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**A&M Appts. Signal Its Intent To Raise Its Profile In R&B**

**BY DON JEFFREY**

NEW YORK—A&M Records has charged up the seas with the news that black music department head John McClain, who has returned after many years away from A&M to head urban A&R. The label has not officially announced McClain’s appointment, although he has been at A&M for at least a month with the blessing of senior VP of A&R. A former executive for A&M who brought Janet Jackson to the label in the 90s, McClain has been at Interscope Records for several years, where he was instrumental in bringing Death Row Records and Christie’s Property with Kirk Franklin to that label.

Rosas will command a staff of 11, including eight people he brought with him from the now-defunct EMI Records. McClain and Rosas will report to Al Cafaro, chairman/CEO of A&M Records.

Cafeiro says, “By bringing John McClain back, from a repertoire stand- ing of over 20 years standing, to the A&M team to bring that repertoire to the marketplace, A&M and its artists have a wonderful opportunity to be successful in an area far too long ineffective.” A&M began to restructure its black music division last year after disappointing sales. In September, its joint-venture label Perspective lapsed off all 27 employees except for A&R executive Junior Regisford, who is now with A&M. Later in the year, Perspective founders James “Jimmy Jam” Harris and Terry Lewis formed a joint venture with Universal Records (Billboard, Dec. 7, 1996). Perspective is no longer an active label, although acts (Continued on page 28)

**First Hong Kong Raid Nets CDs, Equipment New Laws Facilitate Seizures In Burgeoning Piracy Market**

**BY GEOFF BURPEE**

HONG KONG— Authorities have carried out Hong Kong’s first-ever raid on CD manufacturers suspected of producing pirated product. The arrest of three men and the confiscation of 27,000 CDs adds credence to Hong Kong’s efforts that the territory may be supplying its own domestic market for pirated product (Billboard Bulletin, Sept. 25).

Attention is now turning to the near- by Portuguese colony of Macau, which has the International Federation of the Phonographic Industry (IFPI) saying it is becoming a piracy stronghold.

Hong Kong customs authorities and the intellectual property investigation bureau carried out the raids with support from the police.

As the action represents a significant development for Hong Kong authorities in the wake of the June 30 handover from the British administration, IFPI regional director J.C. Giow says: “It’s too political, I can’t comment.”

“Given the situation,” Giow says, “Hong Kong customs and Hong Kong government have been under a lot of pressure recently, [so] IFPI has started to clamp down on the pirated CD trade in Hong Kong and they are here.”

“The government here is pretty co-operative and the law is better here as well as after. The difference now is that the Chinese are pretty eager that the Hong Kong authorities stop these pirate activities.”

Chinese authorities also seized, on Aug. 27, two replication lines in Wukan, China. These were the first seized out-side the notorious pirate center of Guangdong Province, in the southern Chinese Special Economic Zone bordering Hong Kong.

However, Giow notes that the recent Hong Kong seizure is of particular importance, as “the Hong Kong government has been denying that any of the raids in Hong Kong were involved in manufacturing CDs.”

“Until now,” he adds, “They’ve said that all the CDs have been coming from the U.S. or from Europe. IFPI is pushing the concept that no, the majority of these are coming from HK, and some others in Macau.”

The success of the recent seizures has also been due to the renewed enthusiasm of Hong Kong customs authorities, which had been produced June 27, days before the handover from British rule. The new law empowers customs officials to seize and confiscating articles if the owner cannot produce evidence of copyright ownership. Prior to the enactment of the new copyright law, authorities had to come forward and prove rightful ownership before goods could be seized, complicating the process of showing piracy.

“We have a lot of contact with [legal] CD plants here,” Giow says. “CDs are copied, the music is produced pretty well, they can see competitors come in undercutting their price. So first of all we have informal information from CD plants.”

Giow says that there were two ways in which the recent batch of pirated (Continued on page 104)

**M.U.S.I.C. To Boost WIPO Treaties’ Cause**

**BY SHAWNIE SMITH**

The Recording Industry Assn. of America (RIAA) has joined forces with artists and industry executives to form Musicians United for Strong Internet Copyright (M.U.S.I.C.) to Congress to approve the World Intellectual Property Organization Copyright Treaty and the WIPO Performances and Phonograms Treaty (Billboard, Aug. 9).

The treaties will strengthen copyright protections in the international copyright treaty protection to include Internet. Both are scheduled to be discussed in Congress over the next two months.

“We want to send a broad message that those artists, producers—all creators, when invested time, heart, and money in their creative work and that the Internet is not a free-for-all,” says Hilary Rosen, president/CEO of the RIAA.

Members of the coalition include Tony Bennett, Mary Chapin Carpenter, Billy Joel, Colvin, Sherry Craig, Don Henley, Tom Jones, Faith Hill, Joni Mitchell, Bonnie Raitt, Joan Osborne, Dwight Yoakam, and several other artists. In addition to record labels, songwriters, publishers, and various music organizations.

Coalition members and representatives are expected to lend support to every campaign effort possible, including lobbying and testifying before Congress, “We’re not just fighting for the coalition members and reps to be a part of our efforts, as well as the broad creative-commu- nity effort with book authors and other creators, because it affects them too,” says Rosen.

M.U.S.I.C. is not the first time (Continued on page 110)

**First Star Wars Force Is Back Strong Sales For Video Trilogy Reissue**

**BY EILEEN FITZPATRICK**

LOS ANGELES—Once again, the “Star Wars” video trilogy is proving to be a powerful force at retail.

According to retail reports, first- week sales of the special edition “Star Wars” trilogy have exceeded most expectations and put the title on a pace that could equal the successful experiences of the last few weeks, when original “Star Wars” tapes were first released as a set.

In 1985, 6 million trilogy sets were sold, according to 20th Century Fox Home Entertainment, which distributes the titles. To date, Fox says, more than 4.5 million units have sold, which is why they stopped producing the special edition “Star Wars” films have been sold.

“We were concerned that this title was basically the same old movies,” says Wherehouse sell-through video buyer Brett Hayden, “but apparently people are buying it now.”

Hayden says the 251-store Terrance, Cali-based chain has sold nearly half of the total original sales of the trilogy, which has been in stores since Aug. 25. Fox will sell the title for only 97 days. On Nov. 30, the supplier will cease taking the title.

Set up by the theatrical reissue of the films earlier this year, the special edition video reissue is a “textbook” marketing case for retailers. The films cumulatively grossed $250 million in U.S. theaters and received widespread publicity, which has been carried through for the video.

In addition, many retailers report that the higher-priced letterboxed edition has been even more popular. Hayden says some Wherehouse stores were caught short on the letter-boxed edition, which is priced at $89.98 with a $39.98 minimum advertised price (MAP). Most stores, though, have discounted it to $59.98.

For “Every piece of media we have, it is letter-boxed versions,” says Beat Buy video merchandise manager Joe Page, “this has been behind that piece.”

First-week sales at Beat Buy were more than 50,000 units, Pagano says.

The pan-and-scan version is priced at $49.98, with a $19.98 minimum advertised price. A majority of retailers are selling the title at MAP pricing. Individual units are priced around $19.98.

However, Ann Arbor, Mich.-based Borders Books & Music is one chain that is bucking the deep-discounting (Continued on page 110)

**Divagia Deal.** British classical label BMG Conifer has signed soprano Lesley Garrett to a worldwide deal. The singer, who was previously signed to British indie Silva Screen Records, is recording an album, “Soprano Inspired,” a collection of religious arias, and has been working on a Christmas album. Garrett was named Gramophone magazine’s best-selling classical artist of the year for 1996. Seen here signing the deal, from left, are Alison Winham, managing director of BMG Conifer, and Garrett.

**Studios, Manufacturers Link For European DVD Launch**

**This story was prepared by Eric Hansen of The Hollywood Reporter.**

BERLIN—In an unusual display of cooperation, five major studios and 10 competing technology firms united at IF1A, the consumer electronics trade fair in Berlin, to announce the intended launch of DVD in Europe in the first quarter of next year.

The five studios expect to offer a total of 25 titles in the first month and 15 titles each month thereafter, bringing the total for the first year to almost 200. It was also expected that 50% of titles will be distributed across Europe, and each disc will include both original and local languages at a price roughly equivalent to $25 in local currencies, or 20%-25% more than a VHS cassette in self-serve.

Producer Saul Zaentz (“The English Patient”) and director Constantin Costa-Gavras (“Mad City”) appeared at the press push the product from the perspective of creative artists who appreciate the quality in difference between DVD and VHS.

Films to be released include “Bat- man & Robin,” “Conspiracy Theory,” “Tomorrow Never Dies,” and such older titles as “Blade Runner,” The Director’s Cut” and “The Wizard Of Oz.” New titles will be released simulta- neously on DVD and VHS, Warner Home Video president warren Lienberfarb, who spearheaded the coordinated launch effort in conjunction with Dutch electronics giant Philips, terms DVD “an alternative to near-video-on-demand,” which has been spreading through major European territories via a string of newly founded digital pay TV platforms.

Lienberfarb says the industry was encouraged by initial DVD sales in the U.S., where about 45% of the 166,000 discs delivered so far have been sold. (Continued on page 103)

**Interscope Reaches Crossroads With Trauma Split, Death Row Uncertainty**

**By craig rosen**

LOS ANGELES—It was only nine months ago that Interscope Records was on top of the world.

For the first time since Columbia achieved the feat in 1976, Interscope NEWS ANALYSIS

head held the top four spots on The Bill- board 200 in the Dec. 7, 1996, issue, with Rob’s “Razorblade Suitcase” at the summit, Snoopy Doggy Dogg’s “Tha Doggfather” at No. 2, No Doubt’s “Tragic Kingdom” at No. 3, and Makaveli’s “The Don Killuminati: The 7 Day Theory” (recorded by the late Tupac Shakur under a pseudonym) at No. 4.

Now, however, Interscope’s rela- tionships with most of its best-selling artists are being dramatically altered.

According to sources, the estate of Shakur has had discussions with Mer- cury Records about issuing previously unheard material in the form of a compilation recorded prior to his association with Interscope (see separate story, page 1). Sources also indicate that recording artist Row, the home of Snoopy Doggy Dogg and the label that released two albums by Shakur, will likely be leaving the Interscope fold. (Continued on page 104)
GIORGIO ARMANI

EXCLUSIVE PREVIEW

MTV UNPLUGGED

BABYFACE & FRIENDS

WITH STEVIE WONDER

( A BENEFIT FOR PHOENIX HOUSE SEPTEMBER 24, 1997 )

GIORGIO ARMANI, TINA BROWN OF THE NEW YORKER, TOM FRESTON OF MTV NETWORKS, AND DANNY GOLDBERG OF MERCURY RECORDS WILL HOST AN EXCLUSIVE PREVIEW PERFORMANCE OF MTV UNPLUGGED WITH BABYFACE AND SOME OF HIS CLOSEST FRIENDS, INCLUDING STEVIE WONDER AT MANHATTAN CENTER STUDIOS ON SEPTEMBER 24TH. THE CONCERT HONORS JUDY MCGRATH, PRESIDENT OF MTV/M2, AND BENEFITS PHOENIX HOUSE, ONE OF THE COUNTRY'S MOST PROGRESSIVE AND SUCCESSFUL DRUG TREATMENT AND PREVENTION PROGRAMS FOR YOUNG PEOPLE. FOR TICKET AND DINNER INFORMATION CONTACT RAY SOLDAVIN AT 212-595-5810 EXTENSION 7801.
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Photek To Reveal His 'Modus Operandi' 
Astralwerks Debut Set Aimed At Pop Mainstream

BY LARRY FLICK

NEW YORK—After three years of steadily building an underground cult following with a string of acclaimed import singles, electronic-dance virtuoso Photek will aim to infiltrate the pop mainstream Tuesday (9) with "Modus Operandi," his full-length debut on Astralwerks.

Unlike others plying their wares in this increasingly active circuit of clubland, the label and Photek, aka Rupert Parkes, are taking a surprisingly low-key approach to selling the U.K. native's music—due in large part to the artist's decision not to tour and keep other promotional appearances to a minimum.

"He's not an outgoing person," says Astralwerks co-director Andrew Goldstone. "It's a minor liability to the project, and he knows it. But we can't force him to do things he's uncomfortable with. The bottom line is that Rupert is a brilliant musician with a large following. They're truly waiting for this album."

Goldstone could be correct in his assessment, given the anticipation rising at independent retail.

"We've always done well with his imports, and there's a genuine word-of-mouth on this album," says Marlon Creason, manager of Record Kitchen in San Francisco. "What is unclear right now is whether or not this album will sell beyond the audience already aware of him. There's already so much electronic music out there. The label will need to aggressively educate the public in order for this to stand out."

To that end, Astralwerks is already a month deep into a vigorous press campaign that will keep Parkes—who is already a longtime critical favorite—on the pages of nearly every major music publication through the close of '97. Beyond that, the mostly instrumental "Modus Operandi" will ship Tuesday (9) to college radio and electronic specialty shows. However, the label is not planning to actively promote the project to radio at this time.

"We've accomplished what we have with many of our acts without the help of commercial radio," Goldstone says. "It's certainly helpful, and we welcome it. But it's not a big part of our general thinking. With this album, we're concentrating on drawing attention to the album as a whole."

Toward that end, the label does not plan to issue a single until January. (Continued on page 20)

Roni Size & Reprazent Win Opens Doors For Drum 'n' bass

BY DOMINIC PRIDE

LONDON—Roni Size & Reprazent's surprise win of this year's Mercury Music Prize marks the beginning of wider acceptance for drum 'n' bass music on the U.K. scene: "This means here."

Size helped chair the jury, which was responsible for choosing the winner. "It's a massive boost for the music and a major victory for the UK scene."

Chemical Brothers' "Dig Your Own Hole."

Simon Frith, who chaired the 12-person jury, says that all concluded that Radiohead's "OK Computer" was "an album with the map, Size & Reprazent's win also marks the second time the Mercury prize has come from Bristol, following Portishead in 1996.

Reprazent member DJ Krust and Size run their own independent Full Cycle label from Bristol (Billboard, April 18, 1996), but the Reprazent collective— including DJs Dee, Krust, Suv, MC Dynamite, and vocalist Onele—are signed to Mercury Records U.K.'s Talkin' Loud imprint. Before the winner was revealed, Reprazent performed "Heroes," its first single, live at the awards.

"People said we were crazy," said Size in his acceptance speech, for which he brought the whole crew onto the stage to accept the award. "They couldn't see what we were doing, but we kept working towards what we believed in."

Reprazent包子 have set the stage. Now the world can see that there's a potential in this music, it's not a phase thing."

Adjudged by Billboard whether this win would give drum 'n' bass a boost, Size says, "You'll have to ask the public what they think... There's a lot of good music out there."

Size acknowledges that it had been an uphill struggle to gain acceptance (Continued on page 20)

Beck, Jamiroquai Reign At '97 MTV Video Awards

BY BRETT ATWOOD

NEW YORK—Multiple winners Beck and Jamiroquai are likely to receive the biggest sales boost in the aftermath of the 1997 MTV Video Music Awards, held Sept. 4 at Radio City Music Hall here. Beck collected five awards, while Jamiroquai nabbed four at the event, which was hosted by comedian Chris Rock.

Beck, who was also a performer on the show, was recognized for his clips "The New Pollution" and "Devil's Haircut," which were honored with best male video, best direction in a video, best choreography, best art direction in a video, and best editing in a video.

The year-old Beck album "Odelay" (DG) appears to have already benefited from the pre-show publicity, it is No. 83 with a bullet on this issue's Billboard 200.

Jamiroquai's striking "Virtual Insanity" clip, which was directed by Jonathan Glazer, was named best video of the year. The clip was also noted for best special effects, best cinematography, and as breakthrough video. The funk/pop act's "Traveling Without Moving" (Work Group/Epic) is No. 75 with a bullet on The Billboard 200 this issue.

"As much as people say that they hate awards shows, they do see some spark some interest in music," says Jim Freeman, a music buyer for the 16-store Stamford, Conn.-based HMV. "There has been primarily an increase in Jamiroquai. We've done really well with that record since the nominations were announced."

The real winners at retail may be those acts that performed live at the awards show, which will eventually reach 800 million households in 85 territories around the world. The event was televised live in the U.S., Europe, and Latin America.

In addition to Jamiroquai and Beck, performers on the show included U2, Spice Girls, Jewel, Marilyn Manson, Prodigy, Puff Daddy, the Wallflowers, Lil' Kim, Brit, Missy "Misdemeanor" Elliott, Lisa "Left Eye" Lopez, and Angie Martinez.

"We haven't noticed a lot of advance sales of the nominees," says Bob Reamer, a pop buyer for Borders Books & Music, which has 170 stores in the U.S. "Usually, the sales boost happens for us if an artist sweeps the awards or has a strong live performance. But it doesn't hurt the nominees to have their name out there as the show is promoted."

Best Buy, an official co-sponsor of this year's event, promoted the awards show with banners and endcap displays in 280 of its stores. Releases by nominated artists were tagged with a sticker that reads "1997 VMA-nominated artist." In addition, the retailer promoted the event in its newspaper and mail circulars, which were distributed in August. (Continued on page 20)

Janis Ian: the new album HUNGER

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BILLBOARD SEPTEMBER 13, 1997

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Artists & Music

New Group Jafa Standing Up For Women In Reggae

BY ELENA OUMANO

KINGSTON, Jamaica—On Aug. 5, the newly formed Jamaican Asen of Female Artists (Jafa) announced its objectives here at an event that featured guest speaker Pat Francis, president of JAMPRO (a composite statutory body owned by the Jamaican government and mandated to aid economic development). While the group refuses to categorize itself as comprising victims of the reggae patriarchy, Jafa literature states that the organization has “risen from the ashes of disillusionment.” Historically, the reggae business has pursued a Darwinian “only the strongest, or very most often” than it has elevated to the counsel “strength through unity.” And all too often, reggae’s women have been relegated to the role of backup, both on and off the stage. Jafa proposes a more unified approach in the business across the board and has already taken steps to create equal airplay and work opportunities for women.

Jafa’s seeds were sown at MIDEM ‘97, at which veteran singers Shalamar Williams and Pam Hall and entertainment attorney Sandra Joy Alocott noted the poor representation of Jamaican women artists due to the country’s music industry. Afterward, Jafa hosted a successful four-day convention (Continued on page 110).

Celine Dion Song At Center Of Canadian Plagiarism Suit

BY LARRY LEBLANC

TORONTO—A Canadian songwriter and his publisher are claiming plagiarism over a song written by Paris-based René Angélil; Dion; and Sony pictures Canada, and recorded by Canadian star Celine Dion. A $92 million (Canadian) lawsuit was filed Aug. 28, with the Federal Court of Canada at Montreal.

Named in the suit are Goldman and his publisher Jig Editions Musicale-Casinair; Dion; Dion’s husband/man-ager, René Angélil; Ben Kaye, co-owner with Angélil of CRB Music Publishing, which co-published gold- man’s composition; and Sony Music Entertainment (Canada).

Songwriter Martin Beaudry and his publisher Jean-Marcel Raymond, head of JMR Publishing, are claiming that Goldman’s “Priére Pauline” is a copy of “Ten Lévres Maures,” a song written by Beaudry in 1993. Dion recorded “Priére Pauline” for her 1995 Epic album “D’Exus,” as well as last year’s “Live A Paris,” also on Epic.

Under Canada’s Copyright Act, accused plagiarists are innocent of copyright infringement if it can be shown that the music was created independently or that there was no prior knowledge of the allegedly plagiarized song.

Montreal-based lawyer Eric Goyette of Tamaro, Goyette, who is representing Beaudry and Raymond, says, “We allege that my client’s song was recorded by him on cassette that cassette was delivered to a lot of people working in the industry—producers and so forth—and was aired on (Quebec radio stations)”.

A Sony Music Entertainment (Can-ada) representative declined comment; Dion’s management did not return calls.

Record Companies. Yoshiyuki “Jack” Isomura is appointed executive VP at Sony Music in New York. He was president of Sony Pictures Entertainment.

Arista Records in New York promotes Phil Blume to VP of field marketing. He was senior director of sales marketing.

JoAnn Kaeding is named senior director of international for Jive Records, Silvertone Records, and Ver-ity Records in New York. She was senior director of international marketing at Elektra.

MCA Records in Nashville names Dave Miggio associate director of administration. He was administration manager.

MCA Records in Los Angeles names Ciri Catamero of music video production and Rachel Niemeyer, supervisor of recording administration. They were, respectively, senior VP of production at 40 Acres and a Mule Filmworks and project coordi-nator, recording administration, at MCA.

Academy Records in Los Angeles has named Ochi Nadera director of accounting and Steve Petralia direc-tor of financial planning. They were managers of accounting and manager of project finance, respectively.

Chordant Distribution Group in Brentwood, Tenn., names Shane Bailey marketing manager. She was marketing manager at Moody Book Stores.

Sparrow Communications Group in Brentwood, Tenn., names Cindy Kalar senior publicist and Leanne McConnells senior director of media relations. They were assistant editor at Sound and Spirit and A&R assistant at Epic Records.

Gee Street Records in New York names Marlyn Snyder director of publicity. He was a publicist at Shore Fire.

Wild Pitch in New York names Doug Grober national sales director. He was touring and recording music-ian with Thievery.

Trade associations. Madeleine Smith is elected to the board of directors of the National Assn. of Women Business Owners in Washington, D.C. She is president of Songwriters Services.

Claudia Koal is appointed national projects director of the Songwriters Guild Foundation in New York. She was consultant, music marketing and cybercast, at Adelphia Communications.

Edward Korenman is promoted to staff director of communications at the Consumer Electronics Manufacturers Assn. in Arlington, Va. He was manager of communications.

Publishing. Vincent Candido is named senior VP of licensing at ASCAP in Nashville. He was VP of licensing.

Related fields. Maria Catamero is named junior publicist at ISP Public Relations in New York. She was publicity assistant at Hollywood Records.

EXECUTIVE TURNTABLE

JUDA ROSEN

DURAN DURAN

Cooler, capitalizing on the recent release of the Pop album "Duran Duran," is embracing the Internet as a Federal distribution mechanism. The group’s new album "Medazzaland," due in August, will be available on the Internet. The album will be supported by a "demos" version, which will be available at traditional retail outlets.

Kenny Rogers Cleans Up In August RIAA Certifications

BY CHRIS MORRIS

LOS ANGELES—Kenny Rogers brought home a carful of one in August certifications from the Recording Industry Assn. of Ameri-ca (RIAA). Certified at 12 million units last month, Rogers’ 1989 Capitol Nashville collection “Greatest Hits” is the best-selling country hits package, topping Garth Brooks “The Hits,” which currently stands at 9 million.

In August, Rogers also brought home five other multi-platinum awards (for the quintuple-platinum “The Gambler,” the quadruple-platinum "20 Greatest Hits" and "Ten Years Of Gold," the triple-platinum "Kenny," and the double-platinum "Christmas"); five platinum trophies, plus one for a duo collection with Dottie West; and three gold albums, plus one for another collaboration with West.

The Notorious B.I.G.’s posthumous Bad Boy album, "Arista," is certified gold, platinum, and multi-platinum, reaching the 6 million mark (signifying sales of 3 million, since the album is a two-CD set). Metal madman Ozzy Osbourne hauled in three multi-platinum al-

(Continued on page 44)
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Artists & Music

Everclear Broadens On 'Afterglow'
Capitol Takes Set 'Public' Via In-Store Campaign

BY CHRIS MORRIS

LOS ANGELES—Everclear's Oct. 7 Capitol release "So Much For The Afterglow", the Portland, Ore.-based band's first album since 1995's platinum-selling single "钊ke And Faike" is a record that pushes in several new directions. That was precisely the intention, according to A&R Pary Watta-Russell.

"I happen to love '钊ke And Faike' and I'm happy we did it," says musician admits that coming up with something new after the recording process an arduous task. "It was like pulling a grown man through the eye of a needle. It wasn't an easy record to make... Ultimately it was my baby, and I went by gut and heart. Nine times out of ten, I went by gut. As you get older, you develop instincts through trial and error, and as you get older you have to trust that." Many of the songs on "Afterglow" retain a resemblance to the powergrunge kicked up by Alexakis, bassist Craig Montoya, and drummer Greg Ekker. Yet "钊ke And Faike" has some feeling filling up the sound. The band's intent is telegraphed by the bluesy Beach Boys-styled cappella introduction to the album's leadoff track, the title cut.

"I wanted to start that song with a Beach Boys type of thing," Alexakis explains. "I love 'Pet Sounds.' I love Brian Wilson's stuff, and I don't think that's really come out before. This album, I told the guys right up front, 'I'm gonna push your asses really hard into singing.' We all can sing, and we did that. That's all our vocals, no backing vocals. That's how Brian Wilson did it." Everclear also experiments with new instrumental approaches on "钊ke And Faike," with Alexakis saying, "I wanted to put different textures on. None of us in the band are virtuosos on anything, but we're competent musicians, and I wanted to take that attitude on keyboards and other things. Rami [Jafef] from the Wallflowers played on 'I Will Buy You A New Life' and Normal (Continued on page 24)

Tonic For Your Ills-Polydor act Tonic receives gold certifications signifying shipment of more than 500,000 units for its latest album, "Lemon Parade." Shown, drums to Polydor; band members Kevin Shepard and Jeff Russo, president of Polydor; band member Emerson Hart, Bruce McDonald, national director of alternative promotion for Polydor, and band member Dan Laverty.

Self Disc Benefits Breast Cancer Alliance; Hootie Co. Trims Staff

ALL FOR A GOOD CAUSE: In October, Self magazine will release "Man To Woman: Men Of Note Sing For A Cause," a special CD whose proceeds will benefit the National Alliance of Breast Cancer Organizations. The disc, which will be sold through April and is only available at self.com, will feature pop act The Bucketmen, among other artists.

The bucket men will be made available through traditional retail outlets.

SCALING FISHCO: As a result of Hootie & the Blowfish's management company, Fisco, scaling back its operation this summer, Blowfish's former house manager, Mark Zenow, has started his own managagement company, Cordy Management. Based in Charlotte, N.C., Zenow is looking for rock pop acts who may already have some following. However, he adds, "If the music strikes me right, I'll work with anyone at any level, even if they're very early in their development.

According to Hootie's manager, Rusty Harmon, Fisco let go five of its 12 employees. "For the time in five or six years, the band has taken a significant break," says Harmon. The group came off the road in mid-April after completing a tour of Asia. "We were structured to work a worldwide tour and as soon as the tour was over there was nothing going on, no merchandise, no p.r. We've just been trying to lay low and let the band get psychologically and physically ready to make a new record." Three of the staffers let go were in Fisco's merchandising arm. While Fisco retains the rights to its tour merchandise, it has licensed rights to its retail merchandise to Giant.

While the band's break resulted in the layoffs, Harmon also stresses that the decision has been made to "get back to grass-roots stuff." I had a great conversation with Ken Koen last few years. He'd gotten into sports management and his first client was Wayne Gretzky, who fired him after three months. Ke, tell me, 'We don't do that.' "

Although Breaking Records, the label owned by the band, hasn't been trimmed of staff, Harmon says the decision was made to distance the band from the operation. "We want people to add songs by [Breaking]

bands because the songs stand on their own. We found out the hard way about trading out Hootie favors for ads." Breaking's next release will be from Treadmill Trackstar this fall.

As for Hootie, Harmon says the band members are writing new material with an eye toward having a new album out as early as next spring or summer.

FROM THE ARENA TO THE RECORD STORE: Hot on the heels of the announcement that Grand Royal Capitol Records will release a three-CD set commemorating the 1996 and 1997 Tibetan Freedom Concerts in Canada, the band's tours will also be on tap. A live double album is expected next spring on Temple Records, the label owned by Polydor organizer Sarah McLachlan (Billboard Bulletin, Sept. 18). The album will be recorded via Arista in the U.S. and Nete-<br>work in Canada. Lilith Fair featured a revolved roster of female artists, including Jewel, Fiona Apple, Jeryl Crow, and Joan Osborne. Pending artists' approval, McLachlan plans to include at least one track from every festival participant, including second stage talent. McLachlan will start her own North American tour in October.

THIS AND THAT: The demos that Joye Ramone and Daniel Rey have been producing for Ronnie Spector are almost ready to be shopped, according to Ramone (The Beat, Billboard, Feb. 1). "The vocals are all done on the first four songs, and we're going to start shopping those," says Ramone. "We should be ready within a two-month period." Ramone, who hooked up with Specter last fall, says, "Ronnie is like family to me. I support her every opportunity I get. She's a great person." Specter will be playing "Joye Ramone's Blitzkrieg Bash II" at New York's Cony Island High on Saturday (6). Additionally, Ramone reports that Specter has reteamed with her "I'm My Home Tonight" duet partner, Eddie Money, for a new Christmas single, produced by Richie Zito. On Oct. 28, the Cure will release "Galore," a new compilation on Elektra. The collection will include singles released since 1986, the year the band's first anthol-ogy, "Standing On A Beach—The Singles," came out. "Galore" will include one new track. The V-Rays are ready for the big leagues. The band, signed to Steve Earle's label, S-Squared (a joint venture with Warner Bros.), had gone through A&D. But the band made enough strides with its last album for Warner Bros. to agree to release the group's next project, which will be out in the first half of 1998.

Capitol's Duran Duran Back On Track With 'Medazzaland'

BY TERRI HORAK

NEW YORK—To paraphrase the Times sages, Duran Duran has taken a licking over its two-decade life span, but the men keep on ticking. Now, with the release of "Medazzaland," the Oct. 7 Capitol release, the band has some new frustrations and is back on schedule with renewed confidence and direction.

"Medazzaland," the first album of new material from Duran Duran since its self-titled set in 1983, has been in the works for some time, but the project was sidetracked by the 1994 recording and promotion of "The Cover Album" and again when founding member John Taylor quit at the beginning of this year. Now officially a trio, the band has rebounded to create an exciting, eclectic mix of rock, pop, and dance music.

"If you want a nice rhododendron bush to flow, you prune it, and I think that's what's kind of happened to us. We got pruned, and then we blossomed," explains singer Simon LeBon.

"There was a lot of uncertainty for about a 12-month period with John in Los Angeles and in London, which made it difficult to complete the...ard," says the remaining original member, keyboardist Nick Rhodes.

"But, ironically, when he did actually depart, that was a catalyst for us to finish the record a lot quicker. We sort of compensated for our loss, I suppose, and actually wrote some of the best material for the album," he adds.

The results, point out guitarist War-<br>ren Cuccurullo, who rejoined the band in 1996, is that "Medazzaland" is prob-ably the most current music that we've put out. It's pretty much right up to the moment." The 1993 platinum release "钊ke Duran" spanned two hits, "Ordinary World" and "钊ke Undone," and the band views "Medazzaland" as the next step. Cuccurullo says, "That was the birth of the new Duran Duran, and I think that album showed we're about writing great songs and that we can be as current as anybody."

"钊ke Does It!" Without a doubt, it would've been great to follow that up a year afterwards, but the chips didn't fall that way. We're our own harshest critics, and we made sure in the end we achieved something that satisfied our own standards."

The current trend toward using effects and sampling in music harks back to the band's roots, and the band likes "Medazzaland" to its 1992 smash album, "钊ke." It's an area we feel very comfortable in, and the advent of all this electronic stuff has worked very much in our favor with this album. It's a natural habitat for us, because we've always moved around in our genre, but at the end of the day we've always had a great (Continued on page 24)
a year ago

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Baby Bird Hopes To Take Wing In U.S.
Atlantic Aims To Translate Act’s U.K. Success Here

BY DOUG REECE

LOS ANGELES—Hoping to build upon Baby Bird’s formidable success in its U.K. home market (Billboard, Nov. 30, 1996), Atlantic Records is cautiously guiding the act as it leaves the roost to test its wings here.

Stephen Jones (aka Baby Bird), the act’s prolific songwriter/guitarist, became something of a Cinderella story in the U.K. when his lo-fi 4-track 1995 recordings—“I Was Born A Man,” “Bad Shave,” “Fatherhood,” and “The Happiest Man Alive”—became cult and, later, mainstream favorites. The projects, released on Jones’ Baby Bird Recordings, were followed in October 1996 by “Ugly Beautiful,” released on U.K. indie Echo. This was the first time that Jones teamed with band members John Pedder, Robert Gregory, Luke Scott, and Huw Chadbourn. It is this album, which includes the international hit single “You’re Gorgeous,” that Atlantic will bow Oct. 14. A double vinyl version of the album streets Oct. 7.

According to Atlantic VP of product development (U.S.) Michael Krumper, more than 470,000 copies of the single and about 175,000 of the album have been sold in the U.K.

“I knew that more than not, there’s skepticism about how those numbers can translate,” says Krumper, “but I really believe this is an [instantly reactive] record.

In spite of the label’s confidence, Atlantic is hoping to mimic—albeit in a much more abbreviated way—the sort of organic growth the act enjoyed in the U.K. by giving marketing support to an Alternative Distribution Alliance-distributed release of “The Greatest Hits” collection.

The double-CD set, which was released Aug. 26 on Baby Bird Recordings, retails at a discounted $13.98. Retailers here will also receive copies of Baby Bird’s four earliest recordings, as well as U.K. singles, as promotional items.

An EP featuring the 14-minute “King Bing” track, found on the U.K. version of “Ugly Beautiful,” and other 4-track and B-side material, is also being produced for promotional purposes.

David Wentworth, music buyer for the Allston, Mass.-based, 18-store chain Newbury Comics, says the band’s import material has sold steadily, though he isn’t certain it will carry over to mainstream audiences.

“We’ve always carried a couple of import pieces and they always sell, but I don’t know what to expect with ‘Ugly Beautiful,’” he says. “I’m sure people who were already interested will buy it, but you can’t tell how it will react with everyone else.”

Krumper says that “The Greatest Hits,” which culled material voted on by British consumers from Baby Bird’s first four releases, along with the 1996 album “Dying Happy,” should help Americans catch up with the act’s body of work and prime “Ugly Beautiful.”

“This band has a tremendous amount of music, and even though ‘Ugly Beautiful’ sold here fairly well as an import, none of their material has been widely available,” says Krumper. “We want people to get a real sense of the breadth and depth of Steven’s songwriting talent, and we can’t do that any better than by presenting the bulk of his songs the way ‘The Greatest Hits’ does.

“We couldn’t just come out with the album’s first single! ‘You’re Gorgeous’ without building this up and turning on that group of aggressive music fans that look for this type of artist,” he adds. “It’s important that the audience gets to know our kid sister before they feel like they have to love them.”

Concluding the large number of songs Jones has written, it’s impressive that their quality, both musical and lyrically, remains undiluted.

“A song has to have a balance,” says Jones. “When the lyrics dominate a song, that can be a mistake, but I want to use the language intelligently. That’s frowned upon, particularly with British hands. There’s kind of a coolness in stupidity and being disinterested in a lot of the British hands. This isn’t a reaction to that. I’m just trying to use words intelligently.

Jones’ songs, published by Chrystal Music Ltd., are particularly noted for their quirky and sometimes controversial subject matter.

Many focus on religion.

(Continued on page 22)
for the music. “There was no mainstream where we came from, there was no stream, just gutters,” he says.

Howard Berman, managing director of Mercury Records U.K., says, “I certainly hope this win will send a huge signal. It will help people approach [the music] with an open mind.”

Berman says he initially shared others’ doubts about the perceived inaccessibility of the music. “Listening to the record, I was wondering how it was going to come across live,” he says. “I went to their gig at the Jazz Cafe, and I was amazed by the extreme musicality and ingenuity of it. It ended up being my favorite gig of the year.”

Mercury Records U.K. marketing director Jonathan Green adds, “As a genre, it has got the official stamp of approval. It’s a music from the street culture and indigenous to the U.K. It’s always been treated as a left-field medium. This has given it the critical acceptance from the intellectual end of the media. The gates are wide open.”

Caroline Butler, label coordinator for one of the longest-established drum’n’bass’ bands, Indy Movement, Records, is also pleased forSize and for the genre. "Roni’s win can only do good,” she says. “I always said that if there was going to be a year for drum’n’bass, it would be this year—so it’s come at the right time. In terms of reaching a first-time audience, it couldn’t be better.”

Butler adds that her label nearly nominated its own drum’n’bass act, Omni Trio, for its album “Haunted Science,” but “we didn’t have the 150 pounds nomination fee lying around in small change. So if it wasn’t going to be Omni Trio, it could not have been better awarded. It’s a close-knit community, and people try to support everyone else on the scene—Roni’s done some things for us.”

Drum’n’bass has been a part of the British musical landscape since the early ’90s. From the original “dub meets electronics” sound of early jungle music, the genre has veered off in almost as many directions as there are acts producing the music. Despite its apparent huge popularity at street level and its prevalence on pirate and specialist radio stations, in clubs, and on TV as incidental music, chart success has been a dim one for the genre.

Since the middle of the decade, drum’n’bass has enjoyed the involvement of major labels and the emergence of well-produced albums backed with subtle but effective productions. Producers and acts have shown themselves more willing to talk to media, as opposed to the initial ethos of “keeping the music underground.”

Goldie’s 1995 album “Timeless” appeared on his own Metalheads label through free/London, and it’s regarded as having paved the way for epic, accessible drum’n’bass. LTJ Bukem’s collection, “Logical Progression,” last year on Good Looking Records/London was another milestone in the genre’s journey toward the mainstream, and Size & Reprazent’s ’97 win for the soulful “New Forms” can be interpreted as the arrival of drum’n’bass. Other acts who have helped bring it to a wider audience include Alex Reece (Island), Photek (Science/Virgin), and Grooverider (Columbia).

Reprazent features many of the key names in the Bristol drum’n’bass scene. DJs Krust, Die, and Suv have all made their names independently in the scene, here, Krust and Suv were half of Fresh Poun, whose hip-hop version of “Wishing On A Star” in 1990 blazed a trail toward jungle. DJ Die and Size produced the U.K. recordings for the seminal V Recordings label back in ’93. Smith & Mighty, regarded by many as the originators of the jungle sound, came from Bristol, which also boasts Flynn & Flora as part of the now-huge scene there.

Size’s win has attracted mainstream media interest from such newspapers as The Times, Independent, and Guardian, which devoted all of its third news page on Aug. 31 to the prize and its winner. The awards were broadcast in edited form the same night as the event on BBC2, and they were repeated in a prime-time show Aug. 31, including live footage from the show and from this summer’s festival appearances.

The show’s presenter, Jojo Holland, also presents BBC2’s “Later With Jojo Holland,” which takes a more cerebral look at music than other more populist, prime-time shows. Critics of the prize have accused it of “preaching to the converted,” of having a bias toward white, middle-class music fans, and of choosing obvious contenders in the past.

“They can’t accuse the prize of that this year,” says Mercury Records U.K.’s Green, who is particularly pleased that the award went to an outside contender.

“New Forms,” a double album, jumped from No. 38 to No. 30 on the “official” U.K. charts on the basis of the strong media coverage. “A lot of retailers were not expecting (Size) to win,” says Green, “so the record was out of stock in a lot of places.”

