manufacture of electrical and telephone cables and has about 2,000 employees. BCC president Somporn Nakornsri saw a huge potential in the manufacturing of CDs and was looking for a partner the same time MPO was researching where to set up in Southeast Asia.

“He is a big reason MPO came to Thailand,” says Distinguin. “Having a Thai partner is essential in a market that can prove confusing to the uninitiated.”

The potential of the Thai market was another factor in setting up in Bangkok. “We have only one plant in Asia, and it’s in Bangkok. Thailand is a big market. Singapore and Hong Kong are still bigger, but with 60 million people, Thailand has more potential,” says Distinguin.

BEST AND BIGGEST

The Thai market is currently only 10% CD, the remaining 90% being cassettes, but MPO expects that trend to change and they will be ready. MPO has five competitors in manufacturing CDs, all of them smaller.

Already, MPO is the biggest CD manufacturer in Thailand, producing discs for all the major labels and most of the smaller ones, too. In Thailand, the majors control less than 10% of the market, so if MPO wants to keep growing, it has to deal with all the local labels.

“In terms of strategy, it’s quite different. I think we deal with almost all the labels in Thailand,” says Distinguin.

The quality requirements are different in Asia, too. For example, the printing on the surface of the CD is says important in the Thai market.

“The appearance is very important, much more so than in Europe or the United States,” says Distinguin.

MPO Asia is working toward a sales mix that is 50% export and 50% Thai market and may have to make major adjustments for each of Southeast Asia’s markets. Singapore, Hong Kong and Malaysia all offer big market potential. Thailand has the biggest potential, although it is currently in an economic slump.

As the CD takes more of the music market from cassettes, MPO will benefit. Also, piracy may decrease because CDs are much harder to produce and Thailand has made an effort to protect copyrights.

“Things are getting better. The 1995 copyright law in Thailand is better, but it’s still not strong enough,” says Distinguin.

But MPO Asia is confident the market will grow and this month will move to a new factory built to its specifications in Chachengsao, some 50 miles east of Bangkok. The new high-tech facilities will increase MPO Asia’s efficiency and quality, says Distinguin.

Next month, the company expects its capacity to increase from the current 1.1 million CDs per month to 1.5 million. The demand will grow with the increasing popularity of CDs and the recent introduction of DVDs in Asia.

“DVDs are the future,” says Distinguin. “That is a big potential market for us. Already, CD-Video is near 20% of their market, and DVDs should take them further.”

Loïc de Poix points out that the company gets great benefit from the size of its client’s market. “Our achievements are not those of an industri- al group, cold and faceless,” he adds. “This is also a family business, and we believe in treating our partners as family. We have been successful in the Thai market because we have the proper tools, of course, but, above all, because everyone working at MPO has the commit- ment to be a partner in the success of our clients.

In 40 years, without sacrificing its original attitude, MPO grew from a small craftsman unit to an industrial concern based on its pri- mary assets: long-term relation- ships, reliability and quality, and constant technological innovation.

STARTING FROM SCRATCH

But the start-up was quite hectic, when Pierre de Poix decided to embrace the new technology of vinyl recordings with his wife, Monique, and his father, Henri. The latter was in the rubber-manufacturing business and had passed on to his son the passion for technol- ogical enhancement and research. Pierre was convinced that there was a future for this new sound carrier, but neither he nor his wife knew anything about mak- ing vinyl records.

They set up their first pressing machine, hand-operated, in one of the rooms of the family castle in Longerie. At the same time, they created their own company, Moulages Plastiques de Thoies, which eventually expanded to become MPO Group.

“I remember when my father was lighting up the boilers at 4 in the morning; it used to wake the whole house up,” recalls Serge de Poix.

“However, creating such a busi- ness 250 kilometers (160 miles) away from Paris wasn’t easy,” adds Loïc.

Their mother, Monique, was in charge of finding clients and interesting the struggling company. It proved to be a tough task, at least in the beginning. The leading record label, owner, Eddie Baldy, one of the pioneers of France’s music industry in the late 1950s and early 1960s, once told them, “Why would I want to work with you? We are based in Paris, and you are more than 200 kilometers from us. Besides, you just have one pressing machine; I can find some 300 presses within 20 kilometers of Paris.”

Such comments didn’t deter the family. With just one pressing machine initially, MPO’s capacity hardly reached 300 units a day.

The latter was, of course, such as “La Guilde of the Disques” and “La Guilde of the Vinyl.” As a matter of fact, we are now going to produce vinyl records for the Spanish market there. These will be the first records on Audioïd not to come out from Avoret.

MPO HISTORY

Continued from page 73

Mick Elmore

Mick Elmore is a contributing editor at Billboard and can be reached at 818/957-3312 or mick@billboard.com.
GE Plastics is Proud to be a Supplier of LEXAN® Resin to Disque Americ

PITTSFIELD, MA U.S.A.
With over 4,000 square feet, a soon to open Optical Media Development Center will offer a range of advanced technical information.

PITTSFIELD, MA U.S.A.
Located at GE Plastics headquarters, a fully dedicated customer service team is available to make doing business with GE Plastics uncomplicated and productive. Plus, around the world sales and technical support.

MT. VERNON, IN U.S.A.
The world's largest fully integrated polycarbonate manufacturing facility also offers continuous technical advances through its modern CD laboratory.

BERGEN-OP-ZOOM, THE NETHERLANDS
Primarily serving European and African CD manufacturers with LEXAN QQ resin, this site is also the location of GE Plastics European headquarters and Technical Development Center.

CARTAGENA, SPAIN
With over 285 million pounds-per-year capacity, this new manufacturing facility scheduled to open in 1998 will utilize a new process to compound LEXAN® polycarbonate resin and blends.

CHIBA, JAPAN
A state-of-the-art facility supplying customers throughout the Pacific with LEXAN QQ resin as well as technical support.

Congratulations to Disque Americ on your 10th Anniversary.

Wherever LEXAN® QQ resins are manufactured and utilized for optical media applications, GE Plastics is committed to providing the highest quality materials and technology to disc manufacturers. As a supplier to Disque Americ, GE Plastics shares the same enthusiasm and commitment to the recording industry.

http://www.geplastics.com (800) 845-0600, Ext. 503

GE Plastics
We bring good things to life.
**MPO HISTORY**

Continued from page 76

Carriers, first the 8-track cartridge, then cassette tapes. As business grew, the plant constantly required additional space, and new production units were built. By 1976, MPO had become the leading pressing plant in France, with a daily capacity of 225,000 vinyl records and 115,000 cassettes. MPO by then employed 250 people in Averton. During the summer, Pierre and Monique's children worked in the factory, learning every aspect of the production process.

**NEW MARKETS, FORMATS**

By the late 1970s, however, vinyl sales in France were declining, forcing the company to revise its strategy and look for new clients. The De Poix family turned to export. Their first clients outside France came from the U.K. This is when Loïc de Poix joined the company full-time. "I started as a sales manager in France, and I was scared to death to meet the clients," he recalls. "I rapidly realized that it was quite a pleasant job, after all."

The factory was at full-capacity, but MPO was already looking at the new carrier that would revolutionize the music industry—the compact disc.

Loïc also joined the family team. The two brothers decided in 1983 to acquire the necessary expertise to produce optical discs. The move represented a dramatic step forward in the history of the company, but it took them some 18 months to master this new technology. MPO manufactured its first commercial CD on Dec. 7, 1984. "It was 'Miss Gallica' by Bernard Lallemand from the independent label Avidis," remembers Loïc. "I did the project myself, with probably the same emotion my parents had 27 years earlier, when they pressed their first vinyl record."

"In a way, we were living the same adventure as our parents did," adds Loïc. "The only difference was that we were absolutely convinced that there was a market for this product."

Yet MPO's faithful clients didn't see it that way. "Instead of encouraging us, they thought we were completely crazy," jokes Loïc. But a few months later, the number of clients started to rise, as the industry soon realized the value of the new carrier and the shortage of production plants. "Our order list was overloaded," says Loïc. "We had to set some priorities and very rapidly, we invested in a second production unit, followed almost instantly by a third one."

Serge adds, "We were working for major companies such as Sony Music, Warner, EMI and RCA, but we knew that, one day or another, they would be using their own plants, so we tried to be as close as possible to the independent labels."

**THE ATLANTIC CROSSING**

The growth of the CD propelled MPO in the premier league in this business and, in 1987, it became the leading independent European CD manufacturing plant. Also that year, the company began an impressive international diversification with the creation of its first affiliate in Quebec.

"We got in touch during MIDEM and with a representative from the Quebec government, who convinced us that we should export our technology there," says Loïc, who remembers that the project was supervised locally by Pierre A. Deschênes on behalf of governmental agency Société "[Deschênes] never eased up his pressure on us until the project was completed," concludes Loïc. "We are far from being the last to enter this expansion."

**MPO ACCOMPLISHMENTS**

- 1968: MPO starts as a family business.
- 1976: Daily capacity reaches 225,000 vinyl records and 115,000 cassettes.
- 1984: Manufactures first commercial CD.
- 1987: Open first affiliate in Quebec.
Congratulations to MPO & Americ Disc

Nobody goes further
Spain,

MPO

Europe,

gy was

of

took off

same pace."

our

MPO HISTORY

FORTY

Americ

subsidiaries

internationalization. Without

he

we

New

new locations to cre-

- with

diversified into

a

primary

in

exported

find

where

it

had

been

opened

in 1994

Cable Company,

Loïc. "In

that

MPO's

Asian

Italy," notes

We

In

1990, "Most of the big

computer firms are based here, so

there was tremendous potential for

CD-ROMs," says Serge, who is in

charge of MPO's European opera-

tions. But the plant in Averton,

which is MPO's principle CD fac-

tory, has a daily capacity of 500,000

units, still exports 30% of its pro-

duction, primarily to Germany

and the U.K.

In those two countries, we have

created service centers to get closer
to our clients, and it is not unlikely

that we will set up a new pressing

plant in Italy," notes Serge.

Outside Europe, MPO has set

up several joint ventures, a system

that allows the company "to devel-

op more rapidly than if we were to

create 100%-owned affiliates," says

Loïc. In a partnership with the

Bangkok Cable Company, a plant

opened in 1994 in Thailand under

the name MPO Asia, whose direc-
tor is Bertrand DupinGuin.

"The major companies active in

the region are pleased to be able to

work with a company that com-

pletely respects copyright laws and

which is not a risk in terms of pira-

acy," stresses Loïc. "We are very

careful and control-minded. The

only danger would be to deal with

a dishonest label that would supply

us with fake [copyright] certifi-

cates."

In Asia, MPO plans to expand its

production capacity in Thailand

and has among its goals the cre-

ation of a plant in China. MPO

operates three plants in North

America and is currently planning
to open its first plant in Latin

America, probably in Brazil. "We

are already very active in this mar-

ket via our plants in Miami and in

Spain," says Loïc.

WORLD LEADER

MPO claims a 9% share of the

worldwide CD manufacturing

market, after the five multination-

al labels, and is the world's leading

independent CD manufacturer.

Quite an achievement, 40 years

after the first vinyl record was

pressed in the castle of Lorgere.

Rather than rest on its laurels,

the company continues to explore

new technologies. CD-R, which

has been the motor of the growth,

is no longer MPO's main source of

income. Some 30% of the compa-

ny's turnover comes from CD-

ROM production, against a mere

4% four years ago.

"We started producing

CD-ROMs as early as 1987, after we

acquired a premastering unit in

California, but this market has

been very slow to take off," admits

Loïc. "The core of the market was

originally the professional applica-

tions and started to reach con-

sumers about five years ago with

the development of CD-ROM maga-

zines. We are very active in

this market because, once again,

we were there before the others."

MPO also has diversified into

the production of laserdiscs since

1990. "The market was almost

nonexistent," says Loïc, who points

out that although today its laser-

disc production unit is working at

full capacity, MPO has decided to

stop investing in this carrier in

order to concentrate on the devel-

opment of DVD.

"The experience we gained with

the laserdisc will be very useful in

addressing the new evolution repre-

sented by DVD," says Loïc. "It

has taught us how to control the

different techniques, such as how

to handle the two sides of a car-

rier or the mastering of films. We've

also gotten to know the [film indus-

try] clients better."

The first DVD pressed by MPO

came out Dec. 7 in Averton—

exactly 12 years after the company

made its first CD—and MPO has

great faith in the future of the car-

rier.

"Today, DVD is the unques-

tionable worldwide standard," says

Serge. "This carrier is here to stay

for years because it is a mass-

market carrier, far superior to any-

thing we have known to date."

MPO's initial DVD production

capacity reaches 150,000 units per

"K-TEL INTERNATIONAL (USA) INC. AND AMERIC DISC began a mutually re-

warding relationship in 1991. Since then, AmericDisc has produced more

than 5 million CDs for K-TEL's U.S. operations and K-Tel Canada.

"AmericDisc's Edward Framan, who had the task of developing the U.S.

market, was unprepared for the good old American way of doing business. I

remember well the offer made by Claude at a 1991 meeting of a '90-day rebate pro-

gram' on the first CDs to cross the border into K-TEL's Minnesota

warehouse. When the 30 days were up, Claude came back to state that the

rebate is over. 'The look on his face was one to be remembered when he real-

ized that it was not that simple!'

'It has now been six years—and no more 90-day rebates. As far as K-Tel

is concerned, AmericDisc has earned its place as an industry leader in the

replication of audio CDs, and its future is bright.'

—Jeffrey Koblick, senior VP, purchasing and operations, K-tel

"MADACY ENTERTAINMENT GROUP IN MONTREAL has been in business for over

15 years. When the CD began started in the late 1980s, it began looking for a

company that would provide high quality and service on a long-term basis.

"We tried out AmericDisc when it started operations here [in 1987] and

have maintained the relationship ever since. They were the key to our suc-

cessful entry into the CD audio business. The incredible pace of their growth

has been a major factor in our own success and expansion, thanks to their

staff and their ability to adjust with the times to our diverse needs.

"Madacy will be working closer with AmericDisc for our future develop-

ment. We expect to have them launch as into DVD next year, and whatever

comes next."

—Ronald Brasseur, VP, international licensing and export, Madacy

CONGRATULATIONS TO MPO ON THE 40TH ANNIVERSARY

WE ARE VERY PROUD TO HAVE BEEN ASSOCIATED WITH MPO DEVELOPMENT IN THE CD MARKET SINCE ITS BEGINNING

machines & encre Dubuit

brasseur

H20

OPTICAL DISC EQUIPMENT

1 Gammons Lane, Watford UK • +44.1923.225454/5

Congratulations to AMERIC DISC/MPO

Your client & supplier since 1987.
Congratulations!

MPO on your 40th Anniversary &
Amerisc Disc on your 10th Anniversary

WISHING YOU EVERY SUCCESS FOR THE FUTURE

Building Successful Partnerships in the Production of Optical Disc Media Over the Years

The Americas
ROBI SYSTEM, INC.
++1-609-423-0300 ~ Phone
++1-609-423-1707 ~ Fax

Europe
ROBI SYSTEMTECHNIK AG
++41-52-687 14 11 ~ Phone
++41-52-687 14 09 ~ Fax

Asia-Pacific
ROBI SYSTEM ASIA-PACIFIC
+60-7-235 94 14 ~ Phone
+60-7-235 94 16 ~ Fax

Korea
ROBI KOREA CORP.
++82-2-485 00 01 ~ Phone
++82-2-487 25 31 ~ Fax
Happy Anniversary
MPO & Disque Améric Inc.

From all of us at Michelex Industrial Group
Your #1 Source For Quality Components
For The Replication Industry.

VISIT OUR NEW WEB SITE

www.michelex.com
e-mail: michelex@northnet.org

Michelex Industrial Group
Massena Industrial Park, P.O. Box 69
Massena, New York. U.S.A. 13662
Phone: (315) 769-6616 • Fax: (315) 764-9412
Toll Free in U.S.A: 1-800-MX-AUDIO

AMERIC DISC
Continued from page 74

high-quality products. The combined experience of Americ Disc and MPO of more than 40 years and our extensive product range, which includes CD-Audio, CD-ROM, CD-R, Mini-Discs, Laser-discs and now DVD, show our real expertise in optical media replication.

Together with MPO, with facilities in France, Spain, Ireland, Thailand and England, Americ Disc is part of an extensive international network that offers all our customers a decisive competitive advantage in a global market.

CD packaging at MPO

MPO HISTORY
Continued from page 91

early-days employees, and Pierre and Monique already have nine grandchildren, so the future looks secure. "We'll have to create nine new affiliates," jokes Serge. "The eldest children are already studying so that they will be able to work within the family business."

"Serge and myself form a very complementary duo, which has been very important in the development of MPO," adds Loïc. "We have been blessed to have parents like this, who have been able to make sure that not only would the company go on, but also progress."

Ameri Disc Inc.

CONGRATULATIONS!!!
Your First Decade of Success

1987-1997

Ross-Ellis Printing U.S.A

Ensuring Superior Disc Quality
with

TOP of the LINE

Inspection Systems

Congratulations and continued success to
MPO Disque Compact and Americ Disc!

Dr. Schenk GmbH • Germany • Tel. +49-03-89-65950 Fax -200
Schenk Inspection Systems, Inc. • U.S.A • Tel. +1-(612)-730-4090

Cartonneries de l'Andelle
GROUPE ONDULYS

- Tous types d'emballages en carton ondulé de la mini micro à la triple cannelure
- Impressions couleurs, flexographiques haute résolution, nombre illimité de couleurs
- Illimité number of colors and high resolution printing
- All kind of packaging

BP 27
27380 Fleury-sur-Andelle
France
① (33) 02 32 48 73 48
② (33) 02 32 48 73 49

BILLBOARD SPOTLIGHT
BILLBOARD SEPTEMBER 6, 1997

www.americanradiohistory.com
FOR THE PAST, THE PRESENT AND THE FUTURE,
THANKS TO EVERYONE AT MPO FOR BEING ALWAYS WITH US.

Congratulations to MPO...

for providing 40 years of technological leadership to the communications and information storage industries.

Fairchild Technologies commits its full support for your next 40 years.
Place your ad today!

EAST/CANADA
212-536-5004 - PH
212-536-5055 - FAX
PAT ROD JENNINGS
KARA DIOGUARDI

WEST/MIDWEST
213-525-2307 - PH
213-525-2394/5 - FAX
LEZLE STEIN
JILL CARRIGAN

SOUTHEAST
615-321-6294 - PH
615-320-0454 - FAX
LEE ANN PHOTOLOGO

FLORIDA/LATIN AMERICA
305-441-7976 - PH
305-441-7689 - FAX
ANGELA RODRIGUEZ

UK/EUROPE
44-171-335-6686 - PH
44-171-631-0428 - FAX
CHRISTINE CHINETTI
IAN REMMER

ASIA PACIFIC
Singapore: 65-338-2774
Hong Kong: 852-2527-3525
CLINCH-LEECE

AUSTRALIA
613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

FRANCE
331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

WEST COAST LATIN/TEXAS-MEXICO
213-782-6250
DAISY DUHRET

ITALY
39+(0)362-54.44.24 - PH
39+(0)362-54.44.35 - F
LIDIA BONGUARDO

JAPAN
213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO
Music Becomes Tool For Tourism
City, States Produce CDs For Promotions

BY PATRICIA BATES

NASHVILLE—Music isn’t just for the acts it promotes. International meeting planners are discovering it through CD samplers made by U.S. convention and visitor bureaus and by major record companies.

Travel is now America’s third-highest-grossing industry—behind automobiles and food—with sales of $467 billion. A record 46.3 million vacationers visited the U.S. in 1996. Foreigners spent $84 billion in America last year, and repeat business is nearly 70%, according to the Travel Industry Assn. (TIA). However, there is more competition than ever from Europe and Australia, so the U.S. is looking toward “public/private” deals for marketing, like these CDs.

“I think music has been way overlooked for promotions, whether it’s by tourism boards or corporations,” says Steve Armstrong, director of advertising and creative marketing of New York. We have gotten very positive feedback from our double CD, “Musica San Antonio,” which featured artists that we were able to make with local and Texas suppliers.

