Ska Fever Surges Into A New Era
Genre's Latest Revival Brings Music Stateside

BY CARRIE BELL

LOS ANGELES—With the radio and retail success of No Doubt and Sublime, ska is suddenly hotter than ever. Most major labels are experimenting with at least one ska band, and indie specialty labels are continuing to pump out new releases and compilations.

But while ska is enjoying a mainstream resurgence now, some ska musicians and radio programmers fear the inevitable backlash. Longtime supporters of the music, however, say that they will stand by ska even if it once again falls out of music-industry fashion.

Ska first rose to prominence in Jamaica in the 60s. In the late 70s, England caught the bug. Now, ska's third wave has found success in the U.S.

Among the recent ska-influenced hits are Sublime's 1996 Gasoline Alley/MCA self-titled third album, which is No. 40 this issue on the Billboard 200, in its 62nd week. Two tracks from the album are on this issue's Modern Rock Tracks chart: "Wrong Way" is No. 10, while "Devil Time" is No. 34.

No Doubt's Trauma/Interscope album "Tragic Kingdom" is No. 7 in its second week on the Top Pop Chart Albums chart after spending 60 weeks in the upper half of The Billboard 200.

Parallel-Import Plan Has Aussie Biz Up In Arms

BY CHRISTIE ELIEZER

CANBERRA, Australia—The Australian government has paved the way to relax parallel-import restrictions—sparking a run-in with the music industry here, which is taking to the TV and radio airwaves in an attempt to win consumers over to its side of the debate. (Continued on page 101)

Fogerty Roadwork Driving Sales Of Artist's WB Set

BY DOUG REECE

LOS ANGELES—"Got a one-way ticket to the open road, e'mon/Got a red line engine and I'm rainin' to go," croons John Fogerty in the refrain to "Hot Rod Heart," the forthcoming single from his critically praised Warner Bros. release "Blue Moon Swamp."

It's one of rock's seminal voices calling listeners on the mythical American road trip and a fitting invitation, considering Fogerty's highly successful Blue Moon Swamp tour has been hailed by critics as one of the most impressive concert events of the year.

In addition, the road trek has anchored promotional efforts for the album, which is No. 96 in its 20th week on The Billboard 200 and has sold more than 365,000 copies, according to SoundScan.

Yet in spite of the critical raves and the obviously strong effect of the tour on attendees, Fogerty is still battling a reluctance on the part of mainstream media outlets to expose heritage artists.

Sometimes with an older act, no matter how great the talent, it's not obvious that you're going to reach the (Continued on page 91)
12 tracks
8 smash singles
9.8 million units and counting
Shania Twain

16 brand new tracks
In stores November 4
James Taylor, who calls himself "a folk singer in the electronic age," continues to inspire and delight millions around the world with his memorable songs. Even after a nearly 30-year recording career, his new, critically-acclaimed album, "Hourglass," entered the Billboard album chart at number 9. He characterizes the new album's songs as his own history - and his entire catalog is a gentle and timeless part of our collective American history.

Welcome to ASCAP, Sweet Baby James.
### Women Lead Billboard Music Vid Nominees

**Badu, Apple, Elliott Are Vying For Multiple Awards**

- **By Dylan Siegler**

NEW YORK—Erykah Badu, Fiona Apple, and Missy ‘Misdemeanor’ Elliott are among the artists racking up multiple nominations in the 1997 edition of the Billboard Music Video Awards. To be presented Nov. 22 at Billboard Live in Los Angeles, the awards mark the culmination of the Billboard Music Video Conference, which is being staged Nov. 20-22 at the Beverly Hilton. For the first time this year, the awards show will be televised from the Billboard Live by AIDS-related charity.

Badu’s videos for “Next Lifetime” and “On & On” both received nominations for best clip and best new artist clip in the R&B/urban category. “On & On” is also up for the annual Maximum Vision Award, which honors the video that best advances an artist’s career. Paul Hunter also received a nomination for director of the year for “On & On,” which places Badu in the starring lineup in a season inspired by Steven Spielberg’s 1985 film “The Color Purple,” based on Alice Walker’s novel.