The album is due out Oct. 28 in the U.S. on Mercury; an edited, one-CD set releases this week in the U.K.

Concludes Green of the Mercury effect, “It got good coverage in the quality dailies and some space in the tabloids, which would have liked the Spice Girls to win. But it’s based on musical quality and not about getting headlines. This decision has got them toward the respect of the music industry.”
FOREST FOR THE TREES’ SEES DREAMWORKS RELEASE AT LAST
(Continued from page 5)

chart. According to Broadcast Data Systems, DreamWorks has nearly 60 modern rock stations and is beginning to garner airplay at a hand- ful of top 40 outlets as well.

Meanwhile, Berg says, Stephenson, whose music was published by BMG, has been busy creating new music, much of which has not been recorded.

Stephenson is booked by P.O.W. in Los Angeles and managed by Melissa Koscielniak, Stephenson, whom he recently wed.

THE WAITING GAME

While Stephenson’s best interests precluded the release of the album for a time, those who were aware of the project admit to it being a fact that “Forest For The Trees” might never see the light of day.

“It has been a real roller coaster,” says Hank Gould, who is helping to maintain the project.

“I’m not saying it’s going to be over, but it’s going to take about four years,” Gould adds.

Sympathetic, innately concerned with music, the world outside the music.

Others, too, waited patiently for an appropriate time to begin spreading the word on the album.

KROQ Los Angeles afternoon personality Jed Gould (aka Jed the Pulp), who received an advance copy of the album more than a year ago from Berg, says sitting on the secret was one of “the hardest things I have ever done.

“I didn’t even play it for anyone at the station, because I knew they would get excited, and that would get me excited,” says Gould. “It seemed so amazing that something this good might not ever come out, and just that made it more exciting that said all bands didn’t leave my ear for the 14 months I had it.

“It’s no surprise, then, that Gould— the first album in the country to spin “Dreams”—has been zealously making up for lost time by playing multiple cuts from the album. Among the tracks that have hit the airwaves in his morning show are “Ohm,” “Infinite Cow,” and “You Create The Idea.”

In the case of some of the tracks, Stephenson exhibits a strong preoccupation with Eastern sounds and spiritual philosophies. “I studied art and now I’m going to be a monk, and I’ve been looking for a place to work, and I’ve been finding a place with the world,” says Gould.

“My favorites are the ones that are from more people, and on the other hand, I have a passion for folk instruments,” says Stephenson. “So I thought it would be cool to bring that kind of music in and instruments with beats to make a more contemporary groove.”

THE FIRST STEPS

Described by most who have met or know him as a shy, enigmatic “genius,” Stephenson was one of the major- ity of “Forest For The Trees” in his bedroom, had his first major foy in the music business as a teenage pro-

ducer at Houston-based Rap-A-Lot

Records. The former rock EDGE Houston music director Mike Peer, at the time a club DJ, recalls his first meeting with the Wonderland.

“Just then asked to do a 12-inch remix of [Rap-A-Lot artist] Rahim’s ‘Shoutgun’ single,” Peer recalls. “I remember thinking how incredible this guy sitting behind a desk with all this equipment everywhere.

“The song had these hip-hop beats with the weak men working ordi-

narily, and I was like, ‘I want those beats without the guitar; I want the down beat prominent in this part and the bass to be higher.” While I’m talk-

ing, he is punching it up instantaneous-

ly. By the time I had finished my sentence, Carl was like, ‘Is this what you want?” and it was perfect.

Stephenson’s work at Rap-A-Lot proved to be a jumping-off point in a career that led him to Los Angeles, where he met Bong Load Records co-

owners Tom Rothrock and Rob Schnap, and ultimately, a unique folk artist friend.

It was this collaboration, says Stephenson, that led him to start knocking down borders on a lyrical front.

“Beck was a side project, and I would have to say he actually helped open my mind up to the idea of writing things that don’t necessarily make sense but sound interesting,” he says.

POPS ROCKS

In addition to co-producing “Mellow Gold,” Stephenson shared writing credits on the album, including the hit single “Lost,” a bellower track that successfully melded genres like glam and featuring an unforgettable hook.

Beg was it stephenson’s involvement in “Lozer” that helped pave the way for albums and singles like “Trees.”

“This is a more commercial album today than it was five years ago, and we want to get the people, I steadfastly maintain that it is because of Carl’s previous con-

tribution as the co-writer of “Lozer” that helped paved the way for the album and single “Trees.”

Mike Yeager, PD of adult top 40 station KYST Fresno, Calif., was one of the first in the format to include “Dreams” on his playlist. “This song has hooks all the way through it, with all kinds of bagpipes and even a sprink-

ler,” he says. “Now we’re able to do what alternative was doing years ago, and that’s break new music bands."

At the retail level, Jim Freeman, a music buyer for 16-store, Stamford, Conn.-based HMV, says feedback from stores on the project may have been exceedingly positive. He attributes part of this to the album’s unique flavor.

“I’m hoping that it doesn’t take the music itself, not the label, because it’s really hard to do that on its own,” Freeman says.

“Although the musical style is not the same, I relate people’s reaction to it as a deep dive into ‘Trees’ that’s not enough to do very well. But I am not a star, and I don’t want to be one. I feel far more comfortable with putting my music out there and letting it tell its own story.”

The stories that fill “Modus Operandi”, “Axion” and “Minauer” exemplify his knack for creating music that combines jittery drum’n’ bass beats with soothing, almost orchestral melodies. It’s unusual for Parkes to spend anywhere from a week to a month on any given track, and in good dissection each loop and rhythmic mea-

sures.

“I always try to develop sounds, rather than getting them from other sources,” he says. “I’ll sample an instrumental sound and then use it as the inspiration to come up with my own similar sound. It’s a long process, but worthwhile.”

It was a painstakingly detailed approach to recording his tracks that had rendered Photek an influential figure in the electronic scene. In the past three years, his music has featured heavily on “Seventh Samurai,” “UFO,” and “The Fifth Column,” which are considered pivotal tracks in the genre.

Despite its lowly public profile, Parkes says he is eager for the world to hear his music. “I’m not even sure if I don’t feel like I could do more, do very well. But I am not a star, and I don’t want to be one. I feel far more comfortable with putting my music out there and letting it tell its own story.”

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track, has softened up the college market, where "The Wannadies" was serviced this summer and has been getting a warm reception.

"I think we have a good home at college and the modern rock format," says RCA VP of marketing (U.S.) Cliff O'Sullivan. "We've been at college radio for a month now, and there seems to be a great awareness."

Instead of leading with "You And Me Song," however, RCA has decided to go with the equally hooky though less exposed "Might Be Stars" as the band's first U.S. single from the album. The song goes to radio the second week of September.

Wannadies singer/songwriter Per Wiksten says the song is a jab at the business of star-making, an ironic theme that doesn't escape him, considering it may be the vehicle for the band's U.S. breakthrough.

"It's making fun of other bands, and at the same time it's a kick in the face, because we have one foot in that, too," says Wiksten. "The song could be a tribute to all these bands that want to make it, but it's a bit of a windup as well. The one side of the business I don't care too much for is the trying hit. When a band's main goal is to become stars, and you really get a sense of that, they're not on my shelf anymore. I like the doors.

"Our aim is not to become stars," adds Wiksten. "Our primary goal is totally centric. I just want to get kicks out of writing good songs and making records that sound good. Then, plan two is to just spread it around the world."

To assist in plan two, RCA has funded a clip for the song that plays on its tongue-in-cheek theme with look-alike actors in re-enactments of several popular films, such as "Taxi Driver," "Pulp Fiction," and "Fargo.

The clip, which features a guest appearance by David Hasselhoff, will be serviced this fall.

In fact, things are often not what they seem with the band. Its music and lyrics, like its name, reveals a balancing act between its powerful pop sensibilities and a sometimes grim sarcasm.

"Most of our songs aren't only punky or only poppy—it's almost always mixed," says Bergmark. "If it's a really sweet song, there's bound to be a part of it that's hardier in the lyrics or somewhere else so that it's a little twisted around."

Even the cover and inner art for "The Wannadies"—a quizzical photographic series of people lying down with their eyes closed—suggests the band's interest in perverting the usual. It's just the type of imagery you might expect from an act whose lead singer formerly worked as a gravedigger in the small Swedish village of Skeleftea.

"We like things that are vague, because anything that's too obvious becomes quite boring," says Wiksten.

The band, which does not yet have a booking agency but is managed by London-based Big Brother, played a handful of promotional dates the first week of September in the U.S. and may come back to tour before the end of the year.
"I like to talk a lot about contradictions, and religion is such a contradiction," says Jones. "Like churches encrusted in gold and the poor, or using the idea of Jesus to sell certain things. There's a great interest in Shakespeare in Britain, but there are much better stories in the Bible, almost better than Charles Bukowski."

Baby Bird has also inspired controversy with what has been described in the press as an aggressive and sometimes hostile rapport with his audience.

Says Jones of the reports, "It kind of started in the early days when we were playing gigs at these small places, and you would hear a lot of things people were saying in the audience. I'd just give as good as I got, and people started to think that"

I enjoyed that when I was just picking up on something that wasn't planned. I guess that could be seen as confrontational or arrogant, but it's not intended to be. I'm just trying to entertain you."

The act, which is booked by the Agency in New York and managed by DJT Management in Sheffield, England, made a single promotional appearance in the U.S. in the first week of September. Krumper says tentative plans are to bring the band back in October or November for a more formal tour.

Meanwhile, Atlantic is generating a great deal of press interest in the band. Positive early coverage for "The Greatest Hits," says Krumper, is indicative of the band's wide-spread appeal. "This band has never had an album out here before, and we're going from men's and women's magazines, to mainstream general interest and alternative magazines, to the smallest fanzines, and that reflects the kind of appeal this record has." Early features or reviews are confirmed in GQ, Seventeen, and Rolling Stone.

Atlantic will begin working "You're Gorgeous" at modern rock and triple-A radio on Halloween, while a clip for the song is in the works.

On the 'BANDWAGON': Milan Records has jumped on the "Bandwagon" with the soundtrack to the film opening Sept. 12. That chronicles the trials and tribulations of a fledgling rock band. The album includes original contributions from Incinerator, Pound Cake, Tackles, Judy Judy Judy, and the Fiplones, plus several songs from the film's struggling star musicians, Circus Monkey. Greg Kendall, who penned all of Circus Monkey's rock tunes, also wrote the movie's original score.

Production notes: Actor Fernando Allenie not only stars in the upcoming feature "Naked Lies" as the lead, but has also collaborated with composer Michael Sembello on a recording of the film's title track. Warner Music Group senior VP David Foster is at work on the soundtrack to the upcoming film "The Quest For Camelot." ...Edel America Records latest soundtrack is the alternative-rock-accented complement to the action comedy "Masterminds." The album includes songs by such acts as Vibrolush, Birdbrain, Sevendust, and Tumbledown.
EVERCLEAR
(Continued from page 16)

Like You,' and we had a couple of people [violinist Paul Cantelon of the Wild Colonials and cellist Gerri Sutyak] play strings, and the guys from Less Than Jake played horns on 'One Hit Wonder.'

Alexakis, who scrapped several songs, rewrote others, and penned new material during the "Afterglow" recording process, did include one discarded tune, the sardonic "Hate You For Christmas," as a hidden track.

"We'll probably make a low-budget video [for it], like a Christmas video," Alexakis says. "It's the epitome of the anti-Christmas song, if you've ever been broken up with somebody at Christmas. I've been wanting to write that song for 15 years. If you're not happy at Christmas, Christmas sucks."

While the album emphasizes sharply observed story-songs like "Amphetamine" and "White Men In Black Suits" (published by Everclear/Music/Montalupia/Common Green Music/Irving Music), it also includes a couple of jarring confessional songs, "Father Of Mine" and "Why I Don't Believe In God," that recount Alexakis' troubled relationships with his father and mother.

Asked if these songs are autobiographical, Alexakis says, "Yeah. That's all I want to say, but they are. They pretty much tell the stories that they tell. I feel like I needed that bookend of reality there... On every record we've done, there've been three or four autobiographical songs.

Capitol is taking the first "Afterglow" track, "Everything To Everyone," to mainstream rock, modern rock, and triple-A radio. Video director Kevin Kerslake is helming a clip for the song.

Watts-Russell suggests that the label may try to broaden Everclear's base beyond its core audience with future tracks.

"Art describes the last album as a rock album and this one as a pop album," he says. "I don't think it's quite that black-and-white myself, but yes, there are two or three songs on the record that, if they have become big enough at the three formats that we're initially going to, then we will take them to pop radio. There could be a bit of acceptance at pop radio recently of stuff that might have been considered a bit too hard for pop radio a year or two ago."

Beyond press, which played an important role in the development of "Sparkle And Fade," Capitol will focus on an in-store retail campaign to loft "Afterglow."

Watts-Russell says, "Art really wants to take this back to the public, rather than just relying on radio or MTV, so there is a plan in the first two weeks of the release of the record for Everclear to do a lot of in-stores. He wants to meet fans, sign autographs, play."

"As artists get bigger, they tend not to want to do in-stores. He has come right out to us and said, 'I want to do as many of these as I can, because I want to see who comes out. I want to see what people's reaction to is to the record if they've heard it, or to the track on the radio, and just really promote my record.'"

"I think we're going do 10 of these in the first two weeks all over the country."

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REGIONAL VICTORY: After pairing up with Canton, Ohio-based retailer Camelot, local pianist/composer David McClinton is discovering sweet success with his appropriately titled Mesa Wind debut, "Victory!"

Union Strike. Epic recording act Peach Union is cracking top 40 radio wide open with "On My Own," the first single from its debut album, "Audiopeach." The London-based trio, made up of Pascal Gabriel, Paul Statman, and Lisa Lamb, will make its U.S. appearance Sept. 27, three days before the release of the album, at a top 40 WBYZ Pittsburgh-sponsored event. Meanwhile, a clip for the single was recently shot.

The artist who, after performing for an enthusiastic Canton audience in March, caught the attention of the chain's Eastern U.S. regional director, Terecky, has become one of store's most exciting regional breakout stories. With initial placement in Camelot's Belden Village mall store in Canton, "Victory" has become a fast-rising star in 14 outlets.

Jerry Smith, the store manager at the Belden site, says the title beat out such megastars as Wu-Tang Clan when it came out this summer and McClinton was the No. 1-selling artist for three weeks straight in late May and early July. Based largely on his successes, McClinton was invited by the retailer to perform at a series of in-stores. Not coincidentally, "Victory" soon began turning up at local Borders Books & Music and Music and Record Mart outlets, even though the album still has no distribution.

At radio, such jazz stations as KCLC St. Louis and WNNV Cleveland, as well as top 40 WBLC Canton, have shown D&B support by spinning cuts. Still, Mesa Wind co-founder John Charles Mertz says that if it wasn't for encouragement by Camelot, the album might still be in its planning stages.

"We made a single for [little] track! Victory!" in March with the hope that maybe we could start getting word out about David and find a major deal with another label," says Mertz, "but Camelot did so well with the single that they basically asked us if we had an album. We really didn't have plans to do anything until that point."

REGIONAL HEATSEEKERS NO. 1s

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, which an album ranks this the album and the artist's subsequent albums are presumably eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. "*" indicates indices vinyl LP is also available. All albums with the greatest sales pace, as of 1997. Billboard Communications.

WERE STRUGGLING TO DREAM

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GHOST SIGHTING: Twin cities denizens the Honeydongs check in on the West North Central Regional Roundup this issue at No. 6 with their Debra/Mercury album "Seem A Ghost.

The band, which is on tour with INXS, performs Sunday (7) in Orlando, Fla.

MARS ATTACKS: The new set from Thrill Jockey Too Pure act Out on Mars (released Sept. 7) comes as the act—made up of Jan Sti Werner and Andi Toma—makes several high-profile appearances on other artists' albums. The duo is working with Stereolab's Tim Gane and Laetitia Sadier, contributed production and musical talents to the band's forthcoming Elektra release, "Dots And Loops."

The pair also served as co-producers for "Time Pie," the debut solo project by former Kraftwerk member Wolfgang Flur. That album, recorded under the pseudonym Yamo, bows Tuesday (9) on Hypnotic Records.

ROADWORK: Metal Blade act Six Feet Under, the death-metal supergroup made up of Chris Barnes, Terry Butler, Allen West, and Greg Heds Up, Jive hardcore punk/rap act (hed) p.e. grinds its way through such unsung California towns as Sacramento, Freemont, Riverside, and Gilroy this month seeking support for its second full-length album, released Aug. 26. As the band ventures Sept. 26 to Tempe, Ariz., Gall, has nailed down full European dates to support its second full-length album, "Warpath," which bows Tuesday (9). (The band) returns in January for U.S. dates.
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Nadanuf Gets A Break On Reprise
Duo Gives Hip-Hop A Dose Of Funky Fun

By J.R. Reynolds

LOS ANGELES—Leading with a cover of pioneering rapper Kurtis Blow’s hit “The Breaks,” Nadanuf, a debut female rap duo, intends to boost the prevailing negative image of hip-hop with its Reprise set “Worldwide.”

Scheduled for release Oct. 21, “Worldwide” is a high-energy hip-hop romp that’s as fun as it is funky. Sporting bouncy jeep tracks and flowing street rhymes, the album is the result of Skwert Diggity and Phoronocne’s (pronounced “four-one-one”) desire to put some fun back into rap music.

“We want to change the face of hip-hop,” says Skwert. “Our music and our performances are real energetic, and we do more than just march up and down the stage. We entertain our audiences with a lot of dancing, the way it used to be done.”

Adds Phoronocne, “At the same time, we want our music to be universal enough that everybody in the family can listen. That’s one of the reasons we named our album Warehouse.”

Produced by a stable of top talent, including Howie-T, Soul G., and Livio Harris—who also is the 19-year-old tomsome’s Los Angeles-based manager—“Worldwide” is centered by producer Aaron “Babyboy” Griffin, who discovered the act in its hometown of Cincinnati.

“I saw the girls at a talent show there and began making demos on them six months later,” says Griffin, who has produced for such acts as En Vogue, Jody Watley, Benito, and debut Island artist Myron.

The pint-sized musical pair has known each other since elementary school, and both attended Cincinnati’s School for Creative and Performing Arts, where they initially formed Nadanuf and began performing.

Everyone involved in Nadanuf’s career believes the act’s uniqueness will make it a success. Says Warner Bros. black music senior VP Denise Brown, “I signed the girls because I loved the fact that they came with the total package. They had a vision and knew what they wanted, which makes it easier for the label.”

“If you listen to the record, you’ll find party music, romantic music, message music, and then there’s something for the streets,” Brown adds. “They’ve got a great rap flow, plus they’re young, street but articulate, bright, and extremely focused.”

Despite the enthusiasm that reigns among the pair’s supporters, all involved agree that challenges exist in breaking Nadanuf. “Going into the fourth quarter with a debut act against all the heavyweight veteran acts that are also coming is going to be tough,” says Harris. “But we feel they’ve got a unique niche, because there’s no other female teen rap group out, and their self-penned music speaks for itself.”

“The Breaks” is scheduled to be serviced to R&B and crossover stations Sept. 15. The song features Skwert and Phoronocne rapping with the song’s original composer, Blow, who also appears in the single’s colorful, good-time video, which was serviced Aug. 12 to MTV, the Box, and BET.

Says Warner Bros. marketing and promotion senior VP A.D. Washington, “We serviced the 12-inch to mix shows and record pools the same time we dropped the video; already it’s getting some love at radio. We feel this record is a good marriage between the old and the new school and should help [the act] begin building a broad cross section of.”

(Continued on next page)

A&M BEEFS UP BLACK MUSIC DEPT. WITH 2 KEY HIRES

(Continued from page 10)

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### R&B Singles A-Z

#### Title

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<th>#</th>
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| 1 | "You Make Me Feel (Good)"
| 2 | "Babyface (EPIC)"
| 3 | "Only You"
| 4 | "Maxwell (COLUMBIA)"
| 5 | "I Ain't Mad At Cha"
| 6 | "I Want You"
| 7 | "I Miss My Hombres"
| 8 | "I Still Love You"
| 9 | "I've Been Missing You"
| 10 | "I'll Be Missing You"
| 11 | "I'll Be Missing You"
| 12 | "Everything"
| 13 | "Everything"
| 14 | "Everything"
| 15 | "Everytime"
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| 39 | "Every Time"
| 40 | "Every Time"

#### Notes

- "I'll Be Missing You" by The Notorious B.I.G. and Puff Daddy features samples of "I Need to Know" by The Isley Brothers.
- "Every Time" by Babyface is from the album "The Bridge."
### Top R&B Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist(s)</th>
<th>Title</th>
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<tbody>
<tr>
<td>49</td>
<td>49</td>
<td>ROYAL FLUSH</td>
<td>FLUSH 6000/CHY 1 (10/11/98) 1998</td>
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<td>44</td>
<td>44</td>
<td>VARIOUS ARTISTS</td>
<td>2/2: MORE (10/11/98) 1998</td>
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<td>50</td>
<td>50</td>
<td>EARTH, WIND &amp; FIRE</td>
<td>FIREWALKER 722644 (10/11/98) 1998</td>
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<td>53</td>
<td>CAPOLE NO-NAREGA</td>
<td>PENALTY 2044 (10/15/98) 1998</td>
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<td>57</td>
<td>57</td>
<td>MYSELF</td>
<td>COLDIY TEMPO (10/15/98) 1998</td>
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<td>SANDMAN (10/15/98) 1998</td>
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<td>REBEL (10/15/98) 1998</td>
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<td>FORWARD 5150 (10/15/98) 1998</td>
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**Greatest Gainer:**

1. MISSY “MISDEMENOR” ELLIOTT
2. THE NOTORIOUS B.I.G.
3. WU-TANG CLAN
4. MAE BEATNUTS
5. MASTER P

**Pacesetter:**

1. VARIOUS ARTISTS
2. VARIOUS ARTISTS
3. VARIOUS ARTISTS
4. VARIOUS ARTISTS
5. VARIOUS ARTISTS

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HURLEY HITS NEW STRIDE WITH HIS SILKY SOUL SOUNDS

BY LARRY FICK

Back in Game: What an absolute thrill it is to witness the return of house music pioneer Steve “Silk” Hurley to the dancefloor.

Yeah, we’re aware that he’s been periodically cranking out club remixes over the past few years. But it was hard to view these jams as just another effort. Perhaps he was distracted by the flirtatious advances of R&B crocs heaped upon him following the crossover hits he helmed for Ce Ce Peniston and Chantay Savage. Or maybe he was simply disillusioned by the unfairly fielded nature of the moment’s mentality of the dance world. Regardless of the reason, his jams were sadly lacking.

With “The Word Is Love,” however, Hurley offers a shrewdly crafted single that not only illuminates his formidable skills as a singer, songwriter, and writer, it also sparks with the high degree of raw soul that has made him a legendary club figure. Released on his own Chicago-based Silk Entertainment Records, the track features an appropriately forceful and saucy vocal by newcomer Sharon Pass. The results are little short of strident, with Hurley indulging in a passionate call to the next level of his art form.

Boys on Film: With Capitol Records prepping for the release of Duran Duran’s magnificent album, “The Last Shadow Dancing” (see story, page 16), we could not resist taking a swirl through some of the act’s classic hits to see how this new set measures up. Of course, it was only fitting that we take this journey by way of the group’s vast video output.

Aah, the high school and early-college memories triggered by “New Moon On Monday” and “Save A Prayer” (we were never one for “Planet Earth” or “Girls On Film”). And remember, “Wild Boys” and “The Reflex”? Could pop lyrics be more obtuse? Years later, we’re still burning brain cells trying to dissect these songs. The vocals don’t help, of course. In fact, they only served to confuse a cause with equally vague (if not wildly sexual) imagery. It hardly mattered, though. The hooks were as sticky as bubble gum, and the musicianship was astonishingly steady. Those lads were far from respected back then, but a glance back in time proves that former band member Andy Taylor was quite the unsung guitar hero, while Nick Rhodes remains a deft keyboardist.

“Medazzaland” holds up surprisingly well by comparison. Unlike the act’s efforts in recent years, this album shows founding members Rhodes and Simon LeBon letting go of the desire to rock out and simply climbing into cool beats and quirky melodies—and with damn good results.

The Carpenters’ sleeper classic “Calling Occupants Of Interplanetary Craft” has such a natural soulfulness for revival by the Euro-NRG generation that we cannot help but wonder why it has taken so long for it to happen. In any case, Jackie ripe gives the song an appropriately reverent reading, while veteran producer Ian ‘Scooter’ Jones of the CTI duo optics to the top of the Duran Duran videoclip. Look beyond the first single, “Electric Barbarella,” and bathe in the blatant narcissism of “Big Bang Generation” and the hip-thrusting grunts of “Be My Love” with ample commitment from the label, a top 40 resurrection could be in the offering for the band.

Ride The Groove: Why aren’t more people digging “Shelter” by the Brand New Heavies? It’s easily the most satisfying—and woefully under-appreciated—collection of the band’s career. Its low commercial profile is particularly puzzling given the potential of new front woman Siedah Garrett, who brings an infectious brand of songwriting and a rich expressive vocal to the mix. The act deserves another chance to discover this project with the onset of “You Can Do It,” a heary, James Brown-styled throwdown that is a winner. It’s a correct mix of a burst pop crossover.

And if that splash of soul is not enough for ya, chomp on “Passionate (Is It Whatcha Want)” by Key To Life Featuring Monica Hughes. Enduring housemusician Tommy Murofus another one of his reliably strong and rubber deep-house baselines beneath a tune (co-written by Murot with Eric Caruso and “Jim Love”) that’s warmed with a spacy chorus and spirited instrumentation. Hughes oozes with diva potential here, leaving the listener hungering for more. And if word on the street is accurate, Muro is planning to assemble a full-length album with the singer. It would cer- tainly be a welcome release.

The Carpenters’ sleeper classic “Calling Occupants Of Interplanetary Craft” has such a natural soulfulness for revival by the Euro-NRG generation that we cannot help but wonder why it has taken so long for it to happen. In any case, Jackie ripe gives the song an appropriately reverent reading, while veteran producer Ian ‘Scooter’ Jones of the CTI duo optics to the top of the Duran Duran videoclip. Look beyond the first single, “Electric Barbarella,” and bathe in the blatant narcissism of “Big Bang Generation” and the hip-thrusting grunts of “Be My Love” with ample commitment from the label, a top 40 resurrection could be in the offering for the band.

Lisa Gets Real: Lisa Stansfield, right, chills in New York with Arista dance promoter Danny Conigliaro during a recent visit to the States. Stansfield is stymied in support of her stirring new self-titled collection, which is bolstered by the single “Never, Never, Gonna Give Ya Up.” The track is a faithful rendition of Barry White’s pop/soul evergreen, sporting vibrant club remixes by Frankie Knuckles, Hani, Mark Picchiotti, and the team of Teste, Nikoletz, and Brendan Sibley. Meanwhile, U.K. punters have just been served the “Line,” a funk-jolted fantasia that has been reconstructed by Loop Da Loop, Ashleed Beedle, Hippy Tonkies, and Ian O’Brian. That cut will not be available in the States in the foreseeable future, as Arista is tentatively planning to issue the previous U.K. hit “The Real Thing” as the project’s next sidesingle.

Bangin’ Beats: Boston-based production team the Fitch Brothers share a B-side salute for “Only You” by Atlantic belter Linda Edner. Marc “DJ Stew” Pirrone, left, and Lenny Bertoldo have been earning a reputation lately as clubheads with a growing string of club acts that include Robin S., Gina G, Amber, White Town, and Crystal Waters. The lads plan to begin work on several of their own compositions this fall.

Billboard Dance Hot Breakouts
September 13, 1997

CLUB PLAY

1. LOVE IS 3RD PARTY SUB

2. CLOSE THAN CLOSE ROSE GAINES TIPS

3. UNDER THE MISTLETOE

4. WORDS LOVE STEVE "SILK" HURLEY

5. INNER ERA OPENING WORDS OF LIFE U.K.

6. ON SILENT WINGS TINA TURNER GLENN

MAXI-SINGLES SALES

1. BUST MINE NATURAL ELEMENTS

2. MEN OF STEEL SHAGUILE ONAL

3. BREAKAWAY FRANCE JOLI POPULAR

4. GETAWAY SHAUNA DAVIS RARE

5. WHY DON’T YOU DANCE WITH ME FUTURE BREEZE ULTRA

Dance Artists & Music

www.americanradiohistory.com
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<tr>
<th>WEEK</th>
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**CLUB PLAY**

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<td><strong>PATTI LABELLE</strong></td>
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<td><strong>REPRISE</strong></td>
<td><strong>PHILIP H. PHANTOM</strong></td>
<td><strong>NEW</strong></td>
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<td><strong>DEBORAH COX</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NO. 1</strong>&lt;br&gt;<strong>THINGS JUST Aren'T THE SAME</strong></td>
<td><strong>ARISTA 13938</strong></td>
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**HOT, HOT, HOT!**

- **Butterfly Kisses** by Christiana
  - ZYX 64083 B-12

- **All By Myself** by SO EMOTIONAL
  - ZYX 66075 B-12

**ZYYZ Music**
72 9th Street
West Babylon, NY 11704
Ph (516) 253-3000
Fx (516) 253-0129
A Race For Life. Loretta Lynn and NASCAR veteran racer Bill Elliott will serve as grand marshals for the Mark Collie Celebrity Race for Diabetes Research, to be held Oct. 8 at the Nashville Speedway. The event has raised more than $1 million in the past. Picture, from left, are Collie, Lynn, and Elliott.

MMN Makes A Home In Music City; DreamWorks Nashville Signs Travis

DATA COME TO NASHVILLE: The forward-looking nature of Nashville's music industry has been further buttressed by the opening of a Nashville operation by perhaps the leading entertainment consumer data collection and marketing company, Magnetic Marketing Network (MMN), which has offices in New York and Los Angeles, has worked extensively with labels and artists in the pop-field, and, says company president Paul Chaucio, Nashville was a natural next move.

"We've been rather successful in our other territories," Chaucio tells Nashville Scene, "and we felt Nashville was a market we should make a strong commitment to and not just do it from one of the other territories. We didn't want just an L.A. sales rep or account executive from New York to deal with Nashville. So we decided to hire somebody from the community and open an office."

The company hired Debe Fennell as director of marketing and Chris Fenoglio as director of new business.

Fennell formerly worked for Skip Stevens Promotions here and at Curb and BNA. "We're an information company," she says of MMN, which offers a variety of tailored marketing and awareness campaigns based on customer data. "We begin with bounce-back cards, which we design for each piece of product. We're working with Mercury and MCA here now in their bounce-back program. We collect the data and maintain databases for them—databases are expensive and cumbersome to maintain. A lot of companies gather bounce-back data and don't know what to do with it. That's our primary business. We can't replace radio, television, or press or retail, but we're kind of the link that completes the circle."

Fenoglio previously developed the Music City General Store on the QVC Network and was CEO of Fan Management Inc. "We'll be bringing direct-to-consumer links for record labels and managers," he says. "One big example is licensed merchandise, which we can target directly. We've built up such a big database of country music buyers that we know what they want to buy and that they don't always want to go to a fan club or wait for a concert to buy merchandise. There hasn't been one single retail outlet where they could buy a variety. Now we sell directly through space advertising, and there's one 900 number. We also have a large catalog program. And we offer CD inserts, which are partly bounce-back cards and are also merchandise offers. So we have a licensed merchandise arm for the country music industry. We offer what the customer can't get at Wal-Mart. Country music fans are loyal and are hungry for merchandise."

PEOPLE: Randy Travis is the first signing by the new DreamWorks Nashville label. Travis, who left Warner/Reprise Nashville three years ago to start his own label, signed to DreamWorks in October for an early 1998 release. DreamWorks, meanwhile, is close to locating a Music Row home. Magnatone Records is leaving its Music Row location to move in with parent company Spectrasonics Communications at the latter's complex on Dickerson Road. The red brick Magnatone building, at 9,000-square-feet of space at 1516 16th Ave. S.—will be leased to DreamWorks if current talks lead to a lease agreement.

Bryan White has spent the past two years raising funds for the Federal Employees Education Assistance Fund to provide college tuition for the children who were injured or orphaned by the 1995 Oklahoma City bombing, and he now reports that the fund has reached its goal of $10.5 million. White says he will now turn his attention to fund-raising for a memorial to be built at the bombing site. A bill before Congress would make such a memorial a national monument. White plans to take a major tour to raise public awareness... White's latest studio project is a narration of "Jack And The Beanstalk" for the "Froggy's Country Storybook" cassette series on Virginia Records of Murfreesboro, N.C. Pam Tillis narrates "Goliath And The Three Bears" in the series' other current release. Handlerman is distributing.

SONS Of The Desert will be the opening act for Tim McGraw's Everyday tour, which begins Sept. 13 at the Sundance Amphitheater in Bonner Springs, Kan. Jimmie Davis' 80th birthday will be celebrated with a tribute show Thursday (11) at the Strand Theatre in Shreveport, La. Merle Haggard will lead a coterie of Western stars honoring the Country Music Hall of Fame member and former Louisiana governor Jerry Lee Lewis will observe his 52nd birthday Sept. 26 with a surprise birthday bash at his ranch in Mississippi, just south of Memphis. Tickets are $50 for adults and $10 for children, with proceeds going to the Jerry Lee Lewis Scholarship Fund. Lewis is promoting tours of the ranch and his "Killer Kar Rollercoaster" entertainment, pony rides, and all the barbecue you can eat. Call 1-800-425-1200.

Adkins Gets 'Big Time' Radio Push

Capital Nashville Touts One-Of-A-Kind Voice

BY CHET FLIPPO

NASHVILLE—Trace Adkins is the only male singer nominated for the Country Music Association's (CMA) prestigious Horizon Award at the upcoming CMA Awards show (to be staged and televised Sept. 29), and his record label intends to promote him accordingly, most notably at country radio.

Capitol Nashville president Scott Hartman says Adkins himself apart from other emerging country singers and that his new album, "Big Time," due for release Oct. 1, will get a push.

After being named best new male artist by the Academy of Country Music earlier this year, Capitol put Adkins on the memorial of CMA nominations (the other is for video of the year). Hendricks says the award and the nominations reflect Adkins' growing stature in country music.

"I think this album will catapult him into the ranks where he should be in the industry," Hendricks says, "and earn him the respect he deserves, because his voice is so unique. In a day and time where we've got country artists who do it off left and right to the point where you can't tell who's imitating Garth Brooks or George Strait, nobody nobody sounds like Trace.

And to me and what that makes long careers and great careers and distinguished careers."

Capitol senior VP/GM Pat Quigley agrees. "The No. 1 focus of the product," he notes, "is going to be around his voice. I know a lot of the times you can focus around the song—which obviously we'll do—but we do want to show the fact that he has a unique voice, a one-of-a-kind voice."

Hendricks, who produced the album, says he sees a maturing process with Adkins in this project. "He's in a different frame of mind from the first album. I think his confidence is showing through on this album. There's real artistic growth here, all the way from song selection to performances."

Adkins claims he felt comfortable putting together the album because he and Hendricks have a secure working relationship. "Come this October," Adkins says, "I'll be two years we've known each other, and we're good friends now. So when we went into the studio this time there isn't any of the nervousness on my part, and it was relaxed and fun. We did better stuff on this album."

The recent single, "The Rest Of Mine," which Adkins sang at his wedding this summer, is one of two songs that Hendricks chose. The song debuted at No. 54 on Billboard's Hot Country Singles & Tracks chart last issue and moves to No. 39 this issue.

Hendricks says the choice of "The Best Of Mine" as the first single was not immediately obvious. "There are a lot of songs that are potential singles from this album, and I just believe that 'The Best Of Mine' is a classic country song, a classic performance by Trace."

Adkins, who wrote the song with Kenny Beard, says it wasn't tailored to his wedding, but it lent itself to such an occasion. "We got the idea from the film 'Fame,'" he says, "and we were both afraid that idea was powerful and too big an idea for two old boys from north Louisiana to be able to write. We were a little afraid of it and really took our time to write it and make it the best we possibly could. When we saw the scene that inspired the song in the movie, we said, 'Well, there's your country song.' I know there's lots of other writers in town who saw that movie and were writing the exact same song."

KQBK Houston VP of programming Dene Hallum added the single to his playlist the first week and says, "I think it's a great record that keeps the traditional thing going and the barite-sexy voice thing going."

Hallum adds, "I've only heard bits and pieces of the album and heard a couple of cuts here and there, but the song that to me stood out is 'The Rest Of Mine.' I think that's a great fucking song. I love that song. And it's not because I live in Texas—but believe me, that is not an advantage to a record per se. But I thought that was a really, really good song."

Quigley says that after emphasizing the uniqueness of his voice, the second key element in promoting Adkins is radio marketing.

"I keep hearing about how important country radio is," he says. "I have made a purchase—I think the total figure is $1,250,000—in radio time for Capitol artists, of which Trace is probably going to get $400,000. So, I'm going to make a significant commitment to advertise Trace where people are hearing his music. Am I sure I'm right? No, not at all. But my point is this: If somebody it's you that everybody is down at the ice cream store, that wouldn't be a bad place to put an ad up. If everybody is going to go... (Continued on page 47)
**Billboard**

**HOT COUNTRY SINGLES & TRACKS**

**SEPTEMBER 13, 1997**

compiled from a national sample of airplay supplied by broadcast data systems' radio track service. 167 country stations are electronically monitored 24 hours a day, 7 days a week. songs ranked by number of detections.

---

**HOT SHOT DEBUT**

**1**

**1.**

**MICHAEL PETERSON**

**HERE'S THE DEAL / BUTTERFLY KISSES**

**Lee/West**

**LENNI RIMES**

**NEW>**

**1.**

**TODAY MY WORLD SLIPPED AWAY**

**GEORGE STRAIT**

**NEW>**

**2.**

**B. J. WALKER, J.R. (V. SHAWS, S. EWING)**

**WORD NASHVILLE ALBUM CUT**

**NEW>**

**3.**

**BLINK OF AN EYE**

**SHERRY AUSTRALIAN**

**FLYING**

**4.**

**LIVING IN A HOUSE FULL OF LOVE**

**RAY BUSBY**

**NEW>**

**5.**

**SOMEBODY SLAP ME**

**JOHN ANDERSON**

**NEW>**

**6.**

**THE ROAD**

**LENNI RIMES**

**NEW>**

**7.**

**YOU LIGHT UP MY LIFE**

**LORRIE MORGAN**

**NEW>**

**8.**

**HERE'S THE DEAL / BUTTERFLY KISSES**

**LENNI RIMES**

**NEW>**

**9.**

**FLYING**

**SHERRY AUSTRALIAN**

**NEW>**

**10.**

**LIVE (FROM "CON AIR")**

**R. OWENS, T. GENTRY, G. FOWLER**

**REPRISE**

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**Top Country Singles Sales**

**SEPTEMBER 13, 1997**

compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.
FIVE TIMES THREE: Since we began publishing point-of-sale data in the May 25, 1991, Billboard, it's been fairly unusual for three titles to debut simultaneously in the top ten on Top Country Albums, and prior to this issue's triple delivery, it's never happened more than once during the same year. much less this past time, which was already occurring in both Hot Country Tracks and earlier this year in the April 29 and Aug. 2 issues. Opening at No. 1 with Hot Shot Debut honors, Trisha Yearwood's "Songbird" is a Song of Hits moves 125,000 units and enters The Billboard 200 at No. 4. Meanwhile, Collin Raye's hits package sets up shop at No. 5 on the country chart and No. 38 on the big chart with more than 28,000 units, followed by Martina McAllright's "Evolution," which bows at No. 10 on Top Country Albums and at No. 86 on The Billboard 200.