And it’s not just cities, but also states wanting CD identity. There’s a “Georgia On My Mind” disc, as well as “Tennessee Music,” “Country Of Kentucky,” and “Texas Ten-Gallon Tunes.”

Meanwhile, this year Congress abolished the U.S. Trade & Tourism Administration within the U.S. Department of Commerce, which had spent $15 million on overseas promotion last year. The U.S. Trade & Tourism Administration has been replaced by the U.S. National Tourism Organization to increase the amount of money that foreigners spend domestically. It was formed Oct. 11, 1996, when President Clinton signed the 48-member advisory board into law.

The Visa Waiver Pilot Program was also extended through Sept. 30.

Listening Library Outlasts Competition
Audiobook Publisher Started Back in ’50s

BY SHAWNEE SMITH

NEW YORK—Forty-two-year-old audiobook publisher Listening Library Inc. has come a long way from its days of selling multi- LP sets to Veterans Administration hospitals.

Now a major force in the unabridged-audiobook arena, Listening Library first opened its doors for business in 1955, when the only consumer base available was blind Korean war veterans.

“My father, Anthony Ditlow, lost his sight during the war and figured a perfect way to earn a living would be to provide recordings of literature for veterans who lost their eyesight in the war,” says Ditlow’s son, Tim, president of Listening Library.

Back then, Listening Library produced 16 nm multi-LP sets of recorded readings from the works of Edgar Allan Poe, F. Scott Fitzgerald, and Ernest Hemingway, while the other two audiobook publishers were offering public domain titles.

“We did more literary works than mass-market types of books like self-help and business, because my father was a literary professor,” says Ditlow.

It wasn’t until President Johnson began enacting his Great Society-era programs in the 60s that the company took off. “(Johnson) afforded all this money to the schools and public libraries, and it was like a new market developed overnight,” says Ditlow. “My father was getting orders for everything he had in stock and then some.”

About that time, Listening Library began venturing into children’s recordings, adding titles like Piper Pig’s “How to Look for Caterpillars” to its catalog. The company currently offers four categories of recordings for children, in addition to its adult titles. The “Follow The Reader” series has remained a favorite; the “Mid Grade Cassette Library,” for ages 6-12, includes such titles as “The Moon is a Balloon” and “Are You There God? It’s Me Margaret.”

Other key reasons are the company’s free lifetime replacement policy, a 400-title catalog that never goes out of print, and the various teaching/student aid series. Listening Library provides its stable of school clients.

Acknowledging that the company’s reputation is currently fueled by children’s titles—Listening Library recently gained major attention for its release of Brian Jacques’ “Redwall” series (Child’s Play, Billboard, July 9)—Ditlow is beginning to place more emphasis on adult titles.

“I think I want a little overboard with the children’s titles, because I got addicted,” says Ditlow, who moved heavily into the genre when he became a father 14 years ago. He contends that the balance of revenue remains 50/50 in adult and child titles, but with new titles, the scale currently tips 70/30 in favor of children’s.

“I’m becoming more conscious of not losing the adult audience that my father helped to create,” he says. “I have to make sure my title list doesn’t go out of whack.”

Picking new adult titles, he says, is proving to be a “tightrope walking act,” as he tends to not choose titles according to The New York Times best-sellers list.

“I have to look for titles that I am confident will be selling 50 years from now. I have to feel a gut reaction, because if you look at the best-sellers list of about 20, 30 years ago, at least 80% are out of print.”
to view the outdoor music festivals, from the New Orleans Jazz & Herit-
age Festival to the 18-day Kerrville (Texas) Folk Festival. The Nashville Convention & Visitors Bureau (MCVB) bills Memphis as "the Home of the Blues and the Birthplace of Rock `n Roll" in all its literature. In 1996, its "The Music That Made Memphis" CD was sold exclusively at the downtown Visitors Information Center in its City Store. It proved to be a popular purchase among operators, group planners, travel agents, and the media.

Three years ago, the MCVB produced a CD to publicize itself as "America's Blues Alley," with KL Radio Dutch Airlines. However, the follow-up "Music That Made Mem-
phis" was more about Memphis her-
tage, according to Bearden.

"We will probably do another CD in the next two years, if our budget grows like we hope," says Bearden. The new CD will cost $65,000—including art work and writers' and lawyers' fees and pressing all 15,000 copies at $3.50 each—according to that Star

Tourism Sampler Discs
Capture Regional Sounds

Following is a rundown of seven travel music CD samplers:

* "Austin Music Sampler," the Austin Convention & Visitors Bure-
au, The Austin American-States-
man newspaper, and Michael Corco-

* "Americana," directed by Bob Garbarini and Jimmy LaFave ("Never Be Mine").

* "Country Of Kentucky," the Kentucky Department of Travel, Country America, the NCMC, the Great Smoky Mountains Nat-
ional Park, and the State Fair of Virginia. The CD was produced for $3.50 each.

* "Tennessee Music," the Ten-
nessee Film, Entertainment, and Music Commission (TNCM) and the State Fair of Ten-
nessee.

* "Texas Music," by the Texas Department of Commerce and the State Fair of Texas. The CD was produced for $3.50 each.

* "VIP's Choice," by the National Tourist Collections of America, a joint venture with the National Tourist Collection of America and the Memphis Tourism Bureau.

* "Memphis Music," by the Memphis Tourism Bureau and the National Tourist Collections of America. The CD was produced for $3.50 each.

* "Country Of Kentucky" CD.

* "Country Of Kentucky" CD with Mercury Nashville, featuring its jukebox hit "I Walk the Line" by Kentucky: Billy Ray Cyrus, the Everly Brothers, Tom T. Hall, Bill Monroe, and others.

* "Total value of the entire sweeps was around $250,000. The most expensive item was just the advertising bay, but Country America worked out the CD at no cost to Kentucky," says Dan Bennett, deputy commissioner of the Kentucky Department of Travel. "Mercury Nashville already had the licensing, so the stars didn't have to be involved.

* "Country America" has also negotiated two Texas Department of Com-
merce CDs, 1997's "Texas Ten-Gallon Tunes," released through Sony Music Entertainment/Columbia Records, features such acts as Asleep At The Wheel doing "Boogie Back To Texas" and Joe Diffie on "Houston, We Have A Problem"; 1996's "Sisqo" Across Texas" with MCA Nashville includes tracks by George Strait, Mark Ches-
art, and others.

Meanwhile, the Convention & Visitors Bureau of Greater Kansas City did a direct mailing in 1996 with the soundtrack from the Robert Altman film "Kansas City". It sent three business postcards each to about 4,000 meeting planners, and about 5,000 qualified for the free CD or an audiocassette.

The Tennessee Film, Entertain-
ment, and Music Commission (TFEMC) also gives a "Tennessee Music" CD to Hollywood producers after talking with them at their offices. "One of them really liked it, and he telephoned back about two of the songs on the CD," said Mar-
sha Garber, TFM director.

"For us, everything is built on the foundation of music at the Ten-
nessee Film, Entertainment, and Music Commission," says Gordon Caldwel, media director of the organization. "It’s all about recruit-
ment—why you should move your business or home and why you should vacation in Tennessee."
Wade Hayes wants you to sell his upcoming fall release, "Tore Up From the Floor Up," on cassette. This country music sensation keeps the hits coming. And he knows that his following of fans wants to buy all his Columbia/EKC recordings on the prerecorded music cassette format. So stock up on Wade Hayes today. And find out how to profit from cassette sales by calling: 1-888-567-TAPE.

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

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

Sell the cassettes. Wade Hayes's "Old Enough To Know Better," "On A Good Night," and the upcoming fall release, "Tore Up From the Floor Up," are all distributed by Sony Distribution.

ITDA, The International Recording Media Association, is a 27-year-old trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program rights holders, recording and playback equipment manufacturers and audio and video duplicators.
Stock Prices Suggest Turnaround May Be At Hand

In 1994, the bottom began to fall out of the music retail marketplace. In the subsequent 18 months, the industry had the displeasure of watching what one wag termed the "race to zero," as the value of publicly traded securities of music chains experienced a meltdown. Since then, vulture funds, or "distressed investors" as they prefer to be known, have been circling the music retail business, waiting for it to hit bottom so they can move in and make a killing.

If anyone reading this is one of those investors, and hasn't made a play yet, current market valuations suggest that you have missed the boat. Music retail securities have appreciated noticeably over the last few months, with the most obvious example: Trans World Entertainment Corp.'s stock, which closed Aug. 26 at $23.875, up from its 52-week low of $5.375. Over the last few weeks, the stock of the Musicland Group has enjoyed a resurgence: On Aug. 26, it closed at $5, compared with its 52-week low of about 69 cents in early February. Moreover, its bonds are trading at about 85 cents on the dollar, while its bank debt is trading in the mid-90s. Similarly, Camelot Music's bank debt has rebounded from the mid-30s to the mid-60s and is beginning to push toward the 70s, while National Record Mart stock is at $2.69, as compared with its 52-week low of $1.125. Spec's Music appears to be alone in trading at what some might consider to be depressed prices: in this case, about 69 cents.

After a dark two years, music retail is clearly on the rebound. It's evident from the recently announced quarterly performances. But a word of caution: Music chains have worked hard at pruning overhead and closing unprofitable stores, but a strong quarter does not a year make. For this to be a sustainable rebound, the consumer must continue to hear the right notes coming from the labels' release schedules. And sanity must continue to reign among discounters. In other words, they mustn't forget that when they sell 33,000 copies of an album in its debut week at $11.95 below cost, that results in a loss of $267,730.

LOOK FOR COLUMBIA to step up to the plate in support of the cassette. Tom Donnarumma, senior VP of sales at the label, says that the eagerly awaited Mariah Carey album "Butterfly" will come in a "value pack." The label will offer both the cassette and CD versions of the album in one package at a list price of $24.98, or $3 less than if bought separately.

Donnarumma reports that the value pack will be shipped for the album's Sept. 16 street date and that he is ensuring it is included in the advertising that "is still open."

A couple of months ago, Mercury Records made some noise about coming out with a value pack for one of its artists, but to the best of Retail Track's knowledge, that offering never came to fruition, which would make Carey's album the first to try this interesting marketing strategy.

Donnarumma explains the strategy by noting, "The demand for the cassette is stronger than some of us think. There are still a hell of a lot of Walkmans out there and cars with cassette players. Hopefully, there is a market for this package, which offers the consumer a convenience. Who knows, we might be surprised.

Of course, the consumer will be the judge on this one, but from where Retail Track sits, you have to applaud Columbia and Carey for trying something new.

ON THE BLOCK: Retail Track hears that the Wall's merger into Camelot Music is going to move along. Sources suggest that the way (Continued on page 50)
MILESTONES AND CHANGES: While cruising through an index of stories we ran on the current pulse of the day, we realized that a significant personal landmark had been overlooked.

This column turned 5 years old in August.

As Declarations of Independents' half-decade anniversary arrived, we found ourselves musing about the multitude of changes in the independent record business.

The events were stirred by some astonishing passages in "Space Is The Place," John F. Szwed's extraordinary biography of intergalactic jazz god Sun Ra (Billboard, Aug. 2).

As some readers may know, from the 1960s on, Sun Ra operated his own record company, known variously as Saturn or El Saturn. Szwed notes that the label operated on a policy that the band's leader's aide-de-camp Danny Thompson termed "no bullshit c.o.d. — all business was transacted 'by hand, face to face, cash on the barrelhead.' Over, when asked about Saturn's policy for the return of defective records, Thompson replied, "The Creator works in mysterious ways."

Saturn's quixotic business practices is perhaps the most extreme and eccentric example of the indie way of doing things back in the day. As students of the manesse will recall, in the era when Sun Ra established his imprint during the '60s, dozens of independent distributors were fighting for a piece of the pie in their regional territories, and it was not uncommon for labels to move their product into stores from out of a sedan trunk.

Brother, have things changed. In July, Billboard's most recent survey of distributor market share found that, during the first six months of 1997, indie were No. 1 in 10 total U.S. album market share and current-album market share (Billboard, July 19). That's a far cry from the scuffling, shoeleather style of the not-too-distant past.

It was then the Declarations of Independents' privilege and curse to cover the independent business during a period in which the landscape was altered in unprecedented ways.

Forgive us if we reminisce for a moment. In 1983, assigned to cover our first National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention for this column, we found no room at the inn at the host hotel in Washington, D.C., on the first night of the confab. We accepted an invitation from a then recently established national indie distributor to crash on a cot in its suite. (Ah, the glamour-filled life of a working journalist!) At 7 a.m. the next day, we were shaken awake and evicted as the principals of the company had scheduled a meeting to iron out the details of their new partnership.

Today, the original partners in that distributor have long since parted ways (the company has itself moved its headquarters and is helmed by a staffer from a now-defunct distributor); another firm that was formed in the wake of that divorce has changed its ownership; and NAIRD itself has taken on a new name to reflect the evolution of its membership.

It's been a turbulent ride for indie
catty tune that's just a catty tune. There's got to be a thorn somewhere. After you've sung it four times, you should think, "What the fuck am I singing?"

The Negro Problem is not above mauling around with some of pop music's sacred texts. The band alters a crucial lyric in the chorus of Jimmy Webb's "MacArthur Park." He asks, "Someone left the crack out in the rain."

Stew—who notes that the titular L.A. park, today a major drug-dealing locus, was formerly the site of outdoor weddings—explains, "It's just an update. If [Webb] had written the song today, that's what he would have said ... We weren't trying to take the piss out of him." However, some have raised objections, he adds. "We had a huge Jimmy Webb fan freak on us. It apparently wasn't thrilled with the substitution in the song."

The Negro Problem's gnarly take did not immediately endear the band to local papists, though the foursome ultimately played at L.A.'s Poptopia festivals.

"The truth is, when our tape was originally sent into that realm, the official response was 'This isn't the kind of pop we're looking for,'" Stew says. He continues to believe that pop music has to be more than just bright melodies and dull sentiments.

He says, "The biggest problem with the pop music being made now for the record labels is that it's always been the lyrics. A lot of guys think that you've got to write about some girl you're longing for or love you. For me, that couldn't be more wrong."

The Negro Problem—whose debut album lineup also includes keyboardist accordionist Jill Meschke Blair, drummer Charlie Pagan, and bassist Gwynne Kahn—will be on view Sept. 19 at Jacka Sugar Shack in L.A.

RETAIL TRACK
(Continued from page 80)

The deal is constructed, W H Smith, the Wal's parent, will get about 27% of the merged entity. Already conversations are under way about how the board of Camelot will be constructed. One scenario has a nine-seat board, with Camelot and W H Smith each getting two seats, and creditors getting the other five.

According to sources, most of the banking group is ready to sign off on the deal. Sources suggest that W H Smith, which has completed its negotiations with Camelot, still has some issues over which to haggle with the banking group before it signs off on the deal.

Meanwhile, in Milford, Mass., Retail Track hears that Bill Teitelbaum and National Record Mart (NRM) decided to come late to the auction. After the creditors' committee accepted Trans World Entertainment's $22 million bid for the 120-unit Strawberries, which has been operating under Chapter 11 protection since February, Teitelbaum made a bid, which sources suggest is higher than the Trans World bid. But those sources also say that the NRM bid is more convoluted and for less cash than Trans World's bid, but which sources suggest is higher than the Trans World bid. But those sources also say that the NRM bid is more convoluted and for less cash than Trans World's bid, which is straightforward. The Trans World bid will be sighted for $21 million cash and $4 million in notes, due for the postpetition debt.

In addition to NRM, Cerberus Partners, which is the majority owner of Wherehouse Entertainment, also was said to be sniffing around after the Trans World bid was accepted. But it doesn't appear that Cerberus will make an offer, according to those in the know.

Retail Track couldn't determine when NRM will have its day in court, but in case that should happen and NRM prevails, the court recently approved a "breakup fee" of $675,000 for Trans World if it were outbid.

At press time, executives at Strawberries, Camelot, NRM, W H Smith, and Wherehouse either were unavailable or refused to comment.

MAKING TRACKS: Ira Derfler, previously of Geffen's sales department and, before that, head of sales at IRS, is looking for opportunities. He can be reached at 201-261-8174.

THE A TO Z OF SUCCESSFUL SELLING

FOR MULTI MEDIA MERCHANDISING

Variety is replacing monotony. More and more varied media products are coming to marketplace, requiring the utmost flexibility in fixturing. Lift allows you a choice of fullface or zigzag presentation. Themes or promotions are highlighted effectively in our system, with the optimum overview of media and maximum product density in very little space.

LIFT DISPLAY, INC.
PH: 1-800-543-9299 (Toll Free) 201-945-8700 FAX: 201-945-9548

LIFT Systems with future.
WHO READS ANYMORE? Or, more to the point, who reads music criticism? And does this activity have any influence on the purchase of records? In a popular cultural universe dominated by MTV and its clones and radio formats for every conceivable taste, why should anyone need to know about the latest music from a medium as mundane as reading?

The statistics certainly show that as an element of influence in purchasing recordings, the written word ranks well below its visual and aural kin.

In a general telephone survey of consumers conducted by Strategic Record Research, 89% of respondents said that hearing a song on the radio influenced them to buy records. Seeing a video was second place, at 43%. A fact that came factors like word-of-mouth (39%), in-store visibility (9%), fan loyalty (28%), sales price (24%), and seeing a performance on TV (23%).

Then, down in eighth place, comes the least activity of reading a review, named by 15% of respondents. Now, matters could be worse, so there's no need for the collective music critics of America to suddenly shut down their computers, nor label publicity departments to worry that their attempts to codify and cajole the press are in vain. After all, review-reading does beat out seeing a concert by an artist (5%) as the notation for buying an album, and no one's suggesting canceling tours.

Who are these people, demographically speaking, who still turn to the printed page for guidance?

Strategic breaks out the purchase-influence data for music buyers, who are defined as those who have bought at least three recordings in the past six months. And the results are a mixture of the obvious and the striking.

Of the total, only 18.2% of music buyers, on average, purchase an album because they read about it. That compares to 26.6% of active artists who were turned on by radio.

For women, the reading ratio lags behind that of males. Only 10.3% of active female music buyers get their motivation from print. For men, it's 15.3%. Industry observers speculate that the audience for articles on music is mostly male, and that women would rather read about other things.

The highest percentage of female active buyers who cite reading as the determining factor is 25- to 34-year-olds (12.6%); the lowest is the 55-64s (7.7%). For males, the highest percentage is for the older guys, 45-54 (16.4%); the lowest is for the youngest, 12-17 (13.4%).

As for education, it should surprise no one that those with the greatest amount of schooling (those holding advance degrees) rely more on print than do their 12-year-old peers (11%).

With education, on the other hand, it is incomprehensible that those with "some high school education" would be the most influenced by print (13.4%).

Income, which for other demographic studies of music-buying behavior seems to work in lock-step with education, operates inversely to schooling when it comes to reading. Those with the lowest incomes ($20,000 and under) rely on reading the most (16.1%), while the highest incomes ($75,000 and up) count it on the least. Maybe people who make the most money only have time to read about making money.

Where do these music purchasers tend to live?

The research indicates that the highest readers are in the Northeast (16.5%) and the Midwest (15.9%), while local/urban characteristics might say is because the best schools tend to be here. But who can guess why residents of the West North Central region (Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, and Kansas) are the least influenced by reviews? More independent-minded, perhaps?

And the print-influenced tend to be suburban (14.1%) rather than city dwellers (11%).

As to where those most influenced by reading shop, the results indicate it to be small chains and indie record shops (18.9%), which makes sense because the people who are probably the most avid readers about music are those who seek out the most interesting record stores. The lowest percentage was for the bookstores (9%), which is not to say at Borders or Barnes & Noble, because most people still go to record shops for music and bookstores for books.

Regarding which specific places readers shop in, the results showed that the highest percentage was for Concord, the Trans World-owned music and video chain (22%), and the lowest was for Circuit City, the discount electronics retailer (3.9%).