Apple is another strong contender, with a total of four nominations for her “Sleep To Dream” clip. In addition to a director nomination for Stephane Sednaoui’s work on the video, “Sleep To Dream” is nominated for best clip and best new artist clip in the pop/rock category. The clip is also in the running for the Maximum Vision Award.

Spice Girls, Jamiroquai, and Elliott, and the various projects of WyCLEF Jean, including the Fugures and Refugee Alatara, are also contenders for multiple awards. Two-time nominees include Robyn, Wink, Wild Orchid, Elliott, Rick Braun, Zachary Breaux, Talk Show, and De Talk.

The 1997 awards will be given in nine musical categories: alternative/modern rock, contemporary Christian, country, dance, hard rock, jazz/AC, pop/rock, rap, and R&B/urban.

In the multi-stage nomination process, videoclips released between Sept. 1, 1996, and Aug. 31, 1997, were submitted by more than 100 major and independent labels for consideration. Artists are eligible for nomination in any category applicable to their genre.

Nominating committees composed of music video programmers, independent producers, distributors, and trade experts then chose the final nominees. The nominees for the Maximum Vision and director of the year awards were selected by a panel of Billboard editors from among nominated clips. In addition to Badu and Apple, nominees for the Maximum Vision Award are Elliott, for “The Rain (Spa Dupa Fly?”); Jamiroquai, for “Virtual Insanity”; and Prodigy, for “Breath.”

In addition to these annual awards, the 1997 event will include the new FANtastic Video Competition, which will take place exclusively on Billboard Online (http://www.billboard.com). Fans can go to the site starting Monday (13) to vote for one of the five nominated clips. The five clips up for the award—for Paula Cole, Shawn Colvin, Jewel, Spice Girls, and the Wallflowers—are the most-played videos according to Broadcast Data Systems monitoring from Jan. 1 to Sept. 30.

While votes for the main awards are being submitted in advance by past Billboard Music Awards nominees, the video awards are decided on the night of the event. The awards will be presented by Carrington & Connors, with the exception of the Maximum Vision Award, which will be presented by BMW. The 1997 awards will be held on November 22 at the Forum in Los Angeles. The show will be broadcast live by CBS on November 29 at 8:00 PM EST.

### Need For C’right Bill Seen In Ruling By Federal Judge

- **By Irving Lichtman**

NEW YORK—Loose two legal battles, but win the legislative war? For the U.S. music publishing industry, this may be the case.

From the view of various rights and lobby groups within the copyright community, a U.S. District Court judge’s opinion in a New York District Court case only adds further urgency to the need to pass copyright legislation now before the U.S. House of Representatives, which addresses issues underlined in the now-settled LaCenga vs. ZF Top case (see story, this page).

In the latest case, Judge Robert L. Echols of the District Court in Nashville dismissed on Sept. 25 a suit in which the plaintiff charged copyright infringement against another publisher. In his ruling, Judge Echols turned, in part, to a federal appeals court decision that invalidated the “40s copyright of a John Lee Hooker/Bernard Bemson song, “Boogie Chiller” (allegedly rehashed by ZZ Top into its first big hit, “La Grange”) because it violated the old 1909 Copyright Act when a 1949 original recording of the song did not have anything affixed to it to indicate copyright.

Industry publisher groups, including the National Music Publishers’ Assn., claim that industry usage and passage of a new Copyright Act in 1976 (effective Jan. 1, 1978) make such notice unnecessary. Judge Echols also noted that the 1993 act left vague a definition of what constitutes “publication” of a song.

In the Nashville action, Aubrey Mayhew of Dream City Music sued Tommy Allsup of Rolling Stone Music Publishing, charging copyright infringement of a song, “A Big Ball In Cow Town,” penned by the late Hoyle Nix. Allsup claimed that the failure to affix notice of copyright entitled him to copyright a new arrangement of the song. Judge Echols denied the plaintiff’s motion for summary judgment.