This is Yearwood's first No. 1 on the country list. Her Billboard 200 position also represents a career high. "Anderson Merchandisers led the way this first time, and there are really gratifying numbers from Target stores," says Dave Weinberg, sales and marketing VP for MCA Nashville. "We're looking for explosive growth over the next few weeks as the duet with Garth [Brooks] matures at radio." That song, "In Another's Eyes," rises 26-1 on the country chart with an increase of 800,000 units.

Yearwood's best-of-the-set is the fourth title to debut at No. 1 on Top Country Albums so far this year, and all three previous titles had bigger openings. Tim McGraw's "World of Ours" pulled in 220,000 units during its inaugural week in the June 21 Billboard, while George Strait's "Carrying Your Love With Me" and LeAnn Rimes' "Unchained Melody/The Early Years" bowed with 94,000 and 166,000 units, respectively.

HIGH-WATER MARKS: Each of the three titles that enter Top Country Albums represents the biggest opening weeks for those artists. Trisha Yearwood's her prior record with "Thinking About You," which bowed at No. 3 March 4, 1990, with 35,000 pieces. Collin Raye's "I Think About You" scanned 42,000 units to enter at No. 6 in the Sept. 9, 1995, Billboard, and Martina McAllright's "Wild Angels" sold 11,000 units to enter at No. 17 in the Oct. 14, 1995, Billboard.

Raye's new set will also be worked at Christian bookstores by Word Nashville, but due to partially dissimilar content, the Christian version will compete on our Top Contemporary Christian chart based exclusively on sales from those bookstores. Since the primary content of both sets is Raye's country hits, the Christian bookstore version will also be eligible for the country chart. Christian stores began scanning these sets Sept. 1.

ALL LIT UP: With more than 16,000 units, LeAnn Rimes pops on Top Country Singles Sales at No. 3 with her reprise of "You Light Up My Life." Country radio has never shown more interest in "98 Degrees," and with the songs being different, they are a great fit. The album entered No. 100 Singles at No. 3, compared with the stout sales, airplay at country radio has been sluggish, with detections at 64 of our 162 monitored stations. Rimes opened on No. 49 in the Billboard country chart with airplay detected at 169 stations. The following week it held at No. 49. Meanwhile, Rimes' version of "How Do I Live" holds at No. 1 on Top Country Singles Sales with more than 95,000 units and jumps 5-4 on the Hot 100. The single was re-released last November with the new album for the famous Billboard Chart No. 1. Ray Cyrus rose to No. 4 there in 1992 (See Hot 100 Singles Spotlight, page 107).

ADKINS GETS 'BIG TIME' RADIO PUSH (Continued from page 45)
country radio to hear the music, then my thinking is, "That's not a bad strategy."

"I really want to see more, says, "I need to revisit them, because it seems like a good strategy that we give our money back to the country radio stations. They need it, we need it, and it's a good commitment to country radio. So, Trace will be the first artist where we take our money and put it right back to country radio."

The campaign, which is still being defined, will focus on the single and the album. It will also include nation- al promotions on Adkins during the fourth quarter: one with WUSN (Chicago, 10:35) and one with Gary's Chevy truck commercials, and a possible performing appearance at the Macy's Thanksgiving Day parade in November.

"The key thing for us," Quigley notes, "is to expose Trace and his voice to the audience once. His voice is really what he's about."

Quigley says that Capitol has some cards up its sleeves for major campaign in 1998 involving all Capitol artists, including Brooks. "Everybody loves the idea of major country campaigns," he says, "and the reason is that you don't have a country artist who didn't have the courage or the belief that country music is the most marketable music in the United States."

Quigley says that Capitol's retail plans for Adkins will not deviate too much from the plans for Brooks. "He's his own free-standing displays that he hasn't had before and interesting three-dimensional header cards," he says, and he expects the promotional spending to be in the 30-40 percent of the retail promotion in the spring. Quigley says it's premature to discuss if it's real or if that radio will get the push this year.

Regarding word to the Capitol radio campaign, KKBQ's Hallum says that ties the peak period for the current album practices is the inclusion of the traditional folk song "Wayfarin' Stranger."

"We actually cut that over a year ago," says Hendricks, "for a compila- tion album ["Amazing Grace" on BMI] and it turned up this past year. It's been so good and so different from anything that we had ever cut together that we felt that we needed to include it here."

"It's a different version of the song. It's the first thing we've ever done without drums, and you don't miss them. It's very haunting," says Hendricks.

Adkins surprised the Capitol A&R staff, who initially rejected the song "Lonely Won't Leave Me Alone" because it required a falsetto worse far from his baritone. "Man, I told him," says, "I've been doing falsetto for years and years singing in the studio."

Another departure for Adkins is his contribution to an upcoming Capitol Nashville Christmas project, Dean Carter, John Berry, and Adkins all sing on it. One of Adkins' cuts is "The Christmas Song."

"That's Jim Hendricks, "Trace and I will always cherish that recording of 'The Christmas Song' because we wanted to do it all the more for this Christmas pro- vision we've ever heard before, because everybody on this planet has sung the first of our lives. The lyrics are about your love. It ain't about anything, "He said, 'Man, it's a hit song."

"So, that's kind of my concess-

Now, he says, he's included the song in his live show and is getting positive audience reactions. "They love it," he says. "It's a fun, little-old-lighthearted- ed song, and, hey—you gotta have that every now and then. Can't say your voice be as heavy as I would like for them to be. I'm not up there trying to make people go home and slash their wrists."

Hendricks says, "It's just a clever song and fun. It's one of our fun-fac- tors, and we're really excited to make an album. It's just fun. It's easy to remember. Pretty much every- body knows who Dick and Jane are.

"It's the peak moment for the peak period for the current album practices is the inclusion of the traditional folk song "Wayfarin' Stranger."

"We've always done that," Hendricks admits. "Another Berman Entertainment project is the William Morris Agency's Publishing is by Sawyng Cunming, adminis- tered by BMI Music Corp. (ASCAP)."
**Brazil’s Venerable Mud Flaps Turn 15**

**COMMEMORATING MUD FLAPS** Their group name means “souls of success,” and since Aug. 12, EMI Odeon Brasil has been celebrating the 15th anniversary of its star pop/reggae act Os Paralamas Do Sucesso.

The label kicked off “Paralamas Month” that day with a snazzy 80s retrospective of Paralamas titled “Polvera.” The retro-

**“Polvera” was the first Brazilian clavinet album released in 1980. Musically, the trio is noted for weaving slyly witty verse with con-
tagious grooves rooted in ska and reggae.**

On Tuesday (9), Herbert Vianna, João Barone, and Bi Ribeiro are booked to perform with labelmate Fernanda Abreu at the Jackie Gleason Theater for the Performing Arts in Miami Beach, Fla.

**CHANGE OF ADDRESS** Universal Music opened its new Latin American headquarters Sept. 3 at 1425 Collins Ave. in Miami Beach. The 11,000-square-foot building also houses Universal Music Latin America, Universal’s U.S. imprint, MCA Publishing Latin America; and RMM Records. RMM is distributed by Universal. Universal’s general phone number is 305-904-1300. Universal’s fax number is 305-904-1379. Universal Music Latino’s fax number is 305-904-1349.

On Monday (8), EMI Internation-

**spective is named after one of the band’s tracks from its 1989 disc, “Big Bang.”**

Complementing the newly remaster-
ted CDs (courtesy of Alvey Road Studios), which are packaged in a colorful tin container, is a booklet containing informative liner notes and entertaining photos.

In addition, EMI has converted its five-story office into a Paralamas haven, complete with Paralamas memorabilia located throughout the building.

Having become one of the most important Latin American bands since forming in Rio de Janeiro, Paralamas have worked with dozens of Brazilian notables, as well as several Latin rock stars, including famed singer/songwriter Fito Páez. What’s more, the video for...
el disco
MAS
VENDIDO
del momento

en el mercado hispano
de Estados Unidos y en
Latinoamérica
The current #1 Best
Selling album in the
hispanic market of
U.S.A.* and in
Latin America

"sentimientos"
Una historia que apenas comienza...
History that has only just begun...
You can rely on us to reach the buyers who want to purchase your products and services BILLBOARD classified... year round, the place to be.

BILLBOARD classified... can help in selling your service, locating an employee, advertising promotional products or selling your home if you’re relocating Rely on us today! Call Jeff Serrette 212-536-5174 or for Real Estate to the Stars call, Kara DioGuardi 1-800-407-6874 212-536-5008 Billboard 1515 Broadway New York, NY 10036
Industry Works To Protect Rights, Makes Strides With Piracy

Congress To Tackle Tough C’right Issues

WASHINGTON, D.C.—Congress faces a fall schedule filled with important and unsettled copyright issues as members of the Senate and House return from the annual August recess.

Ratification of an important international copyright treaty, passage of legislation that would give President Clinton fast-track trade policy authority, an information superhighway bill that would bring copyright law into the digital age, and bills that would extend the copyright term and offer music-license fee exemptions to tavern owners and religious broadcasters all await congressional action this session.

Several Internet-related issues—

Philips Brings Int’l Favorite Bocelli To U.S.

This story was prepared by Paul Verna in New York and Mark Dezzoni in Milan.

MILAN—Having shattered sales records in his native Italy, Germany, and other territories with his smash crossover duet with Sarah Brightman, “Time To Say Goodbye,” tenor Andrea Bocelli is setting out to conquer the largest and most difficult music market in the world: the United States. On Sept. 23, Philips will release Bocelli’s compilation “Romanza,”

For its 40th, Island Celebrates With Music Series Captures Evolution Of Island Beats

LONDON—It may seem a little early to begin celebrating the 40th anniversary of Island Records when the event does not happen until 1999. Yet the label’s founder, Chris Blackwell, believes that, as the owner of one of the most diverse and influential back catalogs in the history of popular music, there are good reasons to build up to the date with a three-year program of rolling releases.

Blackwell, who founded the label in Jamaica in 1959 and remains non-executive chairman of Island despite selling his interest to PolyGram eight years ago, says, “I wanted to release a certain amount of stuff over a period of time so we could keep up a sustained interest rather than do it in one expensive boxed set which people might struggle to afford. It is a little bit different [than] how these things have been done before.”

For its 40th, Island Celebrates With Music Series Captures Evolution Of Island Beats

‘Ska’s The Limit’ For Set Featuring Early Tunes

When it comes to spreading the sounds of Jamaica throughout the world, Island Records’ history reads like a heroic epic whose closing chapter won’t be inscribed until a distant future. It all begins in 1959, when a young Jamaican producer named Chris Blackwell plucks Laurel Aitken from the Kingston airport, where he’s singing calypso to incoming tourists, and takes him to London’s famous H.B.C. studio to record Island’s first release, “Boogie On My Bones.”

New Questions Over Funding Of Death Row

LOS ANGELES—As the federal government’s probe of the embattled gangsta rap label Death Row continues, a potential settlement in a long-running breach of partnership suit against the label promises to add a new twist to the tangled question of Death Row’s funding.

An attorney for the plaintiff in the breach-of-partnership suit against Death Row suggests that a settlement in his client’s favor could help deflect allegations that Death Row received early funding from an L.A. drug dealer. Death Row’s funding

Forest’ Sees DreamWorks Release At Last

LOS ANGELES—Four years after the completion of the self-titled debut album from Forest For The Trees—a project mastered by Carl Stephenson, the co-producer of Beck’s “Mellow Gold”—the album is generating considerable interest. DreamWorks/Geffen finally releases the title Tuesday (9).

Lead single “Dream” is blaring a path at modern rock radio. The song is at No. 23 this issue on the Modern Rock Tracks

Buck-O-Nine

TWENTY-EIGHT TEETH

Debut ’90 - Billboard Top 200 Albums

#14 HEATSEEKERS #5 ALTERNATIVE HEATSEEKERS #1 PACIFIC HEATSEEKERS

6541 Soundscan sales last week - 175,000 units shipped

T.J. MARTELL FOUNDATION
FOR LEUKEMIA, CANCER AND AIDS RESEARCH
PRESENTS THE
7th ANNUAL
CELEBRITY TOURNAMENTS
MUSIC ROW
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KICK-OFF COCKTAIL PARTY
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MUSIC ROW CELEBRITY TENNIS TOURNAMENT. THIS COMPETITIVE TOURNAMENT IS ONE OF NASHVILLE’S FAVORITES. SPRINT MUSIC ROW CELEBRITY GOLF TOURNAMENT. HOSTED ANNUALLY BY VINCE GILL, THIS TOURNAMENT IS ALWAYS A SELLOUT.

NATIONS BANK BOWLING BASH. THIS INDUSTRY-ONLY EVENT INCLUDES BOWLING, VIDEO GAMES, AND BILLIARDS WITH CATERING PROVIDED BY THE HARD ROCK CAFE. HOSTED BY LEANN RIMES. MINNESOTA FATS RACK ‘EM UP BILLIARDS TOURNAMENT. TENNESSEE OILERS’ DEFENSIVE BACK, DARRYLLEWIS HOSTS THIS COMPETITIVE TOURNAMENT, AND WSIX’S C.C. McCARTNEY SERVES AS THE EMCEE.

THE 1997 MUSIC ROW CELEBRITY TOURNAMENTS ARE BEING HELD IN MEMORY OF LEONARD JANKOWSKI.

FOR ADDITIONAL INFORMATION, CONTACT THE T.J. MARTELL FOUNDATION AT 615-256-2002 - WWW.TJMARTELLFOUNDATION.ORG

LEUKEMIA • AIDS • CANCER • LEUKEMIA • AIDS • CANCER • LEUKEMIA • AIDS • CANCER • LEUKEMIA • AIDS
Reader's Digest Music, Warner Resounding

Alliance Brings Direct-Mail Co. To Retail, Broadens Digest's Base

**BY IRV LICHTMAN**

NEW YORK—Reader's Digest Music's retail market alliance with Christian music label Warner Re sounding is but the opening salvo in the direct-mail company's year-old "strategic initiative" to reach both retail and market reach.

Under the new arrangement, which represents Reader's Digest Music's first foray into a retail environment after 97 years in the direct-mail business, the company's master vaults are yielding two holiday albums, "A Reader's Digest Christmas" and "A Reader's Digest Thanksgiving." The former calls material from the company's boxed sets and carries a midline price of $11.95 for CD and $7.95 for cassette; the latter features 12 selections from the Handel masterpiece and retails at $15.95/$9.95 (Billboard, Sept. 5).

Perez says the company's "relationship with Warner Resounding is limited to Christian music shops, an environment where we can leverage our distribution and marketing initiatives to make this product as available as possible to the public."

"We're not here to compete with Tower Records," he says. "We don't want to be in a traditional retail environment, simply because the majority of product in our vaults consists of instrumental mood music and classics, which traditional retail offers at very low prices. There's no compelling reason to compete with this product."

Perez says, "There are many things going on in the formative or developmental stages. The labels and retail partners own the deals with us to try retail, so we've been getting many ideas and proposals from them. Our brand name fits beautifully into Christian music stores, as it would in card and bookstores.

"We want to see the results of our experiments with Warner Re sounding, which I think is going to work," he adds. "Barry Landis (VP/GM of Warner Re sounding) is terrific to work with."

Landis, who approached Perez with the idea of joining forces with Reader's Digest, served as executive producer of the projects, which also involved the input of Reader's Digest A&R editor John Alexander, Warner Re sounding direct market consultant Brenda Boswell, and Reader's Digest senior editor Gary Thorsby.

Meanwhile, Perez is meeting other previously stated goals, chief among them to develop a younger audience base than traditional Reader's Digest direct-mail buyers "without taking the eye off our core market" (Billboard, March 13, 1999).

In making this double-barreled creative thrust, Perez notes, "Our schedule release is close to double that of a year ago. We've got a lot more products in order to satisfy both markets."

Boxed sets with a contemporary flavor have also been successful, like those of Neil Diamond, who actually produced, compiled, and sequenced a three-CD concert program. There has also been a three-CD set of folk rock classics, and upcoming sets are due from Linda Ronstadt and the Mamas & the Papas.

A four-CD set, "Leading Ladies," a round-up of top female vocalists of the '50s through the '90s, runs the gamut from Ella Fitzgerald to Sheryl Crow. This package will be visible beyond direct-mail outlets, as it is part of a fund-raising drive to battle breast cancer. Available Oct. 1, the start of National Breast Cancer Month, the set was co-produced with the National Breast Cancer Organizations and Women's Wire. Perez's mother was a victim of breast cancer.

Beyond classical and mood music, Reader's Digest Music has been acquiring new material via labels and other sources, including sessions featuring Floyd Cramer, Kenny Rogers, Judy Collins, and Vic Damone. Perez (Continued on page 106)

Music Industry Pays Respect To Diana, Princess Of Wales

LONDON—The death of Diana, Princess of Wales has cast a somber shadow over the music business in the days following the fatal car accident in Paris in the early hours of Aug. 31.

The official funeral of Diana, Princess of Wales takes place Saturday (6), and most businesses are closing until after the funeral ends in the early afternoon. As Billboard went to press, it was confirmed that Elton John, who worked with the princess on various charity projects, will perform a version of his hit "Candle In The Wind," originally written about Marilyn Monroe, at the funeral ceremony. Co-writer Bernie Taupin is re-working the lyrics for the funeral.

Sources at Mercury Records U.K., which markets and distributes John's record label, say there are no plans to release the revised song as a single.

The death of Princess of Wales was actively involved in charity work alongside John, who founded the Elton John AIDS Foundation. Since that body's formation, all royalties from the foundation's Official AIDS Benefit, which has funded the foundation, which distributed 12 million pounds ($19.2 million) for remedial and preventative AIDS-related projects, have been donated.

Most retailers across the country are closing Saturday morning as a mark of respect. HMV's two Oxford Street stores, which are on the route of the funeral cortège, will remain closed until at least 2 p.m. on the day of the funeral. Its Northampton store, which is close to the village of Althorp, where Diana will be buried, will remain closed all day, as will most businesses in the city.

Virgin U.K. plans to release all of its 76 Virgin singles and its 200 Our Price outlets to stay closed until 2 p.m. and also points out that stores on the funeral route will "show sensitivity" and "will not open until a respectable period" after the passage of the cortege. Andy's Records, the largest chain of stores, will also close 12 p.m.

On the performance scene, several artists postponed planned concerts. Scottish chart act Wet Wet Wet moved their Oct. 6 show in its home city of Glasgow by 24 hours, while Primal Scream has canceled all shows for the week, supported by Mercury Music Prize winner Travis. Radiohead have also contributed to the princess before its Sept. 2 show in Edinburgh, Scotland.

Michael Jackson, also a friend of Diana, Princess of Wales, canceled his long-awaited Belgian concert at Osdend Raiche Course the same day. Some $50,000 tickets had been sold for Jackson's show, and part of the crowd had arrived the previous day. The cancellation of the concert was made by promoters Make It Happen shortly after 4 p.m., just as the venue's gates were about to open.

"He [Jackson] was deeply shocked and collapsed when he heard the news," says Sony Music Belgium's marketing director for Epic, Patrick Aerts. Jackson's Barcelona, Spain, date, originally scheduled for Sept. 4, was canceled due to a local contractual dispute (Billboard Bulletin, 8/28, p. 1).

Sony Music and Jackson's Paris-based producers of the HIStory tour, Quinto Communications, have also denied reports that Jack son was dining with the princess on the Saturday before her death.

Meanwhile, in the U.K., a gala dinner to celebrate 100 years of EMI—scheduled for Sept. 5—has been canceled because of the Diana tragedy. A new date for the event will be set closer to Christmas.

Diana's death overshadowed the launch of XFM/London, the U.K.'s first full-time alternative rock station, which debuted Sept. 1 at midday (see story, page 93). The station went on air on plans laid down by the late princess, who was being broadcast by the capital's other commercial and public radio stations. The launch day was dedicated to the memory of the princess.

All five BBC radio networks will be covering Saturday's funeral. The three music networks, Raidio 1, 2 and 3, have been instructed on proper mannerisms (Continued on page 102)

LettErs

TV & McKennon: I've got a 'Secret'

The article about Loreena McKennitt's new release, "Book Of Secrets," did a great job of providing background on this splendidly-expressed artist (Billboard, Aug. 20). But one correction needs to be noted: it was said that McKennitt's success with her last two albums, "The Visit" and "The Mask And Mirror," was accompanied with "no television."

American Program Service was pleased to develop and distribute a specially produced half-hour special, "Loreena McKennon: No Journey's End," to more than 150 public television stations. Stations began broadcasting the program in March 1996 and continue to broadcast it during the fall—which includes of including an 800 number at the end of the program encouraging viewers to call Loreena's Quintal Road office, more than 5,000 phone calls have been received.

As reported in Billboard March 23, 1996 ("Warner, Reprise Team With PBS On Longform Vids"), "According to SoundExchange, "Loreena McKennon's album 'The Mask And Mirror,"" which was highlighted in her public TV program, increased 25% following the initial broadcast.

We would like to think that public television played a small part in bringing Loreena new fans (to say nothing of the sales). By the way, she and her team at Warner Bros. (L.A.) are a joy to work with.REGISTERED TRADEMARK OF AMERICAN RADIO HISTORY e www.americanradiohistory.com
U.S. Must Carry On 'Right Tradition'

BY PETE AND MAURA KENNEDY

Maybe if we tell our first date was at Buddy Holly's grave in Lubbock, Texas (it was equal distance—50 miles—from the town where we'd each been playing), it will help you understand just how important our music is to us.

Maybe you'll understand if we tell you we gave up jobs at Carnegie Hall, Royal Albert Hall, and "The Tonight Show" playing other people's songs to instead ape standards 350 days a year putting 200,000 miles on a 1965 van to be able to just break about playing our own songs in small clubs and coffeehouses. That's what we do. Our songs are almost like our children: They come from our hearts, from our passion, from our experience.

So maybe you'll understand why we would feel violated if someone were to steal our music—either by taking off a music store, illegally copying a CD, or recording off the Internet. Like every other musician or songwriter, artist or author, now music or software design is not something we can't feeze around what we create. We can't put up bard wire or enece in our concrete and say, "This mine, it's our music, and we've worked so hard for these lyrics or play those notes, they're out there. But they are still our creation.

Copyright provides the protection. Copyright says our laws respect our intellectual property as much as our real property. It says stealing is wrong and giving credit where it's due is right. A lot of music's been written and sung since the Constitution gave us copyright protection (it's the only place in the body of the Constitution where the word "right" is even mentioned), but it is an important today as it was 200 years ago. It's an American tradition. It's the thing. Abe Lincoln said it adds "the fire of inter-est to the fire of genius.

We want Congress to get the message.

"We can't and shouldn't be encouraging an electronic piracy stolen goods: What's right is right, even online"

We're hoping Congress understands the difference between right and wrong. Most Americans think it's wrong to steal someone else's work. We're good people, we've worked so hard for these lyrics or play those notes, they're out there. But they are still our creation.

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**NOTAS (Continued from page 40)**

**Enrique's Just Ducky.** Fonovisa star Enrique Iglesias recently received the Estrella Del Pond Award to commemorate attendance and box-office records set by a Latino artist at the Arrowhead Pond in Anaheim, Calif. Nederlander, which promoted Iglesias' two sold-out May Pond shows, has announced that Iglesias is booked to perform Nov. 28 at the Great Western Forum near Los Angeles. Shown, from left, are Tim Ryan, assistant GM of Arrowhead Pond; Allison Wilson, press and event manager for Nederlander; Mike Garcia, Nederlander GM; Iglesias; Susan Rosenbluth, VP of Nederlander; and Dick Allen, senior VP of music, William Morris Agency.

**MEXICO NOTAS: Thalia, who already enjoys a smoking career as an actress and singer, may live on forever now that she has been immortalized as a wax figure and a doll. On Aug. 26, a wax likeness of the EMI Mexico star made its debut at Mexico City's Wax Museum. Later this year, a doll created in her image will be in toy stores.

PolyGram Mexico's hot pop quintet Ragazzi and its manager, Gino Gallegos, are expected to partner with Despars, a top U.S. band, to produce songs for the group's name, which will recruit five new members to replace the original bandmates, who plan to stay together under a new label.

Milan's blues song stylist Betty Pecanis is booked to kick off her U.S. tour Wednesday (10) in Miami. She is slated to put out "Rasento," a compilation of songs from her 20-year career at the end of the year. In a bid to restore flouting ratings, Mexican TV network Televisa is resurrecting — after a 10-year break — "Festival O'P Nacional," a songwriting competition, and "Festival Juguemos A Cantar," a songwriting contest for children ages 6-12. Among the superstars who have participated in the kiddie competition are such big names as Thalia, Melody's Lucero, and Fonovisa's Lorenzo Antonio.

Mexico City radio station XEBC-FM (Stetson 97.7) celebrated its ninth anniversary Aug. 23 with its customary annual blockbuster event at the 20,000-seat Palacio De Los Deportes. Among the artists performing during the six-hour music happening were Universal Mexico's techno pop act Moenia; Sony Mexico's stars Fey, Monica Naranjo, and Mercurio; noted EMI artists Alexs; and singer-songwriter Ruben Blades made his return to Panaman's political scene in August by regaining the presidency of Movimiento Papa

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**Artists & Music**

**Classical KEEPING SCORE**

by Heidi Wilesen

VID KID: Remember Gil Shaham on the Weather Channel a few winters ago! The young violinist is in 1993. He's expected to replace the original Ducky. Fonovisa will be featured in the Discover Card's September newsletter, which goes to 18.6 million people, as part of a larger Deutsche Grammophon promotion (Billboard, Sept. 6).

**CONDUCTOR IN TOWN: Flemish conductor Philippe Herreweghe, best known for his interpretations of the German Baroque and his starring recordings with La Chapelle Royale, has, like so many other early music conductors, been moving forward in time. The conductor, however, is currently busy with Mozart, Brahms, and Berlioz, to name a few. On Oct. 3-12, he will be in the U.S. to lead the Orchestra of St. Luke's in an all-Mahler program, with "Leier Eins Fahren Gesellenl" and "Das Lied Von Der Erde" (Schoenberg version). The seven-concert tour includes dates at New York's Metropolitan Museum of Art and the Brooklyn Academy of Music and in Har-

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**CHICAGO NEWS: The lyric Opera of Chicago has announced its new artistic team for the millennium. General director William Mason, successor to Ardis Krainik, who last fall took over the artistic directorship. Andrew Davis music director and principal conductor, premiered on Sept. 1, 2000. (Davis is currently music director of the Royal Opera and music director to the citizens of Chicago.) The new team will create a new artistic director and principal conductor of the company since 1804, with the title of artistic director emeritus.
**Top Gospel Albums**

Compiled from a national sample of retail stores and rack sales reports collected, compiled and provided by:

**ARTIST**

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**Artists & Music**

*SUNDAY'S BEST:* Atlanta International Records (AIR) CEO Alan Freeman reached back into the company's vault for its latest release, "Sunday's Best," a repackage of AIR's 10 highest-selling hits over the last two years, including Donnie Mcclurkin's "I'll Be There For You," Yolanda Adams' "Worship Me," and the Wu-Tang Clan's "Intelligent Hood学." Freeman reports that sales are brisk for the July 22 release. "I'm pleased with initial pre-orders, and I believe this will be a top seller," reports Freeman. Indeed, his company's success with two previous compilations, "Today's Gospel Hits" and "Celebration!"—which are currently charting on Top Gospel Albums—"sets the stage for major promotion. Yet another compilation, "Sunday Sampler," is expected to go 57 hit releases and sports a Sept. 17 street date.

**MASTERING THE MIX:** Pick up an album, any album, that has been produced by Michael Brooks. You'll find is strong lyrical content, pinpoint precision vocals, and nothing short of cutting-edge genius. It is what landed Brooks at the forefront of the urban contemporary gospel movement as a key proponent-founder of Composition; what led to him and create and develop witness, gospel's top female group; and what has made him one of the most innovative producers on the gospel music scene. The latest effort from Michael Brooks & The Nation (now simply known as the Nation), "House of Prayer," showcases what we expect to hear from Brooks. Out Sept. 3, it is the second release from the group, which features the talents of Brooks, his sister Tina (a former member of Witness), William Murphy, Renee Williams, and Walter Fatt and boasts a distinctly fresh sound. For the last few years, Brooks has juggled full-time ministry with production work on such groups as Totally Committed and Witness. His studio expertise led to his current position with CEI. Most recently, he produced "More Than You'll Ever Know," the solo debut from Witness' Lisa Paige. Brooks and Paige were married Jan. 31.

**SHAKIN' UP SIN CITY:** Bobby Jones rocked Las Vegas with his annual Diamond Festival (Aug. 31-Sept. 2), which featured performances from James Moore, Alabaster, Wonder, Lashan, Tasha Rea, Simmons, Frederick, Shepherd, Tony Toni Tone, and more. Indeed, the festival established Bobby Jones, now 14-year-old label whose roster includes Smith, the Craig Brothers, and Gough. Inductees include Mahalia Jackson, Thomas A. Dorsey, Cleveland, Albertina Walker, Dorothy Norwood, Shirley Caesar, and Clara Ward.

**BRIEFLY:** God's Property celebrated the sale of more than 1 million copies of its debut release, "God's Property From Kirk Franklin's Nu Nation," with a platinum plaque ceremony attended by Dave Matthews, President & CEO of Epic Records, and Kirk Franklin. Published in 1995 by David Gough, owner of Dooloff Records (a 14-year-old label whose roster includes Smith, the Craig Brothers, and Gough). Inductees include Mahalia Jackson, Thomas A. Dorsey, Cleveland, Albertina Walker, Dorothy Norwood, Shirley Caesar, and Clara Ward.

**GOLD ALBUMS**


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**RIAA AUGUST CERTIFICATIONS (Continued from page 11)**

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**It certainly ain’t over until you’ve heard the newest masterpiece, “It Ain’t Over (Till God Says It’s Over)” from the gospel master, James Moore, and...**

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**GOLD ALBUMS**

They're one of gospel music's most successful recording groups, with over 45 years in music ministry. They are literally passing the message of hope and peace in gospel music from generation to generation.

Stand-Out cuts include: Glad I've Got Jesus, Hallelujah Square, Get Up In Me Jesus

In stores everywhere.
## Artists & Music

**SIGNED WITH A LITTLE HELP FROM THE PANS:** Word Records is taking the A&R process to the streets with the Oct. 21 release of "Mindly's Revenge: 20 Killer Cuts," a sampler of 20 of the country's hottest unsigned Christian acts. The label is asking fans to "vroom" in their cars or "swoosh" on a bicycle or skateboard to help it pick its next act by voting for their favorite one on the sampler. Each CD and cassette will include a ballot that will allow the public to pick a favorite cut. Fans may also cast their vote via Word's World Wide Web site (www.wordrecords.com), by calling an 800 number, or by mailing or faxing their votes to the label. The act that receives the most votes may get signed to a record deal. Is that an interesting marketing ploy or what?

Word is prodding consumers to get involved by giving away one Sony PlayStation to a randomly selected voter at the end of the contest. One hundred runners-up will receive a "pawtographed" "Mindly's Revenge" poster, which features a giant orange cat wreaking havoc on a city. The frightened looks on the faces of the Word staff after the photo is priceless. (They should all get pay raises for such unshakable willingness to hang it up.)

The music on the sampler offers something for everyone. Various artists, ranging from the mutate and futuristic to the rock to acoustic pop and folk. The acts featured on the project are Skyjack, Porcelain, Room Full Of Vitamins, Vine, Mark Giscoble, Jessie's Vineyard, Allison & Catherine Pierce, Gorgeous, Jeff Devo, Jeanette Sullivan, According To John, Kings Road, Dog Named David, Thread, Human, the Nobodies, the Forty Days, Sacred Sky, and Chris Taylor (formerly of Love Coma).

"Mindly's Revenge" will be priced at $6.99 on cassette and $8.99 on CD. Word will implement a national and regional radio campaign to promote the project, as well as an extensive push to consumer and trade publications. All the artists featured have strong regional followings that Word reps say will help fuel interest in the project.

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### Billboard August Chart

**Top Contemporary Christian**

**Billboard September 13, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shades of Grace</td>
<td>BOB CARLISLE &amp; THE NEW TESTAMENT</td>
<td>Word</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>2</td>
<td>Conspiracy No. 5</td>
<td>THIRD DAY</td>
<td>Reunion</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>3</td>
<td>Welcome To The Freak Show</td>
<td>DC TALK</td>
<td>Maverick</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>4</td>
<td>Heaven's Place</td>
<td>JACI VELASQUEZ</td>
<td>MYRHYTHM</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>5</td>
<td>Supertones Back</td>
<td>THE SUPERTONES</td>
<td>BEC</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>6</td>
<td>Love &amp; Other Mysteries</td>
<td>POINT OF GRACE</td>
<td>Word</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>7</td>
<td>First Love</td>
<td>DC TALK</td>
<td>MIKE ODIBOR/MIKE ODIBOR</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>8</td>
<td>Deep Enough To Dream</td>
<td>PHILLIPS, CRAGAN &amp; DEAN</td>
<td>StandardVision</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>9</td>
<td>The Years Of Top Contemporary Artists and Songs</td>
<td>VARIOUS ARTISTS</td>
<td>Sparrow</td>
<td>1996-09-20</td>
</tr>
<tr>
<td>10</td>
<td>RIAA August Certification</td>
<td>VARIOUS ARTISTS</td>
<td>SPARROW</td>
<td>1996-09-20</td>
</tr>
</tbody>
</table>

**RIAA August Certification**

Records with the printed seals gain this seal. A Recording Industry Assn. of America (RIAA) certification for sales of 500,000 or more, a "PPP" certification for sales of 1 million, and any additional metric indicated by a numerical following the term: for live sets, and double albums with a running time that exceeds two hours. The blanks multiple by the term "or its life-span," and any other terms. All albums are available in cassette and CD. "After" indicates vinyl only. "Indicate" indicates print or present Hotwire Music. © 1997, Billboard/EMI Communications.

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### Additional Information

- **Did You Know?**
  - **Billboard** is the authority in music, serving the entertainment and music industries with news, charts, business intelligence, and analytics.
  - **Billboard.com** is the leading online destination for music news, videos, charts, interviews, exclusive commentary, and more.
  - **Billboard Charts** feature a variety of music charts, including the Top 100, Hot 100, and Billboard 200.

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**Christafari Reconfigures:** Christafari lead vocalist Erik Sundin, bassist Johnny Guerro, lead guitarist Bill Kasper, keyboardist Mark Sandiford, and drummer Ken Yurov have left the group to form a new band, Temple. Founder/vocalist Mark Mohr and his wife, Vanessa, will continue Christafari. Apparently, the split came from creative differences over the band's future direction.

---

**Petra Rocks**

On Tuesday (9), the Hard Rock Cafe in Orlando, Fla., is throwing a special bash for Petra. The festivities will include a gold record presentation. Donnie Clurkin called from the road to say how excited he and his fellow band members are and how much they are looking forward to the event. The Hard Rock Cafe chain already has Petra memorabilia featured but wanted to update the group's presence by incorporating something that would also feature its newest members, Clurkin and Pete Orta.

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**News Notes**

Daywind Music Group recently scored a coup by signing long-time Southern gospel favorites Gold City. Look for Susan Ashton to embark Sept. 25 on her 25-city A Distant Call tour. Special guests on the outing will be Erin O’Donnell and Thoma Shumate. ... Myrh wyss newcomer Miss Angie and百合 Records and Reluctant Pie nce will join Guardian on its 20-date Rocket tour, which hits cities from Florida to California in October and November.

---

**Gold Singles**

- **Backstreet Boys, "Quit Playing Games (With My Heart)," Jive, their first.**
- **The Supremes & The Temptations, "I’ve Gonna Make You Love Me," Motown, their first.**
- **Jackson 5, "I Want You," Motown, their first.**
- **The Supremes, "Someday We’ll Be Together," Motown, their first.**
- **Skeet Rose And Johnny P, “Smile,” Rap-A-Lot/Vibe/Twist/Virgin, his first.**
- **LeAnn Rimes, “How Do I Live,” Curb, her first.**

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**What a great way to expose new artists and involve consumers in the music. Stay tuned for details as the campaign gains momentum.**

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**by Deborah Evans Price**
The China Connection. The Harry Fox Agency (HFA) has signed a reciprocal representation agreement with the Music Copyright Society of China (MCSC) for administration of mechanical rights in China on behalf of HFA publisher principals who have not made their own arrangements for representation in the territory. The agreement will be administered by the mechanical rights group’s subsidiary, the Fox Agency International, which has offices in Singapore and Taiwan. Shown signing the deal in New York, from left, are Ed Murphy, president/CEO of HFA and its parent, the National Music Publishers’ Assn., and Chang Cheng, director general of the MCSC.

Strength In Numbers. Writer/artist David Pomeranz, far right, recently appeared with Broadway and TV stars at an ASCAP-sponsored tribute to “Hercules” lyricist David Zippel, fifth from left, at the Cinegrill in Hollywood. Shown, clockwise from left, are Lysa Grande, senior director of film and TV licensing, Evan Medow, president of Windswept Pacific; Alyssa Siegel, coordinator of film and TV music; and Anderson.


Own Deal, Own Album. MCA Music Publishing has signed Kelly Price to a global publishing deal. She is currently in the studio writing and recording songs with Brandy (Elektra Records) and has finished co-writing the new single by SWV, “Someone.” Kelly has written songs and arranged vocals for such acts as Faith Evans, Mary J. Blige, Puff Daddy, Keith Washington, Ronald Isley and Angela Winbush, and Tasha Holiday. She will begin recording her own album for Teaneck/Island Records this fall. Shown, from left, are Kim Jackson, director of creative services at MCA Music Publishing; Jeffrey Rolie of Priceless Music Management, David Renzer, worldwide president of MCA Music, and Price.

Staying On. Bobby Braddock, who had his first big hit in the ’60s with Tammy Wynette’s version of “DI. V.O.R.C.E.;” co-written with Curly Putman, has re-upped at Sony/ATV Tree. His other hits include “Golden Ring,” co-written with Rafe Van Hoy, “He Stopped Loving Her Today,” co-written with Putman; and “Time Marches On.” Shown at signing ceremonies in Nashville, from left, are Don Cook, senior VP of Sony/ATV Tree; Braddock; and Donna Hilley, Sony/ATV Tree president.

New Roles. To appropriately signal the expansion of Windswept Pacific’s film and TV music department, where John Anderson has been promoted to executive director, key staffers posed in the studios of Hollywood photographer Harry Langdon. Shown, clockwise from left, are Lysa Grande, senior director of film and TV licensing, Evan Medow, president of Windswept Pacific; Alyssa Siegel, coordinator of film and TV music; and Anderson.