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of 3-year-old releases. The Hot CD Singles chart reflects combined weeks title has appeared in the Billboard 200 and Top Pop Catalog Albums. © Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. © RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. Asterisk indicates vinyl LP is available. Most top prices, and CD prices for BMG and WEA labels are suggested by labs. Tape prices ranked EQ and all other CD prices, are equivalent prices, which are projected from wholesale prices. © indicates print or present Newstand title © 1997, Billboard/BPI Communications, and SoundScan, Inc.

"Bruce Springsteen has attracted some not-so-usual adoring fans who’ve contributed renditions of his work to the new two-album set ONE STEP UP. TWO STEPS BACK: THE SONGS OF BRUCE SPRINGSTEEN."

"I have always loved the depth of Bruce’s writing. Not only for his ability to chronicle our life and times..." Richo Hartwig, "Shaman of Philadelphia"

"…Springsteen influenced me to sing about what hurt inside. And hope. East Warrenman, "Man Cave"

"I think in another lifetime, I carried his guitar home from school.…….Syd Straw, "Meeting Across the River"

"Bruce is a master storyteller. He paints a picture so rich it distorts you, then the whole image of the awesome beauty." Colin Wigton, "At the Highway"
LO SFANG1ET EAP -Customized music CDs have arrived in cyber- space. Digital Audio Downloading (DAD) is now available through the World Wide Web site is offering Internet made-to-order CDs to consumers, which become available among tracks from several hundred developing and established artists.


“We are avoiding the risks that are traditionally associated with pressing CDs, since we don’t press a CD, and we never order,” says SuperSonic Boom president Ted Hooban.

Consumers can choose as many or as few songs as they wish, and the songs do not exceed 55 minutes of total audio, according to Hooban. The art they order contains generic artwork and a standard jewel case, but the company will soon offer Internet users the ability to select customized artwork and inscriptions for each CD. Consumers typically receive their customized CD within 10 business days.

The SuperSonic Boom site has quietly been operational since January with tracks from several unknown and independent acts, but it is about to boost its profile with the addition of offerings from several well-known acts.

The company recently signed a licensing agreement with the Kruger Organisation (TOKO), a British multimedia entertainment company known in music publishing, film and video licensing, and concert promotion. TOKO’s catalog features 30,000 classic jazz and oldies tracks, including such artists as Louis Armstrong, Ella Fitzgerald, Nat “King” Cole, Duke Ellington, Billie Holiday, Benny Goodman, Scott Joplin, Tony Bennett, Carmen McCrae, and Charlie Parker.

About 200 tracks from the TKO catalog are expected to debut by early September.

It is unlikely that the service will find much support from the major record companies, says Clancy. “Sony and Philips are always going to be resistant to this,” he says. “The major music companies are fairly well served by the traditional distribution avenues, so they may not value our service. But we are targeting independent artists who have trouble getting their music distributed, as well as companies that license tracks to others—those are our ideal partners.”

SuperSonic Boom is negotiating with independent and emerging artists, as well as dance-club labels, including Madacy Entertainment Group, Monster Music, Drive, Magnum, and Urban Velour.

Squirrel Records, SuperSonic Boom, and Hooban says that the upstart company does not face the same business pitfalls its predecessors did.

“Economically feasible was it to have to maintain the operation of separate kiosks in hundreds or thousands of record stores?” he says. “We've established a service that gives the free appraisals of Beatles memorabilia.

POINTCAST GOES TO COLLEGE: Internet push technology pioneer PointCast has launched a service aimed specifically at college students. PointCast College Network, which is available free to Web users at http://www.pointcast.com, contains news and entertainment content from Billboard, Rolling Stone, Sound on Net, E! Online, N2K, and other sources. The ad-revenue-supported service automatically retrieves Web pages for computer users viewing offline.

N2K’s Music Boulevard is the exclusive online retailer for the service’s music channel, the Online Zone.

MTV AWARDS RETRACT: MTV Online plans to reissue the controversial awards show of the 1997 MTV Video Music Awards Show, held Thursday (4) in New York. The exclusive nictation will include new interviews with artists like Madonna, Sheryl Crow, and Meredith Brooks and is accessible at http://www.mtv.com and at keyword “MTV” on America Online.

NETCASTS RELEASED ON CD: World Domination Recordings and the Web site music are teaming to release “Live At Mo,” a music CD that contains content pulled exclusively from performances on the Internet. The disc features performances from the Presidents Of The United States Of America, Pond, Gus, and other rock acts. The disc is available commercially and online at http://www.music.com beginning Sept. 23.

BITE & BITES: Mike Salmi has joined Seattle-based PhotoDisc as director of business development. He was formerly president of Digital Picture, a provider of media content services at Progressive Networks. The Microsoft Network plans to use PhotoDisc images in Dublin. They will include a live chat with bassist Adam Clayton. Internet participants will be able to comment and ask questions over the Web, which allow users to see the performance from several perspectives. The event will be accessible to any Internet user at http://idolcom.net.
Christian Vids Find Faithful Viewers
CBA Pleased With Recent Boom In Titles

BY PATRICIA BATES

ATLANTA—When it comes to faith, seeing a Christian video can mean believing. This year, retailers in the Christian Bookellers Assn. (CBA) will have at least 500-400 more titles—from movies to longform concerts—with which to proclaim the Gospel.

An American is familiar with the Christian genre in the 1990s through everything from spiritual books (“Conversations With God” and “The Bible Code”) to uplifting television (“Touched By An Angel”). The CBA, which held its annual international convention in July here, sees the VCR as another vehicle for its message. The divine law at retail is that everything is priced to sell.

“Christian videos have traditionally been made by the book publishers, who focused on education,” says Wayne Zeitner. VP/GM of Everland Entertainment, distributor of Lyric Studios’ “VeggieTales,” a popular Christian series for children. Lyric, encouraged by its CBA sales of 1.2 million units, is taking “VeggieTales” into mainstream distribution this fall.

“A few years ago, CBA stores had just two or three films which were originally shot in 16 mm and later transferred to videotape,” Zeitner says. “There have been exceptions, such as Group Production’s perennial best-seller, the 14-part “Ancient Secrets Of The Bible,” but the current flow of titles is a recent phenomenon.

Consider just the Bible. Visual Entertainment now has the “The Visual Bible”; Tommy Nelson has the “Visual Bible For Kids: The Story Of Christmas”; and Sparrow has the “The Beginner’s Bible.”

Viewers are watching documentaries about angels (“Angels Sent On Assignment,” from Group Productions); prayer (“The Voice Of God,” from Gospel Light); and miracles (“Miracles Are Real” from Questar Video). They’re also showing interest in pilgrimages and travelogs, such as Questar’s “Song Of The Holy Land” and “The Gates Of Jerusalem: A History Of The Holy City,” both of which hit stores Aug. 25, and episodic A&E Home Video’s “Old Testament Collections.”

Nearly 50 Christian video vendors exhibited at the 48th annual CBA International Convention, held July 12-17.

Trade shows are key to spreading the word on Christian videos, which will be highlighted at the CBA Expo Jan. 27-31, 1998, in Nashville and at the Christian Music & Video Retailers show April 19-23, 1998, during Gospel Music Week in Nashville. CBA International returns next year in Dallas.

Much of the merchandising is done in peak Christian gift-giving season—starting in October for Christmas, in February or March for Easter, and beginning in April for Mother’s and Father’s Days. This year’s Christmas videos include Word Distribution’s “Christmas In Belfast” and “Bethlehem Star” and Christian romance novelist Janet Oke’s “Spunky’s First Christmas” from Tyndale Family Video.

Changes in distribution could improve the videos’ retail coverage. Earlier this year, Ingram Entertainment, the reigning video wholesaler, acquired Spring Arbor Distributors in Belleville, Mich. Ingram is closing several branches and should complete the transition by year’s end. Ingram’s size gives it an edge on three independents—Appalachian, Riverside Distributors, and Whitaker House—that were present at the show.

KIDS FIRST

Like their parents, children are taking on moral issues through Christian videos, but their preferred titles are animated and adventure-oriented. “The Storykeepers” series, from Zondervan, “Focus On The Family” (Continued on page 98)
FEEL THE POWER OF JUST THE $225 MILLION* SEQUEL

THE BOX OFFICE FOR "THE LOST WORLD" HAS REACHED OVER $450 MILLION WORLDWIDE AND IS THE ONLY FILM TO GROSS $100 MILLION IN 5 DAYS.

ONE BOX - TWO IMAGES!
A SPECIAL EDITION PACKAGE FEATURES A REMOVABLE 3-D DINO-MOTION CARD!

NO PAY-PER-VIEW PRIOR TO FEBRUARY 1, 1998

STREET DATE: NOVEMBER 4, 1997

COLOR • 2 HOURS 9 MINS.
THX® VIDEOCASSETTE #83098 ($22.98*)
THX® WIDESCREEN VIDEOCASSETTE #83394 ($22.98*)
THX® SPANISH-SUBTITLED VIDEOCASSETTE #83393 ($22.98*)
THX® WIDESCREEN LASERCASS #43310 ($39.98*)
HASBRO, TYCO® AND TIGER® ELECTRONICS will provide over $4 Million of Television Tags.

NATIONAL IN-SCHOOL PROGRAM targets teachers of grades 3-5 in over 21,000 schools.

UNIVERSAL’S MULTI-FACETED NATIONAL ADVERTISING CAMPAIGN will include Network, Spot and Cable Television, Spot Radio, Print, Outdoor and On-Line Promotions.

THE $50 MILLION IN MARKETING SUPPORT will reach 98% of the households 22.5 Times and generate OVER 8.5 BILLION IMPRESSIONS!

A DEDICATED WEBSITE promoting “The Lost World: Jurassic Park™” videocassette will feature sweepstakes, webcasts, chat sessions and more at:
http://www.universalstudios.com/home/lostworld/

TROPICANA® PURE PREMIUM NATIONAL PROMOTION featuring a $5.00 mail-in-rebate offer and an Instant-Win Sweepstake!

AN EXCLUSIVE DISCOVER® CARD PROMOTION offering a FREE pair of Lost World Binoculars and a chance to win a family vacation to Universal Studios Hollywood.

TROPICANA® PURE PREMIUM NATIONAL PROMOTION

DREAMWORKS INTERACTIVE

promotion includes a link with DreamWorks’ website and a downloadable element from one of the three Lost World interactive games.

COMPLETE LINE OF POINT-OF-SALE MATERIALS include 3-Piece Floor Standees, Banners, Posters, Static Clings, Buttons and Dimensional Counter Card with Easel Back.

“T-REX” MERCHANDISERS are available in 24, 48, 80 and 96-Unit floor merchandisers.
Spelling Ends Republic's 'Hercules' On Hold

REPUBLIC FADE: Increased competition from the major studios has forced Spelling Entertainment Group to step down rental operations of subsidiary Republic Home Video. Distribution of the current slate of titles will be handed over to Paramount Home Video.

The move will result in 23 layoffs, leaving 45 employees, according to a Spelling spokesperson. Republic will continue to market and distribute its self-fulfilled catalog, which includes the perennial favorite "It's A Wonderful Life" and several John Wayne classics.

Republic president/CEO Roger Sigman remains, as do other executives, including senior VP and former Blockbuster executive Tom Szwalk and director of sales promotion Mimi Wunderlich.

The decision to shift rental to Paramount is hardly a surprise, since Paramount, Republic, and Spelling are all under the Viacom umbrella. In 1994, Spelling bought Republic, whereupon Blockbuster bought Spelling. Viacom then purchased Blockbuster for the cash flow needed to finance its acquisition of Paramount Pictures.

Republic has seven movies in the pipeline, including "Night Falls On Manhattan," due Oct. 14, which is produced and Paramount distributed theatrically. Other titles include "Night Of The Demons III," "Hostage Train," "Night Of Abandon (The Red Shoe Diaries, Vol. 8)," "End Of Summer," "Lethal Tender," and "Rearview." Sigman earlier announced Republic would distribute new rental releases in DVD, but that plan has gone by the wayside since Paramount hasn't committed to the format. However, Republic will release DVD at shelf-tower prices.

Republic hasn't solved the financial problems that forced it to drop rental. The company has a catalog of the depth that kept MGM Home Entertainment afloat in the early '90s. In addition, it's a different self-fulfilled market these days.

Increased self-fulfilled competition has worn down list prices to bargain-basement levels, slashing already thin profit margins. By the end of the year, for example, Republic will have 72 titles at $9.98 each.

SUPER HERO POSTMORTEM: Universal Studios Home Video has announced that it is posting the release of "Hercules & Xena: The Battle For Mount Olympus" to Jan. 6. Originally, the direct-to-video animated feature was scheduled for release on Oct. 4. Universal released a response: "It wasn't ready," says a Universal spokesperson, citing production delays. The new date will put Universal a few weeks in an extensive marketing plan that includes a cross-promotion with Carl's Jr. and Topp's Comies (Shelf Talk, Billboard, July 20).

The title also carries a rebate from Tropicana, which probably can be salvaged since the juice maker has already started a Universal parent Seagram Co. Ltd. But a bus tour scheduled to begin rolling to 10 cities in August will have to be rescheduled, the spokesperson says.

However, there's no way to reschedule the fourth-quarter, and missing those sales has got to be a major concern at the studio.

Sci-Fi Landing: Another branded video line, Sci-Fi Channel Home Video, is entering the market. According to trade sources, Rhino Home Video will launch a licenced and market programs from the cable channel, which will provide additional marketing support.

No specific plans have been nailed down. "We're working with three promotional programs, but that's nothing up our sleeves right now," says Sci-Fi Channel director of consumer products Jason Korfinne. "We need to establish shelf space first."

On Sept. 30, Rhino will release "Russell Crowe's Close Encounters," a special that aired on the channel to mark the 50th anniversary of the release of the movie that finally believe an alien spacecraft crashed near the New Mexico town. The video is priced at $19.98.

Rhino will release two more titles from "The Adventures Of Spiderman:" Oct. 21, priced at $9.98 each. The first three arrived June 3. An additional pair is due in January.

Extra Sci-Fi branded releases will include programs from the series "Mysteries, Magic & Miracles." The video will be released during the first quarter of 1998, says Rhino VP Andy Scher.

Rhino, which has a knack for marketing the bizarre and unusual, is looking forward to establishing the line at retail. "Like any of our other products, once they're in stores, consumers will buy them," says Scher. "The trick is getting them into retail." Scher also handles "Mystery Science Theater 3000," which went from Comedy Central to the Sci-Fi Channel.

However, Rhino will not market the series under the Sci-Fi Channel Home Video banner because of a separate deal with the show's producer. Meanwhile, Rhino has picked up rights to a making-of documentary of Paul McCartney's "In The World Tonight," due in November.

The supplier has also acquired rights to a similar making-of series called "Classic Albums," which began airing on PBS in August. Rhino will ship videos in January, starting with "Grateful Dead: American Beauty," about the Dead's 1970 album "American Beauty." Other tapes include Fleetwood Mac's "Rumours" and Paul Simon's "Graceland."

---
According to Stephanie Kovner, director of marketing for BMG Video, the fund-raiser kicks off this month, when "The Rosie O'Donnell Show" begins its new season. O'Donnell will be giving away copies of "The Screen Test" to audience members during her segment. "We've sold out the limited edition, hand-stitched Cabbage Patch Kids dolls based on the popular character, Norma Jean, also signed by creator Xavier Roberts.

BMG Video will donate a portion of the proceeds from each "Cabbage Patch Kids" video purchased during October. Toy manufacturer Mattel is contributing $1 from every Cabbage Patch Kids doll sold in September. BMG Video and Mattel have jointly pledged a minimum contribution of $250,000 to the All Kids Foundation, says Kovner, and "we're confident we can do more than that.

The company is cross-promoting "The Screen Test" with Mattel, which will include "free copies of coupons for select dolls in the '98 catalog. Curtaining the tapes will be included on Mattel's television ads throughout the fourth quarter. In addition, national post-street-date advertising will appear on cable and in print.

Under the umbrella title "Cabbage Patch Kids Film Festival," the three titles were released at more than 140 General Cinema theaters in 23 states for some 70,000 kids in each town. In each event, Cabbage Patch Kids videos, stickers, and dolls were given away at 10 of these events, customized characters appeared.

Kovner is optimistic about the effect O'Donnell will have on sales of "The Screen Test" since her endorsement of the first two releases, "The New Kid" and "The Clone Detective," boasted sales of 400% and 300% respectively. The cassettes "remained at a very nice level for two months, and they're still steadily selling higher than before Rosie began talking about it," Kovner says. With combined sales of 250,000 units, "we'll be building on the momentum we'll get from Rosie," she predicts.


More holiday titles from Paramount include the newly released video titles from Nickelodeon. "Hey Arnold! Arnold's Christmas," at $12.95, is available in November; "Maurice Sendak's Little Blue Bird," "Winter Tales," at $9.98, are being released Oct. 7, as are holiday-themed titles from such series as "Allergo's Egg." "Cersei's Castle," "Ilslee's Modern Life," "Hans & Stumpy," and "Doug.

A corporate tie-in with the Kids is the major component of Paramount's holiday promotion for "A Charlie Brown Thanksgiving," "A Charlie Brown Christmas," and "A Baby's Gotta Do." A $4 mail-in rebate is available to consumers who buy two of the three videos or two qualifying packages of Kraft Macaroni & Cheese.

Kraft is introducing a new packaged food—potato chips shaped like Charlie Brown, Linus, and Lucy—to help celebrate "A Charlie Brown Christmas." The mail-in rebate offer will be pro-

(Continued on next page)
CHRISTIAN VIDS
(Continued from page 92)
($14.99 each), for example, deals with idol worship in "Trapped." Earlier this year, Chariot/Victor introduced four "Fabulicious Day" cassettes, including "Honesty Is Up To Me," about truthfulness, and "You Can Always Come Back To Me," about forgiveness.

Among the leaders in the children's segment is Tyndale House's "McGee & Me" 12-title line, which has sold 2.5 million copies. "I'd say about 90% of our total video sales is for kids," says Joe Smith, director of purchasing for the 21-unit Berean Christian Stores chain.

The success of some lines has opened the door to accessories. "VeggieTales," which becomes available in Spanish this month, has spun off greeting cards, stuffed toys, ties, activity sets, jigsaw puzzles, board games, gifts, and stationery. Everland Entertainment does "VeggieTales" audiocassettes, CDs, and read-along books. Some suppliers are having toys manufactured, such as the 5-inch puppy "Spunky," which accompanies Tyndale's "Spunky's First Christmas."

Also, Christian live performers are developing fans among toddlers. This year, Tom Toombs took on the role of Lil' Tommy in Brentwood Kids' "Tommy's Treehouse: Little Kids Can." Brentwood received seven Recording Industry Assn. of America certified sales awards in April for its (Continued on next page)

CHILD'S PLAY
(Continued from preceding page)
moted on 3 million packages. Also on Paramount's fall list are "It's The Great Pumpkin, Charlie Brown," "It's Christmastime Again, Charlie Brown," and "It Was My Best Birthday Ever, Charlie Brown." All are $12.95, except for the $9.95 "Christmastime."

PEEP-PEEP: "Thomas Meets The Queen," the 18th title in the series "Thomas The Tank Engine & Friends" from Anchor Bay Entertainment in Troy, Mich., is being supported by an instant-win promotion.

Grand prize is a trip for four to attend a "Friends Of Thomas" event, including a four-day, three-night stay at a hotel. First, second, and third prizes consist of multiple units of Thomas the Tank Engine wooden and battery-operated train sets and die-cast engines from major toy manufacturers. In each of the first 150,000 cassettes is a coupon for a free bag of Thomas gummy candy from SL Kaye. (Continued on next page)
The coolest government agents in the galaxy are turning up the heat on alien terrorists in the biggest sci-fi comedy hit in the universe.

The largest media campaign in Columbia TriStar Home Video's history generating over 1 BILLION in consumer TV impressions!

Product Displays
Alien-busting floor and counter displays. Ask your distributor for details.