(Continued on page 97)

### MCA Is Victor In Supreme Ct. Refusal To Hear Charly Case

- **By Bill Holland**

WASHINGTON, D.C.—The Supreme Court Oct. 6 refused to review an appeals court decision that Charly Records Ltd. and its affiliates had violated the copyright of the MCA Records by marketing records from the Chess Records “Masters” collection, thus handing Universal Music’s MCA a final legal victory in its 4-year-old dispute with the U.K. company (Billboard Bulletin, Oct. 8).

The initial 1992 U.S. District Court ruling awarded MCA $4.8 million in copyright-infringement-violation damages for Charly's illegal use of the classic '40s-'70s blues and R&B catalog. The label, now in receivership as Charly International Holdings Inc., had challenged the federal California District’s jurisdiction to consider the dispute.

Last year, a British court also sided with MCA in a similar case, awarding damages of $662,000. Charly had changed its names eight times before that hearing; the court order to Charly to take Christie product off the market was carried out by a successor, Night and Day Distribution. The U.K. court also found MCA’s “chain of title” to be in good order, stemming from its 1996 purchase of Sugar Hill, the previous owner of the chess catalog (Billboard, May 4, 1996).

A spokesman for Universal said in a statement Oct. 8, “The Supreme Court’s decision puts an end to Charly’s appeals. We are extremely pleased that our rights to the Chess catalog have again been vindicated.”

In other Washington news, the House Judiciary Committee passed two important industry bills Oct. 7. Both bills now go to the House floor, where passage is virtually assured, according to insiders. The “La Cienega” bill, H.R. 1667, closes a loophole in U.S. copyright law and overrides a recent strict court ruling that put in pre-1978 music copyrights (see story, this page). It is strongly supported by songwriters.
Early Action Is Key In Assisting Addicts

BY DR. JILL COOPER

Three years ago, in the wake of the tragic suicide of Kurt Cobain, there was much written in these pages about the need to reach out to recording artists in trouble and how best to do that. I offered a viewpoint, as a professional who provides services and is familiar with the limitations of many recovery programs, on the problems of applying standard remedies to the creative community. (Billboard, Oct. 18, 1997)

The issue is no less significant today, even if the large-scale headlines have abated for the moment. In music, it is important to stay vigilant to the earliest signs of crisis and addictions when industry attention is momentarily turned elsewhere.

The reasons are simple. Most addicts do not voluntarily enter treatment. Increasingly, negative external consequences and circumstances are responsible for most admissions into treatment. But by staying alert, and intervening at the earliest possible stages, these individuals who surround an artist or loved one who is using can help get them the assistance they need.

How should this be done? When you suspect or are aware of an addiction in an artist with whom you work, you are in a special position to become part of the solution rather than part of the problem. Addicts increasingly hide their use and become isolated as their disease progresses. But addicts love to talk about drugs. I am frequently consulted by industry people who have witnessed something suspicious about an artist. I suggest that he or she take advantage of the opening and engage in a discussion about drugs, using a technique called “active listening”—instead of trying to respond in ways that “help” the addict, simply listen and gather information. The difficulty people encounter doing this is their fear of discussing drugs with, and the judgment they feel toward, a possible addict. Usually a little coaching and education eases the way.

(Continued on page 100)
Is everybody in? The ceremony is about to begin

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In stores October 28
Indie Label Thump Signs With Universal Distribution

■ BY CHRIS MORRIS

LOS ANGELES—After seven years as an independent, Walnut, Calif.-based Thump Records has signed an exclusive distribution pact with Universal Music and Video Distribution. Thump Records’ deal, which piggybacks on the label’s recent introduction of “Renee’s Greatest Hits,” a package devoted to the bilingual Latino music category, and new volumes in Thump’s “Flashback Disco” and “Lowrider Oldies” series (Billboard Bulletin, Oct. 6).

Thump also releases the “Old School,” “TRD” (Thump Records Disco), “Old School Love Songs,” “Old School Rap,” and “Quick Mix” series and releases dance-oriented material by such contemporary acts as teen diva Katatina. Jim Une, executive VPGM of Universal Music and Video Distribution, (Continued on page 100)

New Spice Girls Album Should Get Lift From TV, Film

■ BY HOWELL LLEWELLYN

GRANADA, Spain—Television marketing and a film tie-in are expected to heat up sales for the new Spice Girls album, due worldwide Nov. 3, according to Virgin U.K. president Paul Conroy. Conroy and Spice Girls spent some 24 hours in Granada Oct. 6-7 to unveil the new album, “Spiceworld,” and to discuss the film and a forthcoming yearlong world tour, which kicks off Feb. 19 in Denmark. The film, “Spice—The Movie,” opens Dec. 26 in the U.K. and in the world of Conroy, “will roll around the world” after that.