BMI’s ‘Planet Stereo’ Lands At Colleges; Siegel In The Spotlight

BMI LABEL SHOWCASES ACTS. College radio programmers can expect delivery of a monthly CD from performance right group BMI. The label, under the moniker “Planet Stereo,” will feature tracks from nine to four new and unsigned artists from various global markets and will be delivered to college radio stations licensed by BMI. The first disc, now available, includes tracks by English band Senna, Icelandic artist Mox, Northern Ireland’s Thompson, and Norwegian band the Getaway People. BMI launched the CD series Sept. 3 at New York’s CBN, where Senna performed along with fellow BMI acts Suddenly Tammy, Mayfield, and Hobex.

Also, a special “Planet Stereo” section for BMI’s World Wide Web site is being designed and will be accessible via a password to all college radio licensees. The site (http://bmi.com/planet-stereo) will serve as a forum in which college radio programmers may comment on the “Planet Stereo” selections as well as post messages about music in general. In addition, a promotional segment of bmi.com will be open to all visitors and will provide information on all of the featured acts and developing acts from outside the U.S.

The “Planet Stereo” series, which BMI touts as “The Global New Music Connection,” is part of its college and alternative radio “outreach” program that will include recorded showcase material supported by trade advertising, promotional items, interactive Internet activities, and contests.

“Planet Stereo” gives U.S. college radio stations the opportunity to program new, cutting-edge music before it’s released in America, says Phil Graham, VP of European writer/publisher relations and coordinator of the project. He and Christian Ulfhagen, director of U.K. writer/publisher relations, will decide which acts will be showcased on each month’s CD. The CD’s content will be manufactured by U.K.-based Eirsetone at its facility in Dallas.

The ADAC 9624 is a software interface that will allow users to program the unit similarly to the way Lexicon’s high-end digital processors are controlled remotely, according to Jurwicz. The software interface will also allow users to upgrade some of the ADAC 9624’s features without purchasing new hardware.

“Mytek’s clients include the Rolling Stones, the Smashing Pumpkins, Masterisk, Sony Music Studios, Westlake Audio, Dreamshire, Carnegie Hall, and major Broadway theaters.”

Mytek’s High-End Converter Helps Define Digital Standard

Powered by the Crystal Semiconductor CS 5596 chip, the ADAC 9624 features analog-to-digital and digital-to-analog converters, selectable sampling rates up to 96 kHz, noise shaping, optional external sync, 64 digital outputs, and 24-bit input/output interfaces, and a headphone amplifier. The unit, which is scheduled to ship in January 1998, carries a suggested list price of $4,000, according to Mytek president/founder Mihai Jurwicz. A prototype will be on display at the Audio Engineering Society Convention in New York starting Sept. 26.

"Twenty-four bit, 96 kHz resolution eliminates all the bottlenecks associated so far with digital audio sound quality," says Jurwicz.

"There is a definite workflow over what the next digital audio standard should be. In our opinion, 24-bit, 96-kHz [audio] provides the resolution necessary for professional applications."

Another of the ADAC 9624’s features is the Mix data format, a licensed from U.K.-based Prism Sound—which allows users to store high-resolution digital audio on 16-bit machines, such as the Alfred Adat or the Tascam DA-88. Although it had yet to be determined at press time exactly which MX series applications the ADAC 9624 will offer, among the possibilities are storage of two channels of 24-bit, 96 kHz audio or four channels of 24-bit, 48 kHz audio on modular 8-track machines.

The ADAC 9624 was developed with help from classical recording engineer Andrew Lipinski, who used his extensive vintage microphone collection and audophile approach to test various versions of it, according to Jurwicz.

Mytek’s announcement of a high-end converter system follows its success with such units as its DDDDDDDD mastermetering system, its 20-bit UD/DA workstation interface, and its 8X20 and 8X24 devices, which operate at 24 bits and 24 bits, respectively. Jurwicz says the 8X20 series will be upgradable to 24-bit-96-kHz resolution in the near future.

Jurwicz founded Mytek in 1993 while working as an engineer at Skyline Studios in New York—the facility that has since been rechristened Allen Fyler. It was at the request of Skyline’s management that Jurwicz developed Private Q, a headphone amplification and mixing system that allows musicians to create their own custom mixes. There are currently more than 100 Private Q systems in use in New York, Los Angeles, Nashville, and elsewhere, according to Jurwicz.

"This converter is a logical extension of the work I’ve been doing for the past four years," says Jurwicz, referring to the ADAC 9624. "After I designed the Private Q system people liked it, so I wanted to design more things. Early on, I decided to focus on digital technol-
MTV INTERNATIONAL

300 MILLION HOUSEHOLDS AND GROWING

A BILLBOARD TRIBUTE TO THE WORLD'S FIRST GLOBAL NETWORK
Tom Freston, the chairman/CEO of MTV Networks, was there at the beginning: Aug. 1, 1981. Call it M Day, when an upstart MTV charged headlong into U.S. homes. Victory was not assured.

"Adventurers wouldn’t even see us," Freston says. "Cable operators said this was one of the stupidest things they’d ever heard of." Needless to say, global domination was not yet on the agenda for the fledgling music-video channel. "We were just hoping we could get the signal out," Freston allows now, laughing. "And that someone would watch it.

Did they ever. Today, MTV: Music Television has, in fact, become a global power with an international brand name on a par with Nike and McDonald’s. Even those who don’t watch it, know it. It now serves 300 million households worldwide, in various flavors catering to an array of local tastes in more than 80 different territories.

MTV is now grooved to in Germany and Greece, talked about in Taiwan and Thailand, eyeballed in Estonia and Egypt, and is scooping out expansion into ever more uncharted territories. The world, it turned out, wants its MTV.

But the key to MTV’s giant global strides, Freston reflects today, has been in also recognizing that the world wants its MTV its own way.

THE BIG PICTURE

"We saw pretty quickly after we launched in the U.S. that there was the possibility that MTV could become one of the first true global television networks," Freston says from his New York office, located in the corporate headquarters of MTV parent Viacom. "So we began to actively become one of the pioneers in doing that.

"But we learned fast that you can’t just take a U.S. feed and broadcast it everywhere in the world and expect to have a business," he adds. "The audience might tune in as a novelty at first but soon the novelty wears off. You have to package it differently. You have to be sensitive to the fact that they want something in their own lan-


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Out Of This World

Congratulations on reaching
300 Million households

from all at
EMI
future, his view of MTV's unique bond with its audience, and his dream of breaking new music stars from around the world.

How would you characterize the state of distribution available to MTV Europe in its early days?

It didn't look particularly good, because there wasn't a lot of cable in Europe. I was lucky enough to see how important distribution was in the States because I grew up with that at HBO; that was my job. So I immediately adopted this mantra: "every household in Europe." The other mantra I adopted was "aggressive" distribution but also 'creative' and 'rebellious', if you will, which got everyone thinking beyond cable: Hey, if cable's not doing it, let's do it in other ways, with direct-to-home platforms and, most importantly, even terrestrial frequencies, either partial carriage or, in some cases, 24 hours. This has been part of this objective to make MTV available in as many homes as possible.

You were dealing with a cable operator unlike any of those you had dealt with in the U.S.

It was not a commercial enterprise. It was [state-owned] Deutsche Telekomm, and they were highly regulated and weren't coming from a negotiating point of view. I was coming totally from a negotiating point of view, after all those years at HBO, and it was an arduous process. Basically, it didn't entail us paying some money, because they had to install [signal receiving] dishes in all their head ends and they wanted some sort of incentive to do that. At the time, it seemed like kind of a leak of faith. In hindsight, it was one of the best decisions we made. We got a lot of distribution in Germany, and that set the stage for us to steamroll distribution across Europe.

MTV was the strongest cable system of any country. The size of the German economy meant that the advertising sales business would be very helpful. And it coincidentally came together with the reunification of Germany. The overall importance of Germany made that one deal, in hindsight, a real benchmark. And, by the way, on the fees, we were able to turn that around when we encrypted the signal.

What was your reaction to Channel V—which is a joint venture between Rupert Murdoch's Star TV, Sony, BMG, EMI and Warner Music—expanding from Asia into Europe? Do you expect to compete against Channel V everywhere in the world?

It wasn't a terrible surprise to us in Australia, because there's a connection there. I wouldn't necessarily be surprised if Channel V expanded further. It's difficult to compete because the ownership is a little bit complicated. It really depends on the record companies and how aggressive they want to be on that. I wouldn't be surprised if they launched in other markets.

We are quite used to competitive efforts around the world. Literally, there are probably close to a hundred music channels everywhere in the world. Not all of them are competitive. Some of them actually fill a niche that we don't want to fill and work nicely as a complement. Others are extremely competitive. And it sounds like a cliché to say that competition is good, but it is good. It makes us all work harder for the consumer. But, meanwhile, we're as ambitious and aggressive as ever. We aim to be No. 1. There will not be a day when I will wake up and not want to beat the competition. No one will be better than us.

MTV launched in Germany at a turning point in history.

Because of the background I've had internationally, and the experience with Channel V, I've developed a big interest in history. So the opportunity to participate, even in a peripheral way, has been a privilege. I was blessed early on, at the Berlin Wall, where I gave a speech [on the launch of MTV in Germany]. Amazingly, the wall came down the next day. Obviously, MTV had nothing to do with it, but I think symbolically there was a reaching out for connection to other parts of the world by audiences in Eastern Europe. We actually launched in Eastern Europe early on, before the changes in the government.

MTV Europe was originally launched from the U.K. as a joint venture between Viacom, British Telecon and the late Robert Maxwell. Viacom subsequently bought out its partners in Europe but continues to have joint ventures in other regions. What are the pros and cons of such partnerships?

One pro is the local advantage you can get. Can a partner strategically help you either in distribution or with programming? Largely because of the success of our rollout and the success of the brand, I can't think of any [recent] partnerships, with the exception of our license agreements. The most recent one, for example, in Australia [with the owners of ARC Music Television], because they own the distribution platform. So that was a distribution-based strategic partner. When we picked PolyGram in Asia it was the strategic expertise. We had a lot of faith, and still do, in [PolyGram Far East president] Norman Cheng. Sometimes, if we enter a market that hasn't been developed, we'll enter into a partnership or even a licensing agreement. We'll always have an option to buy so, as the market gets more developed, we'll pick up the rest, which is what we did in Brazil.

Greg Ricca, the executive VP of MTV Networks, was involved in negotiating the PolyGram deal in Asia, among others. His position recently has been expanded to include MTV Networks International. What is his role?

Greg has been with Viacom for over 10 years, and he was the general counsel of MTV Networks. He's been working worldwide, particularly in Europe, on the PolyGram deal and has been involved in a lot of very integral international deals. I brought him over to London at the end of last year. There are basically two parts to his job. Of course, the channels report to me, but he assists me in running the operations, which involves almost daily contact with everybody around the world. Secondly, he also manages a staff that includes our business development and strategy and a small operational group, which we call network operations. They're responsible for tying all the channels together around the world. So that included exchanging tapes, marketing—just making sure everything is smooth. It's a staff of about 15 who report to Greg. He's been terrific. He's helping me a great deal.

Australia seems to be an example of MTV entering a market when distribution became available.

It was totally dependent again on the distribution infrastructure. We would have been there earlier if we had an infrastructure. But actually our timing, not to sound self-serving, was perfect. We entered many markets earlier with blocks on the terrestrial frequency. So we introduced the product, there was some awareness, and that's as the distribution infrastructure is being built last year—and it's still being built—then we decided to go in.

What was your view of EMI's [office in] MTV's Kim Vecena (center), Rebecca Batten (far right) and Nick Wickham (far left) at the MTV Asia studio.

It was much more difficult from a business standpoint, getting advertisers to advertise on a pan-regional basis. There were only a handful of companies out there [initially interested]. The good news is that, in a very short time, three or four years, we were able to establish a base of about 300 advertisers with a nice heavy revenue stream and we feel particularly good about it because we were the only ones doing it. We were pioneering a concept, and it became a real mission for us. And we took a lot of satisfaction in helping not only clients change the way they buy, but also agencies, and they were the last ones to adapt.

Record companies in Europe have had mixed reactions to the localization of MTV Europe. Now getting added to the playlist in one region does not guarantee exposure in another. How do you respond to those concerns?

We think it's a win-win situation because we still very much have that commitment to expose audiences that otherwise wouldn't see music [from other markets]. This is a unique strength that MTV has because of our many different channels and the fact that we are exchanging programming around the world.

Executive Perspective

"...it's a win-win situation because we still very much have that commitment to expose audiences that otherwise wouldn't see music [from other markets]. This is a unique strength that MTV has because of our many different channels and the fact that we are exchanging programming around the world..."

— JUDY MCCARTHY

President

MTV Networks

"...I personally could sit in my office all day and watch the music videos ideas from other regions..."

— HARRY GANOT

President of Advertising and Promotion Sales

MTV Networks

"...we've become one company where we don't just think about one country, but we're expanding..."

— BILLY ROONEY

VP of International Programming and Operations

MTV Networks

"...we don't just parachute in with the attitude that we know everything about the area..."

"...we have mixed reactions to the localization of MTV Europe. Now getting added to the playlist in one region does not guarantee exposure in another. How do you respond to those concerns?..."

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President

MTV Networks

"...it's a win-win situation because we still very much have that commitment to expose audiences..."
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In Europe, MTV now has individual agreements with the major labels over licensing for videos. The European Union is still looking at the issue of collective licensing raised by MTV, and a British High Court suit on the matter is continuing — although it has been settled in respect to some of the parties. Nevertheless, what did you learn from the video-licensing dispute?

The underlying thing is that, no matter what the ups and downs are — and there certainly are arguments, and there will be arguments, and they tend to be about issues we're interfering too much. We can and do help each other. Even though there has been a different problem and, lip-and-tongue, the relationship is to the credit of both sides, there have been very good at the operating level; never once did they turn sour. That's a real tribute to the people on both sides who have been able to work through this process. Also, I've been able to keep, I think, a hope, fairly good relationships with senior people on well. But looking back on it, we've connected, almost like two cats tied together by their tails and thrown over the fence. We're going to have our ups and downs, but we're always going to be involved; you just can't get away from it, but that's not a bad thing.

With more localized programming, maintaining both local autonomy and control of the MTV brand must be a balancing act.

Yes, it is, and the key theme for us is there is to hire local people, good young people, and just encourage them to go for it — and trust our local people. We do have a very powerful brand, which we've put an awful lot of resources, money and effort behind over the years. A SYMBUS survey last year (New World Teen Study) of 28,000 young people around the world revealed that MTV is the most recognized TV channel in the world. Not terribly surprising but a noticeable affirmation. A little bit more of a surprise was that MTV was in the top 15 overall for brand awareness. We don't spend a huge amount of money on marketing, certainly not like Coca Cola and Pepsi, Sony, Nike and the other people that were in that group. So the brand is certainly very important to us.

Have you seen programming on the individual channels which jarred you, either as an American executive or as head of MTV Networks International?

I was fortunate in that I didn't grow up on MTV U.S., so I immediately looked at it from a fresh perspective. Because of the huge success in the U.S., you wanted, of course, to do similar things. But sometimes audiences just cry out for different things. And that gets back to one of the most important points, which is what drives this localization.

Technology has driven it to a certain extent. And we did invest quite a bit of money last year on digitizing, building the technologies, transmission suites, and also investing in the local product, of course.

But I think much more important than that is the audience.

What we've learned, what I've learned personally in the past eight years of doing this, is, as the world gets smaller and everybody knows things instantaneously — mass information, mass technology, mass knowledge — people are crying out more than ever for that local identity.

Continued on page 64
You've certainly made your mark.

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BMG ENTERTAINMENT INTERNATIONAL
TEN YEARS YOUNG
Since its London birth, MTV Europe’s empire has taken the continent.

**BY THOM DUFFY**

MTV Europe did it first. The first venture by MTV Networks outside the U.S., MTV Europe was launched from London in August 1987. In the years since, it has helped lead the way in MTV’s moves toward more localized programming worldwide.

First came separate programming schedules and playlists for Central, Northern and Southern Europe, initiated in March 1996. Within a year, additional programming on the Central service targeted audiences in Germany, Switzerland and Austria, with German-language DJs. This past July, MTV in The U.K. was launched to showcase the dynamic and volatile U.K. music scene for audiences in Britain. This month, MTV will begin 24-hour service to 12 million households in Italy.

**AN AMERICAN EXPORT**

A decade later, however, it already was clear that European audiences would accept MTV only on their own terms, not as simply another American cultural export.

“The European mindset was developed at that point,” says Brent Hansen, who joined MTV Europe in 1987 as a news producer and today is president and chief executive of MTV and VH-1 Europe. “People would say, ‘Why buy something that’s a copy?’ So we immediately set our feet on the ground. We tried to take Europe conscious as possible and not put people into a blender.”

While the localization of MTV Europe was a strategy from the beginning, economically it made sense for MTV to initially launch a pan-European service and build its distribution base, as well as its advertising base, throughout the Continent.

In 1996, taking advantage of investments in digital compression technology, MTV launched its Northern service, primarily aimed at Scandinavia, the Benelux territories and the U.K.; its Central service, reaching GSA audiences; and its Southern service, primarily serving Italy. It also launched VH-1 channels specifically for the U.K. and for Germany. Over the past year, it has further invested in production facilities and personnel in Germany, Italy, Scandinavia, the Netherlands and the U.K.

**CONTINENTAL STYLES**

MTV In The U.K., which began reaching 5.5 million homes in Britain in July, offers an example of just how well-tailored MTV’s programming can be to a specific market, explains Hansen. “You will see in the U.K. a very fast-turning, more clutter-free television channel. It will have regional bases [broadcasting from events such as] the ‘In The Park’ festival in Glasgow. Or we can drop into London restaurants and cafes. It will be very much an A&R base and will test more ideas because of the creativity of the U.K. music scene.”

Hansen is similarly enthused by the launch of MTV’s new Italian service. “It’s the first time we’ve been seen [in the market] for 24 hours a day,” he notes. “It will be exciting like no other channel will be—more Italian in its music than even [the Central service] is German. But it’s local relevance I’m concerned about, rather than local content.”

And to that end, MTV Europe will continue to be a creative balance of local programming and network synergy, a balance that works for MTV worldwide, particularly when it comes to breaking new artists.

“That’s the main reason we continue to have a network,” says Hansen. “The whole point is that we want to be able to migrate artists across borders. You’ve still got to have relationships in each individual market. Our job is to be very A&R-oriented. We have to break artists. That’s the unique selling point of our organization. I can have four concurrent playlists with artists migrating from one to the other. I want to get people to pay attention to what we’re doing, therefore the playlists have got to be about what’s happening in a particular market. And the network’s job is to get behind artists.”

Hansen reflects that he and many of his colleagues at MTV Europe have been along for the ride since the start in 1987. “All these guys, we’ve all grown up together,” he says. “And we didn’t just apply the U.S. model to the European market by putting the U.K. model to the German model. You’ve got to allow local creativity. It’s an absolute necessity for the future. It’s a scary thing, but a very exciting thing—and that’s what I like about it.”

**GLOBAL COMPETITION**

MTV Europe faces strategic business challenges such as the presence of national-based competitors—most notably, Viva in Germany. There are nearly 30 music-video channels in individual markets in Europe, says Hansen. Asian distribution challenges still exist in key markets such as France and Spain, which “clearly are absolutely critical for us in our long-term plans, and cable is just not going to deliver.”

As MTV Europe continues its growth, says Hansen, “we are very prepared to be product-driven, to allow our creative people to be in the driving seat. It can’t just be a business-driven model. One of the issues in Europe is to get the product right for the future, not just to get the business model right.”

**BY GEOFF BURPEE**

In the three years since MTV Asia re-emerged in this region with the launch of its Mandarin- and English-language channels, its growth as a pan-Asian entity—in distribution, image and localized programming—has taken place at a rapid-fire clip and well ahead of schedule.

After a partnership with Star TV ended in April 1994, MTV Asia returned to the scene a year later with the strength of a new financial and strategic partner in PolyGram Far East. Today, advertisers are renewing their commitments to the network in increasing numbers, and the industry’s most powerful brand is stepping forward into the limelight.

Three years have seen the two initial services generated from Singapore flower into production operations in Singapore, Taipei and Mumbai, with permanent personnel in most other Asian markets as well.

Today, MTV Asia’s production network produces a cocktail of international and domestic product, closely tailored according to each of the region’s nine distinct markets. So intricate is the new arrangement that MTV Asia’s original melange of international videos augmented with Asian clips seems quaint in its simplicity.

**RECORD PACE**

Despite starting cold in 1995, and now competing against Star TV’s own regional music-video operation, Channel V, distribution came “faster than we expected,” says Frank Brown, president of MTV Asia. “What happened in 10 years in the U.S. and Europe has happened in two and a half in Asia,” says Brown, in an interview at the headquarters of MTV Asia in Singapore. The network now reaches 57 million households in its three 24-hour channels—MTV Asia, which is programmed in English, MTV Mandarin and MTV India, which was launched in January 1996.

The result of the rapid distribution growth was that MTV’s agenda for developing its service in Asia unraveled much more quickly than originally planned. Brown and his predecessor, Peter Jameson—now serving as business development with MTV Networks in London—quickly tapped into Asian youth culture. The age of localization had dawned.

However, localization is “just part of the picture,” Brown says. “Customization is the word I prefer, and customization cuts across everything we do. What’s the right balance of international and local youth culture for each market? For example, cultural affinities, development of local music culture and reputation can play a role.”

Consider Malaysia, for instance. In that trilingual mix of cultures, MTV broadcasts in Mandarin, Indonesian and English, while also offering local programming with such shows as “MTV Syok,” a popular mix of Indonesian music and youth style featuring local bands and personalities.

At the other end of the extreme is the Philippines, where local tastes mean MTV is weighed heavily in favor of international music. “The Philippines is the region’s third-largest English-speaking audience, and there are passionate about Western music,” says Brown. He is quick to point out that while MTV might get by in the market with simply pumping out international repertoire, locally produced shows such as “Flipside” and “Live and Loud” testify to the channel’s commitment to street- and Filipino youth culture.

“Part of our mandate is to expose local talent to the region and the world,” Brown says, pointing to three “Unplugged” installations that featured Asian artists: Taiwan’s Harlem Yu, India’s Colonial Cousins and Japan’s Chage & Askia.

There are still distribution bottlenecks in the Asia market, Brown admits, that will limit the pace of MTV’s expansion for years to come. India, for example, is still a market where one television set per household is the norm, and the transition from black-and-white to color will continue for years to come, according to Brown. Simple reception capacity—black-and-white sets generally receive a standard eight channels, Continued on page 62
captive audience

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MTV Latin America originally was launched in October 1993 as MTV Latino, a wholly owned venture of MTV Networks. In July 1996, MTV Latino was split into a Northern service, based in Mexico City and seen in Mexico, Central America and the Caribbean; and a Southern service, based in Buenos Aires and reaching audiences in Argentina, Chile, Peru, Paraguay and Uruguay. In late 1996, MTV Latino was rechristened MTV Latin America and maintains its operating headquarters in Miami.

As a 24-hour Spanish-language network, MTV Latin America reaches more than 7.3 million households in 19 territories, delivered via satellite, cable and UHF terrestrial broadcasts. It is available via satellite in the U.S. as MTV En Español.

MUSIC THE OFFICIAL LANGUAGE

"Of MTV [Latin America's] programming, 95% is done locally," says Tom Hunter, president of MTV Networks Latin America. "Except for a few awards shows, 'Beavis And Butt-head' and a few documentaries on international stars popular in the region, all of the programming is in-house. Also, the music mix is increasingly Spanish-language, now up to about 50%.

"What led us to create two specialized services for the North and the South was the ability to program music that really makes the most sense for the key territories in the region," explains Hunter. "Local popular Latino bands are really quite different in the North and the South. The two services allow us to start a band in its home territory and cross it over, which happens a lot.

"Even among the Anglo repertoires, the tastes are quite different," he says. "So we do totally separate playlists that are customized for the regions we serve. We do focus groups and research. We spend a lot of time in the region to figure out what viewers want. For almost one year now, all of the programming decisions have been made by key programmers in Buenos Aires and Mexico City, instead of Miami. It really helps to be able to have the programming people run down the street and catch a local band, and that is vital."

Having regional offices, says Hunter, "allows us to run the two services independently as far as programming and to run together where it makes sense for possible crossover acts. There are shows that are completely individualized for the service. It is the same name and the same concept, but the locally produced versions are completely different in the North and South." One example of this, says Hunter, is "MTV Afuera." "The concept is about covering famous faces and places. The music selection is different, the hosts are different, and the locations are different. And the 'top 20' countdown was the first and most obvious thing to change. About 30% to 40% of the countdown is the same on both [feeds], but the songs are in different slots on each countdown."

Another popular program is "Gustock," a cooking show produced in Argentina with host Fabien. "He is a chef, and he gets rockers to come and cook their favorite recipes in a show that..."
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local and have done as well as we could at the time. Now we can take it even further.

"It's still not like we have a feed for every block, but we are getting there," he adds. "It makes for a much better product by virtue of the fact that we are better able to connect directly with smaller groups of people."

Freston acknowledges that the rise of European competition in the form of various national music video channels has helped quicken MTV's pace toward greater regionalization.

"Competition is a fact of life," he says, "and when these national channels came on the scene with product catered to specific audiences, that was a viable competitive approach. You had to recognize that. That may have quickened our move toward regionalizing and, if it did, made us stronger faster. Competition is a good thing in that regard; you tend to try and get better. It makes life a bit more difficult, but in the end it's good: You keep competitive, and you don't lose that edge."

Any dulling of its competitive spirit is not likely for the still-growing MTV, which is steadily expanding into previously untapped territories.

"There are still a lot of growth opportunities in this business," Freston says. "We're just getting started."

Clearly, MTV today has come a long way from being laughed at by cable companies.

"When I take two steps back and look around, it is pretty amazing," Freston says. "I mean, the sun never sets on MTV."

Marilyn Gillen is news editor of Billboard.

TBA, preferred Travel Management Company to MTV Europe and official Travel Event Organiser for the European Music Awards 1997 in Rotterdam.

Beavis and Butt-head in Mexico City

TOM FRE ron
Continued from page 50

by ENOR PAIANO

MTV Brasil was launched in October 1990 and today is seen in an estimated 15.5 million households, in all of Brazil's major cities, with distribution via cable, satellite and terrestrial channels. The Portuguese-language channel originally was established via a licensing agreement with TV Abril, a division of the Abril Group. In August 1996, MTV acquired from the Abril Group 50% of MTV Brasil Ltda., the production company that programs MTV Brasil. Headquartered in Sao Paulo, MTV Brasil is the responsibility of Andre Vaisman, director of operations, and Andre Mantovani, director of business affairs.

"During the '70s and '80s, there weren't any video clips in Brazil," says Vaisman. "When MTV arrived in 1990, there were 12 clips produced in Brazil that year. In 1996, there were 260 clips produced in the country. This quantity of videos reflects the resurgence of Brazilian pop music."

"In the beginning, MTV itself produced some clips, but after one year it stopped making videos, except for special programs. In general, the average percentage of domestic clips in our programming is about 35% or 40%. But around the time of the Video Music Brasil [VMBs], which takes place in August, this average can reach 70%.

"MTV was important not only in the growth of Brazilian pop music, but also in influencing the market by betting on some bands that later hit," continues Vaisman. "The biggest example of that is Raimundos, which sprang up from an independent label and was completely unknown. MTV decided to back the band, and today the group is a hit."

Today, a great part of MTV's programming is produced in Brazil. MTV has shows such as "MTV No Ar," a daily news magazine with 80% domestic news; "Barraco MTV," a weekly talk show; "Cine MTV," a weekly movie program; "Semanario Rock," a weekly rock show; "Moda Esporte Clns," a monthly fashion program; "Rock E Gol," a soccer tournament among Brazilian recording artists, and "MTV Esportes," a weekly sports show.

"Moreover, Brazilian music is winning more space all the time on MTV through a program called 'Tendencia Nacional,'" says Vaisman. "This program shows clips by Brazilian acts that are not necessarily pop or rock, such as Daniela Mercury, E O Tcham and Paulinho da Viola, among others. Those responsible for other television channels see the clips on 'Tendencia Nacional,' and they end up programming them. So these clips are constantly gaining more airtime on TV."

"Apart from assuming a role as a musical emissary, MTV also is the only [youth-driven] station in Brazil," says Vaisman. "I believe the function of MTV is to create incentive and open space for national pop music."

Enor Paiano is Billboard's correspondent in Brazil.
CONGRATULATIONS on reaching 300,000,000 viewers FROM PolyGram
on the ground is transforming MTV into a marketing force to be reckoned with in the region. Slowly but surely, MTV is making its presence felt as an entity for marketing music—particularly in southeast Asia—markets such as Indonesia, Thailand, Malaysia and the Philippines.

"The vibe from the labels is much stronger recently and growing stronger all the time," Brown says. "Our ability to impact the market at local levels is paying off"—a fact reflected in an upwards trend in the quantity of music videos being produced and aired locally for Asian acts.

In Indonesia, where terrestrial broadcasting is the main avenue for music distribution and where an estimated 3 million homes, MTV is enjoying its status as the premier international music channel. Shows like "MTV Land," "Sarat's Persiar," "LOCO Indonesia" and "MTV Wow" testify to the channel’s commitment in that market. Brown is especially proud of the channel’s accomplishments in the Indonesia market, and, earlier in 1997, in a gesture that indicated to the region that MTV’s quiet distribution growth phase was finished, the network ran advertisements in media trade publications to herald the MTV Indonesia story.

According to Brown, the future is here for MTV Asia: the channel is on track and redoubling the efforts that got it there in the first place. "The future? Look for lots more of the same," Brown says confidently.

MTV Latin America
Continued from page 58

could be described as "dormitory frat party meets rock ’n’ roll," says Hunter. "There is this obsession with eggs and they are always throwing and breaking eggs. You get to see musicians you see in videos all the time of the time in a totally new way, and it’s fun."

While MTV Latin America’s "Playa MTV" is an adaptation of "Beach MTV," says Hunter, "the U.S. version tends to be based in one locale, whereas we are always moving and we go to many different countries. "Ski MTV" is shot in Argentina and Chile. Another show is "Mastermix," a dance show shot in clubs in the region on a weekly basis.

"Of course, there are the "Unplugged" shows. We have done most of those here in Miami Beach. An "Unplugged" performance by BMG artist Santa Sabina debuted June 18, the same day the album of the same name was released—the first such tie-in, says Hunter.

"We have sponsored our first pan-regional tour with Warner Music. Mexican rock act Cafe Tacuba in 16 countries. The band members are carrying video cameras to document the event. We get a little scared, because you don't know what they are going to do, but they have fun.

"As for the music itself, I do not see a clear trend in the region," adds Hunter. "But in the continuing laboratory nature of our approach, we are always going to experiment."
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GREAT MUSIC TELEVISION

Continued from page 54

MTV is programmed for a young audience, which is both impressionable and influential. What are your thoughts on the balances that need to be struck for that audience?

The most important thing driving our product is the relationship we have with our audience. We have this great bond, and part of that is based on attitude—and young people wouldn’t accept anything but that. And the attitude includes irreverence. But what we try to do—and we try very hard—is to mix that irreverence with intelligence. It may not seem, from the non-viewer’s perspective, that that’s the case all the time. But that’s what we try to do, mix the irreverence with intelligence.

And then we take advantage, if you will, of this bond. And that’s what the pro-social messages on MTV are all about. I get very excited talking about this. I wish I could do more. AIDS awareness and AIDS prevention is such an important issue internationally, particularly in Asia. When everyone in Europe was ignoring Bosnia, we programmed live out of Sarajevo and did live debates and tolerance messages. Then there’s some of the more, perhaps, expected (issues)—environmentalism, ways to quit smoking, drug-abuse prevention.

And these are not themes that we make up. They are largely based on what’s on young people’s minds, and they may differ around the world. In fact, they do differ around the world.

As someone who is older than your target audience, and a father yourself, do you see things on television in general that make you wince?

Yes, very much so. I tend to lean more toward having it all on television and depending on the family unit to teach the principles and maybe censor or screen in the home. But have the availability for those who want it. But yeah, I get not only shocked and appalled but frightened when I see some of the things that I see on television. In America, just watching online talk shows is unbelievable.

From a musical standpoint, MTV Networks International is in a unique position, because of its local programming and global reach, to help break artists around the world, particularly those from non-Anglo-American markets in Europe, Latin America or Asia.

I get accused of getting overly idealistic about this. But one of the things that most excites me about this job is the idea of being much more diverse in your origins of music. That’s what MTV is all about; as a product, because—not only musically, but culturally—it’s extremely diversified.

The dream, and the thing that I’ve always gotten very excited about, is the idea of breaking out of the typical Anglo-American origins of music, which have dominated world charts all these years. In Europe, particularly, we’ve increasingly seen more examples of groups indigenous to a particular country. We worked very hard to support them, and, sure enough, some of them became popular throughout Europe. Then—the real icing on the cake—outside Europe as well.

What needs to be understood is that we have been committed to this philosophically, and it’s been an objective; it’s also something that makes me personally very excited. However, (this international artist development) is not anywhere close to where it needs to be. It’s basically Europe to the rest of the world, but, ideally, it would be more Brazilian or Latin America to the rest of the world as well. For me, the dream would be a major international star coming from a country in Asia, or for that matter, Russia. There’s so much pent-up creativity. It’s only a matter of time.

Thom Duffy is international deputy editor of Billboard.

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INTERNATIONAL TIMELINE
Continued from page 54

JUNE
• MTV Latin America creates “Premios MTV” (Music Awards) to honor excellence among Spanish-language videos.
• Chage & Askia Unplugged is the first “Unplugged” show produced for MTV Asia.
• Harlem 4U is the first Taiwanese artist to record an “Unplugged” show for MTV Asia.
• Colonial Cousins are the first Indian artists to record an “Unplugged” program.

AUGUST
• Oasis records an “Unplugged” session in London—but Liam Gallagher fails to take the stage.

SEPTEMBER
• MTV Networks/Viacom buys 50% of MTV Brasil.
• The “MTV Video Music Awards” broadcast reaches 2.1 million households on MTV Japan, a new domestic record for a cable channel.

OCTOBER
• MTV Asia announces Measat & RIM distribution partnership in Malaysia.

NOVEMBER
• MTV Latin America opens its offices in Mexico.
• The third “MTV Europe Music Awards” is held in London’s Alexandra Palace, with “more star power than the Oscars,” says one observer.
• MTV Networks Asia’s distribution reaches 45 million.
• The second all-Japanese music program, “jo,” is launched by MTV Japan; the Japanese music mix on the channel reaches 12%.

DECEMBER
• World premiere of “George Michael Unplugged” is filmed at a secret location in London.
• MTV Networks International co-ordinates worldwide programming for World AIDS Day. The compilation program involves and is shown by all MTV channels around the world.
• MTV Europe is distributed to 56 million households.
• MTV Latin America is distributed to 7.6 million households.

1997

JANUARY
• “Los Tres Unplugged,” recorded by MTV Latin America, is the top-selling album of 1996 in Chile’s largest record-store chain.

MARCH
• MTV Australia is launched in a licensing deal with the owners of ABC Music Television.

APRIL
• An agreement with Italian terrestrial TV network RETE A will bring MTV into 12 million households beginning in September.
• MTV Japan is launched on digital direct-to-home platform PerfectTV! and reaches 1.5 million households. Four new in-house shows are added, along with increased programming of Japanese music, now 25% to 30% of the total content.

MAY
• MTV Asia celebrates its second anniversary with distribution to 50 million homes.

JUNE
• MTV Latin America is distributed to 7.9 million households.

JULY
• MTV in The U.K., a new channel of MTV Europe, launches to 5.5 million households.
• MTV New Zealand launches with a licensing deal to 1 million households in a partnership with TVNZ, broadcast on one of only five terrestrial channels in the market.

SEPTEMBER
• MTV’s new channel in Italy is launched to 12 million homes.
• MTV Networks International is distributed to a total of 300 million households worldwide.

This special issue was reported and written by Thom Duffy, Terry Heath and Chris White in London; Marilyn Gillen, Melinda Newman and Michael Burgi in New York; Brett Atwood in Los Angeles; Steve McClure in Tokyo; Geoff Burpee in Hong Kong; Christie Elizier in Melbourne; Pablo Marquez in Santiago; Enor Paiano in São Paulo and Latin America bureau chief John Lannert.
dream (drem) n
1. A series of images, ideas, emotions and sensations occurring involuntarily in the mind.
2. One that is exceptionally gratifying, excellent, or beautiful.

chaser (chasár) n
1. One that chases or pursues another.
2. A drink, as of beer or water, taken after strong drink.

production (prá-dŭk’shán) n
1. The creation of value or wealth by producing goods or services.

dream chaser Productions

“images, excellence and strong drink”

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Heat Is On For German Pubs.
Nat'l Signings Produce ‘Poker Game’

HAMBURG—Ruthless competition for authors, artists, and catalogs has broken out among Germany's music publishers, fueled by the national and international success of the nation's domestic productions.

For the first time since the early 70s, music produced in Germany accounted for more than half of all chart sales in the first six months of this year, according to Germany's trade organization BPIW (Billboard, April 10).

The promise of national chart successes and the greater likelihood of international sales is leading to guaranteed advances running into tens of millions of German marks. After a round of acquisitions by major international publishers in recent years, observers here are saying that the high prices being paid are a symptom of an overheated market.

Major publishers now account for more than 80% of the titles on the albums and singles charts, with BMG UFA, EMI, and Warner/Chappell constantly vying for top position. Last year, Warner/Chappell was the most successful publisher in terms of entries on the singles charts before being knocked from the position by BMG UFA in the first half of 1997.

In some weeks, the major publishers have more than 30 singles on the charts. The losers are the small and medium-sized publishers who are barely able to keep up in this million-dollar poker game.

Dr. Peter Haner-Strocker, president of the German Music Publishers Association, says that concentration and internationalization have enhanced competition over the past 15 years. "Times have become more difficult for small and medium-sized publishers," he says.

The flat German record market is adding to the pressure on publishers to sign new artists and catalogs.

Hartwig Masuch, managing director of BMG UFA in Munich, calls the situation "crazy," with the high sums of money being exchanged devoid of any commercial sense. "Particularly when the market is flat," he says, "it is very dangerous to lure authors, artists, and producers away from competitors with guarantees without any apparent regard for their commercial potential."

Masuch criticizes some lawyers, who convince authors and producers that they are capable of gaining twice their existing guarantees while ignoring the fact that this destroys the working relationship between the publisher and the partner. Says Masuch, "This is all happening at the expense of creativity and teamwork."

Under Masuch's management, BMG UFA has bought the Young Publishing Co. from internationally known producer Jack White, as well as artists’ catalogs, including the Cologne-based cult group BAP and Germany's leading rock group, Die Toten Hosen.