Special Rainbow Foil Packaging*
- Intergalactic Star Power!
- Tommy Lee Jones and Will Smith
- Cosmic Co-Stars:
  - Linda Fiorentino (The Last Seduction, Unforgettable)
  - Vincent D'Onofrio (The Whole Wide World, Ed Wood)
  - Rip Torn (HBO's "The Larry Sanders Show")
  - Tony Shalhoub (Big Night, TV's "Wings")

Under Investigation:

Columbia Pictures presents in association with Amblin Entertainment

Directed by Barry Sonnenfeld
(Get Shorty, The Addams Family)
Screen Story and Screenplay by Ed Solomon

Each cassette includes Will Smith's #1 hit "MIB" Music Video
#1 Certified Double Platinum Album available from Columbia
Based on the best-selling Marvel comic book by Lowell Cunningham
Animated TV series will launch Fall 1997. Guaranteed to be a hit with kids.

68-day PPV Window
National Radio Promotion in the U.S. and Canada

CHRISTIAN VIDS
(Continued from preceding page)

sing-along kids' videos, including "Mother Goose Gospel: Volume 1" and "Kids Sing Praise." Also new this year: "God's Wacky Animals," which has real-life chimp and cheetahs.

The next step for Christian kid vid is multi-unit displays. In Atlanta, Tyndale showed off its McGeer's Video Satellite Station, which holds 181 tapes, including its "Last Chance Detectives." Everland has updated its Kid City 2 kiosk to include a 17-inch touch-screen monitor.

Teenagers may be a riper market than their younger siblings, who already have plenty of Christian products to choose from, according to some observers. So far, CDe rule. "Music they can take with them everywhere, but video they can't," says Everland's

Zeltzer: "We have done specialty marketing lately to the youth pastors."

Focus On The Family earlier this year aimed "Masquerade: Unveiling Our Deadly Dance With Drugs And Alcohol" at the junior high and high school set, which is also attracting the attention of such producers as Bob Garner, who made "Masquerade" and "Sex, Lies, And The Truth," and actors like Willie Aames, from the TV sitcoms "Eight Is Enough" and "Charles In Charge," and Jim Varney of the mainstream "Ernest" series.

Down the road, there could be alternatives to "Goosebumps" and "The X-Files," which some churchgoers feel rely too much on the supernatural. A few science fiction titles, such as Heinlein's "The Sword," with Commander Kelly and the Superkids, already are available. More may be coming.

GROWN-UPS COUNT, TOO

Observers say adult Christians are usually interested in witnessing, confession, and revelations. Gospel Films Direct Video hopes to help with three one-hour tapes that show how to overcome negative behavior, "Dancing With Yesterday's Shadows."

The Atlanta show displayed evangelism videos by Billy Graham and Reinhard Bonnke Ministries with titles like "A Blood-Washed Africa" and "Into The Gates Of India." And for those intrigued by the converted, Group Publishing offers "Forgiven," featuring Charles "Tex" Watson, who is serving a life term in prison for his role in the Charles Manson killings.
n the Bluebirds' "One Wing," their new Bluebird album, vocal power and instrument prowess bear witness to a group that's "playing with fire!"

**SPOTLIGHT**

**MARTINA MCBRIDE**

**PRODUCERS:** Martina McBride & Paul Worley

RCA 67516

"Woman's Got Soul" opens with a poem of one-year-old Martina McBride singing: "Little Jimmy McKinney. I'm Little Ruthie. I'm Loud." With a lesser artist, that might be received as conceit. With McBride, however, it seems perfectly natural: She is, after all, still little and loud. That said, there is no doubt that this is her finest album to date. Her song selection is, as always, spot-on, and her gift for finding women's anthems has not failed. She器乐 other altered with the powerful "A Broken Wing." Album ends with McBride's 2-year-old reimagining that song.

**COUNTRY**

**JAZZ**

**ORNETTE COLEMAN & JOACHIM KÜHN**

**PRODUCER:** Davoud Mohammad

Harmonia/Neos Poly 577 789

Jazz is made out of the revolutionary approach. It begins with a piano, that is perfecting her art. Fragility, emotional vulnerability, is it? It's a fair introduction to Ornette for those who fear his more tumultuous ensemble. Coleman's music is a swelling, melodically roiling, polytonal orchestration, that this brilliant, with its highest harmonic and melodic degrees, is the very essence of "mood".

**RAP**

**COOLIO**

My Soul

**PRODUCERS:** various

Tommy Boy 1110

Notwithstanding the braided, I-saw-a-scare hare, rapper Coolio has an ingratiating personality, a knack for crafting catchy hip-hop, and a wealth of street experience that, unlike his gangsta-rap compatriots, he doesn't wear like a pomp-badl bond of honor. Misci- cally, he comes from the same place as Snoopy Dogg Dogg and Ice Cube, but his funk is more subtle, more refreshing, and more entertaining. Because he does, and delivers, so much more, that he's a star, and a star of a different kind.

**MISTRAL ROSTROVICH**

The Russian Years (1930-1974)

**PRODUCER:** Ken Jagger

EMI Classics 72016

Deep, diverse, and virtuoso, this 13-CD boxed set is a testament to one of the great talents of the 20th-century music. Russian cellist Mistrals Rostroovich, he recorded for nearly a-quarter-century in Moscow before his emigration to the U.S.S.R. in 1974, and at EMI's urging, he has compiled a dozen CDs worth of rare recordings from the period as a way of marking his 70th birthday. Rostroovich also returned to Russia to make several new recordings, included on a bonus disc (the set sells for the price of 12 midprice CDs). The program of "The Russian Years" includes short pieces by the likes of Stravinsky, Villa-Lobos, and Debussy, as well as several longer works by Brit- ten, Shostakovich, and Prokofiev. There is also considerable space dedicated to lesser-known Russian composers, and a wide-angle of Classical and Romantic-era repertoire gets its due. Of special note is a disc titled "Composers In Person," which includes Shostakovich at the piano accompanying Rostroovich on the com- poser's D minor sonata. The CD of new recordings finds room for both Alfred Schnittke's piano sonata No. 2 and Arthur Pianistic's "La Grande Tangor." Despite masterly remaste- ring by Andrew Walker, the vintage recordings are sonically flawed, but in his Russian audiences were solidly all, but Rostroovich's regal tone res- onates without flaw.

J.J. JOHNSON

**J.J. Inc.**

**REISSUE PRODUCER:** Mike Guazzo

Legacy 65296

Trumpet composer/arranger J.J. Johnson is one of those jazz stars who, if perhaps not unsurpassed, is certainly not- enough. A veteran of Third Stream, jazz crossover, Johnson was her- ever determined to explore sophisti- cated harmonies, unexpected tempos, and lyrical chromatics, especially on the surging, bittersweet tone-colors of "Minor Mist" and the hypnotic, intersect- ing melodies of "Aquarius." Despite his progressivism, Johnson kept the blues close by. His searching, powerful solo style is also loaded on his bluesy; orange-leveled as the elegantly swinging "Mutawak" and the vocalized phrase "Fatback." This 1960 Los Angeles Macarro-produced sextet days features tenor saxman Clifford Jordan, trumpeter Freddie Hubbard, pianist Cedar Walton, bassist Arthur Hutton, and drummer Albert Hoskins. With this new line-up from admiring trombonist Steve Turre, this release includes an alternate "Fatback," plus the fresher boomp theme "Blue N Boogie" and full-tlf fandango "Turnpike." Other simultaneous Legacy releases are a classic Art Blakey & Jazz Messengers date, two albums from Bud Powell, and one from Dexter Gordon.

**GOSPEL**

**ALBERTINA WALKER**

I'm Still Here

**PRODUCER:** Robert Harris

Verity 01241-43096

A lifelong resident of Chicago, gospel matriarch Walker brings inevitable touches of blues to her bedrock gospel in a voice that's big when it needs to be, but is just as mellow and understated, and always filled with both the craft and commitment of one who's spent a lifetime perfecting her art. The title track is a potent gospel/R&B affirma- tion of Walker's stamina in the face of hardship, as well as her commercial stay- power. "Lord, I Thank You" has a jazz feel to it that makes the listener to sit still, while "Sanctify Me (I'm Available)" is a passionate, Begging ballad. More than 40 years and 60 albums into her singular career, Walker is as vital and vibrant as ever.

**REVIEWS & PREVIEWS**

**ALBUMS**

**SPOILIGHT**

Released on the reissue of her recent "Golden Echo" (CTE), a new release in the "Magic To My Eyes" column, is among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send review copies to J.R. Reynolds, Billboard, 5050 Whitsett Blvd., Los Angeles, CA 90303. Send copy reunions to Cheet Flippaz, Billboard, 49 Music Square West, Nashville, TN 37203. Send local albums to John Lannert, 1814 Fern Valley Road, Las Vegas, Nev. 89121. Other contributors: Howard Nelson (H & S), Lill Martin (Brenda's on Broadway)/H&S, Bree Barbara (Classic Jazz)/H&S, Drew Wheeler (sac/hic), Deborah Ens Prowse contemporary/Oriental/Jazz/Non-English, Gordon Gelf (golf), John Dilberto (new age).

BILLBOARD SEPTEMBER 6, 1997

www.americanradiohistory.com
The dance music scene has been the closest thing to a world tour for many of the acts involved, with DJs and producers crisscrossing the globe to promote their latest productions. And with the rise of streaming services and digital downloads, artists have found new ways to connect with fans and promote their music. This has led to a boom in the dance music industry, with new genres and subgenres emerging all the time.

While the dance music scene has its challenges, it also offers artists a unique opportunity to express themselves and connect with fans on a global scale. And as the industry continues to evolve, it will be exciting to see what the future holds for dance music.
null
Looking For Affordable Cassettes and CDs?

Why search the world over... when you can get them here?

Audio Cassette... CD Audio... CD Rom... Mastering... Digital Editing... Graphic Layout... Film Output... Printing... you'll find it all here!!

Call Today for your FREE catalog... SAS Industries, Inc.

1-800-955-7271

New York Sales Office: 1-800-727-7181

DELIVERY AND SATISFACTION GUARANTEED

Manufacturing Facility Centrally Located In St. Louis, MO

D.J. Vinyl Promo

100 12" VINYL $749.00

(1 WHITE VINYL $719.00 INCLUDES $290 OFF VINYL)

1000 7" VINYL $1,599.00

(1 WHITE VINYL $1,499.00 INCLUDES $590 OFF VINYL)

500 7" VINYL $799.00

1000 12" VINYL $1,899.00

500 12" VINYL $999.00

ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TESTS / 2-COLOR LABELS / SHRINKWRAP / QUICK TURN AROUND.

Rainbo Records and Cassettes

1738 Berkeley Street, San Antonio, CA 92046 • (716) 789-3476 • Fax (716) 789-3778

We Anticipate Your Every Need

CD REPPLICATION

Cassette Duplication

Graphic Design & Printing

Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax (716) 691-7772

COMPACT DISCS

1000 FOR .98 EACH

ASSEMBLED IN JEWEL CASE. SHRINKWRAPPED. YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE

CUSTOM SERVICE

1015 W. Isabel Street

Burbank, CA 91505

(800) 423-2936

(818) 569-3718

OLD STYLE RECORD JACETS

7" and 12"

Custom made from your printing

UNITED FILM & PACKAGING

(213) 222-0797 FAX 222-3588

DON'T BUY CUTOUTS!

Until You See Our Catalog

TARGET MUSIC DISTRIBUTORS

7425 NW 65th Street Dept. J

Miami, Florida 33166

Ph: 305-591-2188 • FAX: 305-591-7210

CALL BILLBOARD AT 212-536-5174

CD & CASSETTE MANUFACTURING

Audio... CD... Cassette Replication... Mastering... Full-Color Graphics... Contact Us Today 212-536-5174 www.digitalforce.com

EuropaDisk

In-house, full-service manufacturing, whether you're a pro or just getting started - bulk CD replication or retail-ready CD packages complete with graphics. Why deal with brokers when you can deal directly with our factory? Major credit cards accepted.

Free catalog or quote: (800) 455-8555

Compact Disc... 7 & 12" Vinyl Records... Cassettes... Audio Prepressing... CD Class Mastering... CD Screen Printing... Graphics Design... Fulfillment... Fast-Turn, Rush CD-ROM Work

EuropaDisk Ltd.

75 Varick Street, New York, NY 10013 (212) 229-4401 FAX (212) 366-0045

FREE!

GUIDE TO MASTER TAPE PREPARATION

For you, to prepare your audio tape for direct manufacturing. A must for recording artists and studio engineers.

Call: (415) 564-4622

CUSTOM COMPACT DISCS

Affordable single copy CDs, starting at $20. $15.00 OFF WITH THIS AD.

46 PRODUCTIONS

Phone: (800) 854-423 Fax (909) 203-1723

Contact Us On The Internet at: info@46p.com

Visit our Web Page at: http://www.46p.com

STORE SUPPLIES

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER

ALL SIZES AVAILABLE

DIES & DIE CUTTING

1 (800) 359-5038

755 Wylie Avenue, Brooklyn, NY 11211

THE DISTRIBUTORS SUPPLIER

WANTED TO BUY

“we are cash buyers of unwanted LP’s, Cassettes or CD’s.” No quantity is too large or small. We pay the freight. Call: (609) 890-6000.
While NEW!
Prices Factory Direct
A
othe
Trenton,
Unique Blend or Independent
FOR SALE
4
E
mail: POS (516) 563-0633
Mail: A &R

PROFESSIONAL SERVICES

What’s it take to make it in the music business?
How do I sell my songs?
How do I get the right people?
What are A&R people really looking for?
How do I finance my project?
Is this a good contract?
Do I need an agent? A lawyer?

If you are looking for an answer to any of these or the myriad of other questions
about success in the music business, you should call or send package to:

MUSIC ENTERTAINMENT CONSULTANTS
Artist Development, Project Creation
Financing Consulting Service to the Music Industry
1155 Noble Avenue, Van Nuys, CA 91411
Phone (818) 986-7431, Fax (818) 501-5245

STORE FOR SALE

MUSIC STORE FOR SALE

In world renown South Beach’s hottest street.
3200 sq. ft. space, below market value, four year lease.
Extensive and constantly expanding customer base.
For further information feel free to contact us at your convenience.
Tel. (305) 223-8012

MUSIC MERCHANTISE

THE D.J. AND MUSIC SOURCE - SINCE 1975
ROCK AND SOUL
452 7th Ave., New York, N.Y. 10018 / (212) 605-2600 / Fax (212) 564-0348

MUSIC DEPT: DAVE HEVEN - THE LARGEST SELECTION OF 12" VINYL LP'S,
7" 45'S, CASSETTES - DISCOUNT PRICES!
PRO-D.J. DEPT: MIXERS, AMPS, SAMPLERS, TURNTABLES, CARTRIDGES
CD'S - DJ MACHINES - SPEAKERS - CASES - MULTI-TRACKS -
DUPICATERS - MICS - HEADPHONES - CLUB AND D.J. LIGHTING.

REACH YOUR AD COMMUNITY BILLBOARD MAGAZINE

TOOL ROOM SPECIALS

BAND & LIVE PROJECTS

BUY DIRECT AND SAVE!
While other people are raising their prices, we are
spitting ours out. Major label CDs, cassettes and tapes
in any quantity from the most extensive listings available. For free
catalog call (909) 953-0600.
Fax: (909) 896-4247 or write
Scorpions Music, Inc., P.O.Box A
Trenton, N.J. 08601-0005

FOURCD'S, FOUR CENTS
4-COPIES DESIGNED FOR THE
D.J. OVER 100,000 TITLES IN STOCK
401-092-9999
"THE 100% SURE-LIKE
WE GUARANTEE IT"
Volunteers Wanted

For the Billboard/Airplay Monitor Radio Seminar - Help needed on October 14th at the Orlando Renaissance Resort, Orlando. Volunteers may attend conference seminars free of charge!

Call Michele
(212) 536-5088

Business Affairs Position

Leading independent record label has immediate opening for attorney with music industry experience to supervise all legal and business affairs functions, as well as administration.

Fax Resume: Director, Business Affairs
(212) 420-8216

WANTED: Copywriter

For major record label in NYC. Pop, Rock, Alternative, Urban—must know it, must love it! Only REAL writers need apply. Fax resume to:
(212) 930-4633

IMMEDIATE OPENINGS

LA based independent label is seeking an experienced marketing, radio promotion, office administration and intern. Fax resume to: (310) 966-4240

Reach for the STARS!

Advertising in Billboard is the most cost effective way to reach your target market.

Billboard Advertising
212-536-5174

Lifelines

Interoffice Memo

From: Hal Cook
To: Chief

Effective with the first issue of the "new" Billboard in 1963, please stagger resums and cover letters.

Page 4 to read:

Editor-in-chief . . . Sam Chase Editors . . . Robert Rolontz

As Editor-in-Chief, you will continue to direct all editorial activity. Reporting to you, the Chief, will continue to handle all marketing, administrative and business affairs. Please consider the following in your new role:

1. Your new role will require a great deal of responsibility over the production of the magazine, and your new role will involve coordinating all departmental activities.

2. Your new role will require you to take the leadership role as Chief of the Billboard magazine.

3. Your new role will require you to work closely with the Billboard staff to ensure that the magazine continues to be a leader in the music industry.

Reprinted above is Billboard's Jan. 15, 1963, announcement of Sam Chase's promotion to editor in chief.
SFX Buy Gives Hicks, Muse 314 Outlets

BY CHUCK TAYLOR

NEW YORK—With its acquisition of SFX Broadcasting, investment firm Hicks, Muse, Tate & Furst moves into the world of large-market radio players for the first time. The $2.1 billion deal, announced Aug. 25, will absorb SFX’s 71 stations in 19 markets into the 243 outlets already owned by Hicks, Muse, the holding company for Capstar Broadcasting. As a result, Dallas-based Hicks, Muse will become the dominant owner of radio stations in the U.S., with a staggering 314 properties serving 79 markets. It also will make the broadcast giant the third-largest radio group, based on revenue.

Before the transaction, Capstar’s largest-market holdings were in markets ranking in the 50s: Birmingham, Ala.; Honolulu; and Greensboro, N.C. Numerous other properties are licensed in small municipalities not even ranked in Arbitron’s 265 recognized markets.

SFX has two stations in Dallas, the seventh-largest U.S. radio market, four in No. 9 Houston, and others in such large cities as San Diego; Pittsburgh; Milwaukee; Providence, R.I.; Hartford, Conn.; and Nashville, Tenn. In 1997, the company purchased KEYZ in Birmingham, Ala., and KEYG in Greensboro, N.C., the only market where Capstar is adding stations.

Thomas Hicks, chairman/CEO of Hicks, Muse, in 1986 ran as chairman of the combined company following completion of the transaction. The company’s senior management team will also include president/CEO Steven Hicks and the other current members of Capstar’s management team.

SFX chairman Robert F.X. Sillerman is expected to walk away with $100 million from the deal. According to reports, he will also maintain an interest in concert promoter Delsener/Slater Enterprises, which SFX purchased in 1996.

The deal is expected to be consummated in the second quarter of 1998.

Mac Daddies. Members of the newly revived Fleetwood Mac recently stopped by the Westwood One studios in Los Angeles to do interactive satellite interviews promoting the band’s new live album. Fleetwood Mac’s current single, “Silver Springs,” is working its way to radio. Shown, from left, are Mick Fleetwood, Westwood One chairman Norm Pattiz, VP of affiliate relations music programming Liz Laud, and Lindsey Buckingham.

Singles Are Hot In The Summer

LABELS, STATIONS AIM FOR HITS THAT FIT THE SEASON

BY STEVE KNOPPER

CHICAGO—A summer single has to have the perfect chorus, like “doo-doo-doo,” “wop-wop-wop,” or “mum-bup.” It has to stick in your head around Memorial Day and refuse to leave until Labor Day. It has to be a major hit on the beach, in pools, and in convertibles. And it has to dominate the charts, like the Lovin’ Spoonful’s No. 1 “Summer in the City” in 1966. This year’s top three hit “Uptown Girl” in 1983. Though blockbuster movies get all the attention, it has been a banner year for summer songs with incredibly catchy melodies (and, in some cases, weird new dances). Will Smith, Third Eye Blind, OMC, Hanson, Spice Girls, Backstreet Boys, Sister Hazel, even the Verge Pipe have surfaced on the charts with as much seasonal spirit as Ray Parker Jr.’s 1984 chart-topper “Ghostbusters.”