The Spanish setting for the launch had more than a tenuous connection to the girls’ “Spice Up Your Life,” which debuts worldwide Monday (13), is graced with a touch of Latin sounds, in keeping with the European vogue for such music this year.

“Spice Up Your Life” was exclusively previewed in the U.K. on the Sept. 27 edition of the BBC’s “National Lottery” program, which attracts audiences of more than 9 million.

Spain is also fervent Spice Girls territory. During the off/on-their-escorts trip to Granada, Virgin Records Spain director general Lydia Fernández presented the group with its confirmed worldwide sales of its former album in Spain alone, making the country the third-largest Spice Girls market in the world after the U.S. and the U.K., even though it is only the 11th-largest market in International Federation of Phonogram and Video Industry ratings.

The Virgin U.K. “Spice” has (Continued on page 94)

American’s Nashville-L.A. Flights Restored After Music Biz Protests

■ BY DAN DALEY

NASHVILLE—Citing a response that “overwhelmed” the airline, American Airlines has restored nonstop service between Nashville and Los Angeles, a route it had canceled July 30 (Billboard, Aug. 30). The announcement, timed to coincide with the Country Music Assn.’s (CMA) awards show broadcast Sept. 24 from Nashville and revealed from the stage by Opryland by CMA executive director Ed Benson before the telecast, added that American would also add a second Nashville-L.A. nonstop flight, providing both morning and afternoon service between the two entertainment centers (Billboard Bulletin, Oct. 3).

American Airlines’ cancellation of its last remaining nonstop, which temporarily eliminated first-class service between L.A. and Nashville, provoked an outcry from the entertainment industry in both cities. Producers, managers, record company executives, and recording studio personnel all voiced their concern that loss of first-class service would seriously hamper Nashville’s music scene. (Continued on page 91)

‘Hercules’ To Show Marketing Might Regionally

Buena Vista Plans Retail Tie-Ins At The Local Level

■ BY EILEEN FITZPATRICK

LOS ANGELES—Buena Vista Home Video will test a new regional retail marketing campaign for the release of “Hercules,” which leads the supplier’s packed first-quarter slate. The title, which earned more than $85 million at the box office, arrives in stores Feb. 3, priced at $26.99.

Although Buena Vista has traditionally lined up multiple national consumer offers, the supplier will secure retail tie-in partners on a local and regional level this outing.

“What we’re doing is customizing promotions with individual retailers to the local geography of each store,” says Buena Vista VP of marketing Bob Kopeck.

“Hercules,” though, will have a national focus to the supply’s “special savings” program from Buena Vista. When consumers purchase the title, the supplier will offer a redemption card for a chance to win $250 in Cash Money. The card can be redeemed for a $250 gift card at participating retailers.

When an awards season win, the title arrived to critical acclaim and strong home video sales, and has boosted sales for the label’s entire slate.

Kopeck describes the new local plan as an access strategy for the general public and says the supplier will seek out a variety of cross-promotional partners to meet the demands of each local market. A majority of the cross-promotional partners will be with packaged-goods companies, but Kopeck says the supplier is open to other tie-in opportunities.

In the past, Buena Vista’s animated titles have carried national retail offers from General Mills, Oral B toothbrushes, Pillsbury, and other packaged-goods companies.

The programs were developed to connect to the supplier’s entertainment and retail stores, which have increasingly become important distribution channels.

Other retailers and premium programs are being directed at traditional retail outlets.

Kopeck says that national consumer programs continue to benefit Buena Vista and its partners but that the regional approach will enable each retailer to create an event for new titles.

“The idea is to create enthusiasm, but it can pay dividends,” says Kopeck. “I don’t know if it’s a new trend for us, but it’s a new tool.”