Norbert Masuch, managing director of Warner/Chappell in Hamburg, also dislikes the poker-game market, saying that Warner/Chappell "refuses to get involved in negotiations for unrealistic seven-digit sums which the attorneys demand for their artists and producers." He adds that "lawyers are trying to play the publishers off against each other."

Says Masuch, "I am not afraid of the competition. Our authors know that we protect them like members of a family and also supply considerable creative input."

EMI Music Publishing's recent acquisitions include the medium-sized Kick Publishing Co., with titles by Herbert Grönemeyer and Markus Müller-Westernhagen, among others; the Deshima catalog, with titles by Fool's Garden; the Libraphone Publishing Co., with the world hit "Power Of Love"; and the folk-oriented Epopa.

It has also signed administration deals, including one with Alex Christensen, who has had chart successes with U96 and E60 this year, and the Berlin-based owners of Turbo and Triple-X.

Peter Endl, managing director of EMI Music Publishing, subscribes to the philosophy of building up new acts with young producers. EMI's partnership agreements give producers a share of publishing proceeds from their own titles. "This fair partnership has always paid off in the past," according to Endl. "However, the publisher's investment must not degenerate into a game of roulette, jeopardizing not only the company's money but ultimately also the existence of the authors for whom the publisher is responsible."

Endl says that EMI has managed to build up a strong presence on the singles and albums charts with national product by carefully nurturing up-and-coming authors, artists, and producers. "It will continue to do this with resorting to any deals with speculative幻想s interested only in short-term gains."

The managing director of PolyGram Songs, Joost van Os, also believes that competition among the leading publishing companies has intensified. He says that with acquisitions of solely German-language catalogs, which can primarily be exploited in the DSA region, it is doubtful whether the deals being demanded are commercially viable at all. However, van Os concludes (Continued on page 94)

Steady Growth Keeps WM Italy Thriving

MILAN—Warner Music Italy is celebrating a first in the company's history, with six releases from domestic artists in the FIMI/Nielsen Top 25 album charts during July and August.

The result reflects a steady growth in the company's fortunes and a ten-fold increase in revenues in 12 years—from $9 million in 1985 to $90 million in 1996. Last year the company also overtook Sony Music Italy as the leader in market share (31.6%), based on FIMI/Nielsen chart positions.

Warner Music Italy president Gerolamo Caccia Dominioni, who is also president of Italy’s major-labels body, FIMI, points out that in a relatively small market with limited growth forecasts, Warner Music Italy’s expansion has been achieved through the acquisition of local label CGD (now called CGD-East/West), investment in local artists, and his parent group’s expansion of international repertoire.

"The acquisition of CGD from the Sugar Music group in 1989 has been the largest factor in our growth," says Caccia Dominioni, who acts as managing director of CGD-East/West. "At the time, WEA was the newest international label on the Italian market, and CGD, which had the most valuable artist roster on the market, gave us a comprehensive and historic catalog of Italian acts. It also fitted in with WEAs international strategy of creating dual structures through the establishment of local East/West labels in each territory."

Continues Caccia Dominioni, "We gave our WEWA label and the newly acquired CGD label two different achievable targets: WEWA to build up its domestic repertoire and CGD to maintain and renew a strong domestic repertoire by signing emerging young artists and to open new international markets using our parent company's international infrastructure for our established stars, like Laura Pausini, Paolo Conte, and Umberto Tozzi. Italy is a natural repertoire source, and the process of globalization makes it easier now for different musical cultures (Continued on next page)
KUALA LUMPUR, Malaysia—A harmonious, thought-provoking version of Islamic hymns from the Middle East has given this country its first half-million seller.

The success of Warner Music (WM) act Raihan with its populist easy-to-relate religious music is proof that commercial and spiritual fervour can be inseparable, say observers here.

Raihan’s breakthrough has encouraged other majors to sign similar acts, according to Hiljat (BMG) and Raihan (EMI).

Five years ago, nasyid music was a niche market. Albums were released on independent labels and sold at nighttime markets at low prices in the country’s villages. “Raihan are the forerunners of the genre,” said Neel, who has worked on mulitiple Raihan albums for the past 15 years ago, says Wahab Yusof, managing director of Telaga Biru, one of the pioneering indie labels that specialize in nasyid.

Now, in 1997, nasyid is part of the multinational record company vocabulary. The new major-label Raihan act Raifah is “Pujil-Pujian” (Praise), which came out in February on Warner Music Malaysia. Raifah consists of Zairie Ahmad, Che Ahmad Idris, Abu Bakar Mohd Yatim, Nazrey Jonani, and Aniram Ibrahim; their ages range from 18 to 30.

Tony Fernandes, regional director of WM Asean and managing director of WM Malaysia, says, “Independent labels were selling 20,000 through nontraditional retail (outside mosques) without marketing. What we did was take something that was always there and market it properly.”

Raihan’s breakthrough is a logical progression through WM Malaysia’s label, adds, “It was back-to-basics marketing. A song on radio and television. We promoted it... not in the sense of spending huge amounts of money but in the sense of believing in the product. It was the age-old Â&R gut feeling, based on a fresh-sounding product.”

Nasyid’s transition from nontraditional niche to mass-market appeal is due more to keen Â&R sense than market forces. It was Naser Abdul Kassim, WM Malaysia’s local Â&R manager, who discovered Raihan via producer/former ex-WM Malaysia artist Farahab Abdullah Patah. Together, they worked on giving this classic Islamic song style a contemporary sound. “It was unheard of at the time. But it really put his head on the line,” says Mark Lankester, marketing director of WM Indonesia, who at the time was attached to WM Malaysia.

However, the Malaysian boyband encountered initial resistance from major retailers, who were reluctant to stock Raihan. Warner went through an Islamic wholesaler, Karyawan, and sold 30,000 copies.

“Warner was happy with the song garned airtime and established retail began to stock it. Fernandes says, “We also timed it right—we released it during the Iftaar song (July 12).”

A month later, the gates of Ramadan month. Government television and radio stations backed the act along with Kelantan, Kedah and Perlis “community builders.” Television station RTM aired Raihan clips on filler slots daily. It fit so neatly with its image that it was almost a promo for the network.”

Raihan advocates old-world family values and godliness, virtues with which the Malaysian government-owned media have always aligned themselves closely. “This is what we do, and it’s what we believe and we want to be a vocal group. We want to be role models,” says band member Ahmad.

Pradie Fernandes, producer of Muzik TV, a locally produced program broadcast by RTM that ran a special on Raihan, says, “The song is really catching on a popular level with their easy harmonies, and at the same time they have a strong religious connection.”

The one-step-close-to-God persona of the band has worked so well that the second Raihan album is slated for a year-end release, which is currently selling steadily. “We are also working with two more nasyid acts whose music will be released within the next six months,” says Fernandes.

Raihan’s success has already led to (Continued on page 93)

STEADY GROWTH KEEPS WM ITALY THRIVING

(Continued from preceding page)

to cross borders.”

The Warner Music Italy artists recently on the Italian album charts recently are all followers of the domestic talent signed to its two labels.

The Neapolitan Mediterranean blues artist Perrone Daniele has sold 600,000 copies of his latest album, “Dinico Cosa Succede Sulla Terra” (Tell Me What On Earth Is Happening), (CDG-EastWest), according to the label. The album is now set for international release later this month.

The Polignano-born rocker Ligabue has sold 500,000 copies of his double live set “Se E Gia Da Un Palco” (Up and Down From a Stage) (WEA). Pop rockers New York friends And All The Others (WEA)’s, the Spanish version of which has reached the top five in Spain; there are now plans to promote the album throughout Europe and Latin America this fall.

Rap band Sottotono, with the album “Stoic Effetto Stono” (WEA), and some other artists like Turcato, Cecilia Dominici, “Oltre Le Nuvole” (WEA), have both sold more than 50,000 copies, while those like star Mika (WEA), and second album (CDG-EastWest), featuring the best of the Tuscan rock band Litifia (new distributed by EMI Italy), reached the top five of the albums chart.

“IT is important to have a presence in each of the market sectors,” says Cecilia Dominici. “It is equally important to work hard for each particular artist.”

CDG-EastWest has set up a niche label, Utolo, with eclectic signings including rock band Eastra and jazz vocalist Daniele Capuogno. "Both CDG-EastWest and WEA now have a strong and diverse repertoire of domestic artists, which will ensure that our current strong performance is not a transitory phenomenon. We have achieved our good results with domestic repertoire sticking to the mainstream," says Mark Lankester, co-founder of east-West.

Domini’s local signings accounted for 57% of the WEA italy label shipments in the first six months of this year, compared with 30% in the same period last year, and 17% of CDG-EastWest shipments against 66% for the first two quarter years.

Cecilia Dominici says that Warner Music Italy’s revenues in the first half of this year have increased above the market average, with the WEA label doing especially well. “We are up against the same period last year in a flat market, which is estimated to be growing by 5% in value this year, though with no big difference in the number of units shipped,” says Cecilia Dominici.

This flat market has seen net prices decline due to more competitive discounting practices. The maximum long-term market growth here in Italy is expected at between 3%-5%, and this was due to planned medium-to-long-term structural changes, such as an improvement in distribution. High spontaneous growth is unlikely here, as there is still room for expansion in the country’s flat market.

HONG KONG-BASED EMI MUSIC ASIA VP of international marketing/ A&R John Peasean is returning to Tohoshigi, the newly created post of executive producer, A&R, at Toshiba-EMI and VP of EMI Music International. He will report to Masaaki Saito, Toshiba-EMI president. For Peasean, an American fluent in Japanese, the priority will be major domestic repertoire projects, says the company. Peasean was formerly at Sony in Japan, where he worked closely with Dreams Come True, a million-selling act that recently signed a worldwide deal with Virgin Records.

Peasean has been told that there have been no plans for any in-house promotion. “It’s a matter ofatum,” he says. “We haven’t really been involved in any projects that I’ve thought to be in a factor in Possean’s new appointments. Toshiba-EMI is setting up a new label, Virgin/D.C.T., to channel Dreams Come True product in Japan.”

THE FOURTH ANNUAL KLASIK KOMM, the classical music convention, takes place Sept. 26-28 in Hamburg’s Messe. Organizer Musik Komm expects more than 5,000 visitors, compared with 3,900 in 1996. A full complement of about 160 exhibitors has signed up for the event, which will include a workshop session (titled “Between Elation And Strike Wave”) bringing together producers, composers, and managers to discuss working practices. A gala concert Sept. 27 at Hamburg’s City Hall will feature 150 musicians performing classical orchestral and chamber works as well as acoustic instrumental music, including works specially commissioned for five restored fairground organs.

BMG FRANCE GM Fabrice Nataf has left the company. Nataf, who headed the company’s Ariola and Vogue imprints, refused to comment on his deparature, except to say that he has no immediate plans.

He joined BMG in the early 1990s after several years at Virgin France, where he was label president. He subsequently moved to the U.K. earlier this year, where he was vice president employee Christian Thévenet, who was GM of BMG France’s RCA label (Billboard Bulletin, March 20).

EMMANUEL LEGRAND

PHILIPS MUSIC GROUP, the Amsterdam-based classical label of Poly- Gram, has appointed Richard Davies to the post of international marketing manager. U.K.-born Davies joins from PolyGram Australia, where he was national sales manager. Philips Music Group, formerly Philips Classics, comprises the label of that name, contemporary imprint Point Music, and new label Imaginary Road.

MARK SOLOMONS

MUSIC TECH ’97, a two-day conference on the music industry and digital technology, will take place Oct. 21-22 at the Ministry of Sound in London. The event, organized by the International Quality & Productivity Centre, will tackle the technical and legal aspects of online delivery and new software formats. Due to participate are speakers from the International Federation of the Phonographic Industry, MTV Networks Europe, BBC Radio 1, and Internet music provider Cbreus.


MARK SOLOMONS

THE ENTERTAINMENT LASER ASNN, and the Production Services Assn. have teamed with the U.K.’s Loughborough College to offer what they claim is the first degree course designed specifically for theatre technicians and management in concert promotion. The European Committee has provided a grant of 575,000 pounds ($925,000) from its Social Fund for the scheme, which will offer up to 12 courses in such areas as sound, rigging, lighting, and laser displays.
Apache Indian Builds Int’l Profile With ‘Real People’

WHEN APACHE INDIAN released his debut album, “No Reservations,” in 1992 on Island Records U.K., the disc marked not only the arrival of this new talent but also the emergence of ragga music into the international pop mainstream. With seven top 40 U.K. hits and high-profile performances and nominations for Britain’s Mercury Music Prize and Brit Awards, Apache confirmed his critical and commercial stature. He returned to build on this momentum with his 1995 set “Make Way For The Indian.”

“Real People” is Apache Indian’s third album, which will be released this month to coincide with the success of other international markets outside the U.S. The set finds the Indian “muffin” reaching a new level of melodic and lyrical sophistication under the production of Harjinder Boparai, a veteran of the Indian bhangra music scene in Britain. Apache also has established his own custom label, Rajah Records, and signed a worldwide deal with Warner Music Sweden, a company whose A&R director has traditionally reached well beyond its home market.

“It was very important for him to deliver a strong album with a lot of influences, both from Indian music and, since he grew up in England, from Western cultures as well,” says Sanji Tandan, managing director of Warner Music Sweden. Tandan has known and worked with Apache since 1991, when he was working for Warner Music in London. Sweden, of course, is not a major music market, but Scandinavian airline SAS has already chosen the filling track “Luvin’ (Let Me Love You),” with its book by Indian vocalist Sameera Singh, for a European television ad.

In the current climate, Apache Indian has been eager to reach international markets other artists seldom consider. He toured India in 1992 and Europe in 1993, plus Western cultures in six cities. (He subsequently created the Apache Indian Foundation to aid children in India.) In 1994 and ’95, he played huge crowds at the Japanese Ragga Jumble festival, and this past year was touring the Middle East, and now he’s doing South America. He was in Buenos Aires not long ago for a huge festival.

“Real People” already has been released by Warner Music Canada, whose president Janis has a strong following in Indo-Asian communities. The album comes out Sept. 29 in the U.S. Apache himself has been especially excited about this tour, but he notes that it’s just the beginning of the road. He already has begun to tour in the U.S. in October.

Home & Abroad

STOCKHOLM RECORDS, home to the Cardigans, celebrated its fifth anniversary Aug. 28 with a bash at the Grona Lund amusement park in its namesake city, with performances filed for MTV Europe’s “Live N’ Direct” program. The party also was cybercarnival on the Music World home page and Web sites, hosted in Sweden and the U.S. (www.moonfire.se and www.moonfire.com). Stockholm Records was founded in 1992 as a joint venture between PolyGram and veteran Swedish artist-management/producer Ola Hakansson and has since achieved international success not only with the Cardigans, who have broken through in the U.S. in all markets, but also with the song “Muffin Man” by Elf.

“We get frustrated trying to do business with many of these [Canadian]-based distributors,” says Roger Whitehill, a 20% partner of its 74-store HMV Canada chain. “HMV would jump at the chance of having a résumé of traditional and alternative, dance, and urban catalogs that would give [HMV] a way to do business within the way we do it.”

Cam Mitchell, purchasing manager at Roblan Distributors, which handles the 74-store Sam the Record Man chain in Canada, says he’s very pleased with his 25 Canadian-based independent distributors. “I come across a title you think will do well, but you’re not positive whether you’re going to get it from can really get so. You go to different [distribution] sources. The first one that you order from is the one you order from. It’s a lot of groundwork to get go after a single title.”

Among the many independent distributors operating in Canada with international and domestic distribution rights are Rock International, Denon Canada, Intersound, Sony Music, Music Distribution Canada, Hordern Distribution, Intersound Entertainment, all of which are in Toronto, Cargo Imports and Distribution, Distribution Fusion III, TransCanada Archambault, and St. Clair Entertainment Group, all in Montreal and Festival Distribution in Vancouver.

With many of the independent distributors here handling 50-100 labels each, and it’s not unusual for some independent distributors aren’t as efficient as they could be. “Their catalogs are enormous, and you can’t merchandise that amount of product,” says Mitchell. “You place your order, and then they place their order [to their supplier].”

The major distribu- tors are also using newer tastes, as well as developing their back catalogs. “We’re constantly canceling back orders with [independent distributors] because of timing and fill problems,” says Mike Coughlin, president of the company.

“Most retail chains are computerized, and if a record isn’t moving, it’s out of the system. We’re old school,” Fox says. “It’s something that we have to change. We can’t continue to have one year’s worth of returns and sell them the next. We can’t have that. And Footy agrees with the company’s new policy. “We can’t have a situation where we’re selling stuff that’s not selling. We can’t do that.”

Diversification has helped some distributors. Flood says distribution accounts for about 30% of St. Clair Entertainment’s total business. The company also produces special editions, either on the cusp lines for promotions or on line for individual accounts.

“We always look at what we can do with labels on the special products side of the business,” he says. “We make our own calendars, our own tours, and do our own promotions. If you can’t release [distributed labels] product in its current form, but you can produce midprice copies, we’ve sold a hundred thousand units of the A Celebration Of Blues’ series, which features tracks by people like B.B. King, T-Bone Walker, Blind Willie Johnson, Rounder, Black Top, and Blind Pig labels.”

Distribution Fusion III’s West, which also operates the Justin Time Jazz label, agrees with the need for distributors to diversify. “I don’t want any company to go away. We have to build Justin Time a lot more so I can something and make [money] from both ends (being a label and distributor) instead of just one.”

Retailers Criticize Indie Distributors But Suppliers Cite High Risks, Low Rewards

BY LARRY LEBLANC

TORONTO—Canada’s independent distribution sector has come under fire from some of the country’s largest retailers, who decry what they call its chaotic state. However, most companies involved in the field say it is a high-risk venture for almost any years. I won’t carry European imports because those vendors won’t sell to you on a return basis.”

Victor Page, president of Page Music Distribution, which in EMI Music Canada has the largest independent network, agrees that keeping risk-taking to a minimum is essential. “Most of the Europe imports aren’t going to have a return policy, so you have to be very careful. That’s why I don’t want to carry European imports because I wouldn’t be able to sell them. Some of the time, it doesn’t make sense if you can’t get [them] for your customer.”

“Selling records has become a business about making the right choice. You can’t always make that choice. I don’t want to be in a situation where I can’t sell a record. I don’t want to be in a situation where I can’t sell it. I don’t want to be in a situation where I can’t sell it. I don’t want to be in a situation where I can’t sell it.”

“We’ve been very selective,” says Lloyd Nishimura, president of Outside Music. “We’ve turned down most of the Canadian labels because we can’t sell all those labels with the current resources we have. It’s not as easy saying the more you can sell, the better you are. You can’t. You can’t.”

Fox reports that Cargo exclusively represents 78 labels in Canada, down from 185 labels in 1995. “When Cargo’s catalog has been pared down to 125,000 to 25,000 titles,” he says. “Over the past six months, we’ve been reducing our inventory, an area we also have failed miserably.”

Fox discards any independent label that has too many reissues. “We have a strong back catalog, a strong conglomerate of labels [we represent], and last we have a larger retailer (Paul Allen) who has completed refinancing of the business,” he says. “We’ve signed a letter of intent whereby we will be affiliating ourselves with his company. It’s too early to give specifics, but the company hasn’t been known to [cars] at this point. It’s a strategic alliance.”

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### CANADA

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### GERMANY

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<td>Jackson 5 / I'll Be There</td>
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### FRANCE

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<td>1</td>
<td>Mariah Carey / I'll Be Your Baby</td>
<td>Epic/EMI</td>
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<td>2</td>
<td>Chantecler / Le Cléo</td>
<td>B.P. Press/EMI</td>
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<td>3</td>
<td>Djavan / Dona Luiza</td>
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ALBUMS

P O P

★ THE DELTA 72
The Soul Of A New Machine
PRODUCER: Bob Weston
Touch And Go 18

Halfway from Philadelphia, the Delta 72 is an organ-grinding quartet proffering a high-cholesterol brand of alterna-hip shake (though with none of the aggreguating attitude of, say, the Jon Spencer Blues Explosion). "The Soul Of A New Machine" is the band's second "Touch And Go play, and a finer contemporary collection of great grooves would be hard to find. And the range extends beyond party-stoking R&B rags to tender instrumentals for the morning after.

1997 NEW YORK RECORDING
The Boys From Syracuse
produced by Hugh Fords
DIR 94767

Though hardly the neglected musical-comedy child that casually graces the now-classic New York City Center "Encores!" series, Rodgers and Hart's delightful 1938 take on Shakespeare's "The Comedy Of Errors" now has a recording that sports for the first time the late Hans Stripling's original orchestrations, in which he knowingly taught the joy of the notes. Actually, there's a powerful group of participants at work here, too, from Bob Fisher's masterful handling of the Coffee Club Orchestra, to a cast that has the R&B spirit, to the sparkling studio production from Hugh Fords and his Records. A thrilling Manhattan happening each year is once again faithfully transferred to disk.

COUNTRY

★ DEAN MILLER
produced by Greg Brown
Catalin Nashville 3159

Dean Miller is a compelling argument that country music can be inherited. On this debut album, the son of the late Roger Miller displays enviable writing chops. Evocative songs such as "Wake Up And Smell The Whiskey" (co-written with Brett James) and the self-penned current single "Nowhere USA" suggest that some classic country songs are on the way from the younger Miller. He's also got a pleasant, expressive singing voice that he knows how to use.

RAYBON BROS.
producers: Joe Doss & Troy Brown
MCA 70014

When Marty Raybon left the group Shenandoah earlier this year to form a duo with brother Tim, the pair's recording process was apparently hastened by their cover of Bob Carlisle's "Butterfly Kisses." That may account for the almost haphazard nature of this album, which does not take significant advantage of their harmony singing. Olivia Newton-John's vocals on "Palling" seem out of place. But large is a collection of lackluster songs in which "Butterfly Kisses" emerges as the clear winner.

REVIEW SPOTLIGHT

V A R I O U S  A R T I S T S
Rag, Scare & Shout! The Big Ol' Box Of 60's Soul
COLUMBIA PRODUCERS: David Gorman, Regan Gillins, James Austin & Gary Stewart
Rhino 72815

Six-CD box from the recovery specialist labeled a treasure-trove of 60's soul classics from the people's biggest stars, including: Sam Cooke, Ben E. King, Sam & Dave, Smokey Robinson & the Miracles, Otis Redding, Dionne Warwick, Ray Charles, Aretha Franklin, Gladys Knight & the Pips, James Brown, Marvin Gaye, the Supremes, the Temptations, and scores of others. housed in a lunch-box style package with a carrying handle, each disc is held in a plastic tray that slides into a heavy-duty twelved watt slip box. Inside the box are booklet cards that double as the collection's liner notes. Beyond the deluxe packaging, the set's appeal is its timeless quality of its music. Many of the cuts set the standards for 90's R&B and inspired generations of future professional, experienced, andritional rhythms are spoken in English, Spanish, and Spanglish. In the past, the Bocira MC has rolled with the Hit Squad collective and rhymed on Redman's "The Best of Da Night." Now she's doing it by herself (with a little help from friends like Das EFX).

VITAL REISSUES

formers, from Franses to Jamarcual to Boy's Men. A 111 moment of a six-hour- long show.

CARMEN McRAE
COLUMBIA/Legacy 45116

This breathtaking 1961 effort is presented as a tribute to Carmen McRae's ideal and elder friend and Family Holiday, and it's only not to mention that it's never been on CD before; once, again, hats off to Legacy for putting things right. The sound is gorgeous, and if the small accompanying orchestra's under-stated, understated, understated, understated, understated performance, specially that of understated pianist Norman Simmons, were not already compelling enough, the album's last track, "Waltz," is a tune that could not appear under that title on a last track, "Waltz," proves that the jazz vocalist can do justice to the material. The big band is reinterpreted with a tympanic quality of its music. Many of the cuts set the standards for 90's R&B and inspired generations of future performers, experienced, and nutritional rhythms are spoken in English, Spanish, and Spanglish. In the past, the Bocira MC has rolled with the Hit Squad collective and rhymed on Redman's "The Best of Da Night." Now she's doing it by herself (with a little help from friends like Das EFX).

ED PALERMO BIG BAND
Piecemeal Music: Modern & modal
PRODUCERS: Bob Boden & Ed Palermo
Asper Place 4005

If Frank Zappa's fans ever feared that his music might fade away after his death, this jazz tribute by arranger/ saxophonist/guitarist Ed Palermo proves that FZ's music is ready to take its place in the American musical canon beside composers like Duke Ellington and Charles Ives. Zappphile will sense a kindred spirit in Palermo, whose sense of humor and musicianship qualify him for this date. (We even let a runaway snippet of "Dog Breath" invade his medley "Who Are The Brain Politicians/Hitler In Berlins?"") Palermo's vibrant, swinging ensemble features sidemen Bob Mintzer and Mike Stern, plus Zappa alumni Mike Keneally and Dave Samuels. These bright, multi-textured charts embrace FZ classics "King Kong," "Waka Jawaka," "Peaches In Bloom," "Regalia," and "Twenty Small Cigars," but also such lesser-known pieces as the pastoral "Abe Sea." "We Are Not Alone," "Toads Of The Short Forest," and the instrumental opus "Little House I Used To Live In.

NEW AGE

★ KITARO
Cirque Ingenieux
PRODUCERS: Kitaro & Gary Barlow
Epic 19590

For years, the music of Cirque du Soleil's René Dupéré has been infused with eclectic and other composers. Now "Cirque Ingenieux," a theatrical version of Cirque du Soleil, goes on the road to score this non-narrative story, but unlike his previous soundtrack works, it has all of the Japanese synthesis's exotic trademarks. Occasionally bombastic with overwrought orchestrations and guitar leads, it's also poignant on "Winter Waltz," charming on the sewing machine cadences of "Costume Shop," and darkly magical on "Underworld." "Cirque Ingenieux" is certain to expose a new audience to this veteran's music.

CONTEMPORARY CHRISTIAN

PHILLIPS, CRAIG, AND DEAN
We're All In This Together
PRODUCERS: Phil Naish, Dennis Matteson, Paul Miles
Shan 0156

Randy Phillips, Shawn Craig, and Dan Dean occupy a niche unique in the contemporary Christian industry that they are not only singers and songwriters, but also serve as associate pastors at churches in their respective home towns. The flock's back home should be prepared for "This Together's" album, a pleasantly aggressive acoustic pop work. Highlights include the driving "Just One," the infectious title tune, and the power pop ballad "A Time Such As This." People who think they know Phillips & Craig & Dean will find a new release--it's like discovering an old friend one hasn't seen in a while.

LATIN

★ KID ABELEA
PRODUCER: Paul Jarecki
WEA Latina 18075

Appealing Spanish-language debut by beaming vocalist from Brazil spotlights Paula Toller's deliciously distinctive, high voice sailing clear over pleasant batch of rootsy, and rather faithful, covers of many of the band's popular Brazilian numbers. "Como Yo Quiero," a huge Brazilian smash for the group in 1985 with Spanish lyrics penned by Santos Implicados composer Nacho Cato, headlines a laundry list of potential hits, including "En Medio De La Calle," "En Tu Logar," and "Por Que Me Quedo TanSolo?"

BRIZUELA
Ediciones
producers: Laureano Brizuela, Jeff Siroc, Bob Sugr
PolyGram Roton 53001

Catching unabashedly romantic ballads drenched with vintage baritone's soothing vocal touch dominate an unachieved label that is, up to a point, material seems awkwardly out of place. Nonetheless, loving loves songs such as "La Promesa Del Amor" and "Yo Sin Ti," plus lovely English-language ode "The Promise," more than make up the difference.

ALBUMS: Reviews and previews derived by the review editors to observe special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Recent releases of albums of special artistic, archival, and commercial interest, and outstanding creative and/or stylistic works of note by one or more artists. POISS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES: Albums that have been featured in reviews, and in regard to which we feel highly recommended because of their musical merit.MUSIC TO MY EARS (QDS): Lists of albums commercially available in the U.S. eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.J.R., Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chief Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lanner, 1814 Friends Valley Road, Louisville, KY 40219. Other contributors: Harvey Nelson (hip hop), Vic Lichten (Blaww/Blasquier and wife), Brad Bumbar (classical), Greg Wheeler (jazz), Debra Evans Price (contemporary Christian), Gordon Emsley (jazz), John Gilbert (jazz),

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BILLBOARD SEPTEMBER 13, 1997

74
Virgin
WRITER: not listed
rhymes are rife
groove
Jackson disciples
tone
prises,
WRITERS:
soul.
PUBLISHERS: Rolf Budde, ASCAP
colleagues,
The
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Roth.}
TRAVIS TRITT: THE RESTLESS KIND OF VIDEO COLLECTION
Warner Reprise Video
50 minutes, $14.98
With Warner Reprise tribute to the music video bits of Tritt, who unquestionably is one of country's most entertaining superstars. This film is the first in a series of five longform videos and a companion piece to the recording artist's gold-certified album. The video showcases Tritt's classics in this best collection, as well as newer tracks. Among the selections, "Help Me Over You" (this current duet with Lari White), "Ten Feet Tall And Bulletproof," "Where Country Don't Grow," "Sometimes She Forgets," "Loves Like That," with a duet with comedian Bill Engvall that Warner Reprise also is releasing as a single. This one is the same as the one that is previously unreleased performance footage and an interview with Tritt.

FACINIQUE'S FRIENDLY WORLD: THE GEM OF CHRISTMAS
lyric Studio
30 minutes, $14.95
Facinique's friends and animal friends get downshuffled in this holiday tale. While Francisco tends to the task of decorating the church to celebrate "a very special birthday," he takes the time to explain the Christmas story to his buddies using the fresco paintings on the chapel wall as the backdrop. Then they set off to find the perfect gifts for Francisco, they learn one of the most important lessons of the holiday season: Gifts given from the heart to those who really need them are the best gifts one can give. Also sung in the series is "The Broken Cross," a treatise on friendship and cooperation.

ANABELLE'S WISH
lyric Studio
54 minutes, $14.95
A tender holiday story based on the family folklore of S. L. Dansie gives animals the gift of speech for one day of the year. The film will help children relate to a campaign by producer Ralph Edwards Films to donate $1 million to the Make-A-Wish Foundation. A calf named Anabelle, born on Christmas Eve, befriended Billy, a boy who lost his ability to speak after he was caught in a fire as a young child. Anabelle's greatest wish is to share her special gift with him so he may communicate. The voice boasts the voices of Jerry Van Dyke, Charlene Tilton, and Sid Vaneck, plus a country-tongued soundtrack featuring Alison Krauss, Beth Nielsen Chapman, and Andy Trachtman, who dons the narrator's hat. A long list of cross-promotions, including tie-ins with the book of the same name, and Golden Books that feature Anabelle, guarantee plenty of exposure for this gem.

SECRET OF ANASTASIA
lyric Studio
63 minutes, $12.99
This fictional story is about the young princess of the Romanov throne. Nicholas II and Alexandra is an adventure story that entertains. It features done by the top animators, with a little Russian flair as well. When her parents and older siblings are killed in a purge, the young princess is left on her own without a clear idea of her family lineage. She is also unaware of the fortune that later awaits anyone who finds her and returns the Romanov empire to the Russian throne. Gradually, Anastasia regains her memories and sets out to prove her identity, help the four walking, talking magic instruments who help her keep her head when times get tough. The featured video is packaged with a CD soundtrack featuring songs from various CDs.

BANDWAGON
Directed and written by John Schulz Starring Kevin Corrigan, Lee Holmes, Matthew Hennessy, Steve Parlovcech
A Cinema Group Films Property
Steve Reiss Vision, release opens Sept. 2, in major markets, 99 minutes, $14.95
"Bandwagon" attempts to follow the careers of the lastest bars from "The Commitments" and "That Thing You Do." But its lack of originality places it far behind its predecessors.

The film chronicles the short-lived career of Circus Monkey, a garage band that has big dreams and a little talent. Front man and songwriter Tony (Lee Holmes) looks like Christian Slater and has all the youthful angst of the late Kurt Cobain. His songs are a outlet to get over a painful breakup with a woman named Ann, and his self-esteem is so low that he performs with his back toward the audience.

At the opposite end of the spectrum is the band The Big Red. Their lead singer (Matthew Hennessy), a confident dreamer who spews out forgettable viewpoints on anything that pops into his head. Wynn (Kevin Corrigan), the alcof guitarist, seeks peace by fishing in the local lakes around Raleigh.

Erie (Steve Parlovcech) is the rebel bass player with no place to go. After being fired from his job as a grease monkey and on the run from a local bookie and drug dealer, becoming a Circus Monkey is an easy way out of town. Although the band's debut at a local frat party ends in a fight before Tony can sing one verse, Tony is saved from the wrath by Doug Macmillan, later agrees to help after seeing the group in a local club.

He puts them on a grueling road tour, which he says is the real survival test for any band. Linus is supposed to be a loveable, low-life hitmaker, but the character is reduced to being a weirdo who reads a dictionary while traveling forever rig to gig in the van with the act.

On the road, Circus Monkey gains the attention of Dana (Annie Stivale), a fan who says she will help the group find their way.

But the moment doesn't last long, as nerves begin to fray and the road takes its toll. The infa-mous Matty Ann makes an appearance, and when she takes an interest in Charlie, Tony's spirit is broken. To help him get back on his feet, Matty Ann has big plans to change the group's look and sound. But don't worry, no one sells his soul to the devil to recover the band.

Like its subject, "Bandwagon" is a little movie with a big dream. Director/writer Schults says in the production notes that he wanted to be a rock star and was the drummer in a college band called the Connells. He appears making this movie was the next best thing.

Schults delivers some witty and interesting dialogue, but the characters are stereotypical and lack depth. Some lines also fall flat. The creative conflict the band has with the record company, for example, looks like it was lifted from the Johnny Bravo episode of the "The Brady Bunch." While capable and appealing, Holmes, Corrigan, and Parlovcech are not offered much of an acting challenge here.

Henneessy, however, is disappointing. He fails to make the transition from Sierra Club tree hugger to an angry guy who is about to see his world brought down by smoke. He wants to be angry but comes off as whining most of the time.

The soundtrack, which is performed by another band, features some catchy, upbeat pop songs written by Greg Kendall. It's a good mix in that it makes you hear them over and over throughout the film. The soundtrack will be released on Milan Records this fall.

Overall, "Bandwagon" isn't a bad movie, but, like its subject, it doesn't survive the road trip.
The ongoing territorial expansion of the Reed MIDEM Organization is taking the noted trade-management firm to Latin America and the Caribbean for the first time this year.

Actually, the first annual MIDEM Latin America & Caribbean Music Market will make its debut Sept. 8, not in Latin America, but rather at the Miami Beach Convention Center.

However, the four-day trade show will focus on record industry-related activities pertaining to the region.

More than 100 artists from Latin America, the Caribbean and Spain are scheduled to perform showcase sets, including famed Spanish songstress Ana Belén, Argentina's esteemed singer/songwriter Fito Páez, Brazil's...
WE HAVE THE MUSIC IN OUR HANDS

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SAN JOSE, COSTA RICA
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The New Album
Marco
In Stores
September 29th
The recaps in this Latin Music Quarterly show year-to-date performance on Hot Latin Tracks and the Billboard Latin 50 from the beginning of the chart year (Dec. 7, 1996, issue) through the August 16 Billboard.

The Hot Latin Tracks lists reflect accumulated detections, as monitored by Broadcast Data Systems, for each week a song appears on the chart. Likewise, the recaps from The Billboard Latin 50 show accumulated sales units, as compiled by SoundScan for each week an album appeared on the chart (including weeks that the chart is not published in Billboard).

The results from the first half of the year differed only slightly from the first-quarter tabulations that appeared in the Latin Music Quarterly in May.

Fonovisa remains the top Billboard Latin 50 label, followed by EMI Latin, Columbia, Ariola, and PolyGram Latino. Sony, which had placed fourth in the first-quarter tallies, has been divided into three imprints based on pop, tropical/salsa and regional Mexican music categories.

Sony remained the top distributing label and distributor, thanks in great part to Julio Iglesias' smash Columbia title "Tango," a pop-flavored tango disc that accounted for 40% of Sony's total album sales. "Tango" is still the top seller in the latest year-to-date chart.

EMI Latin moved into second place, past Fonovisa as the top Billboard Latin 50 Distributing Labels chart on the strength of its prosperous distribution pact with Monterrey, Mexico's regional Mexican giant Disa. In addition, Disa rose from fifth to fourth on the Hot Latin Tracks Labels chart, which continues to be dominated by Fonovisa.

And as Fonovisa heart throb Enrique Iglesias remains top dog on the Hot Latin Tracks survey, a recent Fonovisa signee, Los Temerarios, has emerged with the No. 2 song, "Ya Me Voy Para Siempre."

At retail, Selena still casts a strong presence nearly 2½ years after her death. The Tejano queen's two hit albums, "Siempre Selena" and "Dreaming Of You," occupied the third and fourth slots, respectively, of The Top Billboard Latin 50 Albums.

—J.L.
NEW MUSIC WILL DEFINE

UNIQUE ARTISTRY WILL LEAD THE WAY.

THE FORMAT.

RUBEN GÓMEZ
National television appearances include Sábado Gigante, Caliente, Ocurrió Así "Me Vuelves Loco" video on Onda Max and The Box
Management: Dash Entertainment, Houston, TX  281-290-1037
Booking: William Morris Agency, Los Angeles, CA  310-859-1099

NYDIA ROJAS
Critically acclaimed self-titled debut album reached gold Her new album, Florecer, arriving October 28th
Management/Booking: Pan, Inc., Los Angeles, CA  310-273-9433

ANGÉLICA
"Arguably the hottest new voice of Latin pop." —Los Angeles Times
Management/Booking: Di Mares, CA  818-350-4997

ARISTA LATIN
ARTE Y EXCELENCIA...SIEMPRE.

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LA DIFERENZA
Current release Conta Contigo is now gold National television appearances on Sábado Gigante
Management: 923 Mgmt., Austin, TX  512-462-2700
Booking: William Morris Agency Nashville, TN  615-963-3000

www.americanradiohistory.com
A Bolero Bash, Manoella’s Mujeres & Trevi’s No-Show

by Alejandro Sanz, released Sept. 4; an untitled album by La Ley, release date, September; “Sucios Liquidos” by Maná, release date, Oct. 10; and “La Ais” by Ricardo Montaner, release date Oct. 28.

Schumacher says she set up his record with a pre-release press campaign aimed at building awareness of the title. Also, Luis Miguel made several TV appearances on Anglo shows such as “Entertainment Tonight.” Sanz, unlike with previous releases, will work Latin America with a lot of muscle,” says Schumacher. Much of Luis Miguel’s CD will be set up by “Micky” himself, as the Mexican singing idol embarks on a two-month Latin American tour Sept. 12 in Las Vegas. Still, first, before going back to his native Spain. Schumacher notes that Sanz’s appearances on radio and TV “have a definite cause-and-effect [relationship] on his

Continued from page LMQ-1

NMPA tiene el placer de participar en la primera conferencia de Midem Latino y en La Conferencia de Musica Caribena en reconocimiento a la importancia del crecimiento de este mercado.

NMPA is pleased to participate in the first Midem Latin America & Caribbean Music Conference in recognition of this important and growing market.