In fact, radio stations and record companies acknowledge that they still search for the ultimate beach-time single, just as they did in the early ‘80s, when the Beach Boys and Beatles were competing for summer stereo supremacy.

“Definitely, you look for that. You want to find that song,” says Leslie Loewars, research director and music assistant at ABC’s WKTIT Milwaukee. “(OMCs) ‘How Bizarre,’ at least for me, really sums up this summer. It’s got to be catchy, it doesn’t have to be ‘dancey,’ but it has to have that catchy beat that makes you snap your fingers constantly. That type of groove.”

One hit that broke through for ABC-owned station KILT was “Summer in the City” in 1966 and its acquisition of KILT was received “lots of positive calls” from a wide spectrum of listeners and only “one or two” negative calls.

Meanwhile, even KRBE has a sideways connection to the record. It’s not playing the new “You Light Up My Life,” but it was one of the major top 40 champions of KRBE’s version of “How Do I Live,” her first top 40 hit, at No. 5 in this issue’s Hot 100 chart.
Sarah McLachlan’s Recent Emergence On Radio Isn’t Anything But A ‘Mystery’

Building a Breakthrough:
Despite the revealing step-by-step growth that has led to newfound status as a breakthrough artist, Sarah McLachlan remains awed by the runaway success of her current hit single, “Building A Mystery,” and its accompanying album, “Surface.”

“I’m very, very surprised by it all. I don’t go into any of these things with preconceived notions,” says the Canadian singer-songwriter. “For me, this was a long, hard record to write. I was so happy when I could let it go. I didn’t give it another thought when it was done.”

The artist, who has been described as a dreamlike reflection on a person trying hard to be cool within the trapings of their insecurities, typifies the solemn yearning of much of her previous work, especially “Possession,” a song on her previous album, “Fumbling Towards Eternity,” which has spent the course of a year plus on numerous radio stations nationwide.

“Building,” she says, “was one of those blissful songs that came out of nowhere easily. I started playing guitar first, and [album producer] Pierre Marchand came over immediately and said he had come up with lyrics to go with it. I started singing a chorus and jumped onto the mike and hit ‘record’ and just started humming as I went.”

“It’s a very hypnotic tune with absolutely no burn to it. The more you hear it, the more allure it has,” says Paul Peterson, PD of modern rock KZON Phoenix, where “Building” is up to 30 spins a week. “It just seems that it’s the right time for her. The project is really nice, her face is everywhere, and they did a great job marketing the Lilith Fair.”

Indeed, the summer’s highly successful, headline-grabbing Lilith Fair tour, which the artist master-minded (Billboard, Aug. 9), has been a key tool in bringing McLachlan into the spotlight, both as a performer and representative voice for the all-female lineup.

The artist adheres to the hope that, at least, the experience will open radio ears to the gifts of female performers.

“Whether it’s immediate or long term, I really hope that Lilith spurs some kind of new thinking or perhaps a reformation of people’s ideas that women are a strong force to be reckoned with in the music industry and other areas,” she says of the recent popularity of co-Lilith artists like Jewel, Fiona Apple, Sheryl Crow, and Joan Osborne. “We have gained power by making money, and radio can’t ignore that people want to hear the music. The public demand is speaking loud.”

And her beef with radio: “I like to think that the climate now exists where women can get past roadblocks at radio, where three years ago, I know we couldn’t,” she says. “There’s always been a ‘girly’ wall, where you can get far up a chart on a modern rock station, and then they’ll say you’re too soft.”

“They’re actually being sexist, because it’s a woman and they can’t answer to that. There have definitely been walls broken down, but there are still a lot more,” McLachlan adds.

“The whole arena of modern rock has swung away from the dark side now. It’s much more of a pop-based format that lends itself to female artists,” acknowledges KZON’s Peterson. “Three years ago, women just weren’t getting any airplay, so the whole sound is fresh now.”

McLachlan’s hit, Peterson says, is adding a double edge to the format because “it has a little bit of guts to it; it’s not a wimpy record at all. Some songs make you cry, like some of the Jewel stuff. On modern rock, it’s good for about five minutes, then people start throwing stuff at the radio.”

He adds that perceptually, many listeners are just not used to hearing “Possession” with McLachlan, which is adding to her presence as an artist whom modern rock is now ready to embrace.

McLachlan acknowledges the importance of the groundwork she has established with a decade of touring, promoting, and serving up new product to the public. Since 1988, she has released five albums, including “Fumbling” in 1994, which took two years to forge sales of 2 million. In that, she notes that a bigger slice of the industry pie was due.

“To the industry, this is all very much a slap in the face,” she says. “I’ve always been seen as a fringe artist; I’ve never had the cover of Rolling Stone or Spin, and there’s never been a spin machine around me. I’ve just quietly had my own thing. People will be amazed by the number of records I’ve sold, because they don’t hear the hype.”

The label, for one, agrees that the timing was right, if not overdue, to break McLachlan into the mainstream consciousness. “Sarah has a tremendous fan base based upon her songs and her performance abilities,” says Arista president Clive Davis.

“The album builded slowly, steadily, continuously, to a point that it went double-platinum. We always knew she was one of the biggest stars in the world, but without a major hit single to propel it, the charts did not reflect her steady growth.”

“For the rest of the world, her success shows the enormity of what her audience has grown to, the power of her songs, the word-of-mouth, and the live dates, coupled with the increasing presence of radio,” Davis adds.

With Lilith having strummed its last chord Aug. 24 in Vancouver (Pear not: McLachlan vows the tour will return next year), the artist will now hit the road for U.S., Australian, Asian, and European solo dates through next spring. It’s a factor that makes McLachlan realize there are some things she may have lost with the air behind closed doors, and [they] are wild.”

“I’m pretty much what I am on the radio, but probably a little less sarcastic on the air.”

In between about eight records on air, DeYoung’s show is lifestyle-oriented, with frequent conversations about music, movies, and books. “It’s very relatable to people’s lives, because we talk a lot about everyday things, like going to the salad bar and [life] having brown lettuce. It’s a little Garrison Keillor-ish, only not that dry.”

Beyond that, DeYoung can’t quite identify the basis of her show’s appeal. “I’m not really sure why our lives are interesting,” she says. “I’m always kind of amazed myself that there is an interest, at all of us getting on the radio and playing music and talking about our lives.”

But because there’s “a lot of Howard Stern stuff” on radio, she thinks there’s “a legitimate need” for shows like hers, which represent “the (Continued on next page)
other side of the coin. People call and know they can talk to me and [not get] harrassed. I’m not out to make anyone look stupid or intentionally hurt any- one’s feelings to prove I’m someone special and like an idio- ty, they can do that all by themselves.

Some days, DeYoung thinks that “you’re not going to believe what all the people putting naked women on the air. Other days I think we’re not a dying breed, that there are people who care enough to keep their heads and want shows where they don’t have to explain to their children in the car what’s going on, it’s not a sexual, wild and thing. It’s a comforting thing.”

After years of working with long- time PD Scott Lindsey, DeYoung is still getting used to new PD Scott Lindsey’s vastly different management style. The biggest contrast is Moody’s more regimented style (“the advantage with Bob is you know you’ll never be embar- rassed by the station”) vs. Lindy’s looser “Are you sure the refreshes is refreshing, and a lot of people have

thrive on. He’s not the kind of per- son to say ‘You forget to do the tempera- ture at 8:20 .’”

For her part, DeYoung would prefer a happy medium between the two music styles. “Unlike many jocks, she feels most air talent needs a strong PD to help with self-editing or to say when they’ve run a course. She says, “In the country format, I’ve never fooled myself into thinking people aren’t there for the music. That’s not just something we have to hear, but that’s what drew them.”

One thing DeYoung is known for doing well is artist, intake sales. She does her homework and tries to ask unusual questions. She keeps a fish- bowl full of oddball questions in the studio, the kind of questions that she says, elicit “meaning-of-life answers,” and sometimes lets guests pick one. Questions in the bowl range from “What are you most afraid of, dying or starving?” to “What’s the one thing you’re afraid to admit you can’t do?”

“Are you bringing in butter flies?” The fish- bowl idea came from something De- Young tried with dinner guests. The most important element of a successful artist interview, she says, is “to ask them questions that they won’t be surprised you know, or start by inviting them into the conversation you’re already having on air. Another thing to do is to be star-struck, to treat them like a person instead of just gush- ing. That gets old fast and sounds fake.”

“Lot of artists get really angry when they get run through a bunch of inter- views with people who don’t know any- thing about them,” DeYoung adds. “Act like 10 minutes you are interested in their career, and know your stuff. The biggest honor for me is when an artist leaves and I hear them say to their publicist, ‘Now that was a good interview.’”

PYYLLE STARK

**SINGLES ARE HOT IN THE SUMMER**

(Continued from previous page) The summer, “Good Vibrations” was an October hit, and “Fun, Fun, Fun,” entered the charts in February. In Califor- nia, perhaps, seasonal moods don’t matter so much.

In a similar vein, KLOS Los Angeles PD John Duncan says he still can’t explain why rock stations began spinning the single “Long December” in the early fall. Record companies don’t know much about the timing of long themes, Duncan says, and stations air singles when the labels release them.

“I recall saying to my music manager, ‘Boy, [Long December] would really be better if you put it out last week in November,” Duncan says. “But they don’t think that way anymore. I think [the idea of summer singles] has to a large extent, with hard rock, underground, with groups like the Grateful Dead, it’s more of a historical idea than a day to program concept. What’s been seen, and those kinds of pro- gramming decisions that way.”

Furthermore, some programmers say that come Memorial Day, the music industry doesn’t exactly transform itself into a sleek, high-

stakes starraking machine nearly as much as the music industry. Yes, says Randy James, operations manager/PD of hot AC WRQX Washington, D.C., listeners’ tastes differ in the summer. “Lifestyle is different, moods are different, the sun’s out longer, it’s warmer, people are vacationing, you’re more active than in the winter, da da da.” He emphasizes, though, that record company decisions— and artists’ touring schedules—almost exclusively determine what singles get aired during which times of year. More music comes out in the summer than any other time of year, he says, and therefore radio stations add more songs to their playlists.

“The record companies go totally nuts in the summer,” James says. “It isn’t that we’re choosing [a single]. It’s that this is what the record companies are giving us.”

So while most radio stations are beholden to record labels’ release schedules, labels say they’re behold- en to the artists’ touring schedules. “It just depends on when the album is finished,” says Mercury’s Wood. “It’s not always timed the same way you time movies.”

**McLACHLAN**

(Continued from preceding page) her newfound status, she decided to lose her anonymity,” she says. “I didn’t get into this to be a celebrity or a superstar. I’d rather keep it as a music thing. I want to go to the mall and do my grocery shopping, I certainly don’t want to be put on a pedestal.”

She was record of reassured, however, by a fan during a Lilith stop in

summer. “It’s something I’m going to have to get used to,” she says. “I’m used spending two hours in the village there with my big ol’ hat and sunglasses on, and this guy came up to me, put his hand on my shoulder, and said, ‘This is so great. Thank you.’ That was just so reas- suring and reassuring.”

Reach radio editor Chuck Taylor E-mail at ctaylor@billboard.com.
No. 35 on Modern Rock Tracks, "My Town" (from Buck-O-Nine's third album, "Twenty-Eight Teeth" (TVT)). Although the record features a remake of Joe Jackson's "I'm The Man" and the band has covered the Clash and the Misfits in its shows, Plessworth is quick to acknowledge that Buck-O-Nine's core sound owes much to its true ska forbearers, often from the roots bands in Jamaica to the Specials and the Beat, then on to The Clash, Operation Ivy, and the Mighty Mighty Bosstones. However, the Nocturnes, the Noise, and the Osmonds have all been mentioned The Billboard 200 for far greater heights than any of their predecessors, but Plessworth and his mates realize that the surf may not be up forever. "Ska bands are doing really well right now," Plessworth says, "but the attention span of the average member of the MTV generation isn't that long, and the next big thing might be just around the corner." But, no matter what, he adds, "ska and a day at the beach will always go together."
HIGHLIGHTS

THE 19TH ANNUAL BILLBOARD MUSIC VIDEO AWARDS
webcast live on the internet from Billboard Live
with special performances TBA

KEYNOTE ADDRESS BY ROB GLASER, CEO/Chairman,
Progressive Networks, maker of RealAudio and RealVideo &
ALAN MCGLADE, CEO/President, The Box Worldwide

Opening Night Party sponsored by

Networking Opportunities • Roundtable Discussions • Compelling Panels

including: The Artist Panel • Director's Panel in assoc. w/ MVPA
• Live Focus Group with Teenage Viewers • High Level
Executive Panel Discussing “the Big Picture” in Music Video
Programming, Production and Promotion Issues

New digital opportunities for music video exposure
on the internet, satellite and cable
and much, much more!

CONTACT INFO

Maureen P. Ryan,
Director of Special Events
(212) 536-5002 ph.
(212) 536-1400 fax
Brett Atwood,
Interactive & Music Video Editor
(213) 525-2289 ph.
(213) 525-2394 fax

REGISTRATION FEES:

$375.00 • Early Bird Special: received by September 30th
$405.00 • Pre-Registration: received by October 30th
$465.00 • Full-Registration: after October 30th & Walk-Up

TO REGISTER:

First Name: ___________________________ Last Name: ___________________________
Company: _______________________________ Title: _______________________________
Address: ___________________________________________ City: ___________________________
Phone: _____________________________________ State: _____________________________
Fax: ________________________________________ Zip: _____________________________

I'm Paying by: O Check O Money Order O Visa/MC O Amex

Credit Card # ___________________________ Exp. Date: __________ Cardholder's Signature: ___________________________

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference if notification is received on or before October 1st. Cancellations received between October 2nd and October 30th will be subject to a $150.00 cancellation fee. No refund will be issues for cancellations received after October 30th or for “no shows.”

www.americanradiohistory.com
LOS ANGELES—The untapped bilingual Latino audience is the target of TC Network, a music video service that uses English-language hosts to present Spanish-language clips.

TC Network programs Spanish-language clip specialty shows, such as "Tejano Country" and "Tu Visión Televisión," for English-language TV stations. The San Antonio, Texas-based service, which is already seen in 18 U.S. markets, is planning to soon expand nationwide on a major Spanish-language station, according to TC Network president Michael Fletcher.

"In order to get on English-language TV stations, we knew that the show had to be presented in English," says Fletcher. "This is a huge untapped area. Many Spanish-language networks are propagating the idea that Hispanics prefer to watch television in Spanish. But, we believe that is not necessarily the case. Hispanics are assimilating and becoming more bilingual and are just as likely to be interested in an English-language show like [ABC's TV news program] '20/20' as a Spanish-language show."

TC Network's flagship show, "Tejano Country," which debuted in 1994, features clips for Tejano and country hits from several English- and Spanish-language acts, including Emilio, La Mafia, George Strait, and Dolly Parton.

Tejano, which originated in Texas, is a blend of Mexican norteño and American pop. The show's music format has caught the attention of Mexican Americans and Latinos who are comfortable speaking both Spanish and English, as well as advertisers anxious to reach this highly lucrative demographic.

The program, which is edited in 30- and 60-minute versions, airs in 18 markets with large Latino populations, including Dallas, Houston, Los Angeles, and San Antonio.

"In the Hispanic culture, there is a lot of mutual appreciation for both country and Tejano music," says Fletcher. "Programming both forms of music together is a natural fit."

Another TC Network-created program, "Tu Visión Televisión," contains salsa, Latin pop, and Tejano videoclips. The show, which is hosted by recording artist Maritza, airs in 10 markets, including Los Angeles, Dallas, San Antonio, and Austin, Texas.

Both "Tejano Country" and "Tu Visión Televisión" also air in Monterrey, Mexico.

In addition, TC Network periodically produces artist documentaries and pay-per-view specials, as well as the dance show "Tejano Country 2-Step."

TC Network's programming competes for the attention of viewers with other Latino-targeted music services, such as MTV Latino, HTV, and CMT Latin America.

TC plans to significantly expand its reach through a new distribution deal with a national Spanish-language network. However, Fletcher declines to identify with which channel TC would team.

TC Network programming is cross-promoted on several radio stations owned by Spanish programming giant HefTel Broadcasting, which also is a shareholder and marketing partner for the music video programmer.

**PRODUCTION NOTES**

LOS ANGELES

Director Marty Thomas and director of photography Rocker Meadows are the eyes behind the death-defying clip for "The Wake Up Show" by Tha' Mexakinz.

Yo La Tengo chose Phil Morrisson to direct "Sugarcube." It is the second video he's helmed for the band.

Director Troy Smith worked on a clip for the Lost Boyz. Vicki Mayer produced "Me and My Crazy World" for Sip Productions.

NEW YORK

Deborah Gibson spent the day in Central Park filming the video for her single "Only Words." Her co-director was Paul Morphos.

Davina also picked the park as the location for her self-directed "So Good," featuring guest rapper Raekwon of Wu-Tang Clan. The track is the lead single for the "Hoodlum" soundtrack.

Lance "Un" Rivera is the eye behind Aaliyah's "Hot Like Fire" and "The One I Gave My Heart To" videos. Both were produced for 361 Degrees Inc. by Dean Mackay.

NASHVILLE

LeAnn Rimes completed her video for "You Light Up My Life" under the direction of Chris Rogers. Rogers also shot James Bondamy's "Naked To The Pain."

"The Way She's Looking" by the Raybon Bros. was directed by Steven R. Monroe.

OTHER CITIES

Director John Clayton pursued a '60s-era British spy feel for the debut video from Linoleum. "On A Tuesday" was filmed in London.

Type O Negative's cover of "Cinnamon Girl" at Amsterdam Dynamic Open Air Festival was caught on camera by director Thomas Mignone. The cameraman surfed atop 50,000 fans to achieve unique angles.
BILDBOARD BOWS NEW AUDIENCE-BASED DATA FOR LATIN TRACKS CHART

(Continued from page 5)

EMI CMG, Gospo Centric In Legal Battle Over Settlement Of Involving Kirk Franklin At Issue

by LISA COLLINS
and DEBORAH EVANS PRICE

NASHVILLE—Nashville-based EMI Christian Music Group (CMG) and Gospo Centric Inc. have asked a federal court to determine the validity of a 1994 settlement agreement pertaining to Kirk Franklin's recordings made prior to joining CMG. A federal judge had already approved the settlement agreement, signed in 1992 between Sparrow and Gospo Centric, before EMI CMG was formed, and the agreement set no parameters for a future settlement.

In 1995, EMI acquired Gospo Centric from John Lannert, who is now president of Gospo Inc. The settlement agreement, signed between Sparrow and Gospo Centric, states that EMI's current parent company, Vivendi Universal Music Group, will not become involved in any future settlement or legal action relating to Kirk Franklin's recordings made prior to joining CMG. However, the agreement also states that if EMI acquires Gospo Centric, then Gospo Centric will become involved in any future settlement or legal action relating to Kirk Franklin's recordings made prior to joining CMG.


BABYFACE & CO. SET APPETTITE FOR LAFACE 'SOUL FOOD' SOUNDTRACK

(Continued from page 13)

they will have similar success with "Soul Food." "There's always pressure when we release an album, because I want all of them to be big hits," says LaFace co-founder/co-owner Antonio "L.A." Reid, who takes executive producer credit on "Soul Food" along with Edmonds. "But this album features artists and producers with good batting averages, and they're putting their reputations on the line. It's very important to me that the record do well on the project. So it's my job to see that the record has the kind of success you'd expect from such a quality project."

Reid also heralds "Soul Food" because of the LaFace staff's efficiency and especially because of the label's ever-expanding dream-crew of the producers who are as strong as the artists on the project.