Several dealers, including Best Buy, Musicland, and Trans World Entertainment, have already developed exclusive offers to lure cus-
tomers. (Continued on page 91)

Priority Bows EMI-Linked Dance Imprint Playland

■ BY LARRY FLICK

NEW YORK—Leading hip-hop label Flippin Entertainment is expanding its scope with the launch of a dance-driven subsidiary, Playland Records.

Helmed by Steve Oaklander, whose industry career includes work with the venerable dance indie FREEZE Records, Playland will aim to release records that straddle the line between the commercial and underground sectors of the genre.

“My mandate is to uncover music with mainstream accessibility,” Oaklander says. “It’s equally important that we have a strong presence in the street. We’ll be exploring all of the new and exciting frontiers within the dance world, including electronica, drum’n’bass, jungle, and trip-hop.”

Ultimately, Playland will focus on singles and multi-track compilations, though Oaklander says that he is also seeking “acts demonstrating the ability to create an album of creative and commercial depth.”

Playland is affiliated internationally with EMI Records and will have rights to release comparable EMI- affiliated dance labels worldwide. “This gives us access to the source of material that I might not otherwise have access to,” Oaklander says. “EMI functions as a large family internationally, and there’s a great spirit of cooperation among the affiliates.”

The first singles on the label’s release schedule include “Feel So Good” by Zero V.U. featuring Lorna B., a European hit licensed from Tilt U.K., and “Flashback” by P.F. Project featuring Evan McGregor, also a U.K. import, from the “Trainspotting 2” soundtrack. (Continued on page 94)

Portable DVD Player Unveiled

Matsushita Displays Unit In Japan

■ BY STEVE McCLURE

TOKYO—Matsushita displayed the world’s first portable DVD player at the Japan Electronics Show (JES), held Oct. 6-10 at Makuhari Messe, east of Tokyo.

The 10-inch diagonal portable DVD player features a flip-top 6.8-inch liquid crystal display screen and built-in stereo speakers. It can also play video CDs and audio CDs. A Matsushita spokesman says the company has fixed neither a launch date nor a price for the product, which doesn’t have a retail price yet.

Another DVD player that grabbed the attention of those attending the show was Toshiba’s SD-P410(C), billed as the world’s first compact DVD video player. It measures 257 mm by 47 mm by 182 mm and will retail for 75,000 yen ($615) when it goes on sale Nov. 16 in Japan.

Other companies exhibiting DVD hardware at the show included Hitachi, JVC, and Pioneer, which has a large stake in the laserdisc market, emphasized production of units capable of playing both DVDs and laserdiscs, as well as component systems featuring DVD, MiniDisc, and CD players.

A major roadblock to a media less of a splash at this year’s JES compared with last year, when the first consumer-use DVD hardware products were introduced.

Industry sources estimate total DVD hardware sales in Japan to date at 200,000 at the most. The industry had previously projected sales of 600,000 units by the end of 1997.

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  - The Police “Wrapped Around Your Finger”
  - Genesis “Tonight, Tonight, Tonight”
  - Foreigner “I Want To Know What Love Is”

STREET DATE: OCTOBER 28, 1997
Chieftains' Moloney, BMG Launch Unisphere

BY DON JEFFREY

NEW YORK—Paddy Moloney, the chief of the Chieftains, and the traditional Irish band's co-managers have formed a world music label, Unisphere Records, whose albums will be marketed and distributed by BMG. The first project for the imprint—based in Vancouver and New York—will be the companion album to the six-hour, four-part PBS TV special “Irish in America.”

—The Long Journey Home. The Disney-produced program will be aired in January ’98, and the album will be out Jan. 13 (Billboard Bulletin, Oct. 9).

Another project—on which Moloney was working in a studio in Halifax, Nova Scotia, at press time—is an album of Canadian artists performing the songs of Quebec Breton region, a seat of Celtic culture in North America. That album—as yet untitled—is tentatively expected to be released in May ’98. The label is also in negotiations with several artists, and the first signing may be “imminent,” according to Steve MacKlam, who will manage the imprint with Sam Feldman. MacKlam and Feldman are co-managers of the Chieftains.