Global delivery & global protection. That is NMPA’s goal.
THE MARKET SHARE LEADER
1995 and 1996
According to Billboard Year-end Retail Soundsan Data

EMI Latin

Welcomes

MIDEM

to Miami Beach

CONGRATULATIONS
ON YOUR FIRST LATIN AMERICA & CARIBBEAN MUSIC CONFERENCE
The Eclectic Corazón, 89 Records, Unusual Meetings With Listeners

RADIO 89, BRAZIL'S most renowned rock-only radio station, is launching a label called 89 Records. The first album, issued in late July, was an eponymously titled CD by Los Gusanos, a rock group put together by former Ramones guitarist Marky Ramone. The record company is now preparing product based on its famous programs "89 Flash Rock" (an oldies show) and "Otentaeoise" (a metal program).

IN A MERE SEVEN months, Corazón, an FM radio station in Santiago, Chile, has reached No. 2 in that market with a 8.1 share. The station format mixes a broad range of musical styles, varying from pop-ballad to tropical to regional Mexican music. No similar format had been available up to the time Corazón debuted Feb. 6 at 101.3 FM. Among the most-requested acts rotated on the station are Adián Y Los Dados Negros, Bronco, Thalía, Gilda, Luis Miguel, Lacho Barrios, Juan Luis Guerra, Juan Gabriel, Los Bukis, Wilfrido Vargas, Pedro Fernández, and Banda Blanca. Corazón is owned by Compañía Chilena de Comunicaciones, the same firm that owns Santiago's top-rated radio station, Rock & Pop. Comprising the roster of announcers are Chilean TV comedians, who utilize their personaliza-

ACCORDING TO SAO PAULO'S state communications department, false concessions, or radio licenses, are being sold to low-power stations in that state. In the past, operating licenses for radio and television were given out free of charge by the Brazilian government. However, due to the overwhelming corruption tied to the licenses, the practice was discontinued in 1989, except for low-power stations located primarily in poorer regions of Brazil. Thus far, 11 radio stations have been shut down, but the person selling the bogus concession has yet to be arrested.

THE TOP-RATED STATION in Mexico City according to the Nielsen April-June book, is pop-ballad-boleto station XEJP-FM. Six of Mexico City's top-10-rated stations sport music by English-language artists.

RADIO CIDADE, THE TOP 40 station, ranked No. 1 in Sao Paulo, has created an unusual weekly meeting with its listeners. During the meeting, 10 listeners are invited to check out new songs to be included in the station's programm-

Palacio De Los Deportes in Mexico City. As every year, the audience got the chance to see a broad array of top-shelf acts—including Onda Vasekina, Chayanne, Fey, Mónica Naranjo, Mercuro, Sentidos Opuestos, Aleks Syntek, Kabah, Jon Secada, Ragazzi, Thalía, Legales, Proyecto Uno and Moenia.

Continued from page LMQ-10

BRAZIL IN MIAMI BEACH

Musically, says artistic director Batzen, MIDEAM Latin America will reflect "a balance among the different genres of music and different nationalities. We have Brazilian and Argentinian night, and concerts either by genre, like reggae, or by record label. We should have 20 to 25 shows in 10 different venues, most of which

Contiued from page LMQ-23

Roy, "where we had some companies exhibiting at MIDEAM Asia for the first time who had never been to MIDEAM Cannes. Now they are exhibiting at both events, so perhaps their is a bridge between the two events."
edel GOES LATIN

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NEW FACES
Continued from page LMQ-1

its own separate title—"Sentimien-
tos" reached the top of the Billboard Latin 50 in August with no significant radio support. Instead, Zaa hit retail with in-store appearances, complemented by timely video and TV exposure. Zaa became the first Colombian artist to hit No. 1 on the Billboard Latin 50. Likewise, Sonolux be-
came the first Canadian label to top the retail chart.

CLEAN-CUT AND CUTE

Also breaking through in a big way on her second album was Sony Latin/Sony songstress Fefy, who used a short U.S. tour in August to firmly establish herself as one of the top young stars in the Latino market. Clean-cut and cute, the teenaged singer, who already is a superstar in her native Mexico, is following the footsteps of her labelmate Shakira by becoming the second female pop vocalist to break in the past year in the male-dominated U.S. Latino market.

From Puerto Rico via New Jersey came Frankie Negrón, whose album "Con Amor Se Cama" not only contained the hit single "Inevitable" but also established his label WEAcaribe as a new force in the tropical-music arena. Warner Music's Latin America company is expecting to make a big regional push after the first of the year. In the meantime, the talented singer is focusing on the Paul Simon play "Capeman.”

MENUDO REINCARNATED

Among other new faces to keep an eye on in the coming months are EMI Latin's pretty pop singer Milbe, who scored two top-40 hits from her second album, "Emociones," Jordi, the handsomely Spanish veteran vocalist Dynang, whose lead-off single, "Desesperadamente Enamorado," reached the top 5 of Hot Latin Tracks in August, Victo-
ria, another Fonovisa act, whose up-
coming lead-off album was pro-
duced by famed studio master Roberto Livie, and MDQ, Sony Latin's new reincarnation of long-
time pop vocal group Menudo, which hit the radio board in mixes of the band's three hits.

Another pair of acts making waves for Universal are Natinja Mecánica, a rock group with two hits, and Molotov, a hip-hop band whose performances and graphic lyrics have dazzled young music fans and dismayed their parents and some Mexican retailers.

For new artists, Universal Records Mexico this month plans to drop two albums by pop singer Frida ("Punto Y Aparte") and bal-
dadera Sergio Alzate ("Sergio Alzate"). Frida's disc was pro-
duced by Amparo Rubin, the album by Alzate, who won a singing contest sponsored by Mexican TV network Televisa, was helmed by Kiko Campos and Fernando Riba.

In addition, Universal is enter-
ing the grupo market with an eponymous September album by Ivonne Lazara. Her set was pro-
duced by Los Humildes band member Pedro Higuero.

MATURE VIBES AND MACHETES

PolyGram's debut hit "Hogar Dulce Hogar." The punk rockers' new set features three live versions of tracks from their debut disc, along with a pair of previously unreleased tracks. Also in October, EMI is set to release the second album by funk act Los Tetas. Sales of the band's debut disc, "Mamá Pufu," surpassed 20,000 units.

The first release by Bizarro Records, a licensed imprint of Warner Music Chile, is a Sep-
tember release by Santo Barrio

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Two years after their Grammy nominated multi-platinum selling album *Cuando Los Ángeles Lloran*,

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With sales of over 1.5 million in the U.S. and 5.5 million internationally, Maná has lived up to their description in the *New York Times* as "...the most successful Latin rock group around..."
The new album
Sueños Líquidos
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produced by: Fher Y Alex
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hits September 9.

Worldwide tour begins November in Spain.
Management: Marcel A. Toffel
& José Ulises Calleros para P.M.E.

INDEPENDENCE
Continued from page LMQ-2

ranging from American Indian sounds from northern Brazil to new age. Moreover, some independently distributed labels—such as U.S. imprint Fonovisa and Brazilian label Som Livre—which benefit from record divisions of giant television networks, outperform their multinational counterparts. Indeed, in the year-to-date results shown on the chart recaps in this Quarter, Fonovisa is ranked No. 1 in The Billboard Latin 50 category, as well as No. 1 in the Hot Latin Tracks categories.

The economic situation of most indies not affiliated with larger corporations is certainly less sanguine. They generally struggle to gain access to precious radio airplay and even more precious space at retail outlets. Many indies, therefore, have been compelled to align themselves with a multinational throughout the region.

Ralph Mercado, president of U.S.

Carlos Vives

tropical/jazz imprint RMM, recalls that the first three years of his 10-year-old label "were the hardest. Then when I signed a distribution deal with Sony in 1990, it got a bit easier." RMM, whose roster includes salsa stars Gélia Cruz, Marc Anthony and India, is now distributed by Universal.

Despite RMM’s success, Mercado reckons that the environment has become unfriendly for upstart indie labels.

"For someone to come up now as independent is very hard, because you are going against all of the major companies who have deep pockets," relates Mercado.

SECOND MEXICO OFFICE

Like the U.S., Mexico is a relatively barren locale for indie record companies. There are no official statistics of the revenue generated by Mexican indies, but Discos Sabinas or DISA, a Monterrey-based novafonía label, has to be considered one of the top independents. DISA is a potent sales force not only in Mexico, but also in the U.S., where the label is distributed by EMI Latin. The success of hit acts such as Los Angeles Azules, Los Cardenales De Nuevo León, and Los Villanatos has prompted label GM Domingo Chávez to open a second office in Mexico City.

Another important indie is Mexico City’s rock imprint Discos Y Cintas Denver. Owned by October Aguiler López along with his brothers Joel and David, the label boasts a roster of 40, mainly underground acts, including Transmetal, Haragán, Sam Sam, Isis, Caneza, Juan Hernández and Purpura.

Although Denver has secured little radio support, except at Mexico City radio station XHOF-FM, the label has launched huge tours and is now pushing its product in the U.S., Puerto Rico, Costa Rica and Argentina.

In less than one year, Spanish indie Max Music has performed well in Mexico with a series of dance compilations and releases by Spanish artists Becca and Quintet Providence. This month, the label is planning to drop two more compactions: "Muévete en Tu Idoma," featuring tracks from Moemia and Kalaah, among others, and "Cumbia Mix," a package of Mexican cumbia tunes from such artists as Los Angeles Azules, La Tropa Villanatos, Los Así and Alfredo Gutiérrez.

Brazil: From Catalog to Current

Brazil’s indie scene, says Harry Zuckermann, continues to heat up because its labels are filling niche markets with consumer-friendly product. “In the past, the indies did not put out good product,” notes Zuckermann, president of Brazil’s largest indie, CID. “Now they are finding markets.”

Among the best-known indies in Brazil are Velas, Movieplay, Fieldlz, Alquimusic and Outros Brasí. Most of the smaller indies, notes Zuckermann, are one-man operations putting out youth- and rock-oriented artists from the dance and rock fields.

CID is a catalog-heavy label that is currently becoming more active in putting out new product. The latest project for the label, whose 1997 revenue is expected to reach $15 million, is a joint release with Rio de Janeiro station Transamérica of a dance collection titled “Afetina.”

COLOMBIA: The Last Stronghold

Colombia long has enjoyed a reputation as the last stronghold for indie labels. Two of the three largest labels—Sonolux and Co- discos—are indie imprints. In the past three years, Sonolux has

Continued on page LMQ-24
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ARTISTS & MUSIC
Continued from page 1

record sales" in the region. "Maná," says Schumacher, "will do press junkets prior to their release in six cities in the U.S. The foursome is splitting up into two-man promotional teams which will hold listening sessions of the album with members of the press." La Ley and Montaner will follow similar promotional tactics as Maná's as soon as their schedules are confirmed.

Schumacher is enthusiastic, as well, over new signees, including Warner Music's Tijuana-born pop singer Savane and WEA Latina pop/shalwa duo from Venezuela, Servando Y Florentino.

As for non-Latino acts, Schumacher points out that upcoming albums by Eric Clapton and Green Day should move well. While she observes that newer acts like Jewel and Collective Soul sell well in Latin America, Schumacher says they do not realize their sales potential in the region because "we don't have access to these artists and are limited in working a startup.

"But Green Day has committed to promoting its next album in Latin America, so I have to believe that Green Day is going from 300,000 units that they sold on the last album to double that figure. If they don't commit to come to the region, I have reached the ceiling with the band, saleswise." Schumacher has secured distribution rights for electrónica act Prodigy for Mexico, Colombia, Venezuela and Central America. She will also work the forthcoming album by rap star Coolio for Latin America.

EMI MEXICO has enjoyed a solid year with Los Tucanes De Tijuana breaking sales records, Sentido Opuestos hitting the sales board and Los Mismos maintaining a strong retail presence. Moreover, Aleks Syntek and Azul Violeta reinforced the label's rock profile, along with mega-stars Victorias Del Dr. Cerbro, who recently released their latest album, "Boutique 2000." Victorias will embark on a Latin American tour later this year. This month, EMI releases the label debut of Superstar Urbanos and hip hop artist Carinna Rico. In October, the label is set to drop the next album by Tito Rodriguez.

POLYGRAM CHILE this month is releasing a nine-volume compilation of folk music titled "Puro Chile." The label's new signee, Adrián Y Los Dados Negros, is planning to ship its label premiere in the middle of October. Long a staple of PolyGram-distributed Musicvision, the tropical act signed with PolyGram in July. PolyGram is looking to break the band throughout Latin America, particularly Mexico, where the group will record tracks with Mexico's noted norteño act Grupo Limité. PolyGram Mexico's flagship artists Grupo Limité and Pedro Fernández are scheduled to release albums in the next few months. Limité's next norteño disc is due out in October, while Fernández's album, a set of ranchero covers, is expected to ship in November. PolyGram's recently signed children's star Tatiana is expected to put out a Christmas album, "Feliz Navidad Con Tatiana," in December.


Also set for release on PolyGram in September is "Algo M. Sueños Urbanos," a multi-artist bolero production featuring Torres, Fernández, Dulce, Yuri, Emmanuel, Vikki Carr and Francisco Javier. Upcoming product set to be released in October includes albums by Soraya ("Torre De Mariño") and Maria Conchita Alonso ("Hoy Y Siempre").

NICOLE, WHO JUST released her third BMG Chile album, "Sueños En Tránsito," is slated to start touring this month in the Dominican Republic. Although the dates have not been confirmed, Nicole is expected to precede the tour with an extensive promotional trek throughout Chile. So far, "Sueños En Tránsito," which was produced by former Soda Síntesis frontman Gustavo Cerati, has sold around 15,000 units, which qualifies the disc for gold certification. The album is expected to be released this month in Mexico.

BMG Chile's metal act Criminal is slated to drop "Death Soul," produced by Vincent Wojno (Kreator, Machine Head). Among the upcoming plans for the band is an October/November mini-tour of the U.S. and Mexico with Warrant Argentina's ANIMAL.

Los Peores De Chile, led by Pogo, will release its second BMG Chile album, "Trece Mordiscos De Amor." The CD marks the return of a rock sound that three years ago was successful with such songs as "Chicholina." Only Pogo remains as an original member as his bandmates departed to undertake their own solo projects.

BMG Chile's hard-rock artists Venus and Ex are expected to embark on a Mexican swing October 30 through November 2. Among the cities where the bands will perform are Guadalajara, Ciudad de México, Suárez and Monterrey. A female quartet, Venus features two members of the popular new-defunct '80s rock group USA! Venus' lead singer Colombina Parra is the daughter of famous poet Nicanor Parra, whose children comprise one of the most

Continued on page LMQ-25
The rhythms of Latin America are among the hottest in the world. Brazilian Popular Music - or MPB - increases this rich universe, bringing talented generations of musicians to worldwide fame with a very special tropical flavor.

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SONY CHILE'S recently signed Myriam Hernández plans to record her label bow in November. Sony is scheduled to release the veteran singer's label premiere in March 1998.

SONY MEXICO continues to work its summer pop releases by Sahas Sokol ("11:11") and Onda Vaselina ("Entrega Total"), the label is gearing up for September product from ultra-exciting ranchero Alejandro Fernández and pop trio Kairo, as well as an October duet album teaming Ana Gabriel with Alejandro's father Vicente. Alejandro's disc, helmed by Emilio Estefan, Jr., features a duet track with Emilio's famed wife Gloria. Also due out from Sony are albums by Marianne, Ernesto D'Alessio and Coda.

SONY ARGENTINA'S best-selling album is "Poncho Al Viento," by Soledad, a 17-year-old chart-topping folk/country singer who already has sold 150,000 units of her debut disc. Upcoming plans call for an important November concert in Buenos Aires that will bussle Soledad's crossover pop thrust to that city's FM outlets.

LIVERPOOL - The bulldogs have been duped! The Dogs are an album from the legendary rock band Trash, who are an act, in a sense, that the band is celebrating with a special package of songs in which Sosa sings Garcia's greatest hits by arrangements and production realized by Garcia himself. PolyGram shipped 40,000 units.

New releases for late August are CDs by rap stars Illia Kuruyki & The Valderramas and punk-rock outfit Los Dos. Upcoming product from the label's first act, Rodrigo Requejo, is due out in November. Also, Universal has signed a licensing agreement with Mexic's pop imprint Melody Records. The deal's initial releases are an album by Lucero and an early-greatest-hits set by Cristian.

Universal has signed Surf, voted best new rock band by Buenos Aires rock magazines in 1996. Another respected act, Avant Press, will release its first album on Universal-Distributed imprint Discos Voladores.

Universal has signed distributors.
Most indies not affiliated with larger corporations generally struggle to gain access to precious radio airplay and even more precious space at retail outlets. Many indies, therefore, have been compelled to align themselves with a multinational throughout the region.

The success of Colombian music has given rise to a vibrant industry that has produced numerous hit artists and groups. Among the most prominent are:

- **Alfredo Acevedo**
- **Jimmy Vargas**
- **Carlos Vives**
- **Luis Fonsi**
- **J Balvin**
- **Shakira**

These artists have not only achieved success in their home country but have also gained international recognition, further cementing Colombia's place as a hub for Latin music talent.

**Additional Information**

- **Compromiso with the Country**: Colombia's strong sense of national pride is reflected in the industry's commitment to producing high-quality content.
- **Evolving Industry**: The industry continues to adapt, with new artists and genres emerging and gaining popularity.
- **Impact on Economy**: The music industry plays a significant role in the country's economy, contributing to job creation and cultural tourism.

**Conclusion**

Colombia's music industry is a testament to the country's rich cultural heritage and its people's love for music. It continues to  be a global force, influencing and being influenced by the ever-evolving world of music.
have emerged in a market that has been historically a springboard for pan-Latin American prosperity. In addition, genres like dance, country and hip-hop have finally established themselves as commercially viable music alternatives to the usually dominant pop, rock and regional Mexican musics.

THE CULTURAL Department of the Mayor of Buenos Aires recently organized "Buenos Aires No Duerme," a non-stop 220-hour rally with exhibitions of music, video, arts, comics, photography and literature. Also featured was an extensive schedule of free seminars and concerts by new artists and popular bands. Performing at the event were Los Visitantes, Los Brujos, Juana La Loca, La Mis- sissippi, A.N.I.M.A.L., Cien- fuegos, Los Caballeros De La Quema, Antonio Birabent, Ga- briel Carámbula and Bersuit Vergara. The shows played before audiences of 5,000 spectators. A grand total of 200,000 people attended the event.

WARNER BRASIL LUMINARY Gilberto Gil has launched his own imprint, Geléia Geral, which will be distributed by Warner. The label's artistic director is guitarist Celso Fonseca, a longtime collaborator of Gil's, as well as a member in his backing band. The first artist signed to the label is Adriana Maciel. There is no release date for her label bow.

PLANET MUSIC, the first Bra- zilian retailer to build a mega- store, is planning to create a music museum. Funding for the project has been approved by the Cultural Administration under Rouanet Law, which gives tax breaks to companies that provide sponsorship money to cultural initiatives. Completion of the project now depends on interested sponsors.

THALIA, EMI'S SUPERSTAR actress/singer from Mexico, is now one of the hottest acts in Brazil with the label's release of her...
album "En Extasis." A hit CD in Latin America, "En Extasis" is selling strongly in Brazil, thanks to her SBT soap opera "Maria Do Barro," the Portuguese counterpart to her smash soap opera "Maria La Del Barrio."

BUENOS AIRES WAS covered with mysterious billboards announcing "the record that will change the history of Argentine rock." On July 29, a new series of posters showed the cover of "Fabulosas Calaveras," the first album by Los Fabulosos Cadillacs for BMG. The media was excited to a barbecue bash where band members gave interviews. In addition to the first single "El Muerto," the Cadillacs' new album contains songs accompanied by a wide range of musical backdrops, including "Hoy Lloré Canción," a duet with salsa legend Ruben Blades and the band's frontman Vicentico. The album was cut at Compass Point Studios in Nassau, Del Abasto Studios in Buenos Aires, Origin Studios in Panamá, and World Beat Studios in Los Angeles.

CNR IS A SANTIAGO, CHILE,

MIREDM LATIN

are dance clubs located on Miami Beach.

MTV Latin America is expected to host a rock en espa`ol night in conjunction with Warner/Chappell Music Publishing.

One of MIREDM Latin America's main musical events will be a private opening-night party Sept. 7 for attendees and participants. Scheduled to be held at the Vizcaya Villa in Coconut Grove, the party will spotlight music from Trinidad and Tobago.

On the party's main sponsors is the Trinidad & Tobago Tourism And Industrial Development Corporation (TIDCO), along with MPO-America, and Caimán Records. Among the artists scheduled to perform are Andre' Tinker, Sharlene Boodram, Blak Mayl, H20Flow, General Grant, Choco, Michael Montano &

record label known for its joint-release campaigns, particularly with local radio stations and discotiques. This month, the label issues a compendium of dance music — "Energia Que Te Mueve" — together with radio station Radioactiva. Another disc slated to be dropped in September is an as-yet-unnamed package that will be shipped as part of a joint venture with the Santiago dance label Heaven. Also to be put out in conjunction with Heaven in September is a dance album "DJ Magic Team," produced by Chile's most famous club DJs, Siddartha and Adrián. On the tropical front, CNR is issuing a salsa/merengue cumbia compilation in conjunction with tropical radio station Amistad.

CELENE DION FINALLY HAS become a hit act in Argentina, thanks to her album "Falling Into You," which has sold 75,000 units. To boost sales, Sony Argentina organized promotional cassettes and FM radio stations and cable TV networks. The usual prize was a trip to see the artist in concert.

"Maybe there will be a synergy like we have seen in Asia, where we had some companies exhibiting at MIREDM Asia for the first time who had never been to MIREDM Cannes. Now they are exhibiting at both events, so perhaps there is a bridge between the two events."

—MIREDM chief Xavier Roy

for attends and participants. Scheduled to be held at the Vizcaya Villa in Coconut Grove, the party will spotlight music from Trinidad and Tobago.

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"That is already more space than our record MIREDM Asia," notes Roy.

MIREDM SJ, CUBA NO

Despite Roy's upbeat report concerning Reed MIREDM's inaugural foray into Latin America, all has not gone smoothly.

In July, Reed MIREDM announced that Cuban acts would be banned from participating in the Miami trade show. This announcement was greeted with ire.
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NEW FACES
Continued from page LMQ-12

titled "Tumbao Rebelde." The band was already making noise at radio in August with its first single, "Tony Manero." Another track, "Quinto Sol," boasts a guest performance from Warner Mexico star rock act Café Tacuba. Other releases by Bizarro expected for

September and October are the debut discs by grunge act Duna ("Vacio") and hardcore outfit Total Mosh ("Violencia Necesaria.") Warner itself will issue the second album by Paolo Meneguzzi, an Italian singer who in 1986 triumphed at the Viña del Mar Song Festival. Meneguzzi's debut album, "Por Amor," sold more than 60,000 units and helped establish Meneguzzi in other countries, such as Peru and Ecuador.

After Warner affiliates in Mexico and Argentina put out Sol Azul's debut album, "Historias Levdas," with new remixes, Warner Chile has re-released the new version of the old album by the techno act.

The group's second album is due out next year.

J.L.

MIĐEM LATIN
Continued from page LMQ-23

by Spanish recording executives— particularly the SGAE's Bautista—who said in an article in the July 26 issue of Billboard that the MIĐEM Latin America show without Cuban artists would be "incomplete and impoverished.

In response to the outcry, Reed MIĐEM issued a prepared statement on July 21, which contained

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AEC ONE STOP GROUP

Visit MIĐEM followed the Greater Miami CVB's ban on Cuban participation with a statement: "We find ourselves, for the first time, in a most regrettable situation, where we are not able to welcome all the professionals—musicians, authors and artists—who would like to be present."

Reed MIĐEM followed the Greater Miami CVB's ban on Cuban participation with a statement: "We find ourselves, for the first time, in a most regrettable situation, where we are not able to welcome all the professionals—musicians, authors and artists— who would like to be present."

Remarks from the Greater Miami Convention & Visitors Bureau.

The GMCVB states that the bureau "and its government partners will not support any participation of the Reed MIĐEM Latin America & Caribbean Music Marketplace of the Cuban government, Cuban music industry, Cuban musicians, and/or third party representation of the Cuban music industry or government."
Reed MIDEM followed the quoted commentary by stating that "We find ourselves, for the first time, in a most regrettable situ-
ation, where we are not able to welcome all the professionals—musicians, authors and artists—who would like to be present. We certainly hope that the cultural side of this situation, with particular emphasis on music, will change in the near future."
Although Mexico City's rock imprint Discos Y Cintas Denver has secured little radio support, except at Mexico City radio station XHOF-FM, the label has launched huge tours and is now pushing its product in the U.S., Puerto Rico, Costa Rica and Argentina.

One of the effects of EMI's difficult campaign to break rock acts—
in which only three of the 10 rock artists originally signed two years ago made a sales impact—is that former EMI rock groups Santos Dumont and Panico are now releasing product on indie labels.

Santos Dumont is putting out its disc on Fusión, a domestic indie founded in 1984 by Carlos Fonseca that issued early albums by noted

domestic rock acts Los Prisioneros and La Ley. Panico is dropping its next album on its own imprint, Combo Records.

Fonseca opines that competition in Chile's indie sector is hotter than ever, even though consumption of Chilean music remains low. "But what's happening with indies is healthy, and it is going to allow the generation of a new group of fans for our rock," he explains.

The musicians have recognized that it is not difficult to be an indie, and even with a small infrastructure they can make music.

Other indie labels have already carved out niche markets for themselves. Sum Records, an Argentinean indie with an office in

Chile, has held its own in Chile by working such hard-rock bands as Sepultura and Todos Los Muertos.

Background Records has hooked its wagento the techno movement, especially after releasing its first electronica disc, an eponymous set by Plan V that featured a guest performance by Soda Stereo's former frontman Gustavo Cerati.

Alerce Records, fresh from severing its year-and-a-half joint venture with Sony Chile, once again

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Spanish CDs $3.00

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Erotic Thrillers $4.75

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GRP Jazz CDs $3.75

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EUROTROPICAL is a record label created in the Spanish Canary Islands off West Africa, on the old shipping routes between Europe and Cuba where Cuban cultural influences remain strong. In that sense, Eurotropical is a project for Cuba and its music, its immense and exquisite music which is now once again conquering discerning fans around the world. It’s serious and rigorous undertaking, whose aim is to get the fullest exposure for new talent in Cuban music. Young people with extraordinary training, they are spectacular instrumentalists, prodigious arrangers and sensational composers. But Eurotropical also wants to help rediscover the authentic and invaluable traditional groups and artists of Cuba whose recording have an incalculable worth. They are, quite simply, jewels in the history of music. It is in these sublime recordings dating over the past few decades, yet often unreleased, where the bases of the new generation of Cuban music can be traced. PREPARE YOURSELVES TO LISTEN. THIS HAS ONLY JUST BEGUN...

THE NEW GENERATION OF CUBAN MUSIC
LA NUEVA GENERACION DE LA MUSICA CUBANA
Archival Material Can Be Profitable, Within Limits

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—While music retailers continue to look forward to new product that fits the next-greatest-thing category, they also are increasingly finding themselves facing a blast from the past, courtesy of a swell in archival recordings.

Archival releases are increasingly finding themselves spicing up boxed sets and boxed set releases, and from retail chains large and small. "This is a series for collectors, so you are talking about more sales in stores focused in the major metropolitan centers," says a manager.

Critical to the success of the line is a concerted effort to "not just throw things out there to see if they stick," says the manager. The line's releases are accompanied by targeted marketing efforts that give retailers as much to grab on to as possible. Humble Pie, for example, received an extensive promotional push in the northern California market.

For both retailers and record companies, the new archival releases are opening up new business to consumers who want to own a piece of history. "There is a meaningful market for releases of archival and live recordings," says Ron Phillips, VP of purchasing at Valley Record Distribution.

In Harmony, BMG threw a 50th anniversary party on a boat on the Detroit River for Harmony House, the Troy, Mich.-based music retailer, and presented the chain with a plaque. Shown, from left, are Larry Ferris, sales manager, BMG Detroit, Chuck Pape, VP of retail, Harmony House; Rob Bean, branch manager, BMG Detroit; Karen Adams, marketing manager, BMG Detroit; Lloyd Welch, VP of corporate development, Harmony House; Sandy Bean, VP of advertising, Harmony House; and Pat Welch, VP of administration, Harmony House.

Debt-Saddled LIVE Rescued by Investors

BY EILEEN FITZPATRICK

LOS ANGELES—Once again, LIVE Entertainment is trying to come back from becoming another Hollywood casualty.

This time, investment banking firms Bain Capital of Boston and Chicago-based Richland, Gordon & Co. say they can turn the company around. In July the firm acquired LIVE for $150 million, assumed its debt, and took the company private.

"What we see is a company with a tremendous library of product from Vestron and Carolco and an extremely valuable worldwide distribution capacity," says LIVE's appointed CEO Mark Curcio, who previously was VP of Bain's mergers and acquisitions department.

Although LIVE's video distribution operation has prospered from "Rambo," two "Terminator" films, "Total Recall," "Basic Instinct," "Dirty Dancing," and a number of top-selling children's video titles, overall, the 9-year-old company has been hampered by other factors. Once a vertically integrated company that owned rackjobber Lieberman Enterprises, retail chains Streetbeat and Waxie Maxie, and music distributor Navarre, LIVE had problems managing these various businesses, and its profitability fell.

In 1991, LIVE sold the assets of Lieberman to a competitor, Handleman, and later unloaded Streetbeat and Waxie Maxie to investment firm Castle Harlan and Navarre to the distributor's management.

In harmony, BMG threw a 50th anniversary party on a boat on the Detroit River for Harmony House, the Troy, Mich.-based music retailer, and presented the chain with a plaque. Shown, from left, are Larry Ferris, sales manager, BMG Detroit, Chuck Pape, VP of retail, Harmony House; Rob Bean, branch manager, BMG Detroit; Karen Adams, marketing manager, BMG Detroit; Lloyd Welch, VP of corporate development, Harmony House; Sandy Bean, VP of advertising, Harmony House; and Pat Welch, VP of administration, Harmony House.

Curcio is confident that Malin's and Block's knowledge and connections within the independent film production community are the solution to that problem.

"Block has been a top talent agent for the past 15 years and has deep relationships to get the talent to make quality films," says Curcio. "Malin knows the independent film business and has done video distribution as well."

In one of his first executive acts, Curcio shut down LIVE's current film production unit and laid off 40 staffers.

Four films—"Wishmaster," "Critical Care," "The Suicide Kings," and "The Real," are the remaining movies left over from the old company, and will be released theatrically by LIVE over the next six months.

The strategy now will be to produce five to six low-budget theatrical films, acquire and distribute another five, and produce between five and eight direct-to-video titles per year, says Curcio.

While LIVE gears up on the production front, its video division will carry much of the cash-flow responsibilities.

"Our home video business is an extremely important part of the cash-flow plan," says Curcio, "and pound for pound we have one of the best video sales forces in the business."

Curcio says the video division will remain untouched by staff reductions.

Although LIVE has stopped pro-
OLD RECORDINGS A RETAIL CHALLENGE

Under this heading. 

Ehrmann acknowledges that the retail climate is cloudy and that getting product out to those customers is even more of a challenge. He says, "The retail market is tough for everyone, but the chains are taking the material in and moving it," he says. "You have to give them a reason to carry the titles, to see what the label is all about." 

A large part of the push at Archive is to provide material that, while it may be 30 years old, is still fresh. "I didn't want to put out things just because they were deleted by another company," Ehrmann says. "We are providing new-to-retail material from well-known artists.

The label is looking to additional promotion avenues as well. An Archive Recordings and Graphics Plus Web site is in the works, and Ehrmann is talking to several radio station owners about bringing some of the recordings back to the airwaves and possibly even to television when video is available. 

Back on the retail floor, the critical question is who's buying this stuff. "There is a lot of demand because a lot of these bands are people's favorite bands," Phillips says. 

"And the labels don't have to rely on radio or MTV or touring to generate interest—there is a built-in base. There probably would be a lot of demand from some of these buyers for a lot of the new music that's out there, too, but the problem is they have no chance to be exposed to it."

Tower's Goman, however, says the record company promotional machine has to work just as hard for these releases as it would for an album from a newcomer. "You still have to let people know it's out there," he says. "How else are they supposed to know to come in and buy it by it?"

Another up-and-comer in the archiving business is an UK-based label Music Club, a division of Music Collection International that specializes in catalog tracks the label licenses and then assembles in unique compilations at $9.95 a pop. The Music Club roster spans everything from genre-based albums devoted to jazz, Cajun, and ska to a recent collection of Marilyn Monroe recordings.

Steve Little, head of special projects for Music Club, says Music Club is not particularly focused on live recordings because quality recordings are hard to come by. "We do some live albums, but the quality has to be very good, and there's already quite a lot of live music floating around," he says.

"Plus, we are aiming for quite a mass-market—the casual purchaser as much as the collector—so we want a good solid introduction from a genre, and live music in most cases is better off sold at full price to collectors."

DEBT-SADDLED LIVE RESCUED BY INVESTORS

(Continued from preceding page)

Production, video division senior VP of sales and distribution Jeff Fink says there won't be any gaps to fill in its release schedule. "The way things are looking now, we'll have a full slate through the third quarter of 1998," says Fink, "and with the company looking to acquire more product, we'll have a full pipeline through 1999."

In addition, LIVE's upcoming self-entertainment schedule will include its annual holiday promotion, which includes five titles. Fink expects 5 million units of the collection will be shipped into the market. A four-week promotion will add another 750,000-1 million units next spring, he adds.

Another growth area is DVD. To date, LIVE has shipped 250,000 units on 11 titles, including "Star Gate" and "Total Recall." On Oct. 21, it will release "Terminator 2: Judgment Day," which Fink predicts will become a top-seller in the category. He says the division also won't have to curtail its aggressive marketing campaigns. In October, for example, it will fly key accounts to Las Vegas to announce its first-quarter schedule.

"This team has recognized that the video division is very successful, and when something isn't broken, they don't fix it," says Fink. "We have more aggressive slate now compared to the last year and a half. For us, video sales are looking very positive." 

Although many industry observers have speculated that the new investors will fix LIVE and sell it in a few years, Curcio says Bain and the other investors are in it for the long haul.

"We have no intention to sell, and in three to five years we'll see where we are," says Curcio. "The core focus is to grow the company."

Within the financial community, if any company is going to save LIVE, Bain is the one to do it.

"The one difference here is that Bain has a track record of taking a company and making it better," says Steve Ganser, managing director of the Los Angeles investment banking firm Gref & Co. Ganser points out that Bain pulled TBW, an information technology company, from the brink of disaster and later sold it for a healthy profit.

But the entertainment business provides Bain with a challenge.

"LIVE is on a much smaller scale than the other companies it's fixed up," says Ganser, "and they haven't picked an easy target. But Bain is no fly-by-night operator."

EXECUTIVE TURNABOUT

DISTRIBUTION. George Clyne is promoted to senior VP of finance and administration at BMG Distribution in New York. He was VP of finance and administration.

Narvares Corp. in Minneapolis names Rick Vick director of merchandising. He was merchandise manager.

Jennifer Noble is named VP of sales at Capitol Records in Los Angeles. She was accounts manager at Graphics Plus.

MANUFACTURING. Allied Digital Technologies in San Francisco appoints Kevin Eckel director of MP/TV and MP/CD. He was VP of new business development at Touchscreen Media Group.

RELATED FIELDS. Alice H. Lusk is named senior VP and chief technology officer at Universal Studios in Universal City, Calif. She was senior VP of the business solutions group at NCR Corp.

Matt Walker is named senior VP of music at Fox Music in Los Angeles. He was senior VP of music at Walt Disney Music Group.

Clyne & Lusk

Motion Picture Group.

Michael DiPasquale is named senior VP of filmed entertainment operations at Rainbow Media Holdings Inc. in Woodbury, N.Y. He was VP of finance. 

Music Marketing Network in New York appoints Bill Schacht account executive. He was editor in chief of Concrete Marketing's F magazine.

Muzak in Raleigh, N.C., appoints David Moore GM of the direct broadcast satellite division. He was a satellite industry consultant.

Trimark Pictures in Santa Monica, Calif., appoints Janinne Kelley director of music. She was music coordinator at PolyGram Filmed Entertainment.

EXECUTIVE TURNABOUT

HANDLEMAN, the largest rackjobber of recorded music, reports that music sales rose 7% in the first fiscal quarter to $127.4 million from $119.3 million in the same period a year ago. The Trog, Mich.-based company attributes the increase to the "strength of best-selling items" in the quarter compared with a year ago.

Video sales declined 5.6% to $11.9 million from $12.6 million last year because of "lower sales of megahit titles, as well as continuing increases in direct purchases of video products from manufacturers by some mass merchants. Book sales fell 10% to $15.5 million, and personal computer software sales were down 8% to $7.1 million.

The company's North Coast Entertainment subsidiary, which includes proprietary music and video labels, showed a sales decrease of 14% to $22.5 million due to "the timing and level of customer promotional activities and general softness in the video market."

But the company's gross profit margin rose to 28.7% from 22.5% a year ago because of increased music sales and reduced sales of low-margin megahit videos. Overall, Handleman reports a net loss of $6.4 million vs $20.9 million in sales for the three months that ended Aug. 2, compared with a loss of $8.2 million on $225 million in sales a year ago.

IMAGE ENTERTAINMENT, the laserdisc distributor, reports a net loss of $191,000 in its first fiscal quarter on a 15.9% decline in sales to $169.5 million. A year ago, the Chatsworth, Calif.-based company posted a net profit of $99,000 on $208.9 million in sales. The company says that "financial difficulties experienced by several of its largest customers (including Alliance Entertainment and Montgomery Ward, which are operating under Chapter 11 bankruptcy protection) and the speculation, anticipation, and uncertainty preceding and following the March 1997 launch of DVD software" have negatively affected laserdisc sales. Image says it increased its provision for slow-moving inventory by $500,000 during the quarter.

The company is hoping to counteract the trends by releasing its own licensed DVD titles and by aggressively pursuing additional laserdisc right business. The latest deal, announced last month, was an exclusive laserdisc distribution agreement with Warner Home Video.

K-TEL INTERNATIONAL says that its shareholders approved an offer by Platinum Entertainment to buy K-Tel's worldwide music operations for $35 million. Platinum is acquiring the stock of two subsidiaries, K-Tel International (U.S.A) and Dominion Entertainment. K-Tel will retain its asset management and Western and Europe licenses and receive licenses to distribute overseas the products released by Platinum.

BARNES & NOBLE, operator of 454 supermarkets selling books and music, says that sales from supermarkets open more than a year rose 10.6% in the second fiscal quarter from the year before. Superstore revenue increased 26% to $501.6 million from $400.3 million in sales. The New York-based company notes that although merchandise inventory rose 7% to $733.5 million as of Aug. 2, borrowings under the revolving credit facility dropped 27% to $80.6 million at that date.