The industry seems to agree. Says Violet Brown, urban buyer for the 265-store, Torrance, Calif.-based Wherehouse Entertainment chain, "The people around the industry are buzzing about a lot about ['Soul Food']. And when there's talk like this big within the industry, consumers usually get in on it, too."

"I think it's a winner," says Los Angeles music director Mariama Snider. "The minute you hear it, you know it's going to be big. That record is cool, and we're watching it."

"What About Us," by Total, and Milestone's "I Care 'Bout You" are the project's first two singles. The first has serviced July 18 to top 40, crossover, and R&B radio and released Aug. 12 to radio.

"Those singles represent two very different aspects of the album," says LaFace international development and promotion director Lisa Cambridge, who adds that the label began its marketing campaign in July by distributing postcards and posters, print and radio.

"When you look at the completion of radio right now, the Milestone single goes out today with mainstream radio because of the talent and the historic pairing of the Edmonds family members," she says. "The Total single was released July 18 with mainstreams and is a great single for daypart radio.

"Babyface, who wrote and produced Aaliyah's "Miss You"

Taking To The Streets," says the soundtrack—which was No. 1 for five weeks on The Billboard 200—says his experience with "Soul Food" was different from his first project: "I'm at the director's seat, as did "Exhale. Also, being involved in the film's production offered a unique perspective on the project, he says.

"[Soul Food'] was easier to attack musically, because I wasn't as involved in the film."

"All of it was great, from start to finish," says Tracey and I worked together to pick the songs that worked best for the film. I guess the most challenging thing to make this film was making sure that the music fits the film and also still being radio-friendly."

"I am a big supporter of Yabum and who initially received the "Soul Food" script from the William Morris Agency during the talent agency's involvement. He says that from a marketing point of view, the soundtrack should lead consumers to the film and vice versa.

"The stuff that we create would help increase exposure of the film because of music video and radio opportunities," he says. The video for Milestone's "I Care 'Bout You" was serviced Aug. 18, while

Total's clip is slated to be sent out in early September. Both will utilize ele-

ments from the film, and several clips shown to air specials on the film throughout television, with videos, beginning in September.

A premiere party for the soundtrack will be held Sept. 1 at a yet-to-be-
determined venue.

As with the kickoff, executives expect to continue to work two singles on patrol through the life of the "Soul Food" project. "But we don't

want them to be fighting one another for [air time]," Cambridge says.

"The promotional singles approach shouldn't interfere with playlist consideration. It only becomes an issue when you're juggling with the fact that the soundtrack album is by the same artist," she says.

Tracey says that, creatively, the soundtrack is a natural fit with the film. "Unlike some soundtracks or music-inspired albums, we legitimately needed music in this film because of its nature," she says. "So it was a wonderful opportunity for us to use it in an unforced way."

The label hopes to garner television appearances in support of the Mile-

stone and Total singles. "Total will do things that make sense, such as televi-

sion interviews and other promotions," says Cambridge. "For Milestone, we're going to be more dependent on the other, scheduling gets to be hairy, but we'll go after some opportunities."

However, should a single generate sufficient heat, Babyface doesn't rule out recording another entire album with the all-star collective.

"Our original plan, of course, is that you never know," he says. "It was a lot of fun recording that song as a producer, but having all the tools to make it work. It was fast for my two brothers and putting them to the test."

"You just don't stand there [in the recording studio]. Plus, if we get a hit with the album, you've got to come with some real vocals, and I thought they went too far."

Babyface adds. "And as you can hear [on the single], I kinda kept my mouth shut and let the others do their thing."

Although the soundtrack has a simultaneous international release, Cambridge says the label is continuing discussions on how best to market the album sans film in other territories, since the movie will be released much later than the soundtrack outside the U.S.

"It would be challenging to market the album as a soundtrack [in that case], so we're discussing whether to work 'Soul Food' as a compilation instead," she says.

"There's potential for multiple promotional strategies including the album's art-

work also may change for non-U.S. terri-

tories. However, executives do not expect drastic changes in its overall approach.

"The thing that's in the project's favor is the territories have multi-

ple options," Cambridge says. "Mile-

stone will work well in Asia, while in Europe, the Total single might work better."

In September, the soundtrack and film will benefit from an extensive advertising campaign that begins with consumer music publications before targeted general consumer magazines in October. In addition, the label plans to go after numerous press opportuni-

ties for Babyface because of his multi-

dimensional role with the film and

soundtrack.

"With any soundtrack, the window of opportunity is small to prove yourself to be more than just a soundtrack [but also] a great album," Cambridge says.

The label is also conducting a cross-

promotional campaign with the makers of Miracle Whip. Consumers will receive a rebate for the product upon mailing in a proof-of-purchase seal from the album.

"This has been a really challenging project to work, because soundtracks are so competitive and the territories have multiple options," Cambridge says. "Mile-

stone will work well in Asia, while in Europe, the Total single might work better."

Publishers Mull Royalty Audits of Asian Labels

(Continued from page 10)

or early in 1998. And we'll pick a ma-

nor [or even an independent]," he adds. "It's not fair to the independent [record companies]. Many of them do not know who they are. Asian record companies—major or otherwise—have seldom, if ever, opened their books. In recent years, proofs of payments in the field of music rights has mostly been made through the Memorandum of Under-

standing (MoU). Under that agree-

ment, it is usually understood that the multinational labels pay mechanicals directly to sister publishing companies, not to the statutory arrangements (Billboard, Dec. 7, 1996).

Several independent Asian compa-

nies, as well as the Fox Agency Intern-

national subsidiary of the Harry Fox Agency, which collects mechanical roy-

alties on behalf of independent labels, is in a dispute over royalties being paid. Indeed, Fox's move to sign—initially, the organization criticized the pact—

has been widely seen as an acceptance of royalty and influence (Bil-

lboard, June 25).

As intended, its impact has been greatest in countries where the concept of mechanical royalty is not well recog-

nized or where there was no statu-

tory regime. In Indonesia, at a small label that had a song placed on the major labels (BMG, EMI, PolyGram, and Warner) paid $600,000 in mechanical royalties to their sister publish-

ers—reportedly a first for the mar-

ket—based on the MoU.

Publishers particularly want to see the MoU recognized in Japan. "In a sense, the nitty gritty of mechanicals, since a num-

ber of them hold significant—if not dominant—market share on a local or regional level," says one publishing execu-

tive, "have not been diligently fol-

lowed as they relate to the practice of submitting copy labels to audit mechanical payments."

BMG's Smeere contends that intro-

ductions to the soundtracks can be negatively interpreted by the indie labels, if not the majors, too.

"It might provide an immediate success in the marketplace, but I wonder if in the long term it won't hinder some of the larger inde-

pendents from supporting the MoU," he says would have thought that the focus of the effort would have been to get more

GET YOUR 1997 BOARDBOOK FREE

AUSTRALIAN MUSIC FEE RULING

(Continued from page 10)

dated four years, when proceedings were launched. A complete payment figure is to be finalized.

"We're conducting detailed market research into the number of business subscribers they have," says Cottle. "I don't expect to get that data for another month or so, as nothing is in the public domain, but the exact figure is not known."

In the wake of the decision, the Aus-

tralian government is expected to move ahead on long-awaited changes to the Copyright Act to cover new technolo-

gy and converging industries of tele-

phony, computing, and entertainment. APRA will pursue proceedings against online operator OzEmail for payment of downloaded music. It is negotiating with Internet service providers for a nominal fee of $1 Aus-

tralian c per subscriber per year—which would amount to $1 million Australian ($780,000, according to Cottle. The fee only covers incidental music. Musi-

based sites would negotiate for licens-

www.americanradiohistory.com
**SESAC Wishes And Platinum Kisses.** Bob Carlisle celebrates the Recording Industry Assn. of America’s double-platinum certification of his album “Butterfly Kisses (Shades Of Grace)” with SESAC officials at their Music Row headquarters in Nashville. The day was also designated “Bob Carlisle Day.” Shown celebrating the event, from left, are Ray Ware, Carlisle’s manager; Pat Rogers, senior VP, writer/publisher relations, SESAC; Dale Matthews, president, Brentwood-Benson Music Publishing; Jim Van Hook, CEO, Provident Music Group; Carlisle; Rebecca Palmer, senior director, writer/publisher relations, SESAC; Bill Velez, president/COO, SESAC, and Jeff Moseley, president, Benson Label Group.

**Frankie And Chucky.** Epic Records recently signed R&B artist Frankie, whose debut album, “My Heart Belongs To You,” is due in September. Shown at the signing, standing from left, are Tracy Jordan, Frankie’s attorney; Ray Harris, senior VP of black music at Epic; and Tracie Thompson, GM of Chucklife Productions Inc. Shown sitting, from left, are Chucky Thompson, president/CEO of Chucklife; Frankie; and Ron Sweeney, executive VP of black music at Epic.

**Sparrow’s Invention.** Sparrow recording artists Scott Dente of Out Of The Grey, Phil Keaggy, and Wes King take a break from recording their upcoming album, “Invention.” Pictured, from left, are Dente, Keaggy, and King.

**Singing His Heart Out.** A&M artist Billy Porter stopped by New York’s St. Vincent’s Hospital to sing for AIDS patients as part of LIFEbeat’s Hearts & Voices program. Shown at the event, from left, are Andy Schuon, executive VP of MTV; Porter; Tim Rosta, executive director of LIFEbeat; and Peter Solomita, coordinator of Hearts & Voices.

**Taylor By Request.** James Taylor meets with A&E Television Networks executives prior to the filming of A&E’s “James Taylor By Request.” Pictured, from left, are Della Fine, VP of film, drama, and performing arts; Taylor; and Ron Schneier, senior VP of ad sales.

**Classic Fantasies.** Deutsche Grammophon celebrates the recent collaboration between violinist Anne-Sophie Mutter; the New York Philharmonic, and Philharmonic conductor Kurt Masur for Brahms' Violin Concerto and Schumann’s Fantasy in C for Violin and Orchestra, performed at New York’s Avery Fisher Hall. Shown attending the performance, from left, are Deborah Borda, executive director, New York Philharmonic; Michael Fine, VP of A&R, Deutsche Grammophon; Mutter; Douglas Seldon, VP, Columbia Artists Management Inc.; Albert Imperato, VP, Deutsche Grammophon, U.S.; and Paul Fohey, VP of catalog sales, PolyGram Records.

**Thrill On Capitol Hill.** The Recording Industry Assn. of America (RIAA) recently hosted a luncheon on Capitol Hill for Country Music Assn. (CMA) representatives and the United States trade representative, Charlene Barshefsky, who updated the group on trade and intellectual property issues. Shown attending the meeting, from left, are Tim DuBois, Arista/Nashville president and CMA president; Hilary Rosen, RIAA president/CEO; Ed Benno, CMA executive director; Barshefsky; Jay Berman, RIAA chairman; and Donna Hilley, Sony/ATV Tree Publishing president/CEO and chairman of the CMA board of directors.

**Seaport Jazz.** N2K artists Loston Harris, Sergio Salvatore, and Julian Coryell performed at New York’s South Street Seaport as part of the Texaco New York Jazz Festival. Pictured backstage, from left, are Harris, N2K president Phil Ramone, Salvatore, and Coryell.
“Goodbye” LPs, with the flow approaching a bistro at its peak. Including white-hot extended takes on such favorites as “White Room,” “Crossroads,” and “Tales Of Old New York,” the set ends with a rare gem: Cream’s tummy-pulling, siren-spinning on its enduring popularity. The blues-rock anthem “Sunshine Of Your Love” on the Glen Campbell TV show in ’68.

Describing Cream as “a schizophene of a band” in his retrospective, Bruce says the group was definitely one animal in the studio and another live. “Love, Cream was a great-hard, driving, driving, hard-driving band. Ginger the most musical drummer ever; and those original live albums were probably the best records of their kind up to that point. But our studio recordings were probably more important, although there you can tell there was some of one had a different idea of what Cream should be.”

“We were three very serious musicians,” Bruce adds, “but around ‘Disraeli Gears,’ hanging heavy in New York, that was the fun time of the band. We were young, and quite fast. It Back, that’s what it was. That was the closest Cream got to a party.”

LISTEN WITH PRIDE
Bruce says he’s glad “Polydor finally got it together to put something like this out. Although I don’t know exactly what’s going on, they weren’t good enough to even send me a copy. But that’s just how a behemoth like Polydor is. They’ve got certain jobs that they own; they don’t have to involve the artist on any level. At any rate, when I do get a copy, I’ll listen to it with pride.”

Bill Levenson, VP of A&R catalog development for PolyMedia and producer of Those Were The Days, says that traditionally the label tends to “stay inside on these anthologies. Artists are very subjective, and we strive for an objectivity that serves the fan best. I know I try to do right by everyone, but in the end, I have to trust my heart.”

The Cream box set does have the distinction of a decade of thought behind it, as Levenson started considering the possibility of releasing material for the Grammy-winning “Crossroads” Cream box set. En route to Those Were The Days, he helped put together a newly compiled and remastered “Very Best Of Cream, issued in ’96.

CATALOG REMASTERED
The remastering and repackaging of the entire Cream catalog has also been under way at Polydor for “Disraeli Gears,” which hit No. 4 on Billboard’s chart in ’67, “Wheels Of Fire” (No. 2 in ’69), “Live Cream,” and “Live Cream II” are slated for individual release early next year. The overall catalog title will have no bonus tracks, keeping the discs at midprice and adding allure to the boxed set.

Aiming to make “Those Were The Days” a Something for Cream fans, Levenson scoured tape vaults and listened to scores of bootlegs to track down all the live shows. Then he composed an updated and revised liner notes unissues material. “What I found is that most of what was discarded was discarded for a reason,” he says. “Most of the ’69 stuff was from semi-albums. Still, we were able to put together some really rare things in the box, like unedited live material and those demos that has to tell each heard on back- leg.”

The treasure-trove of Cream material not tapped for “Those Were The Days” was the capacious BBC archive. Levenson says he’s prepared a 20-track box set of Cream’s most “spontaneous moments” that the band recorded for broadcast by the BBC, but due to fluctuations in network policy, was unable to be aired. Levenson is confident, though, that Polydor/Chronicles will issue Cream’s BBC archive in the future.

In addition to rummaging through the musical lost and found, Levenson used the decade since “Crossroads” to come up with some backstory. “It’s not the kind of thing that has ever been done before,” he says. “We worked hard to make sure that when people plop down $9.98, they’re definitely getting something unique.”

To promote “Those Were The Days,” Polydor will take a tack that has been a critical component of previous high-profile Chronicles reissues (such as the successful Allman Brothers title “At Fillmore East” and the late Derek & The Dominoes’ “The Best Of”)—the VP of marketing for A&M Associated Labels, the emphasis will be on doing some advertising, hoping to place in the pantheon of rock bands. And at radio, there will be “win it before you can buy it” promotions with clas- sical radio stations.

In these soft retail days, Polydor can expect the Cream box set to do very well with its native audience but will have a hard road crossing over, aiming for the 16 year old To meet the Tower Records’ target for Father’s Day in San Francisco. There’s definitely more interest in the ‘60s band rock stuff, especially around here, and Chronicles does a really nice job with its reissues,” he says. “The Derek & The Dominos one on Relativity is an album that came out years ago. So the dinosaur rock crowd should go for it for sure. But at $60, it’s going to be tough to get to any other band on some old band that broke up more than 25 years ago.”

True, in the wake of Clapton’s enor- mous solo success, the fact that Cream laid the groundwork for dozens of hard rock bands is often overlooked, particularly among the younger set. But Cream’s is more of a folk tale, a tale of the band’s contributions to the ‘60s and beyond, and the differences and for all the serious rock bands to follow.”

REGGAE’S NADINE COMES INTO HER OWN ON V.P. ALBUM

(Continued from page 14)

Burrell and the Xterminator team—saxophonist Dean Frazier, drummer Sly Dunbar, the Firehouse band, and current lead singer of the band, were very talented. They layered rhythmic tracks that layer tidbits of rootsy melody lines, background harmonies, and horns over modern drum machine beats.

Sutherland says that three years ago, after Elektra Records dropped its contract with the band, they recorded, including the completed “Island Girl” album, she nearly quit music altogether, and not for the first time. But then, she got it back.” Action was released on a Jamaican label in 1995, Sutherland went to the UK, and applied successfully to law school. “I thought, ‘I’m getting older,’ she says. “I had this romantic idea of me as a lawyer with integrity. My Sutherland’s deal for the next album, problems surfaced when the rec- ord company ‘just didn’t know what to do with me,’ says Sutherland. “I be- came sick of it and came home and de- cided I wanted to do my roots—reggae.”

RETURN TO REGGAE
“Action” brought Sutherland back to the reggae business and initiated several more reggae chart-domina- tors. She was named CMJ’s Reggae Artist of the Year in 1994. “I did feel I was too old to go to law school, so I studied marketing for two years and then public relations,” she says. “I got a job at PR in New York. Last year, I took up fitness instruction, and I’m now a certified fitness instructor.”

But her love of music persisted. Sutherland researched “different kinds of music to develop and grow. I’ve been on a roll,” she says. “This album reflects my writing capabilities and who I am inside more than anything else, and my spirituality comes out.”

“Nadine” is worth the wait,” says Patrick Watson, reggae buyer for the HMV Group in the UK, and the band’s other label, Polydor. Sutherland is “outstanding in all categories. She has a great voice, and the band on all the tracks. The title character is a calf on a farm, which could play like Santa’s reindeer. Through her friendship with a mate of boyhood, she sets out to fulfill her dreams, including placement in such nonconventional music retailers to as toy and book stores. Direct-mail pieces on the sound- track will be sent to each artist’s fan- club mailing list.

RISING TIDE SOUNDTRACK CAMPAIGN

(Continued from page 10)

The R&B record label owner and 2005 Grammy winner has lent her name to the album, which features hits by such artists as Mariah Carey, Destiny’s Child, and Mary J. Blige. The album’s cover is a throwback to the iconic image of a woman in a bikini, and the CD includes a DVD featuring behind-the-scenes footage of the recording process.

The album was released in November 2005 to coincide with the release of the film of the same name. The soundtrack features songs by artists such as Mary J. Blige, 2Pac, and OutKast, and was nominated for a Grammy Award for Best Compilation Soundtrack Album – Motion Picture.

The campaign was also supported by a series of television commercials, which aired on a variety of networks, including VH1, BET, and MTV. The ads featured footage of the band’s performances on the tour, as well as interviews with the band members. The campaign included tie-ins with other media properties, such as the release of a soundtrack album. The film was also released on DVD, and a concert film was released later in the year.
Capitol Entertainment Properties (Em-Pop), which oversees the EMI Music catalog in the U.S., is borrowing a page from the retail playbook. Many of today's Consumer Product manufacturers and marketers are finding that the industry's traditional holiday retail promotion catalog programs are an effective marketing tool.

In a cross-promotion with financial institution MBNA, scratch-off cards will be placed in 5 million copies of the title's catalog for retail and promotional use. Those cards will provide consumers an offer to obtain a special EMI-Capitol or Em-Pop catalog which will provide additional titles and entertainment for the consumer. For that reason, MBNA will be able to achieve a broader exposure and sales of its private-label credit card.

The theme of the campaign is “It's our birthday. It's your party.” In addition to the money spent by EMI's retail partners, the company will itself spend $2 million to advertise the promotion, says Bruce Kirkland, president of Em-Pop.

As part of the celebration, the company plans to compile limited-edition promo kits for K.E.M., the Beach Boys, Angus Young and Phil Collins. These kits, which will be available only for six months, starting Oct. 7.

At the EMI Music Distribution (EMD) Conference in early August in Vancouver, Kirkland told attendees that last year's company's catalog sales during the holiday selling season netted $54 million. This year, he is shooting almost to double that: His target is $100 million in sales, with a net increase of $16 million.

At the convention, E-Pro executives unveiled an attractive incentive program targeted at retail and specialty stores which will provide representatives to push for incremental business from accounts.

In addition to the consumer marketing programs, Kaplan notes that although Em-Pop will also spend $2 million to advertise the promotion, it still has spent $15 million to develop the catalog.