Unisphere is 50% owned by Moloney and the two managers and 50% owned by BMG. The Chieftains record for RCA Victor, a unit of BMG Classics, which will handle sales, promotion, marketing, and distribution. This is said to be BMG Classics' first joint venture with an artist-created label.

The goal is to release a minimum of 12 albums over three years, which will include a mixture of projects like

the “Irish in America” set and albums by new artists.

The “Irish in America” album will feature mostly established artists such as Elvis Costello, Van Morrison, Sinad O'Connor, Vince Gill, Mary Black, and the Chieftains. In addition, a Scandinavian singer named Sissel will perform a rendition of a Gaelic song, Liam O'Maonlai of Hothouse Flowers will sing a tune in Gaelic, and Eileen Ivers, the fiddle player with the “Riverrdance” troupe, will play.

Moloney has composed a score for the program that will be on the album.

“We thought in terms of making connections between the Irish and America,” says Moloney of the music for this project. “It’ll be a great kick-off for the Unisphere label.”

He adds, “My priority will be my band, the Chieftains, as always. But Unisphere is a wonderful opportunity. It’s not a flash in the pan, a label popping up just to make money.” He notes that, in the Chieftains’ world travels, he has had the chance to meet musicians from diverse cultures, many of whom have been invited to perform with the band onstage. It is this kind of experiences that will provide the music and the artists for the new label. “The world has become a small place,” he says.

Executives involved with Unisphere emphasize that the label will not record only Celtic music, nor will it be limited to the category commonly known as world music.

Harry Palmer, senior VP/PGM of BMG Classics, adds, “This label truly has a broad vision. We don’t like to refer to it as world music. We say the source of the music is the world.”

Executives say that the idea of a Moloney imprint had been discussed (Continued on page 91).

Twain Branches Out On Sophomore Set

Wide-Ranging Mercury Release To Benefit From Tour

BY CHET FLIPPINO

NASHVILLE—Shania Twain’s long-awaited late-1996 multi-platinum-selling “The Woman In Me” will roll out Nov. 4, and it’s already being regarded as even more unclassifiable than her last album.

The 16 songs on “Come On Over,” making for more than an hour of music, range far and wide across country and pop and, says Twain, simply reflect her concerns and interests during the period over the last two years when she and husband/producer Robert John “Mutt” Lange recorded it.

One concern, widely felt by country programmers, was that there might not be much for country radio this time around. The album’s first single, “Love Gets Me Every Time,” assured those doubts with its release Sept. 23. It debuted at No. 29 on Billboard’s Hot Country Singles & Tracks chart in its first week, a female country artist and the fourth highest ever for any country performer. It vaulted to No. 15 the second week and to No. 11 this issue.

Dene Hallam, VP for programming at KKBQ Houston, says he had been very concerned about Twain’s second album. “I was getting singles from two women superstars the same week,” says Hallam, “from Wynonna Judd and Shania Twain, and I was frightened by the prospects of getting two rock singles. Now, I think it’s ironic that the Shania single is much more country than Wynonna’s. I’m flabbergasted by that. Shania’s song is fabulous. It’s very exciting, and it’s great for the format.”

Mercury Records Nashville president Luke Lewis says that this is truly a project in which the music speaks for itself. “Ifakky, there doesn’t have to be a marketing spin on it,” he says, adding that “reaction to the first single has been better than I expected. And the great news is that consumers are already speaking, already reacting to the single.”

SoundScan country sales figures for “Love Gets Me Every Time” are well over 30,000 units, putting Twain at No. 2 on Billboard’s Top Country Singles Sales chart this issue, behind LeAnn Rimes’ “How Do I Live.” Counting pop sales, SoundScan shows total single sales at 45,000, and the song reaches No. 31 on Billboard’s Hot 100 Singles Sales chart this issue, in its second week there.

Lewis says the label’s hope was that the first single would run up the charts quickly enough so that a second single, “Don’t Be Stupid,” could be released around album street date and carry the project through the holidays.

There’s a two years’ worth of singles on this album,” says Mercury VP of promotion Larry Hughes. He says no special campaign was aimed at country radio. “In a situation like this,” he notes, “you don’t need to hype it. The music literally speaks for itself.”