During the quarter the retailer opened 14 and closed six. Barnes & Noble supermarkets and closed eight B. Dalton mail stores. Overall, the company reports a net loss of $1.3 million on $917.6 million in revenue, compared with a net loss of $2.7 million on $523.4 million in revenue the year before.

ALLIED DIGITAL TECHNOLOGIES is expanding its duplication capabilities in a three-month program that will enable the company to increase CD production by 15%. Haukopage, N.Y.-based Allied says it is "responding to constantly increasing demand."

MOOVIES, the operator and franchiser of 313 video stores, reports a net loss of $7.1 million on revenue of $28.7 million in the second fiscal quarter, which ended June 30, compared with a profit of $591,000 on $617.7 million in revenue in the same period last year. The loss included a $1.5 million pretax charge for a "reduction in the company's growth plans."

The increase in revenue came from the addition of new stores, as sales from stores open more than a year fell 24.2% to $17 million from $22.4 million. During the quarter, the Santa Monica, Calif.-based company booked most of its revenue from the domestic home video release of "Evita." Cinerigo has announced that it is selling most of its film assets to Walt Disney Co.

www.americanradiohistory.com
"Weird Al" Yankovic still flips over the prerecorded music cassette.
He's crazy about those little tape thingamajigs and thinks that every record store on the planet should stock plenty of 'em — especially his recent album, "Bad Hair Day" (Rock 'n' Roll/Scotti Bros. Records).

So sell the cassette. Call: 1-888-567-TAPE

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Contributing Members: AMI • Concept Design • Olamon Industries • Replication News

Don't miss the premiere of THE WEIRD AL SHOW, Saturday morning, September 13th on CBS-TV (check local listings).
Musicland, Suppliers Close To Deal On Credit Terms

ALL TOGETHER NOW: The Musicland Group and its holdout major suppliers are on the verge of settling their disagreement over credit terms that will become available to the chain over the holidays. According to sources, the five majors individually will extend Musicland a credit line for the holiday selling season that will be up to 20% above what the chain owes each of them as of Aug. 31. As part of that agreement, Musicland will begin payback of the amount owed from February, when the company began a stand-still agreement with suppliers. Each major will likely arrange its own specific terms before the deals are concluded.

Payment is expected to be completed by Dec. 12, the same day that Musicland is supposed to make a $20 million paydown in its revolving credit facility as well as the final installment for the payment scheme accepted by most suppliers in early August.

While Dec. 12 looks like it will be a busy day for Musicland's CFO Keith Benson, sources suggest that in the deal just cut, there is a mechanism for returns whereby Musicland could extend final reconciliation of the amount due from the stand-still agreement of February 1997 to February 1998.

If the terms are agreed to, as seemed likely at press time, the trade is compromising by giving up its demand for security on the new credit—while Musicland will have to make due with considerably less than the amount of credit it had been asking for.

Musicland executives were unavailable for comment.

NOISY NOISE: Over the past two weeks there has been quite a to-do about a story appearing in HFN, a retail trade magazine, suggesting that Best Buy is pulling out of the music business. Laurie Bauer, a spokeswoman for Best Buy, says the story is completely false: “We have no intentions of getting out of the music business.”

CELEBRATE: Last month, Harmony House celebrated its 50th anniversary in grand style, according to industry attendees. The event included a video presentation that showed vintage clips of founder Carl Thom, who passed away in 1994, and Bill Thom, president, as well as other long-time staff members and long-term vendor partners, including BMG's Bob Bean. Also, to help celebrate the event, the chain prepared a program designed like a high-school yearbook, with photos of staffers and label sales and distribution executives from their teenage years. Retail Track was unable to attend the event, so I turned to someone who knows a little about parties to get his take on the event. Ed Katajamaki, Rhino's Midwest regional manager, says the party was “top shelf.” I can't say that I have been to a more lavish affair since I've been in the record business. Someone told me that this is the way that parties use to be, but that was before my time. Harmony House didn't miss a trick.”

Katajamaki reports that All-4-One and Bill Mann were among the performers, and by the time

(Continued on page 82)

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Navarre's Thump Records Deal In Trouble; Ruth Brown's Big Easy Sessions Pay Off

ON THE ROCKS: Navarre Corp.'s plan to purchase 51% of its distributed label Thump Records has apparently hit a serious bump.

Navarre, the New Hope, Minn.-based music and digital products distributor, signed a letter of intent last year to buy a majority interest in Waltman, Calif.-based Thump. Navarre president/CEO Eric Paulson recently told Billboard that he hoped to complete the purchase by the end of August.

However, on Aug. 27, Thump president Bill Walker told Declaration Of Independents that the sale "doesn't look like it's gonna work." Walker declined further comment, saying cryptically, "Loose lips sink ships."

We contacted Paulson, who says, "There is nothing finalized yet. I've asked [Walker and his partner Al Lopez] for an extension [to complete the purchase] ... As regrettable as it seems, it may not be possible."

Navarre's inability to complete the deal could spell bad news for the distributor on more than one front.

Several observers believe that Thump is the volume leader among Navarre's labels. The company has enjoyed great success with its series of "Low Rider" compilations (Lopez publishes the Las Angeles-based car-culture magazine from which the packages derive their title) and recently initiated a similar, potentially lucrative association with Easyriders, the leading motorcycle rug in the country.

Sources indicate that as the sale's progress reached an impasse, Thump began meeting with Universal regarding a deal.

If Thump left the Navarre family, its departure would obviously wreak havoc on the bottom line of the distributor's music operations, which accounted for only a quarter of its business in the fiscal year that ended March 31. The digital products sector was responsible for nearly 76% of its sales that year.

If Thump remains in the Navarre fold as a distributed label, the failure to conclude the purchase would still put a big crimp in Navarre's proposed strategy to boost its atrophied music side.

Paulson recently told Billboard that he viewed the acquisition of proprietary interests in Navarre's labels as critical to bringing the music and digital products divisions' shares of the company's sales into balance (Billboard, Aug. 23).

To date, this approach hasn't translated into major dividends for the distributor. Last September, Navarre spent $5 million to acquire a 14.2% interest in Walter Yetnikoff's start-up Velvet Records and holds a note to buy an additional 14.2% upon payment of another $5 million. Velvet, which is exclusively distributed by Navarre, has so far failed to deliver a major hit for its wholesaler.

On the brighter side, Navarre has announced that it has scaled exclusive distribution pacts with several labels. They include Darlin' Hues Publishing, a firm specializing in instrumental, orchestral, and interview and music "rockumentary" albums; Gold Coast Records, a new firm headed by industry vet Ron Nadel, which boasts Fil-

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givesaways of the video and soundtrack in 80-100 markets, according to Sandhaus. “The Fox Kids Countdown” alone, he notes, reaches 3 million kids under 12 every Sunday morning.

Sandhaus says the soundtrack packaging itself includes an extra purchasing incentive for younger kids. “We've done a limited-edition 3D lenticular cover on the CD and cassette with Casper and three other ghost characters from the film.”

“It moves in four different directions when you tilt the package,” he continues. “Since we've positioned the soundtrack at toy stores, as well as in children’s sections at traditional record retail, it’s (eye-catching and thus) an impulsion buy for parents and kids. From a kid’s standpoint, the soundtrack acts almost as a toy in its own right.”

The aforementioned consumer rebate consists of coupons packed in every “Casper: A Spirited Beginning” video box, good for $3 off the CD and $2 off cassette purchases of the soundtrack. Returning the favor, a holiday promotion the availability of the home video is located on the cover of the soundtrack package. Other promotional efforts include cross-selling the soundtrack print on ads.


“Assistance in preparing this column was provided by Catherine Applefeld Oson.”

**CHILD’S PLAY**

(Continued from page 8)

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Risks In Disney's Subliminal Suit Settlement; Playboy Not Shy With DVD

SEXY DISNEY. The column you are about to read is subliminally challenged. Nothing's written between the lines. We merely note the videos involved from an Arkansas court suit filed against Disney and its distribution subsidiary, Buena Vista Home Video.

On Wednesday, action, which accused Buena Vista of marketing movies with hidden sexual content offensive to children, was upheld by a U.S. District Court judge in Fayetteville, Ark. He left standing the plaintiff's contention that three Spider-Man videos, including box art, contain offensive or normatively images or messages. The next step would have been a trial on an issue that periodically has dogged Disney: Is cartoon features, dominating as they do the self-entertainment, easy targets for the litigious-minded.

But the studio decided not to go head-to-head. Shortly after a judge Franklin Waters issued his Aug. 10 opinion, Buena Vista and plaintiff Jewel Gilmer made their peace out of court. "It's over and done with," says an employee of Fayetteville lawyer Thomas Mars, who represented Gilmer. "We've had a little bit of a settlement." She wouldn't comment further, and neither Mars nor co-counsel Ken Shemin returned calls.

The matter is closed in this venue. However, a movie industry source notes that because Gilmer got as far as she did, other suits could arise elsewhere, holding Disney movies hostage in return for other out-of-court deals.

Gilmer's case rested on a major contradiction that any constitutional lawyer would love. To be accused of wrong-doing, the Disney movies in question, "The Little Mermaid," "The Lion King," and "The Fox And The Hound," had to hide the sexual content in gestures and symbols. Anything overt is protected by the First Amendment, so the more obscure the transgressions, the stronger, apparently, the argument.

The plaintiff, who was also seeking class-action status, alleged the following: (1) The front cover of "The Little Mermaid" box contains a depiction of an erect penis on one of the spires of the castle drawn between the two main characters, while the video in "The Fox And The Hound" is shown "giving the finger" to the camera after picking up the fox, and (3) a cloud of nipple-tipped females form the word "sex" in the sky above one of the characters in "The Lion King." Showing she wasn't alone, Gilmer submitted (under seal) more than 2,000 exhibits, most of them letters written to Buena Vista regarding the Sirens and the starfish, which were his response to the suit.

Judge Waters threw out the bulk of Gilmer's claims involving invasion of privacy, common law fraud, breach of warranties, and negligence. But he refused to dismiss the existence and impact of subliminal images, which, Waters noted, have been afforded "less First Amendment protection" than something perceptible. Waters agreed Gilmer had grounds to argue that Buena Vista promoted the titles as suitable for viewing by children despite its warning.

Waters continued: "These allegations are sufficient to withstand a motion to dismiss even under the cases relied on by defendants. Whether the plaintiff can withstand a properly supported summary judgment motion will be determined at a later point in time." Buena Vista denies that its marketing was better not to wait.

FOCUSED: Playboy Home Video's first DVD titles already are doing better than the typical laserdisc titles," says senior VP/DGM Barry Leshitz.

He expects to market 15-20 in the first year, like other independent entertainment's titles. "It's great that everyone's in it now," Leshitz adds. Image Entertainment, which has its own DVD plans, is handling distribution. Once Playboy gets a better feel for demand, Leshitz plans to ship as many as four DVD titles a month. That point of departure should be reached by year-end.

None of this takes away from the time and effort Play- boy spends on VHS. Subject matter still limits retail exposure. "It's much harder than putting out something and taking orders," says Leshitz, taking note of the case with which studio movies get on shelves. Over the past 18 months, Playboy has developed an easy-ordering strategy — a subscription service that has grown to 125,000 participants. They currently reach 4,000-5,000 outlets. Titles arrive unless Playboy is notified otherwise.

Leshitz maintains, "It's the most effective [thing] we've done in the 10 years I've been here. Nobody's ever said, 'I don't want that month.'" The results are reflected in a 15%-20% gain in wholesale orders during the past year. It has also helped that, by pre-selling Playboy avoids taking expensive ads in distributors' mailers.

The offer, although meant for distributors, was pitched to retailers attending the July Video Software Dealers Assn. Convention in Las Vegas in an effort to build quality grass-roots support. Leshitz thinks it's working. "It's becoming easier to sell to people who carry (Playboy selection)."

But he acknowledges, the battle in new accounts has become more difficult in the face of continuing retail consolidation. "Absolutely, the base is shrinking," Leshitz says. "We're running harder to stay in place."

Fox Pays Homage To Homer With 'Simpsons' Vids, Huge Campaign

BY JIM BESSMAN

NEW YORK — In time for the ninth season of the longest-running prime-time animated series, 20th Century Fox Home Entertainment is releasing a massive promotion campaign. Among the partners is Fox Interactive, which is releasing a CD-ROM titled "The Simpsons: Virtual Springfield," along with a contest giving away an actual house built to match the one seen on the show. The attacker hoopla promises to sell lots of tapes.

Three "Best Of" tapes capture the initial "Simpsons" cachet. Each has two episodes from the debut season, along with shorts first aired in 1987 on "The Tracy Ullman Show." The paired programs are "The Simpsons Game," "The Loyal Subjects" and "The Crepes Of Wrath."

"Krusty Gets Busted" is suggested list price of $9.98 per tape or $24.98 for a three-pack. A single boxed set is expected to retail for $34.98.

"We've been looking at putting them out for several years, gathering consumer research with advertising (executive producer) Matt Groening to make sure we release them correctly," says Fox. "Home Entertainment's VP of marketing Hoesel Belcher. "Sixteen million people watch the show each week, and it's still critically acclaimed. So it's a large, devoted audience that's going to watch the show, and that's the audience we're talking to."

Groening, his executive producers, and Fox made the choices, says Belcher. "They're definitive episodes from the first season, the ones everybody remembers," he says. "These are the classics. When you mention them, people chuckle automatically. That's why we're calling them The Best Of.""

"The Simpsons" debuted in 1987 as a segment from Ullman's show on the Fox network and was expanded into a Christmas special in December 1989. It premiered as a weekly half-hour series in January 1990. But its first season, then regular to air in the fall.

"It's almost a different show now," Groening says. (Continued on page 89)
Looking East: After years of playing second fiddle to the Video Software Dealers Assn. (VSDA) Convention, the East Coast Vid Show is on the verge of becoming an equal partner in the video trade show arena. The ninth annual East Coast confab will take place Oct. 7-9 at the new Atlantic City (N.J.) Convention Center. Previously, the show had been held at Atlanta City's Trump Taj Mahal. "We've been a hotel show for quite a while, and this will be the first year that we'll be in a state-of-the-art facility," says Expocon Management Assn.'s Diane Stowe, show director. "The exhibit floor and studio presence will be larger than ever before.

The attendance also will be larger: Expocon has announced a 25% increase in pre-registration over last year. In 1995, attendance at the show was more than 6,500 retailers, and in 1996, attendance jumped to more than 8,500.

Stone wouldn't predict how many retailers, suppliers, and distributors would attend this year's show, though. She adds that the goal isn't to beat VSDA's attendance, which was reported at 12,000 (excluding exhibitor staff) at July's Las Vegas gathering. "We've been consistently building the East Coast show into a stronger event every year after," says Stone. "There's no goal on my wall to beat VSDA's attendance numbers."

Stowe says the East Coast show differs from VSDA, and she doesn't like to compare the two. "Our show is not an event that is positioned for Wall Street," she says. "It's a trade show about doing business, and the media doesn't look to this to define the industry."

For example, attendees won't hear a state-of-the-industry address but will get information about basic business issues, such as marketing and merchandising. This year, the show will feature 17 business seminars, with topics ranging from how to make buying decisions to how to hire good employees.

Attendees will also get a look at DVD. A retail kiosk that PolyGram Video has been selling into retail for the past several months will be available for hands-on training. "In the trade we've been DVD'y to death," says Stone, "but this session will focus on how retailers can sell it to consumers, because how much do they really know about this new technology?"

Stowe says the show has always had "a roll up your sleeves and get down-to-business attitude. Everything we offer is positioned to help video retailers run their business better." In addition to the main site, other first-time offerings include studio-sponsored events and a non-video retail business seminar.

Cost of attending the East Coast Video Show is $25 per person, which provides an all-access pass to evening events and seminars. For more information, contact Expocon at 203-256-4700, extension 131.

Box Office Recovery: While the first half of 1997 yielded few hits, summer movies have filled empty cash registers at the box office. According to Entertainment Data, the summer box-office take for 1997 is up 3.2% over last year. The box-office tracking firm estimates that this summer's take will be $15 billion. The time frame is the 15-week period from Memorial Day to Labor Day, which makes up more than 40% of the annual box-office take.

The firm attributes the increase in steady streams of hits from May to August, including "The Lost World: Jurassic Park," "Men In Black," and "Air Force One," which combined for a box-office total of more than $800 million.

In addition, surprise hits "My Best Friend's Wedding," "Face/Off," and "George Of The Jungle" kicked in another $230 million. In 1996, the summer season started off at a blustering pace with "Twister," "Mission: Impossible," and "The Rock," but no other blockbusters were released in late summer.

According to Entertainment Data, on average, six films released during this time frame would achieve a box-office gross of $100 million. However, the firm points out that this year's total of nine to 10 films has the potential to reach $100 million before their theatrical runs are finished. So, far, seven films released during the summer have broken the $100 million mark.

The report is good news for video retailers who already have two summer hits in the fourth quarter as well as the fourth quarter's lineup. Those include "The Lost World: Jurassic Park," "Batman & Robin," and "Men In Black.

Pipp's Back: Even before the animated feature "Pippi Longstocking" hit theaters, Warners Home Video was announcing its video street date. In fact, the film opened in limited markets Aug. 22, but the supplier put the word out Aug. 19 that the movie would be released on video Nov. 24, priced at $19.96. The minimum advertised price is $18.56.

Although studios don't usually announce the video date before the film opens, Warner feels that letting the trade know doesn't hurt films that have low box office expectations in the first place, says a company spokeswoman.

The company used the strategy was with "The Swan Princess: Escape For Castle Mountain" and "Cats Don't Dance."

Marketing elements for "Pippi Longstocking" include a free "Pippi" doll attached to the video packaging. A $2 discount coupon good toward the purchase of select Warner titles, and a coupon worth $125 in discounts for Continental Airlines.


MORE JAZZ TITLES
(Continued from page 87)
McMillan is similarly cautious. "I think we'll carry them on a limited basis," he says. "It's a rather pricey boxed set. If it sells, it'll probably move a little during the Christmas season." McMillan considers the Clint Eastwood feature about Charlie Parker, "Bird," probably the closest thing to a successful jazz title the chain has had.

"For something like that, you may sell a few in the major metropolitan markets," says another buyer for a national chain. "We might sell a few in New York, but it's not an item that we would stock on a regular basis. Why carry the inventory? If you are going to carry it as a stock item in certain stores, you'd need to get extended doing on it because it just doesn't turn that frequently."

Shanachie Video also steps up to the boxed-set bandstand with the "Jazz Scene USA" series, previously released on four $19.95 cassettes. Slated for October release and priced at $59.95, the series includes eight half-hour black-and-white TV shows that spotlight such artists as Cannonball Adderley, Stan Kenton, Shelly Manne, Jimmy Smith, and Phineas Newborn. The programs were licensed from its executive producer and sometime jazz musician Steve Allen.

Sherwin Dunner, director of video acquisitions for Shanachie, says the set was launched "to reach a gift market and to have a gift item for jazz fans. There's a lot of jazz videos out there, but there are very few things that are gift set-oriented. We just thought it would be a good item to get in different markets. We wanted to have something to get a little more presence at retail."

Shanachie's catalog contains other jazz titles, including tapes of Ben Webster, Dexter Gordon, Bill Evans, and Charles Mingus. One of the most intriguing is "Birmingham Black Bottom," released in August, a program of four 1929 comic shorts with black performers playing for black audiences. "Birmingham Black Bottom," says Dunner, is "a unique little lost piece of cinema history."

The talkies were based on the "Darktown Birmingham" stories of Octave Roy Cohen, which ran in The Saturday Evening Post. They featured actors from the Lafayette Players Stock Company of Harlem, N.Y., and Los Angeles jazz band Curtiss Mosby's Dixieland Blue Brawlers.

Kino on Video adds some up-tempo accents to its catalog with the August release of the four-volume "Hollywood Rhythm" series. "Radio Rhythm," "Jazz Rhythms," "Jazz Cocktails," "Blue Melodies," and "Rhapsodies in Black and Blue" are available in a boxed set for $89.95, or $24.95 individually.

More than just filmed musical performances, these shorts (or "soundies") were the true precursors of music videos. Stories were spun around songs by such jazz greats as Armstrong, Ellington, Cab Calloway, Fats Waller, and Artie Shaw and pop stars Bing Crosby, Rudy Vallee, Ethel Merman, and Ginger Rogers. The series also includes blues legend Bessie Smith's only screen appearance.

"I think it's going to be the Kino sleeper of the season," says Bret (Continued on next page)
Fox Home Entertainment is releasing three tapes of "The Simpsons" in time for the start of the series' ninth TV season. The titles hit retail Sept. 16.

Belcher. On Sept. 9, Fox Interactive delivers "The Simpsons: Virtual Springfield," bringing with it still more tie-ins. The $29.98 CD-ROM title is characterized as "a 3-D exploration of all things Simpsons" and contains more than 35,000 frames of original animation, music by "The Simpsons" composers Danny Elfman and Al Caullas, sound effects, action sequences, and all new-dialogue specially recorded by the cast.

Featured are some 30 interactive locations familiar to fans, including Apu's Kwik-E-Mart, Moe's Tavern, the Nuclear Power Plant, and Kwik-E-Mart. "We literally went through every single tape to map out and blueprint everything in Springfield," says Dave Shaw, marketing manager for Fox Interactive, which (Continued on next page)

Wood, in-house producer of "Hollywood Rhythm." The titles were licensed by Kino from Douris Corp., which represents the Raymond Rohauer collection, a long-established movie archive.

"Sometimes the material at hand wasn't great," says Wood, "but we got the best that existed within that collection, did the best job we could of transferring them, tweaking the sound and picture, and so these were marginal films that weren't of use to the studio. To us, it was like a gold mine. These are really terrific performances in some cases, some really beautifully made films.

"It's not purely historical interest, it's not esoterica, and it's not just great music. I guess that's what I like about them so much. They sort of score on every selling point. Let's just hope the consumers feel the same way."

Wood adds, "There's certainly built-in markets. The people who are interested in jazz, African-American music, or African-American culture, people who are interested in jazz, people who are interested in classic Hollywood."

Bleiler says that he plans to stock "Hollywood Rhythm" in TLA's New York store and in some of his Philadelphia outlets. "I tend to be a little conservative with my buying," he notes, "but something like this is great to start taking a chance on."

For video retailers interested in a deeper plunge, the Lynne, Conn.-based Ethnodoxi Films is the source. President Bruce Bleiler produced and directed the Kansas City, Mo., college jazz ensemble "The Last Of The Blue Devils" and produced "Thelonious Monk: Straight No Chaser."

Its 60-title-plus catalog includes the Sony Rollins documentary "Saxophone Colossus," "Texas Tenor: The Illinois Jacquet Story," "Last Date: Erich Dolphy," "Monk In Oslo," and "Benny Carter: Symphony In Bliffs." The Sun Ra title "Space Is The Place" has proved to be a strong seller. "The one thing about Sun Ra is that if you're into Sun Ra, you buy everything," says Bleiler. "It's like the Grateful Dead."

Bleiler entered the jazz home video market in the mid-'80s, selling "to colleges and libraries and individuals who wanted to pay $30 for a title," he says. (Some Rhapsody videos)

(Continued on next page)
Fox Pays Homage (Continued from preceding page)

last year issued “The Simpsons: Cartoon Studio.” And since some of the places changed over the eight years of episodes, all kinds of incongruities had to be ironed out.

Pepsi is supporting the Simpsons House Giveaway contest. Specially marked packages of Slice, Mug root beer, Lipton iced tea, and Jack’s beverages includes pieces of a game that will gain consumers entry into a sweepstakes. Grand prize is the house; Mandarin Orange Slice, Bart Simpson skateboards, and Virtual Springfield are among the others. In addition, Pepsi will offer $5 rebates for the purchase of the box.

The 2,000 square-foot, four-bedroom replica of chez Simpson is located just outside Las Vegas in a community appropriately called Sun City. On the 122 stations carrying the series, House week begins Sept. 15. Promoting the prize and house-themed episodes. The grand prize winner will be announced during the season-premiere episode.

“I was just hoping to be part of something successful,” concludes Castellaneta, marveling at going on.

“Just the show that took the series to another level,” was “Mooing Lisa,” from the first season, which had a great little introspective type of story showing a character being really depressed. It took us in another direction where prime-time animation never went before.”

More Jazz Titles (Continued from preceding page)

purchased by the New York Public Library, which, Ricker says, “did very well with them. So well, people never returned the tapes.”

A jazz buff for Tower Video, which otherwise couldn’t carry the titles, convinced Ricker to lower his prices to sell-through levels and upgrade his packaging. Today, Ricker sees his business divided into “a third directly to stores, another third to mail-order companies, and another third to individuals. I don’t have full-time salesmen like some of the other companies, so a lot of the time I’m at the mercy of how astute the buyer is for each store.”

Another label with a large jazz catalog is Kultur, even though it was founded as a video supplier for such high culture as classical music and ballet. Kultur sells the “Jazz At The Smithsonian” series, including performances by Art Blakey, Carter, Art Farmer, Red Norvo, and Mel Lewis. Documentaries “Lady Day: The Many Faces Of Billie Holiday” and “Celebrating Bird: The Triumph Of Charlie Bird” are among the good sellers.

“That’s the thing that bodies well for the videotape is the rare performances of somebody,” says Kultur president Dennis Heddlin. “Of course, when somebody passes away, that instantly boosts the sales. You can’t sell these guys to die.”

The New York-based V.I.E.W. Video also has an eclectic taste in jazz. In the catalog are traditionalists Nancy Wilson and Bob Holscher, progressive Don Cherry and Carla Bley, and heavyweights Dizzy Gillespie and Herbie Hancock.

Meanwhile, New Video is releasing a $99.95 boxed set of “Roots Of Rhythm,” documenting the development of music on Latin-influenced jazz artists like Gillespie and bandleaders Tito Puente and Xavier Cugat.
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ISLAMIC HYMNS

(Continued from page 70)

other major-label nasyid signings, such as BMG's Hijjas and EMI's Rabbi-
ban Hijjas has sold 50,000 copies of its album "Cahaya Ilahi" (Light Of God), while Rabban's self-titled album has sold 25,000, according to the acts' respective labels.

Khairy Yassin, marketing manager of EMI Malayasia's Malay Department, says, "The genre has definitely been established. Now it's a question of keeping the credibility with the Islamic community." Vaidu says that Rabban's sound is rooted in classic nasyid. "The vocal inflections are very Middle Eastern. It's closer to the real thing. It's not as pop.

Warner Music's Fernandes also differentiates between his act and others. "Rabban is definitely pop. At the moment, it's the kind of record that has to be in every home. There are four-year-olds, kids, grandparents, and everyone in between buying it." Adds Fernandes, "Their rhythms have more R&B influences. Their singing is brilliant, they blend well, and their music videos have been given a 'today' look. Rabban are a tough act to follow."

Mohamed Firhad, formerly BMG's local A&R director and now international A&R director, agrees. "Rabban will last. There's a lot of catching up for the rest of us. The secret is a cappella/nasyid combination, plus a good image, which Rabban naturally have."

Rabban is also being promoted aggressively by Warner affiliates in Indonesia, Singapore, and the Philippines. Warner Singapore's marketing manager, Grace Ng, notes that Rabban's debut album has sold 40,000 units there—eight times more than a Malay act's album normally would be expected to move. "Rabban opened our eyes to the potential of Malay music in Singapore," says Ng. "Record companies here will definitely be more aggressive with Malayische repertoire. Before Rabban, A&R for Malay repertoire was very passive and below the line. Now it has moved to above the line."

Warner Indonesia's Lanekster is confident that the product will take off, even though that country's 600 radio stations favor pop or the rhythmic, reggae-like dangdut repertoire sung in the Indonesian language, which has some similarities to Malay. "We're going to go to television with it," says Lanekster. "Radio will pick it up from there. It's the people's music. Every Mus-


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A MECHIEVED BONDS AID CHARITIES: The third annual International Achievement in Arts Awards (IAAIA), benefiting several charities, will be held Sept. 28 at the Hilton Hotel in Beverly Hills, Calif. Among the music personalities being honored are Celine Dion, chosen entertainer of the year for distinguished achievement in music; Smokey Robinson, who receives the Pacesetter Award for distinguished artistic achievements; and Diane Warren, chosen songwriter of the year; Elektra Entertainment Group Chairman/CEO Sylvia Rhone, who wins the Pioneer Award for distinguished achievement in the recording industry; contemporary pop, jazz and rock artist Rickie Lee Jones; and Nashville president Tony Brown, who gets a Pioneer Award for distinguished achievement in the recording industry: country, crossover music. The charities aided by the event include the Michael Bolton Foundation, the Whitney Houston Foundation and the IAAIA Scholarship Program, and the Motion Picture and Television Fund. The awards banquet also includes performances by major music acts. Contact: Ron Higgins at 310-271-6449.

HELPFUL WALK: The Philadelphia Music Alliance (PMA), in association with the Philadelphia branch of the National Academy of Recording Arts and Sciences, will offer its 10th annual Hall of Fame Awards Sept. 20 at the Park Hyatt Philadelphia at the Bellevue. The event, to benefit MusicCares and PMA’s musical instrument donation program, will honor Walk of Fame Inductee Reba McEntire and Michael Brecker, Mike Douglas, the Doevells, Gary Graafman, LarryUGull and Allen Spivak, Leon Redbone, Jim Gilstrap, and Joe “Butterball” Tamburro. Also, the Founders Award will go to Avenue of the Arts, the Philadelphia Musick Society, and the Creative Award to Kevin Eu-Banks. For more info, call 215-908-7760.

ANSWERING THE CALL: Ticketmaster has made an agreement with Western Interactive Media to provide tele-service for the American Red Cross donor assistance telephone number, 1-800-HELP-NOW. Under the agreement, Ticketmaster will provide live operator service through 25 call centers. Contact: Larry Sollers or Bonnie Poinexter at 310-360-6060.

CARL DONATES CDs: Carly Simon is donating copies of her new Arista CD, “Film Noir,” to cable channel AMC for sales to its viewers during its fifth Film Preservation Festival in October. Proceeds from sales of the CD will be donated to director Martin Scorsese’s World Film Foundation for distribution to various archives. Two days of the festival will be devoted to classic suspense films from the film noir era. Contact: Linda Doro- zetz, Angee Jenkins Smith, and Jennifer Berman at 213-456-4499.

Reaping The Award. Phil Ramone, veteran record producer and partner in NRK Records, was recently honored by the music, entertainment, and media unit of Olipinhirn, in New York. Shown from left, are Al Felicch, co-chairman of the event; Stan Martin, VP and station manager of WGEW New York, who was MC of the evening’s programs; Louise Dember, president of the B’Nai B’rith Unit; Ramone; and Joe Cohen, co-chairman of the event.

CALENDAR

A weekly listing of trade shows, con- ferences, awards shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER


OCTOBER


LIFELINES

BIRTHS

Girl, Gabrielle Lydia-Marie, to Richard Hopkins and Maria Nicolette, July 14 in Norwalk, Conn. Mother is music director at ESPN and a producer. Father is a drummer/song- writer.

Girl, Hannah Casey, to Lisa and Andy Sullivan, Aug. 11 in Los Angeles. Father is the senior director of music for Top Independent and an independent World Wide Web designer.

Boy, Parker Bennett, to Dana Korn-bluth and Steven Apple, Aug. 19 in Wynnewood, Pa. Mother is owner and president of Dana Kornbluth Public Relations. Father is VP of new business development and corporate communications at West Coast Entertainment.

Boy, Christian Andrew, to Janet and Andy Denton Aug. 21 in Nashville. Father is a member of the Nashvilles recording act. Identical Stranger.

DEATHS

Dick Marx, 73, from injuries sus- tained in a recent accident Aug. 12 in Highland Park, Ill. A jazz pianist in the ‘60s, Marx began composing and arranging in the ‘70s, doing recent string and horn arrangements for Joe Cocker, Yoshiki, and his son, Richard Marx. He also branched out into pro- ducing TV and radio jingles and later movie and TV soundtracks, including music for “A League Of Their Own,” “Awakenings” and “Fudge.” Marx was survived by his wife, Ruth; children Jim, Nancy, Judy, and Richard; and grandchildren Jennifer, Ryan, Brandon, Luca, and Jesse.

GOOD WORKS

the current pop business to be charac- terized by national productions that are increasingly capable of being exported, a local share of the singles chart’s 40% or more, and a coupling contribu- tion toward the overall country music community, allowing hit authors to be paid larger sums than a few years ago.

Under van Os, PolyGram Songs has acquired 75% of the Apollo Publishing Co., which controls the great Paul Lin-cke everlasting. This acquisition is joined by the catalogs of Autoharm, Musikverlag, Editions Joe Menke, and some songs by rock singer Udo Lind-ner. Foca/AMG, where van Os is a board member, important new signings include 3P Songs, which has the rights to successful singer Sabrina Setlzer’s domic- istic.

Van Os sees competition among the major music publishers intensifying: “Things will become even tighter, but as long as the market is there, we can talk about any sum of money.”

Adrian Facklam-Wolf, managing director of MCA Music, observes that the competition is often more about market share than cost. “The spites are worse, the terms shorter, and the advances higher,” he says, summariz- ing his view of the situation. Facklam- Wolf adds that MCA Music is also on the lookout for new catalogs, as the company has only been active in Ger- many for a few years and, for that reason alone, needs international exposure. Facklam-Wolf already has bought some catalogs, including Star Music, with the copyrights to early Udo Lind- ner among them. MCA Music has most of the catalog with the copyrights to Italian sound- track composers Guido and Mauricio DGaels. Above all, these artists have many well-known songs.

Mike Weiler, managing director of Sony Music Publishing in Frankfurt, points out that the number of attractive catalogs in the market in Germany is declining substantially, adding, “This fact doubtless influences the manner in which each individual deal is fought for.”

However, Weiler says that he has observed that in many cases prices have risen so steeply that a return on investment is no longer possible. Sony Music Publishing’s largest acquisition was the Mambo catalog, purchased three years ago and including such acts as Enigma, Munchenfreihheit, San- dra, and Spider Murphy Gang.

Commenting on German publishers’ business methods, Weiler says, “We will contribute to our share of the necessary aggression to ensure that the market remains exciting. Whether this is the million-dollar region depends on the particular deals.”

As to where the race will end, the German Music Publishers Assn. Hanser-Strecker says it will change character as market concentration reaches its limits: “In the future as well, it won’t so much be the large fish who eat the small fish but the quick fish who eat the slow fish.”

Update

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Despite Diana's Death, Xfm/London Makes Debut

BY JONATHAN HEASMAN

LONDON—Xfm/London, the U.K.'s first full-dimension alternative rock station, launched as planned at midnight Sept. 1, despite the subdued programming being broadcast by the capital's other commercial and public radio stations, which suspended normal output following the Aug. 31 death of the Princess of Wales.

The first voice on Xfm was that of presenter Gary Cowley, who launched the much-anticipated station by reading the following statement: "We find ourselves starting a radio station in circumstances we wouldn't have wished, due to the tragic death of Diana, Princess of Wales.

"As a mark of respect to someone we saw as going her own way, standing apart from the rest, and being a remarkable ambassador in the struggle for the dispossessed, the sufferers of leprosy and AIDS, and the ongoing horror of land mines, we wish to dedicate the activities of our launch day to her memory.

"Xfm, PD Sammy Jacob admits that when he heard the news of the tragedy the previous morning, "my personal feeling at that particular moment was that we shouldn't go on air; we should literally cancel [the launch] for perhaps even a week."

But, he says, "as the day wore on, as I came to terms with what actually happened, in my mind I tried to get it into context. By the end of the day, certainly when we had a playlist meeting I just felt, 'You've got to get on with it.'" So Xfm pressed ahead with the launch as planned. Xfm has run the risk of its launch getting lost in a sea of media coverage devoted to the Diana tragedy. But the programmer concludes, "In some ways, not having as many spotlights put on you on day one is really a relief. I'm not saying it's for the right reasons—clearly, I would have preferred it not to have happened.

"Although new music will make up about 80% of Xfm's daily output, the first record played was an oldie from 1969, the MC5's "Kick Out The Jams.

"It just represents my feelings that alternative rock's been around for 30 years, that this isn't a new format," explains Jacob. "Had Xfm been on the air 30 years ago, 20 years ago, we would have been the first station to play Hendrix, the Kinks, the Pretty Things, various other bands."

Other acts featured during Xfm's first hour on the air—which was presented by former GLR and Capital Radio indie guru Gary Bowley and Xfm's "breakfast" presenter Eric Hodge—were Stereolab, Iggy Pop, Fatboy Slim, Oasis, Manston, Edwyn Collins, and Foo Fighters. The station's debut all-request hour included music from the Buzzcocks, U2, Nirvana, Buffalo Tom, the Doors, and Radiohead.

Xfm hopes to attract a weekly audience of about 500,000 listeners during its first year on the air, giving it a reach comparable to other niche music stations broadcasting to London, such as Jazz FM. Even so, Jacob concedes that the listening habits of many of its target audience (students living in college dormitories, for example) may be difficult to record in the official RAJA audience survey.

"There's not really much we can do about it," he says. "[RAJA] has their system in place, and we have to join that system.

"According to station sources, the sale of spot commercials for September is running 70% above projections. Record labels, they say, have been particularly supportive in purchasing air time on the station.
January Ordu Gets Up-Close Lesson In The Music Biz Via Crave's DJ Company

A NEW DAY FOR JANUARY. Like many young women around the world, January Ordu had long held dreams of being in the music industry. As she studied her way through college—financifying herself by recording demos for various German dance production teams—the Afro-German singer truly happened upon a pie-in-the-sky opportunity. Out of nowhere, Crave Records VP of A&R Michael Ellis called from America, offering her a chance to front the burgeoning Sony label's first pop project. In fact, she’s barely remembered recording a demo for some years back. Only problem was, Ordu wasn’t studying to be a singer. She was enrolled in business school, focusing on the nuts-and-bolts side of the industry. “I was interested in becoming a type of A&R, talking to publishing companies, that sort of thing,” says the quick-witted and feisty artist. “It was music business all the way, the singing part was just to get money, to pay my school fees. Hey, I want to be the CEO of Crave, but don’t you dare tell them I said so.”

the proper push and make it happen in America.

The single, slated for commercial release Oct. 14, is just now beginning to gain legs at radio. But with its intelligent lyrics and runaway hook—as well as the ground laid out by the success of “Rhythm Of Love”—its chart appeal feels ripe.

“Forever Young” is a song that’s just been waiting to happen. The Alphaville version has always been a secret weapon,” says Andy Shane, music director of dance WKYU New York, one of the first outlets to break “Rhythm Of Love” nationally. “That song, meanwhile, remains on the air there: “It’s been pretty steady and is still doing well on the young end. Call-out remains good.”

adds Ordu, “Forever Young” has turned out to be my favorite song on the album; it’s catchy, and it has a theme that everybody can relate to. It has to do with success, the madness and the desire to be young—the whole thing about Western civilization doing everything it can to stay young.

And it has verses that are really deep,” she adds. “It’s a meaningful song, even though it’s dance. I love it, love it, love it to death.”