The MBNA-orchestrated, EMI-Capitol, and Em-Pop show benefits beyond use for paying bills. From E-Pro's point of view, it is the foundation to build a customer database that the company can use to cross market the EMI-Capitol Club. Kirkland says E-Pro also hopes to create value-added opportunities through the program.

For instance, E-Pro might arrange for club members to get $2 off the ticket price and preferential seating for a key tour. Or they may be able to get an album of street date or perhaps an alternate version of the album, Kirkland says.

As in the U.K. campaign, E-Pro will issue a separate delayed “Pet Sounds Sessions” boxed set, which is due Nov. 4.

In addition, E-Pro is creating genre samplers that can be given away for adequate retail incentives. Of course, such samplers are designed to drive catalog sales of the featured artists and genres. Those minimums also can be used to create account-specific promotions to drive multiple CD purchases.

For the school promotion, says Rachba, E-Pro is partnering with Procter & Gamble, which supplies 8,000 school cafeterias, mainly in high school and middle schools, with Sunny Delights drinks. Procter & Gamble has its own scratch-and-win contest, which will be used to promote E-Pro's music sales program which has been enhanced to drive sell-through.

The MBNA-orchestrated, EMI-Capitol, and Em-Pop show will also benefit from a $500,000 investment in a cross-promotion with The BookSheds, which will feature EMI catalog titles, with another $500,000 investment in a cross-promotion with The BookSheds, which will feature EMI catalog titles, with another $500,000 investment in a cross-promotion with The BookSheds, which will feature EMI catalog titles, with another $500,000 investment in a cross-promotion with The BookSheds, which will feature EMI catalog titles, with another $500,000 investment.

In the book, Peterson explores many facets of country music's personality, including chapters on "Henry Ford's Use Of The Old-Time Image" and "1900s Barn Dance Eccentricism," as well as an intense look at Hank Williams and his impact. Authenticity is the central focus of the book, and it's Peterson's premise that authenticity doesn't refer to a definite standard that can be pointed to in the past but instead is a combination of contemporary moments from the past crafted to meet the needs of the present.

Political commentator Sarah Leonpold says that she is getting positive reaction to the book and that as "Creating Country Music" has been presented to critics it has "stood out as a real star."


Stephanie Peterson, who is also editor of Music Assn., is delighted about the fact that the channel will capitalize on the expanding recording and music communities.

"Musicians, producers, and activists in the music community say they are delighted that the Aug. 28 announcement. There has been a four-year push by many locals to get NARAS to several major broadsheet publications, the area's 200 NARAS members here had to affiliate with other chapters, such as Philadelphia. Music is a powerful agent for change, is our voice of support for a sound arts policy at a time when arts and culture are being increasingly at risk around the country."

Executive director of the D.C. NARAS chapter is Daryl F. Friedman, formerly director of external affairs for the University of Washington. Friedman is a native of D.C. and a veteran of the performing arts field.

"We have an opportunity to make a difference," says Friedman. "If we don't, what will happen will be a loss for the arts."

MTV's new studio, V.J.'s, shows

MTV has placed windshield-wiper-equipped cameras on ledges outside the studio and in neighboring buildings to capture the action outside the building.

The channel is planning to break in the new studio with "MTV Live," a daily hourlong block of live programming, the show, which will air Monday through Friday from 10 p.m. EST beginning Sept. 17, will feature music videos, artist and celebrity interviews, live viewings, and up-to-the-minute news.

MTV is also developing the interactive-themed "12 Angry Viewers," which will appear either as a segment of "MTV Live" or as a self-contained show. "12 Angry Viewers" will allow viewers to instantly give feedback about the videos they viewed on the channel via phone, fax, and E-mail.

A specially designed "cyberball" inside the studio will be connected to several bell rings in kiosks, which will be placed in a variety of public places, including stores, shopping malls, and concert venues. The kiosks will allow outside participants to interact with the channel's programming.

"We will allow viewers to have more of a say in what we play," says John Jennings, a Washington-based solo artist signed to Vanguard Records and guitarist for Mary Chapin Carpenter who has also recorded for Westwood One and, among others, says, "I'm pleased to hear the news. The decision makes perfect sense, if you consider the number of musicians who are in virtually every discipline who are nationally and internationally recognized."

Jennings says he will now switch his NARAS membership affiliation from New York to Washington, D.C. Says Greene, "This new branch of the Recording Academy will help us more effectively deliver our programs and services to the diverse and vibrant musical communities in the Washington and Baltimore regions. Additionally, an expanded presence in the capital will amplify our voice of support for a sound arts policy at a time when arts and culture are increasingly at risk around the country."

Executive director for the D.C. NARAS chapter is Daryl F. Friedman, formerly director of external affairs for the University of Washington. Friedman is a native of D.C. and a veteran of the performing arts field.

"We have an opportunity to make a difference," says Friedman. "If we don't, what will happen will be a loss for the arts."

Billboard SEPTEMBER 6, 1997 117

www.americanradiohistory.com
BIRTHDAY PARTIES AT BORDERS

With an "EMI" eye toward its next 100 years, EMI Classics has been developing a community marketing campaign for the U.S. in league with the 135-store Borders Book & Music. On Nov. 5, various Borders outlets around the country—100 stores, EMI hopes—will celebrate the label's 100th birthday by hosting performances of "Happy Birthday" by local school orchestras and choirs. In return, EMI Classics and Borders will give away free copies of each of EMI's CD released on the day of the event to the schools.

"Our goal at Borders is to be seen as a community center as much as a store," says Anne Dickens, Borders' national event coordinator. "And the EMI centennial birthday parties is a perfect way to bring great music to children and their music to us."

For all of November, EMI's releases will have special price and positioning at Borders, and there will be an EMI/Borders "Standing Stone" sweepstakes in which the grand prize winner will travel to New York for the premiere of the work and an opportunity to meet Sir Georg Solti, EMI Classics' conductor laureate. Complete sets of EMI Classics recordings, T-shirts, and other centennial items will also be issued as prizes. In addition, EMI and Borders are running a joint TV ad campaign on behalf of the Callas reissues (a similar campaign brought great success with the label's "Classical Music For Dancing" line).

Beyond Borders, EMI Classics is strengthening its participation with the Public Radio Music Store telephone-order service as a means of making classical recordings available to people who don't live in major metropolitan areas. Also, the sales staff of EMI Music Distribution strives to promote reissues and new releases in tandem in order to align the company's tradition with its future, says Harper. "It was just a very fly-by-the-seat-of-your-pants kind of thing. It was definitely an adventure."

Despite that, the band spent only five weeks to record and mix "Go!", much less time than it spent on "Wholesale Meats And Fish."

The fact that the material wasn't as...

(Continued on next page)
polished and was recorded quickly resulted in a more live and spontaneous sound on "Go!"

The album, which features a guest appearance by ex-Cars keyboardist Greg Hawkes, ranges from the '60s-flavored pop of "Co-Pilot" and the literate acoustic ballad "Allinette & Me" to the candy-coated rock of "Anchor," which is the first single from the album. The band's songs are published by Famous Music/Bebeca Lula Music/ASCAP.

To expose "Go!"—set for release outside the U.S. Oct. 20 by ABC International—Revolution will attempt "to move away from the 'Melrose Place' tie-in" and re-emphasize that Letters To Cloo is "a real rock band with great songs," says Mindy Esay, Revolution's head of marketing (U.S.).

"That definitely took away a little credibility, which they definitely need to get back, because the band definitely has it," she says.

"Ancho" shipped to modern rock stations Aug. 26; but longtime local supporters of the band WDCN and WFXN Boston were already playing the track during the weekend of Aug. 22-23. In addition, the label will service the whole album and a limited-edition 7-inch single to college radio and may eventually take "Ancho" to mainstream rock in late September.

"I'm hoping their time has come," says WFNX music director Laurie Gait. "I think the environment seems a little friendlier this time around."

As part of Revolution's campaign to re-establish Letters To Cloo, the label plans to emphasize Hanley, who sounds great, and is definitely in her prime.

To help get that message across, the label hired noted New York fashion photographer Josep Calcut to shoot the band's promotional photos.

The new imaging will also be displayed on the videoclip of "Ancho," leased by Chris Applebaum, who directed the clip for the band's cover of the Cars' "Dangeous Type," which is featured on the soundtrack to "The Craft."

In addition, the label will put the band out on the road to help dispel the notion that Letters To Cloo is a one-hit wonder.

"They've worked their butts off for a long time and are anxious to get back out," Esay says.

Initially, the label will concentrate on the markets in which the band has had the most success by sending Hanley and Einsenstein on a promotional tour. The duo will visit radio stations and perform on-air acoustic concerts.

"This is a great brand to sell themselves," adds Esay. "We are excited about the record, and they're in a great frame of mind. We want to get them out and work. That benefits everyone."

On the album's street date, Revolution plans to stage a free outdoor concert in Boston in conjunction with a retailer. "We did it with Super Deluxe in Seattle, and we had 2,000 people show up on a rainy day," Esay says.

At the concert, Revolution plans to distribute the limited-edition 7-inch singles and "Ancho" temporary tattoos.

The label will also assemble a street team to distribute fliers and 20,000 20-song cassette samplers featuring "Ancho" and the album track "Veda Very Shinning" at retail.

In addition, the label plans to place ads in the personal sections of several major newspapers, offering a toll-free number fans can call to preview the album.

In October or November, the band will launch a tour. By then, Revolution is optimistic that Letters To Cloo will be embraced by radio, retail, and consumers.

At least one Boston-area retailer says it may be the group for break out beyond its Boston stronghold. "They have a huge local following," says Natalie Wake, VP/director of purchasing for the 18-store Allston, Mass.-based Newbury Comics. "If they get support from radio, this could be the one that propels them from local to national stars."

CARLY SIMON PAYS TRIBUTE TO FILM NOIR

(Continued from page 11)

Their research led them to widen their nets when they discovered many classic film noir songs hadn't appeared in film noir movies, much less any movie. "I didn't want it to be a college thesis, I wanted it to be much more liberal than that," says Simon. "I wanted the songs to be adventures that struck us as being the most beautiful and the most right for my voice," says Simon. "We decided to find songs that could qualify as having a noir mood, that could be adapted to that sort of orchestration that we wanted to use that were very cinematic."

Because of tight budgets and a desire to create a certain mood, the album was recorded mainly live, with Simon singing with the orchestra in the studio. "Not one of these cuts is perfect," she says. "When you're in the studio and you're layering instrument upon instrument, you sometimes overlook an idea; you get it righter and righter and righter and suddenly, it's dead, it has no passion. This is the exact opposite. We never quite got it all the way to rightness, so there's the energy of improvisation."

To further set the mood, Simon and the orchestra members often dressed in 30s and 40s outfits, especially while filming the AMC documentary. "We all wore wide ties and suits with the wide lapels," says Webb. "At one point, we passed out hats to the orchestra, because hats are such a period noirish look. No one wears hats anymore, but if you look at any of the old movies, everyone is wearing hats and ties &

One of the album's highlights is "Two Sleepy People," a sweet duet with John Travolta. Simon and Travolta have been friends for 29 years.

"John and I met the same week my son Ben was born," says Simon. "He moved into the building we were living in, and the day I came home from the hospital, I met him in the lobby and we just became good friends. In fact, he was such a great friend that when Ben had a serious operation when he was 8 years old, John was in L.A., he flew his plane to New York to be with me because I was so out of my mind."

"For the last 10 years, we haven't been able to get together, but I really, really wanted John to do a duet with me on this album, and I finally got the chance to ask him," Simon continues. "I didn't want to put him on the spot. I didn't want to make him feel just because we were friends that he was obligated to do something. So I just mentioned it to him really offhand, and he said he'd love to do it."

Another highlight is the only song written specifically for the project, the title track, penned by Simon and Webb. "We thought: we should write a song together for it that would almost be a summation of the mood we were trying to set," says Simon. "It was the first time Jimmy's collaborated with anybody, so I feel very, very proud!"

Simon saves her most effective praise for Ben, who sings background vocals on several of the songs. "Simon notes, there will be no album of duets with his son anytime soon. "He is so turned off by what he's seen happen to his and me his dad [James Taylor] in the business that he doesn't want any part of it," she says.

NOT JUST TV

While much of Aristas campaign is centered around TV—Simon will appear on "Today," "Good Morning America," and "CBS This Morning" the week of the album's release, as well as "The Talk" and "Late Show" later in the campaign—radio also figures into the mix.

The first single, "Ev'rytime We Say Goodbye," shipped Aug. 27 to AC radio. "We feel like the light FMs are where this will do the best," says Ari Martin, Aristas associate director of artist development (U.S.). "The stations that are playing Kenny Loggins, Peter Cetera, James Taylor really match up with Carly." In fact, Aristas is competing with a contest with AC stations in 15 markets in which listeners can win a trip to the Sept. 29 gala in L.A.

Naturally, there is also a movie tie-in via a promotion with National Amusement Cinemas. According to Martin, each of the chain's 100 locations will display a 5x3 Banner in each theater advertising the album. Additionally, Simon will open a National Amusement Cinemas Sept. 19 in Hartford, Conn.

Following the success of Simon's two prior albums of standards, 1981's "Forch" and 1999's "My Romance," "Film Noir" should find a home at retail.

I've already heard several songs, including the Simon-Travolta duet, which is surprisingly good. That song will certainly get it some publicity from some areas that it normally wouldn't get," says Eric Kiel, buyer for the New Jersey chain Compact Disc World. "This release is just the tip of the iceberg of how diverse the fourth-quarter releases are. It's aimed at adult customers, and I think it will be great for us. We'll be playing it in the stores. I'll be giving it to my parents."

Although she set aside the material she was writing before "Film Noir," Simon says people shouldn't be surprised if she starts writing again.

"Always when I do an album of standards or other people's songs, I can't wait to get back into my own songs again, because it's such an inspiration," she says. "When I wrote my own songs, I didn't want to go back into writing pop music again because I missed rhythm so much and big tom [drum] fills. I think I'm not going to be able to stay away from it for too long, because I'm too attracted to that."

When the show hits the road, the music industry turns to the premier reference guide.

THE INTERNATIONAL TALENT & TOURING DIRECTORY

Order Now!

From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1997 International Talent & Touring Directory is the only worldwide directory for the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 17,000 listings in the U.S. and 22 countries worldwide! Agents & Managers, Sound & Lighting Services, Venues, Clubs, Hotels, Instrument Rentals, Staging & Special Effects, Security Services, Chartist Transportation, Merchandisers.

Save time, save worry and make money — order the 1997 International Talent & Touring Directory today!

Order multiple copies for your entire staff!

Order multiple copies for your entire staff!

Please send me Billboard's 1997 International Talent & Touring Directory. I am enclosing $299 per copy plus $6 shipping and handling ($13 for international orders). NY, NJ, CA, TN, MA, RI, PA & DC please add applicable sales tax. # of copies Check enclosed for $ Expiry Date

Card # Cardholders (required)
Company
Address
City, State, Zip

Mail coupon to: Billboard Directories, P.O. Box 1610, Lakewod, NJ 08750.

For fastest service call 1-800-344-7119.

In NJ call (908) 363-4156.

www.americanradiohistory.com
FROM THE FORTHCOMING ALBUM THE VELVET ROPE / EXECUTIVE PRODUCERS: JANET JACKSON AND RENÉ ELIZONDO, JR. / PRODUCED BY JIMMY JAM & TERRY LEWIS (FOR FLYTE TYME PRODUCTIONS, INC.) AND JANET JACKSON/Q-TIP OF A TRIBE CALLED QUEST APPEARS COURTESY OF JIVE RECORDS / MANAGEMENT: JOHN DUKAKIS AND QADREE EL AMIN FOR SOUTHPAW ENTERTAINMENT

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/REISSUE LABEL, SUGGESTED LIST PRICE OR EQUIVALENT FOR CASE/TUBES</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>AEROSMITH</td>
<td>COLUMBIA</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>56</td>
<td>MINISTRY</td>
<td>GRAND JURY</td>
<td>13.98/18.98</td>
</tr>
<tr>
<td>57</td>
<td>REEL BIG FISH</td>
<td>WILD SMOKE (1.98/11.98)</td>
<td>TURNDOWN THE RADIO</td>
</tr>
<tr>
<td>58</td>
<td>JAMES TAYLOR</td>
<td>COLUMBIA</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>59</td>
<td>PANTERA</td>
<td>EASTWEST</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>60</td>
<td>SOUNDTRACK</td>
<td>KOMO BOY</td>
<td>11.98/16.98</td>
</tr>
<tr>
<td>61</td>
<td>NEAL MCCOY</td>
<td>ATLANTIC</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>62</td>
<td>FOG FIGHTERS</td>
<td>KOCH</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>63</td>
<td>CLINT BLACK</td>
<td>A&amp;M</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>64</td>
<td>KILLARY</td>
<td>EAGLE RECORDS</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>65</td>
<td>SOUNDTRACK</td>
<td>NO LIMIT</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>66</td>
<td>JIVE</td>
<td>NO LIMIT</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>67</td>
<td>VARIOUS ARTISTS</td>
<td>GRAYHEART (10.98/16.98)</td>
<td>TRADING WITHOUT MOVING</td>
</tr>
<tr>
<td>68</td>
<td>SQUIRREL NUZ ZIPPIERS</td>
<td>SONY PICTURES</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>69</td>
<td>JOHN FOGERTY</td>
<td>WARNER BROS</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>70</td>
<td>DEANA CARTER</td>
<td>CAPITOL</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>71</td>
<td>SHERYL CROW</td>
<td>A&amp;M</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>72</td>
<td>RADIOHEAD</td>
<td>CAPITOL</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>73</td>
<td>NO DOUBT</td>
<td>CAPITOL</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>74</td>
<td>VARIOUS ARTISTS</td>
<td>GRAYHEART (10.98/16.98)</td>
<td>TRADING WITHOUT MOVING</td>
</tr>
<tr>
<td>75</td>
<td>DRU HILL</td>
<td>SONY PICTURES</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>76</td>
<td>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</td>
<td>INTERSCOPE</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>77</td>
<td>VARIOUS ARTISTS</td>
<td>CD FRONT 62-429-MIX: 108 (18.98/16.98)</td>
<td>CLUB MIX '97</td>
</tr>
<tr>
<td>78</td>
<td>MAXWELL</td>
<td>COLUMBIA</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>79</td>
<td>JAMIROQUAI</td>
<td>EMI</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>80</td>
<td>INSANE CLOWN POSSE</td>
<td>SONY PICTURES</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>81</td>
<td>PAULINA COLLE</td>
<td>MANNET 642-01102</td>
<td>THIS FIRE</td>
</tr>
<tr>
<td>82</td>
<td>VARIOUS ARTISTS</td>
<td>GRAYHEART (10.98/16.98)</td>
<td>TRADING WITHOUT MOVING</td>
</tr>
<tr>
<td>83</td>
<td>ELVIS PRESLEY</td>
<td>RCA</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>84</td>
<td>VARIOUS ARTISTS</td>
<td>GRAYHEART (10.98/16.98)</td>
<td>TRADING WITHOUT MOVING</td>
</tr>
<tr>
<td>85</td>
<td>TRU 2 DA GAME</td>
<td>A&amp;M</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>86</td>
<td>MEGADETH</td>
<td>CAPITOL</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>87</td>
<td>LILA MCCAIN</td>
<td>A&amp;M</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>88</td>
<td>TOOL</td>
<td>CD FRONT 62-429-MIX: 108 (18.98/16.98)</td>
<td>AENOM</td>
</tr>
<tr>
<td>89</td>
<td>PATTI LABELLE</td>
<td>MCA</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>90</td>
<td>JOHNNY LANG</td>
<td>MOTOWN</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>91</td>
<td>VARIOUS ARTISTS</td>
<td>GRAYHEART (10.98/16.98)</td>
<td>TRADING WITHOUT MOVING</td>
</tr>
<tr>
<td>92</td>
<td>VARIOUS ARTISTS</td>
<td>GRAYHEART (10.98/16.98)</td>
<td>TRADING WITHOUT MOVING</td>
</tr>
<tr>
<td>93</td>
<td>TOBY KNIGHT</td>
<td>LONDON</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>94</td>
<td>ARIA</td>
<td>COLUMBIA</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>96</td>
<td>TOBY KNIGHT</td>
<td>LONDON</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>97</td>
<td>LOVE, PEACE &amp; NAPPINESS</td>
<td>VARIOUS ARTISTS</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>98</td>
<td>LISA STANSFIELD</td>
<td>A&amp;M</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>99</td>
<td>BECK</td>
<td>OAK RECORDS</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>100</td>
<td>LADYTRON</td>
<td>SONY PICTURES</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>101</td>
<td>LADYTRON</td>
<td>SONY PICTURES</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>102</td>
<td>METALLICA</td>
<td>EDDITION &amp; RED HYPESTERS</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>103</td>
<td>TAM BLOOD WAVE</td>
<td>EARTH, WIND &amp; FIRE</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>104</td>
<td>PAM TILLIS</td>
<td>ANGLE RECORDS</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>105</td>
<td>LOVE ALWAYS</td>
<td>VARIOUS ARTISTS</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>106</td>
<td>K-CLAN and JOJO</td>
<td>RCA</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>107</td>
<td>ANT BANKS</td>
<td>PENNYPACKER</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>108</td>
<td>SHAWN COLVIN</td>
<td>COLUMBIA</td>
<td>10.98/16.98</td>
</tr>
<tr>
<td>109</td>
<td>BLACKHAWK</td>
<td>ANGLE RECORDS</td>
<td>10.98/16.98</td>
</tr>
</tbody>
</table>

Albums with the greatest sales, gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. • RIAA certification for shipment of 1 million units, with multiplication titles indicated by a numeral following the symbol. For best sellers, and double albums with a running time that exceed two hours, the RIAA multiples shipments by the number of discs and/or titles. "*" indicates LP is available. Most tape prices, and CO prices for BMG and RCA labels, are suggested lists. Tape prices, with the exception of a limited number, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Readback Impact shows albums removed from Heatseeker this week. 