Ordu further notes that with the entire project, she has been pleased with the attention paid to depth. “So often, you just go in and sing a chorus, which can be a little limiting. This is different from the ‘he raps, she sings’ thing that’s drawer German.”

“Take what we have here is an act with a personality that performs live and an album with more than just one hit,” offers Crave president Rick Bisciglia. “A lot of these acts come out, and they’re one-hit wonders. Our early feedback from promotion is that ‘Forever Young’ is really going to fly. I feel it’s been set right, and it really feels good.”

All of which is part of the meticulously laid plan that Crave initiated to make DJ Company start an act she barely remembered recording a demo for some years back. Only problem was, Ordu wasn’t studying to be a singer. She was enrolled in business school, focusing on the nuts-and-bolts side of the industry. “I was interested in becoming a type of A&R, talking to publishing companies, that sort of thing,” says the quick-witted and feisty artist. “It was music business all the way, the singing part was just to get money, to pay my school fees. Hey, I want to be the CEO of Crave, but don’t you dare tell them I said so.”

DJ COMPANY

In recent months, however, it appears that Ordu has found a way to content herself as the lead singer for a group that six months ago was just a name in a producer’s cache of demo wannabes.

“I had my doubts, but they were really serious about it. When they told me I’d have to come to New York for six months to promote the record, it was like, ‘Yeah, I really have to think about this.’” she says with a guttural laugh.

Today, the track that drew Crave’s attention, “Rhythm Of Love,” has added to the heat of American Dance floors, while scoring airplay at upwards of 70 mainstream and rhythm top 40 stations. It peaked last month at No. 53 on the Hot 100, re-entered No. 31 on Airplay Monitor’s Top 40/Mainstream airplay list and No. 8 on Billboard’s Hot Dance Music: Maxi-Singles Sales chart.

With the next release of DJ Company’s second single this month, a cover of the mid-80s European smash “Forever Young” by Alphaville, the act is poised to push through to the top half of the Hot 100—perhaps, ensuring that Ordu will have no worries about financing her education in the future (She’s taking the semester off).

“This song was a No. 1 record in Germany, in the U.S., it was a classic cult hit, but never a mass-appeal hit,” says Ellis, who was key in deciding on the track for the self-titled DJ Company album due Sept. 30. “It has been recorded at least five times, both in slow and fast versions, but none of them have been hits here. We decided we’d give it from the ‘he raps, she sings’ thing that’s drawer German.”

“What we have here is an act with a personality that performs live and an album with more than just one hit,” offers Crave president Rick Bisciglia. “A lot of these acts come out, and they’re one-hit wonders. Our early feedback from promotion is that ‘Forever Young’ is really going to fly. I feel it’s been set right, and it really feels good.”

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by Chuck Taylor

Morris Earns PD Stripes At KDWB Minneapolis

T he past three months of Rob Morris’ life seemed to pass more slowly than the previous three years he spent as assistant PD/music director of KDWB Minneapolis. On May 30, PD Dan Kieley left to program KIS Los Angeles; Morris was named interim PD. He was finally named PD of the Chancel outlet on Aug 5.

Morris endured a similar two-month waiting period two years ago between Mark Bolke’s exit and Kieley’s entrance.

“Both times, I never actually moved into the PDs office,” says Morris. “I used the office, but I never moved my stuff in. I didn’t think it was appropriate.”

Although a parade of qualified PD candidates was traipsing through the hallways and the rumor mill was in overdrive, Morris’ persistence and professionalism paid off. With the help of consultant Bill Rich-

ards, Morris and staff drove KDWB 6.9-7.1 12-plus, with an 8.0 in July.

Morris’ hometown of Columbus, Ohio, was the site of his first radio gig, working part time at R&B/AC combo WVKW/WSVN. Later, he broke into programming at rhythmic top 40 WWHF (Hot 100). When that station went bye-bye, Morris was on the air at crostown WNCI, until Bolke called him in 1994 to replace Kevin Peterson, who had gone to WSTP (Star 94) Atlanta. “I only worked with Mark for about six months, but he taught me how to properly utilize research and all of the other tools I suddenly had at my disposal,” says Morris. “Suddenly, the prize closet was open—we had money for promotions and marketing, we had trips and other grand prizes, and we had access to accurate research in our music meetings.”

He adds, “KDWB has always been a consistent radio station. Every PD just brought a different philosophy with them. Brian Phillips, Mark Bolke, and Dan Kieley each approached the same goal from a different perspective. I was like a sponge, picking up what I could from each of these guys.”

One of the byproducts of rising through the ranks is the delicate art of bringing the staff along for the ride. During Morris’ interim period, he says he felt he had the respect of the staff. “And not just from the programming side,” he says. “GM Marc Kalman, who also runs rock WBQC (Rock 100) and triple-A KTCZ (Cities 97), indicated to me that the sales staff felt that they could work with me as well. They understood where I was coming from, and they, I think, were vocal about it.”

Fortunately, Dan had always afforded me enough control of some staff functions. I was a jack as well, but I had worked to be looked at as a leader rather than a peer,” Morris says. “Of course, when you actually sit in the PD chair, it’s a whole different situation. As APD/MD, I was only enslaved to my computer; if I had a problem with that, I could easily fix it. When I became PD, suddenly I inherited the needs and wants of 15 people on my immediate staff.”

Although KDWB shares audience with modern KEGE and KC KSTP- FM (KQ), Morris points to the days of the late WLOL to indicate that the Twin Cities have a relatively healthy appetite for rhythmic music, something that helped contribute to the station’s rebound several years ago.

“This is also the home base of Jimmy Jam, Terry Lewis, and the symbol guy,” he says. “We’re still serving that rhythm segment today, while remaining mass appeal, upbeat, and fun.”

It’s all something Morris has kept an eye on for some time. “Experience is one thing, but I felt I already had a three-year head start at this radio station. I know the strengths and weakness of this station; I know the direction we need to go. I don’t want to sound egotistical—I’m just confident in my abilities to get the job done.”

KEVIN CARTER

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When fans come up to the members of Toronto quartet Our Lady Peace after shows, there's one lyric they always seem to ask about: "the world's a subway." A Clark channel from the band's single, "Superman's Dead," they really seem to connect with that line more than anything," says lead singer Raine Maida. "And most of them realize it's about how everything happens so much faster in the world than it used to. Kids are inundated with so many images from the media that they don't know where to get on or get off." No. 16 on Modern Rock Tracks and No. 15 on Mainstream Rock, "Superman's Dead" comes from "Champs" Our Lady Peace's second full-length album and its Columbia debut. With its media-saturated 9-year-old brother as a prime inspiration, Maida penned the arthritic rocker as a lament for the loss of innocence and the onset of grown-up pressures that come too soon for many parents, while their young children to look up to. "This is a new observation," she says. "But being ordinary just isn't good enough for a kid these days. And all you have to is compare Beavis and Butthead with Superman to see the lack of role models. Superman was a gentleman of values."

Rock'n'roll is especially dear to a source of insipid figures for kids, Maida says. "This shit just isn't real a lot of the time. Kids can get in jokes, of course. But they don't look up to musicians, because what they're doing is just a bunch of kids having a lot of fun, you know, trying to be that 'rock star.' "Finding people of conviction in rock music is so hard these days," Maida continues, "but nice role rock music, for that matter. The last truly great album that I bought was Jeff Buckley's 'Grace,' and that was a year ago. I'm a music fan, too, and I go out and buy CDs. And with a lot of these bands that have one or two decent songs per record, I sometimes feel like going to their rehearsal spaces and saying, 'I want a refund. Give me back my $10. I wouldn't blame kids if they started doing that.' "

**HIT PARADE OF THE WEEK**

**The Colour and the Shape**

**HITS IN TOKYO**

**Billboard**

**Mainstream Rock Tracks**

**Billboard**

**Modern Rock Tracks**

**August 24, 1997**

**Billboard**

**Mainstream Rock Tracks**

**Billboard**

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**Billboard**

**Mainstream Rock Tracks**

**Billboard**

**Modern Rock Tracks**
Radio Programming

Radio Ireland Looking For Luck To Change

Station To Roll Out New Programming, Marketing Strategies

This story was prepared by Mike McGuieer, programming editor for Music & Media in London.

DUBLIN—Ireland's beleaguered national commercial station, Radio Ireland, experienced a major marketing, sales and programming overhaul after its shaky start and less-than-impressive first audience ratings results.

The full-blown plan, perhaps unfairly nicknamed "Radio Ireland" by some media circles, only managed to pull in a 16 share of the republic's national audience since its St. Patrick's Day launch, according to the latest JNLR/MRI figures.

During its first three months, the highest number of listeners to any Radio Ireland program was 21,000. The daily program "Classical Countdown," which was from a British name, did not attract a single listener during the ratings survey, according to the report.

At the point of crisis, Radio Ireland executives forecast that the station would command a 10 share after its first year on air.

"We have to take stock," says Dave Hammond, Radio Ireland's head of sales and marketing. "There is a general consensus that we, perhaps, have been a bit too broad in programming coming into the market. To be so broad and so full-service, from day one, does present some positioning problems.

The station's current output contains block programming, such as speech, AC, soft rock, sports, classical music, Irish, and current affairs.

Radio Ireland is currently conducting audience research before rolling out its new marketing and branding campaign. These exercises will carry a price tag of between £700 pounds ($1,020) and 11 million pounds ($1,470,000), according to the Irish press.

Hammond says the results of this research, expected in a few weeks, will dictate programming changes and targeted audience. Any significant changes in the station's output must be approved by Ireland's Independent Radio & Television Commission. The regulator, which awarded the station's license, has already given a nod of approval for some programming changes.

Hammond declined to comment on whether the broadcaster would follow the direction of a more defined format. "We have to wait for the research to come back," he says. "But for the major changes, we'll have to make some headlines that we can handle on a platform that has no existence in Ireland. According to the research we have, there's a lot of Irish interested in this market. The younger [demographics] are pretty much covered by RTE Radio 1 (full service/soft rock) and 2 FM (top 40)."

The latest ratings show the independent commercial sector with a 45% share of Ireland's listeners. Public broadcaster RTE Radio 1 has a 32% share and 2 FM a 22% share of the listening pie.

At the time of its launch, the station's chief executive, Dick Hill, said Radio Ireland would narrow its programming focus to concentrate on the "Irish aspect" and that not all programs would have the "broad brush" that they did at the station's launch. Prior to that, U.S. consultative Paragon Research had urged Radio Ireland's executives to take a more AC approach to programming, according to sources.

A major problem that Radio Ireland needs to address quickly, according to Hammond, is the number of frequencies it broadcasts on. It's on four different frequencies across the country. So there is a job to be done in terms of targeting with effective media buys through direct mail or promotions. Also, we will be doing heavy brand promotion. These are crucial issues.

REMINES: TOO MUCH OF A GOOD THING?

(Continued from page 97)

To songs

Adult Top 40

knew there were at least two hits there and figured we'd do some new tracks," says Ellis.

It was at this point in March that Cran's Ellis and Bisceglia hopped a plane to Frankfort to meet with Ordu and her production team.

"We were going to manufacture a fake group. We were committed to integrity." A number of songs on the album contained the Cran's Ellis voiceover mix, with the singer formula, which Cran decided to strip out for the most part, focusing instead on melody and verses. "Rhythm Of Love," in fact, originally contained a rap, which was replaced with verses sung by Ordu.

"We recorded some of the key tracks, took two or three of the original project, and added two songs," says Ellis. Aside from "Forever Young," the team replaced "Wishing In The Name Of God," the original singer back, and completely refitted the album. Now, we have a real group performing live, and they're on their way."

Reach radio editor Chuck Taylor by E¢ on clifayr@billboard.com.

www.americanradiohistory.com
NYC ADDS BET JAZZ & OVA TV: Two young music and arts channels are receiving a major distribution boost from New York's Time Warner Cable.

The all-jazz channel BET on Jazz and the arts and entertainment service Ovation are to be added to the top cable systems in the largest market, effective this fall. The development is good news for both struggling channels, which have had a difficult time finding significant distribution on cable and satellite systems. Most operators face a significant crunch in channel capacity, and the promise of a 500-channel universe still remains.

Significantly, the added cable exposure will put these two new channels "on the radar screen" of music industry executives in the Big Apple. Several music executives and agents have been campaigning heavily for space on Time Warner Cable, announcing earlier this year that it intended to add a dozen new channels (Billboard, March 5, 1995). The channel also airs jazz music videos; though there are only a handful produced each year.

Ovation does not carry straightforward television music videos, but it does air long-form music performance specials and documentaries (Billboard, March 10, 1995). Among the acts that have appeared on the year-old channel are the Chieftains, Elvis Costello, and Nina Simone.

CONFERENCE UPDATE: In recognition of the growing significance of new digital avenues of music video exposure, Billboard has chosen Progressive Networks CEO chairman Rob Glaser and the Box Worldwide CEO president Alan McGlade to co-keynote the annual Billboard Music Video Conference and Awards, The event will be held Nov. 20-22 at the Beverly Hilton in Los Angeles.

BET on Jazz will explore new and emerging opportunities for music video exposure, including development of an Internet broadcasting and digital cable. A pioneer in the rapidly evolving Internet broadcasting medium, Glaser will speak about new programming, promotion, and production possibilities on the Internet for the music video community. Progressive Networks is the established market leader and creator of the technology, which has been downloaded by more than 15 million computer users. The conference will also discuss new digital opportunities for music video programming through cable, direct-broadcast satellite, and other avenues. Head of the world's leading interactive music television network, McGlade will unveil at the conference specific plans for a new multiplex of music video channels. The Box already reaches more than 25 million households in the U.S. and abroad and is expected to expand its reach significantly with the addition of four new channels.

There's more exciting news to come on this year's conference, which is the largest annual gathering of music video programming, production, and label executives. For more information and sponsorship information, contact Maureen Ryan at 212-356-5002.

Billboard has extended the deadline for regional programmers to submit their shows for award consideration. All music video programmers must submit a 30-second VHS highlight reel of their show and a submission form to Ryan no later than Sept. 12. Contact her at the above number.

LOS ANGELES

Geoff Moore, fresh off videos for the Cardigans and Jewel, directed the new clip for Jars Of Clay. "Crazy Times" was produced by Black Dog Films.

Anne-Marie Mackay is the eye behind Lauren Christie's "Breed." Cinequest field produced for Palomar Pictures.

Francine Lawrence filmed the "Happiness" video for Vanessa Williams.

NEW YORK


Director Thom Oliphant of the Collective team produced the Burnin' Sands video for "A Little Time" in Washington Square and the Financial District. Next on his schedule is a clip for Kami Lyle's "Pyka Dols" in Los Angeles.

"Volume 1 opens, fittingly, with Atiken's buoyant early ska delight, a blend of R&B shuffle with mento, a little Kingston calypso style. Atiken later embraced a Jamaican version of the boogie-woogie, says the 70-year-old Atiken, who also penned "Rock Island," the 1964's "Ska's the Third Wave," and "The Virgin Islands.""The music is very special, very deep, very close, and very good at producing what he thought could be a successful record in the future.

Most of "Ska's" beloved classics, including those by future superstars Robert Marley (1960's "Judge No!" and 1965's "Pass The Kona"), and the Skatalites, "a group of the finest session musicians Jamaica had in the early '60s," Atiken knew me. I also worked for the Jamaican Tourist Board, singing calypso songs at ports and airports to welcome tourists to Jamaica. I did that about a million times. Blackwell said he would like to make a recording with me. He was a nice, humble, good fellow. Very good at producing what he thought could be a successful record in the future.

"The first CD was the easiest," continues, "because it's all the same kind of music. The second CD was the hardest because we also had American R&B and English groups like the Spencer Davis Group and the Kinks and the Rolling Stones, and the like. The next periods will be much more complicated because we had more gen-

Sker's face has picked up speed and punk-rock influence over the years, but the energy is still the same, Atiken says. In the music, overlapping background vocals with horns and saxophone and paired keyboards are common. The music is very good, very close, very good at producing what he thought could be a successful record in the future.

"When I was running my own company, I was able to take a different way and in much longer terms about building relationships and a strong artist roster with creative people," says Blackwell. "It's always been a goal to always treat the artist as paramount. It's not the change I've been used to, big-time stars and their support staff, but they have never had their own role that started in 1969.

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dancefloors of such trend-setting London clubs as the Flamingo on Wardour Street, the Sound Center on Carnaby Street, where there existed a cosmopolitan audience of Afro-Asian and European musicians, and young, white suburban kids. In the clubs, the new Jamaican sounds were played alongside imported reggae recordings and the potential—and the common routes—of both. Skas had initially developed as a uniquely Jamaican take on American R&B, and Blackwell and Stevens soon had the idea of marrying the ska rhythm to an old R&B hit by Barbie Gaye called “My Boy Lollipop.”

Mille Small’s cover was recorded in London in early 1964 with a band directed by the Jamaican guitarist Errol Blackwell, a single, licensed by Blackwell to the Philips imprint Fontana, became the first Jamaican crossover hit, selling 7 million worldwide, and reaching No. 2 on both the U.K. and U.S. charts (kept from the No. 1 spot in the U.K., strangely enough, not by the Beatles but first by the Searchers and then the Four Pennies). The song closes volume one of the “Island 40.”

At the same time, Blackwell and Stevens were importing the 15-year-old Steve Winwood, who went on to become one of Island’s most enduring artists. Winwood first came across Winwood in 1962, featuring on the U.K.-only EP in London, where he was singing and playing with the Blues & Black Quartet.

“I heard someone open up the stairs I heard this amazing voice,” recalls Blackwell of the occasion. “When I got in there I was actually/awestruck by the sound of 15. It was Steve Winwood. I went back a couple of days later and met his parents and signed him and the band.”

Reader’s Digest music editor James “Gimme Some Lovin’” and “Keep On Running,” are featured on volume two of the “Island 40” series.

By 1967, however, the music scene was changing rapidly in the U.K. Blackwell recalls, “It was the end of an era. There was a movement away from manufacture the records, and then they would have problems getting paid for the records they sold, and they’d go home. So we opened a manufacturing plant and so I used Fontana for both Millie and the Spencer Davis Group.”

The Spencer Davis Group’s biggest hits, “Gimme Some Lovin’” and “Keep On Running,” are featured on volume two of the “Island 40” series.

In 1963, I began to concentrate on rock, because at the time it was rebel music. I had never really liked pop because it was too straight, but this was different and exciting.

It was during 1967 that Stevens left the Sue label and Winwood quit the Spencer Davis Group to form Traffic, one of the key groups in the U.K.’s new progressive rock market.

Blackwell was to make Island a brand leader in the field; too, with such bands as Procol Harum, Spooky Tooth, and Jethro Tull, all to be featured in further volumes in the “Island 40” series to be released in spring 1998.

READER’S DIGEST MUSIC, WARNER RESOUNDING
(Continued from page 1)

Benjamin Goldfarb of Columbia TriStar Home Video says, “We think 1998 is the year for DVD for Europe.”

Lieberfarb expects penetration of DVD players to expand to 10% of all color-TV households in major European territories by the end of 2001.

However, the launch of DVD at this year’s IFA has met with criticism in the consumer press. The confusing technical details connected with the new-settop box and the battles to agree on a DVD standard have prompted some journalists to predict that the technology thrown on the market this year will be outdated too soon to make a purchase recommendable.

German journalists have also highly criticized the “regional codes” built into the discs, which keep European-bought players from playing DVDs sold in the U.S.

The regional coding was dictated to the technology industry by studios in order to prevent a rush of pirated theatrical releases of new films. In Europe, films are usually released six months after they come out in the U.S., and might have created a market for U.S.-bought DVDs exported to Europe prior to theatrical release.

The situation has often been portrayed in the German press as a “petrolization” of Europe, especially since the restrictive regional codes have been extended to classic movies like “Casablanca,” for which no danger exists of a ruined theatrical release.

But Lieberfarb seemed confident the bad press would blow over.

Because it marks the first time there is a technical standard, the presentation of DVD has “been the first opportunity to have a coherent media dialogue,” he says. “My suspicion is that the [image of DVD in the] press will be changed. I think Europe is now where the U.S. was in March, when DVD was released there. In addition to Warner Bros., the studio cooperators in the coordinated European launch are Columbia TriStar, Universal, MGM-UA, and PolyGram.

Electronic manufacturers cooperating in the effort are Philips, Grundig, Hischi, JVC, Mitsubishi, Panasonic, Pioneer, Sony, Thomson, and Toshiba.

EUROPEAN DVD LAUNCH
(Continued from page 10)

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Interscope Records at a Crossroads

(Continued from page 10)

CDs were identifiable as local: the high quality and the packaging. Suspicion has long been held that the proliferation of pirate products in such places as Hong Kong and Taiwan is "leeching" the American market. The Golden Arcade, located in Hong Kong's Mongkok district, and throughout the territory, the source of unlegitimate CD manufacturing. Anecdotal evidence suggests that the main target has been rap music, which has been the focus of Interscope Records. Interscope has been involved in a number of legal battles with Hong Kong suppliers, and has been successful in obtaining injunctions against some of them.

First Hong Kong Raid Nets CDS, Equipment

(Continued from page 10)

Sources say that several companies have expressed interest in trauma, and a recent lawsuit filed by the music label, Interscope Records, has implications for the future of the industry. The lawsuit, filed by the label against several defendants, including Universal Records, alleges that the defendants distributed pirated copies of the album, "All Eyez On Me," by Tupac Shakur, without permission. The suit seeks damages in excess of $5 million.

Engagement of Universal Music Group (UMG) and Interscope Records in a "battle of the labels," involving the distribution of pirated copies of the album, "All Eyez On Me," by Tupac Shakur, without permission. The suit seeks damages in excess of $5 million.

The case has implications for the future of the industry, as it highlights the challenges faced by labels in combating piracy. It also raises questions about the effectiveness of current laws and regulations in addressing this issue.

NEW QUESTIONS ON FUNDING OF DEATH ROW

(Continued from page 5)

Corey adds that Knighthead discussed the early funding for Death Row from his in-house film production company. It is alleged that Porter had received and requested a stipulation that details of the deposition be kept confidential.

In July, the label settled a wrongful death suit lodged by the family of Kelby Jameson, who was shot at death Row function at the El Rey Theatre, March 13, 1995, in L.A. Porter, who represented the Jameson family, said the terms of the settlement are confidential.

In late August, Death Row reportedly settled a $150 million action filed by Afeni Shakur, mother of the late rapper Tupac Shakur, and attorney Richard Fischblatt, who are the joint trustees of the estate of Tupac Shakur. The suit, which alleged that Death Row had defrauded the music producers of millions of dollars, was settled for an undisclosed amount.

Amanda Metcalf, Grify's attorney, says, "The majority of the start-up money [for Death Row] came from LaFace Records and the label of the R&B superstar was completely financed by Grify, Curry, and Young. Curry's attorney, Joseph Porter, claims that, in a conversation with Knight before the label owner gave a deposition in August, "I denied to me that the money I received from Michael Harris is a superstar and that I received $1 million to start up Death Row... how does Michael Harris justify his claim?" Porter maintains that a settlement of the suit in favor of Grify and Curry, without any admission on the label's part that they provided early funding for Death Row would help defate Harris' as-yet-unfiled claims (which could be raised in a federal prosecution) and would serve as Knight's "best defense against RICO violation charges."

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The suit, which alleged that Death Row had defrauded the music producers of millions of dollars, was settled for an undisclosed amount. Metcalf says the label has not been a party to any settlement discussions so far.

In an evident attempt to clear its legal docket as government scrutiny of its affairs deepens, Death Row has set a couple of other lawsuits in recent months.

First Hong Kong Raid Nets CDS, Equipment

(Continued from page 10)

The lawsuit, filed in The Los Angeles Times Sept. 1, Harris claimed that in 1991 he provided $1.5 million in seed money for a half stake in GF, Entertainment, a corporation that was purportedly an early incarnation of Death Row. Harris made similar allegations of the suit that he was defrauded of $1.2 million in kickbacks. Details of the action were first revealed in a February LA Weekly story.

In one, an attorney for Death Row, reiterates label chief Marion "Suge" Knight's claim that Harris never provided Death Row with any funding. "In the case of the Suge Knight's legal team, we will present a 28-year sentence for attempted murder (Billboard, Aug. 30).

A lawsuit filed in January 1996 and still pending in L.A. Superior Court claims that Death Row's start-up money was squandered. The suit also alleged that Harris did not have anything to do with financing Death Row. However, if I was still in the U.S. attorney's office, I would bring that witness to it as evidence one way or the other."

Corey disputes Porter's depiction of King's position with the label, saying that the money was coming in from institutional sources. "Definitely Suge will put forward that the money came from legitimate sources."

Assistance in preparing this story was provided by Ed Christensen in New York.

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Like Bees to Honey: Mariah Carey’s “Honey” becomes her third single to debut at No. 1 on the Hot 100 and only the sixth to go so in the history of the chart. The other singles that have debuted at No. 1 are Michael Jackson’s “You Are Not Alone” (Epic), Whitney Houston’s “Exhale (Shoop Shoop)” (Arista), Mariah Carey & Boyz II Men’s “One Sweet Day” (Columbia), and Puff Daddy & Faith Evans’ “I’ll Be Missing You” (Bad Boy/Arista).

“Honey” has 43 million audience impressions derived from airplay at 158 monitored stations. Among the stations contributing the most listeners are WQHT New York, with 28 detections accounting for 3.1 million listeners; WHWZ New York, with 35 detections reaching 2.2 million listeners; and KBLL Houston and WBBM Chicago, each fetching 1.9 million listeners, with 50 and 39 listeners, respectively. In addition, “Honey” scanned 137,000 units to top the Hot 100 Singles Sales list. Considering that airplay in the New York area alone reached more than 4 million people, you should not be surprised to learn that nearly 17% of all the singles sold were in NYC. The second top-selling market was Los Angeles, which accounted for only 5.5% of all scans.

Rimes Rules: At No. 4 on the Hot 100, LeAnn Rimes’ “How Do I Live” (Curb) has tied the peak position attained by the highest-ranking single by a country artist on that chart, a record set by Billy Ray Cyrus’ “Achy Breaky Heart” (Mercury). With airplay at top 40 stations totaling 30 million audience impressions and growing, it is likely Rimes will set a new record, but don’t start placing bets yet on a rise to No. 1, because Mariah Carey’s “Honey” has Rimes beat by about 6,000 chart points.

That’s not all. Rimes’ new single, a reprise of Debby Boone’s “You Light My Life” (Curb), scanned 16,000 pieces, entered at No. 35 on the Hot 100 Singles Sales list, and debuted at No. 55 on the Hot 100.

New Janet: Apparently Janet Jackson is not suffering from the curious doldrums that have afflicted her brother Michael, because her latest, “Got Til It’s Gone,” which features Q-Tip and Joni Mitchell, rings up 18 million listener impressions and blasts onto the Hot 100 Airplay list at No. 38 in its first week at radio. Airplay leaders include KQRS Denver (69 spins), KUBE Seattle (56 spins), and KISI Los Angeles (38 spins). Don’t look for “Got Til It’s Gone” to bow on the Hot 100 any time soon, because Virgin doesn’t plan to release the single commercially, which disqualifies it for charting.

Second Life: This issue, Jewel’s “You Were Meant For Me” is updated to “Foolish Games”/“You Were Meant For Me” (Atlantic) on the charts to reflect its double-A-sided status. Thanks to the keen eyes of a couple of chart watchers in cyberspace, I was reminded that the single, which was released nearly a year ago, contained both songs. Based on the double-A-side policy revision in March of this year, Billboard will not list a second song unless it gets enough airplay to reach at least No. 75 on the Hot 100 Airplay chart. If in any week the second song’s airplay points outpace those of the first A-side, that song’s airplay points will be factored into the single’s new chart ranking, replacing the original song’s airplay points. The ranking will then be determined by the single’s sales points and the dominant song’s airplay points.

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<td>3</td>
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<td>(What's The Story) Morning Glory?</td>
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<td>When Dinosaurs Ruled The Earth</td>
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<td>Sister Hazel</td>
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The Billboard 200 chart for September 13, 1997, shows the top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc. The chart includes various artists and their albums, along with details such as peak position and weeks on chart. The chart also highlights new releases and hot shot debuts, with a focus on albums that made their debut at the top of the chart. The chart is a snapshot of the music industry's top-selling albums at the time.
Summer Blockbusters Promised For Video

LOS ANGELES—While all signs point toward a stellar holiday season for "Star Wars," the title won't be the only video on consumer gift lists this year. On Dec. 2, Columbia Tri-Star cable video will release some Video will release the sci-fi comedy "Men In Black." The film will carry no suggested retail price but will have a $13.95 minimum advertised price.

Over Labor Day weekend, the title jumped the into the top box office spot for the weekend and the box office chart for all of 1996. It surpassed "The Lost World," which grossed $277.9 million from May 23 to Sept. 15, when "The Lost World" arrives in stores Nov. 4.

Columbia Tri-Star is also expected to slip in "My Best Friend's Wedding" Dec. 9. The film landed in the No. 4 top box-office spot for the summer. A spokesman for Columbia would not confirm the street date for the Julia Roberts comedy.

For "Men In Black," Columbia is hooking up with Bay-Ban sunglasses, the shape of Will Smith and Tommy Lee Jones sport in the movie.

Bausch & Lomb, which makes the eyewear, will release a "Men In Black" campaign at retail when consumers purchase the video and sunglasses priced at $50 or more.

Columbia will advertise the title on national cable and radio spots, and conduct a radio promotion. The title will also be featured during a promotion on the Cartoon Network/Mills Channel, and MTV will debut a new Smith video this fall called "Cruiser," featuring clips from the movie. The music video is a "Men In Black" theme song.

In total, Columbia expects the marketing campaign to create 1 billion consumer impressions, according to executive VP Paul Culberg.

Other top summer movies, including "Air Force One" and "Face/Off," have not been announced for the fourth-quarter video schedule.

However, Buena Vista Home Video is expected to swing "George Of The Jungle" into stores Dec. 2. The supplier will not comment on its plans for the film's video release.

In addition to the native country, Oasis debuted at No. 1 in Australia, Canada, France, Italy, Sweden, Denmark, Norway, and Finland. Its No. 2 bow in the U.S. matches its debut position in Germany and the Netherlands.

Also strong this week is country songstress Trisha Yearwood, who parlayed her recent hit single from "Con Air" and a duet with Garth Brooks into a career-high Billboard 200 peak, at No. 4, for her greatest-hits package (see Country Corner, page 15).

The big gun on next week's chart appears to be rapper Master P, whose first-week number might spark some industry watchers. His last album debuted in 1996 with 582,000 pieces, and in June of this year, the soundtrack from his direct-to-video release "It's a Big Wednesday," did up 92,000. But first-week numbers from retail suggest that the new P will weigh in with more than 200,000 units.

LABORIOUS DAYS: Believe it or not, the Labor Day holiday is one of the best days to find short lines at the most popular retail at Disneyland. Given that the holiday's three-day weekend symbolically closes out the summer, with all the stores ready for back-to-school eye-ware, stationery, and popsicles, there is a likelihood of shorter lines away weekends or picnics instead of the Space Mountain, Indiana Jones, and Pirates of the Caribbean attractions. Based on this week's Billboard 200 tally and those of the comparable weeks from the last four years, Labor Day weekend also seems an ideal time to find short lines at record stores' cash registers.

For the tracking week that ended Aug. 31, only 15 titles from last week's chart manage any kind of increase over the previous week. There were but 25 gainers at the same time last year, when a new Pearl Jam album lured more than 366,000 shoppers. There were 27 gainers during the same week in 1995, 24 for 1994, and just 23 for 1993. As noted in Market Watch (see page 112), the trend spreads beyond current top sellers. Overall album sales, including catalog fare, are down almost 5% from the prior week. For comparable weeks of the last three years, 1996 was the only one during which overall album sales were up over the previous week. In '95, album sales were down 4.2% during the week that led to Labor Day, and in the same week in '94, they were down 8.1%.

More often than not, a three-day weekend can be a boon to music merchants, but, like Memorial Day, Labor Day tends to be a spoiler. Thus, aside from the six debuts in the top four of the chart, there are only two titles in the top 50 that show increases over the prior chart: the soundtrack from "Money Talks," which wins the musical prize for the week, and "I'm 'Bout A Million," which is a new entry.

"I'm 'Bout A Million," by Kenny "Babyface" Edmonds and production crew Face/Off, was a #58 debut on the R&B chart last week, debuting with 30,000 units. This week, the single skyrockets up to #15, on the strength of a generous advance promotion on CBS' "Wanna Have It," a popular new sitcom that opened Labor Day weekend.

For the chart week that ended Aug. 25, the following titles were added to the weekly Top 200: "Ladies' Man," by Kenny "Babyface" Edmonds, which rises from #72 on the prior chart, debuting with 30,000 units; "I'm 'Bout A Million," by Kenny "Babyface" Edmonds and production crew Face/Off, which debuts at #15, on the strength of a generous advance promotion on CBS' "Wanna Have It," a popular new sitcom that opened Labor Day weekend.

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The current king of the blues is "Live At Carnegie Hall," a posthumous Stevie Ray Vaughan set that has been on top of the Billboard for five weeks. With 12,000 units, it ranks No. 83 on The Billboard 200. The No. 2 blues title, Jonny Lang's "Lie To Me," with 11,000 units, is No. 138 on the chart.

H E L L O , I M G O O D : It seems that even since instrumental heartthrob Yanni announced he was leaving BMG's fold for Virgin at the start of this year, his old record company can't put out anthologies fast enough. "The Best Of Yanni" debuts at No. 1 on this week's unpublished Top New Age Albums chart, its 10,000 units fetch a No. 14 entry on The Billboard 200.

This is the debut of an analogization of previously recorded Yanni material in the last half-year. "In The Mirror," which, like the current one, is a Private Music through Windham Hill, also topped the new age list when it debuted in the May 18, 1996 issue, with BMG Special Products, which had the new age hit list at No. 24 in the Aug. 9 issue.

Yanni's Virgin debut, which will be bolstered by a PBS special, is scheduled to arrive November, the week later than its originally planned street date.

Recent RIAA midyear sales figures (through April 30), sales of Latin product cassettes jumped 27%. The RIAA's anti-piracy division is now tracking Web site invasion on Internet piracy, both in such sites as those filed in June against three music archive sites and through new educational outreach programs with the Internet community.
CONGRESS TO TACKLE TOUGH CR'S ISSUES
(Continued from page 5.)

Senior executive witnesses from both camps testified during this first of two hearings in what was a formal recital of the viewpoints.

Cary Sherman, senior executive VP and general counsel for the Recording Industry Assn. of America (RIAA), testified that the record industry believes that the Internet is a threat that should not be avoided and would be premature. While warning that Internet pirates are beginning to be a problem—"thieve-like, mass piracy's appeal to software pirates and users," he said—Sherman also cautioned lawmakers about moving forward with legislation to provide too-broad exemptions to legitimate uses of music on the Internet.

"Any proposal to exempt Internet access providers from copyright liability is going to involve a problem," Sherman said. "We don't have a problem now."

Sherman's testimony echoes the views of Howard Berman, the RIAA's president/CEO, who said in a written statement in mid-July that "there is nothing in the marketplace to suggest that copyright is stifling the Internet; in fact, it's thriving."

The RIAA certainly doesn't look the look of new pending House legislation that would limit online copyright liability. In the same written statement last month, the RIAA said that the pending Copyright Liability Limits Act, H.R. 2188, would "grant an overly broad exemption for online service and Internet content providers "when sound recordings and other material are transmitted through their services."

The House Intellectual Property Subcommittee will hold hearings on this bill, which was introduced by Rep. Howard Coble, R-N.C., chairman of the subcommittee, and Rep. Henry Hyde, R-Ill., chairman of the House Judiciary Committee.

WIPO PROBLEMS

One of the issues—copyright protection circumvention—has attached itself to the copyright treaty ratification bill. As part of the World Intellectual Property Organization (WIPO) Treaties on Copyrights Act of 1990, Congress established an "opposition service" that allows those who feel that a treaty violates the copyright laws of their nations to file objections. The opposition service is administered by the House Judiciary Committee.

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MTV’s Schuon To Key Billboard Radio Meet

Andy Schuon, executive VP of programming for MTV, has been confirmed as the keynote speaker for the upcoming Billboard/Airplay Monitor Radio Seminar & Awards, set for Oct. 16-18 at the Orlando Renaissance Resort. Schuon, who oversees the music, talent, and program scheduling departments for the network, will address the conference Friday morning, Oct. 17, at 10:15. Among other topics, he will address how programming decisions are made at MTV and how the process differs from decision-making at radio.

Before joining MTV, Schuon was program director at modern rock KROQ Los Angeles. In his three years there, he turned around the station’s ratings, making KROQ one of the most influential alternative outlets in the nation. Prior to that, he held positions at KAZY Denver, KISS San Antonio, Texas, and KISW Seattle.

The annual Billboard/Monitor Radio Seminar will offer more than a dozen panels and sessions, the T.J. Martell Orlando Golf Classic, and artist showcases. It closes Saturday, Oct. 18, with the pool party, show, and dinner, this year hosted by radio legend Casey Kasem.

For registration information, contact Maureen Ryan at 212-586-5002. For hotel and discount-airline flight information, call Pepp Travel at 800-877-9770.

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Get more bookings by advertising in the 1998 Cavalcade of Acts & Attractions. For more than 40 years Cavalcade has been the most comprehensive booking source for the entire spectrum of live entertainment. This ultimate guide reaches buyers that book talent and attractions for fairs, festivals, special events, arenas, amusement parks, amphitheaters, theme parks, clubs, corporate events, casinos, cruise lines and more. Cavalcade is recognized as the most complete directory of talent and attractions. This source book features thousands of listings of acts, attractions and shows performing worldwide and also lets managers, booking agents, promoters and producers.

Reserve your space in this essential guide by calling Ray Pilzak at 615-321-4200. Ad deadline is Oct. 3.

Billboard magazine welcomes Carrie Bell, the new editorial assistant based in Los Angeles. Before joining Billboard, Bell was an intern for Entertainment Weekly. She also was assistant editor of the National College Music Awards.
SOUL FOOD
SOUNDTRACK
MUSIC FROM THE "SOUL FOOD" MOTION PICTURE

BLACKstreet
(featuring: Jay-Z)

XSCAPE

Puff Daddy
(featuring: Lil' Kim)

OutKast (With Cee-Lo)

Monica & Usher

Milestone
(featuring: Jo Jo, K-Ci, Kevon, Melvin, Babyface)

Tenderoni

Total

Tony Toni Tone'

En Vogue

Dru Hill

Boyz II Men

SOUNDTRACK IN-STORES 9/16/97
ALSO FEATURING BONUS TRACK FROM EARTH, WIND AND FIRE
...is there no end to the talents of Wyclef Jean? - Entertainment Weekly

"The Carnival is Wyclef's genre-hopping declaration of independence. ...a bold far reaching vision of hip-hop's future!" - Details

"If that isn't an original hip-hop voice, what is?" - Rolling Stone

"...one of the most creative people working." - Time

"...the grand affair from which it derives its name." - Vibe