Indicates past or present Heatseeker title. © 1997, Billboard® Communications, and SoundScan, Inc.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>110</td>
<td>105</td>
<td>KENNY LOGGINS</td>
<td>COLUMBIA</td>
<td>10 (98)</td>
</tr>
<tr>
<td>106</td>
<td>106</td>
<td>ALAN JACKSON</td>
<td>ARISE MARVELLE</td>
<td>10 (98)</td>
</tr>
<tr>
<td>107</td>
<td>107</td>
<td>INDIGO GIRLS</td>
<td>ESPRIT</td>
<td>10 (98)</td>
</tr>
<tr>
<td>108</td>
<td>108</td>
<td>DIAMOND RIO</td>
<td>ARISTA</td>
<td>10 (98)</td>
</tr>
<tr>
<td>109</td>
<td>109</td>
<td>MARY WINBERGER</td>
<td>YARIKO</td>
<td>10 (98)</td>
</tr>
<tr>
<td>110</td>
<td>110</td>
<td>TODD RUNDGREN</td>
<td>CORD</td>
<td>10 (98)</td>
</tr>
<tr>
<td>111</td>
<td>111</td>
<td>K.D. LANG</td>
<td>WARNER BROS.</td>
<td>10 (98)</td>
</tr>
<tr>
<td>112</td>
<td>112</td>
<td>ROBYN</td>
<td>RT</td>
<td>10 (98)</td>
</tr>
<tr>
<td>113</td>
<td>113</td>
<td>CROOKS</td>
<td>WARNER BROS.</td>
<td>10 (98)</td>
</tr>
<tr>
<td>114</td>
<td>114</td>
<td>THE O'JAYS</td>
<td>XYZ</td>
<td>10 (98)</td>
</tr>
<tr>
<td>115</td>
<td>115</td>
<td>THE THE</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>116</td>
<td>116</td>
<td>NATIVE HEARTS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>117</td>
<td>117</td>
<td>THE POLAR BAND</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>118</td>
<td>118</td>
<td>BONNIE RAITT</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>119</td>
<td>119</td>
<td>PATTY SMITH</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>120</td>
<td>120</td>
<td>MARY J. BLIGE</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>121</td>
<td>121</td>
<td>THE WOBBLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>122</td>
<td>122</td>
<td>BOB SAGET</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>123</td>
<td>123</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>124</td>
<td>124</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>125</td>
<td>125</td>
<td>THE SUN</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>126</td>
<td>126</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>127</td>
<td>127</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>128</td>
<td>128</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>129</td>
<td>129</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>130</td>
<td>130</td>
<td>BOB SAGET</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>131</td>
<td>131</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>132</td>
<td>132</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>133</td>
<td>133</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>134</td>
<td>134</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>135</td>
<td>135</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>136</td>
<td>136</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>137</td>
<td>137</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>138</td>
<td>138</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>139</td>
<td>139</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>140</td>
<td>140</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>141</td>
<td>141</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>142</td>
<td>142</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>143</td>
<td>143</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>144</td>
<td>144</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>145</td>
<td>145</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>146</td>
<td>146</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>147</td>
<td>147</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>148</td>
<td>148</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>149</td>
<td>149</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>150</td>
<td>150</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>151</td>
<td>151</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>152</td>
<td>152</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>153</td>
<td>153</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>154</td>
<td>154</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>155</td>
<td>155</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>156</td>
<td>156</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>157</td>
<td>157</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>158</td>
<td>158</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>159</td>
<td>159</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>160</td>
<td>160</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>161</td>
<td>161</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>162</td>
<td>162</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>163</td>
<td>163</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>164</td>
<td>164</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>165</td>
<td>165</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>166</td>
<td>166</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>167</td>
<td>167</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>168</td>
<td>168</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>169</td>
<td>169</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>170</td>
<td>170</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>171</td>
<td>171</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>172</td>
<td>172</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>173</td>
<td>173</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>174</td>
<td>174</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>175</td>
<td>175</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>176</td>
<td>176</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>177</td>
<td>177</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>178</td>
<td>178</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>179</td>
<td>179</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>180</td>
<td>180</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>181</td>
<td>181</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>182</td>
<td>182</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>183</td>
<td>183</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>184</td>
<td>184</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>185</td>
<td>185</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>186</td>
<td>186</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>187</td>
<td>187</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>188</td>
<td>188</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>189</td>
<td>189</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>190</td>
<td>190</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>191</td>
<td>191</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>192</td>
<td>192</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>193</td>
<td>193</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>194</td>
<td>194</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>195</td>
<td>195</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>196</td>
<td>196</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>197</td>
<td>197</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>198</td>
<td>198</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>199</td>
<td>199</td>
<td>THE WEAVERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
<tr>
<td>200</td>
<td>200</td>
<td>THE KILLERS</td>
<td>BMG</td>
<td>10 (98)</td>
</tr>
</tbody>
</table>

Top Albums A-Z (Listed by Artists)
Danish Labels Find International Markets Eager

(Continued from page 3)

Excite American audiences (see story, page 5), yet insiders here say that until now they have not wanted to try to overcome the barriers to the U.S. market.

When Aqua’s U.S. success and the Sept, 22 worldwide release of Michael Learns To Rock’s (MLTR) new album, “Nothing To Lose,” however, there are signs that Danish record execs here may be confident to take on the Anglophone markets.

MLTR is led by EMI-Medley, was among the first Danish companies to cast its eyes overseas. About half of the company’s profits now come from abroad, according to Michael Røff, re-

ditional director for EMI in Scandinavia and Finland.

“About 20 years ago, everything was in Danish, but this has changed in the ’90s,” he says. “Acts like A.D.A. and Hanne Boel were not trying to translate their records for international tastes as others had done before; they were recorded in English, mainly for the domestic market, but with the potential for selling them elsewhere.

Then, we started getting very serious about exporting Danish music.”

Some five years ago, the company launched its international arm, EMI International, which has since become one of Southeast Asia’s biggest international sellers. The band’s international breakthrough was “Painted On Pepper,” which came out in August 1995 in Southeast Asia, India, the United Arab Emirates, South Africa, and Brazil.

The MLTR’s greatest-hits package “Paint My Love” was released in Southeast Asia last October and has sold more than 2.4 million units worldwide, according to EMI International, with the bulk of sales in Southeast Asia. In Malaysia, it has been certified platinum, with sales of more than 375,000 units.

The band’s manager, J.P. Andersen, says, “Each successive album was released in additional territories and has sold in higher numbers.”

The four young men—Jaacha Richter (vocals/songwriter, keyboard), Søren Madsen (bass, vocals), Mikkel Lenz (guitar), and Kaare Wanscher (percussion)—got together in 1986, but it took nearly five years before their first album was released by Medley (now EMI-Medley).

“We were in the middle of recording our first album, which came out the following year,” Wanscher says, “and we had ambition of being big stars all over the world.”

Conquering the U.S. was at the top of the agenda, yet the band’s big break came in Scandinavia. At that time, the indie label Medley had an international licensing deal with EMI. When the major’s Indonesian inter-

The band released a new album, “The Dance,” in 1997, and it has been a hit in Denmark, selling more than 220,000 copies. The album has been certified gold in Sweden, and it has also sold well in other European countries.

“Once the album was released in the U.S., we started getting more serious about the market,” Wanscher says. “We knew that if we could break through in one country, it could lead to success in others.”

The band’s success abroad has been due partly to the success of their album “The Dance,” which has sold more than 220,000 copies in the U.S. and has been certified gold in Sweden.

“Once the album was released in the U.S., we started getting more serious about the market,” Wanscher says. “We knew that if we could break through in one country, it could lead to success in others.”

The band’s success abroad has been due partly to the success of their album “The Dance,” which has sold more than 220,000 copies in the U.S. and has been certified gold in Sweden.

“Once the album was released in the U.S., we started getting more serious about the market,” Wanscher says. “We knew that if we could break through in one country, it could lead to success in others.”

The band’s success abroad has been due partly to the success of their album “The Dance,” which has sold more than 220,000 copies in the U.S. and has been certified gold in Sweden.

“Once the album was released in the U.S., we started getting more serious about the market,” Wanscher says. “We knew that if we could break through in one country, it could lead to success in others.”

The band’s success abroad has been due partly to the success of their album “The Dance,” which has sold more than 220,000 copies in the U.S. and has been certified gold in Sweden.

“Once the album was released in the U.S., we started getting more serious about the market,” Wanscher says. “We knew that if we could break through in one country, it could lead to success in others.”

The band’s success abroad has been due partly to the success of their album “The Dance,” which has sold more than 220,000 copies in the U.S. and has been certified gold in Sweden.

“Once the album was released in the U.S., we started getting more serious about the market,” Wanscher says. “We knew that if we could break through in one country, it could lead to success in others.”

The band’s success abroad has been due partly to the success of their album “The Dance,” which has sold more than 220,000 copies in the U.S. and has been certified gold in Sweden.

“Once the album was released in the U.S., we started getting more serious about the market,” Wanscher says. “We knew that if we could break through in one country, it could lead to success in others.”

The band’s success abroad has been due partly to the success of their album “The Dance,” which has sold more than 220,000 copies in the U.S. and has been certified gold in Sweden.

“Once the album was released in the U.S., we started getting more serious about the market,” Wanscher says. “We knew that if we could break through in one country, it could lead to success in others.”

The band’s success abroad has been due partly to the success of their album “The Dance,” which has sold more than 220,000 copies in the U.S. and has been certified gold in Sweden.
Danish Labels Find International Markets Eager

(Continued from preceding page)

der activities. We can send something directly out to the world, and it’s good that the organization has focus on mon-
ey, making sure we make outside U.S./U.K. repertoire.

The international plot for Clara Thomas is just beginning, according to Lake, who is based in London-based PolyGram EMI. A U.S. release is scheduled for February 1998. The act’s self-titled album is now available for other continuing sales in Dan-
ish companies to release, and it has release dates of Sept. 15 for the Ger-
many/Switzerland/Austria territories and Sept. 28 in Italy. The band is currently on a German promotional trip in late September.

Clara Thomas has already had a re-
lease in the other Nordic territories, and with Swedish and Norwegian lan-
guages and cultures bearing similarities to those in Danish, these countries are obvious first targets for export.

Next on the list is often Germany, which is the third largest market in Dan-
mark. BMG Arional Denmark’s exploitation manager, Mikkel Bagger, agrees with his peers that there is a world outside the Scandinavian region, and that even Danes themselves cannot overlook the significance of Japan or South Korea in the Danish market. The record company has released a single in Japan and is currently working on a German tour that will begin in early December.

BMG is working on Caroline Hense-

derson’s second solo album, which should be released in all of Europe in the spring of 98,” says Bagger. Henderson-

son’s first outing, “Cinematicae,” released in early 1996, was a surprise. “It launched off Grammies and has been a hit, and a lot of other companies have made the same moves. We are very excited about this release.

Another international priority for BMG is Asia, according to the record company. BMG has already released a single in Japan and has a tour coming up in South Korea in the near future. The company is also looking to expand its presence in Southeast Asia, where the Korean market is already strong.

The record company is also planning to release a new album in the U.S. late in the year, which will be a major highlight of the company’s international efforts. The album will feature a mix of pop, rock, and hip-hop tracks, and is expected to be a big hit with American audiences. The release will be accompanied by a major marketing campaign, including a national tour and a series of music videos.

In conclusion, BMG Arional Denmark is committed to expanding its international profile and is making significant strides in the global market. The company’s dedication to quality and innovation will undoubtedly lead to continued success in the future.
Hello Dolly: Welcome To The Chart

If YOU HAD ANY DOUBT that happy Europeon music was back, check the Hot Shot Debut on this issue’s Hot 100. "Barbie Girl" (MCA) by Aqua makes a big splash by entering at No. 7 (see story, page 1). That’s the highest debut ever for an act having its first hit, beating the record held by Spice Girls when they opened at No. 11 earlier this year with their first effort, "Wannabe.

Aqua will be going for another record: The bouncy "Barbie Girl" could become the biggest Danish export to the Hot 100, but only if it goes all the way to No. 1. For 36 years, the most successful act from Denmark on the singles chart has been Copenhagen-born Jorgen Ingmann, who peaked at No. 2 in 1961 with the instrumental "Apache." In its first week, "Barbie Girl" has already matched the No. 7 peak of Ingmann’s countryman Bent Fabric, who struck instrumental gold in 1962 with "Alley Cat." Beyond Ingmann and Fabric, it’s difficult to find many Danish acts on the Hot 100. Laid Back was a one-hit wonder with the synth pop hit "White Horse," No. 26 in 1984. In 1989-99, the American rock group White Lion had a run of hits sung by Danish-born Mike Tramp. And back in 1955, "Oh! Susanna" by Don Charles Presents The Singing Dogs was recorded in Denmark.

Aqua’s record-setting debut hails up the race to succeed the Notorious B.I.G.’s "Mo Money Mo Problems" (Bad Boy) at No. 1. With the Backstreet Boys’ "Quit Playing Games (With My Heart)" (Myle) bulleted at No. 2 and Mariah Carey’s "Honey" (Columbia) poised to debut, there are three serious contenders for pole position.

M AC’S BACK: If you go back exactly 15 years, you’ll find Fleetwood Mac on top of the Billboard album chart with the group’s third No. 1 album, "Mirage." Aspid was born for being a hit. For thinking it was the band’s final No. 1 album, especially after Lindsey Buckingham and Stevie Nicks departed. But with the mid-70’s lineup of the ever-changing Fleetwood Mac together again, the act is rightfully back on top of The Billboard 200 with "The Dance" (Reprise). It’s the first Mac album to debut at No.1. Of the three previous chart-toppers, "Rumours" was the most successful, with a 51-week run at the top. "Mirage" was #1 for three weeks, and "Fleetwood Mac" had a single week at the top.

L ETT THE MYSTERY BE: Sarah McLachlan has her biggest hit by a Hot 100 mile, as "Building A Mystery" (Netwerk/Arista) debuts at No. 18. Her previous best on the pop singles chart was "I Will Remember You," which peaked at No. 65 Jan. 20, 1990.

UP JUMPS: "Up Jumps Da Bongie" (Blackground/Aristone) moves 2-1 on the Hot Rap Singles, making it the first rap single to head the list that was not produced by Sean "Puffy" Combs since Nov. 9, 1996. But as a producer, Combs has the Hot Shot Debut on Hot R&B Singles with "You Should Be Mine" (Mercury) by Brian McNight featuring Mase.

Mark Glaser, the former Billboard senior editor who became the CEO of McGlade Media Group, and Bill Glaser, the company’s founder and chairman, are accustomed to managing relationships. Adam Waldman, the new president, is responsible for the company’s named Eastern advertising representative for Billboard magazine. His new capacity, Waldman will be responsible for New England/Mid-Atlantic indie labels, broadcasting and media accounts as well as all Canadian business. He has been with BPI Communications since 1991 as assistant circulation manager and promotion traffic manager.

Waldman earned his bachelor’s degree from the State University of New York at Onondaga. Meanwhile, Peggy Altenhofer joins Billboard’s marketing department as the promotion art director. Altenhofer comes to Billboard from Ganot-Pubis Publishing, where she was the art director. Her design experience also includes positions at Cahners’ Publishing and Sid Patterson Advertising and freelance work at Acorn Design Group. Altenhofer received her bachelor’s degree from Parsons School of Design.

For more information, contact Bill Glaser at 212-536-5002.


E-mail: sbell@billboard.com

BY FRED BRONSON

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE UNIT SALES

<table>
<thead>
<tr>
<th>ALBUM</th>
<th>1996</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>256,199,000</td>
<td>288,703,000</td>
</tr>
<tr>
<td>CASSETTE</td>
<td>101,869,000</td>
<td>92,620,000</td>
</tr>
<tr>
<td>SINGLE</td>
<td>109,642,000</td>
<td>91,700,000</td>
</tr>
</tbody>
</table>

YEAR-TO-DATE ALBUM FORMAT SALES

<table>
<thead>
<tr>
<th>ALBUM SALES THIS WEEK</th>
<th>1996</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANGE</td>
<td>13,990,000</td>
<td>17,159,000</td>
</tr>
<tr>
<td>CHANGE</td>
<td>11,572,000</td>
<td>11,572,000</td>
</tr>
<tr>
<td>LAST WEEK</td>
<td>13,757,000</td>
<td>11,455,000</td>
</tr>
<tr>
<td>CHANGE</td>
<td>1,297,000</td>
<td>1,297,000</td>
</tr>
<tr>
<td>UP 1.7%</td>
<td>10,811,000</td>
<td>10,811,000</td>
</tr>
<tr>
<td>CHANGE</td>
<td>6,279,000</td>
<td>6,279,000</td>
</tr>
<tr>
<td>UP 6%</td>
<td>2,421,000</td>
<td>2,421,000</td>
</tr>
</tbody>
</table>

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

<table>
<thead>
<tr>
<th>CHAIN</th>
<th>INDEPENDENT</th>
<th>MASS MERCHANT</th>
<th>NONTRADITIONAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>51,274,000</td>
<td>10,899,000</td>
<td>13,791,000</td>
<td>13,000</td>
</tr>
<tr>
<td>UP 1.4%</td>
<td>UP 4.3%</td>
<td>UP 66%</td>
<td>NA</td>
</tr>
</tbody>
</table>

Compiled from a national sample of retail store and rack sales reports, compiled, and provided by SoundScan.
Bill Richards Radio Consulting presents

THE TJ MARTELL ORLANDO GOLF CLASSIC
to benefit Cancer, Leukemia and AIDS Research

Thursday, October 16th
11:00am
Metro West Country Club
Orlando

For player information contact Bill Richards at
(407) 292-4424

This event will kick off the Billboard Monitor Radio Seminar & Awards
For information regarding the seminar call Maureen Ryan @212.536.5002
Seriously funny. Enormously huge.

2.5 million albums. Here's the new one.

ADAM SANDLER
WHAT'S YOUR NAME?
SEPTEMBER 16

Featuring the first single
"THE LONESOME KICKER"