Lewis says that, obviously, a long-awaited Twain tour should boost sales throughout 1998. “The big news is that she’s going to tour,” he notes. “Obviously, it worked without touring the last time out, but that’s an added element now. Also, unlike with the last album, Shania has a strong management firm now, Jon Landau Management, and a full-time public relations firm in Shore Fire Media.”

Lewis says that one difference with working this album will be a label increase in advertising. “Last time we sold a lot of records with eight hits,” he says, “but indicators are that there are fewer people listening to country radio now. So, regardless of how successful we are on the radio, we’re stepping up our efforts in terms of advertising and being a bit more aggressive with media buys in both print and broadcast throughout the life of the project.”

A song with Bryan White dueting with Twain, “From This Moment On,” will likely be a 1998 summer single release, Lewis says. “Our hope is that we might find a film,” he says. “Not a soundtrack, but a film that it would work in and that we could tie in with.”

Mercury senior VP of sales John Grady cautions that “it’s not always easy following up an album as big as her last one. The good news is that they’ve provided us with an even better record than the last one. She’s matured as a vocalist. This is without a doubt the best follow-up record I’ve heard and one of the most solid records I’ve ever sold. When you’ve got hits to work with, it’s not hard to make a presentation. It’s Christmas time, and everything’s pointing to us being successful.”

Grady says his marketing plan will be nothing unusual. “It’s just covering the bases,” he says. “Marketing didn’t sell her last album, music did. When you get a record this good and you’ve sold 10 million the last time, it’s just about getting back to your core. Mainly, you just need to let them know that it exists. Retail is very excited about it, and they need big records as much as we do. We’ll be up against Celine Dion and everybody else, and this can compete as a pop album.”

As far as pop-sounding singles go, Hughes notes that such artists as Twain, Garth Brooks, and Wynonna have a great deal of leeway with country radio and audiences. “You can be a little more left of center,” he says. “When the public takes hold of an artist like this, it behooves radio to follow the public’s demand.”

Lewis acknowledges that the album is multifaceted and that some of the cuts could likely encounter problems at country radio.

“I guess that question might be raised later on as to whether or not they [pop-sounding cuts] would work anywhere else and whether we’re going to try that and what happens if we do and so on,” he says. (Continued on page 94)
**Scratchy Bows Kryztal’s Reggae Sound**

*Chicago-Based Artist Blends Romantic, Gruff Styles*

BY ELENA OUMANO

Reggae’s commercial profile seems confined to flavoring hits scored by acts from other genres. But that may change, thanks in part to the debut of the VP of Sales & Marketing at Sony Music, and Pancho Kryztal, a self-titled deejay and singer who has current Reggae hits on both the charts and in the club. Kryztal’s 13 powerfully appealing tracks neatly blend reggae and R&B sensibilities to create a versatile “dancehall/R&B” style that does not dilute the essence of either. “This will be the project to convert non-reggae fans into reggae fans,” says Lance Panton, music director at R&B adult radio station WFXA Augusta, Ga., and mixer for its “Superadio” show. When I go out, I usually go two pieces with two singles, I literally went, “Wow!” because it was fun reggae, which I hadn’t heard since [Chaka Khan’s “Pushing Up Daisies].” We dug up some old reggae to round it out in our mix, because we don’t get to play too much of that. I haven’t heard the album, but I’m eagerly anticipating it.”

Twenty-five-year-old, Jamaican-bred Kryztal, who has lived in Chicago for the past 10 years, is not the first reggae artist to alternate singing and DJing (rapping) within a single song. Nor is he the first to bring that mix to his own harmonic backgrounds. But no one else has pulled off this triple threat so effectively.

“People hear my speaking voice, then my DJ voice, and say, ‘That’s you DJing, but who’s that singing?’” says Kryztal, who was born Henry Buckley. It seems impossible that the two contrasting musical personas—the sensitive, impassioned ballad piece and the gruff, macho toaster—could come from the same set of pipes.

Kryztal’s sweetly melodic, satinsmooth vocals echo contemporary stateside R&B singing, as well as the lover’s rock reggae style epitomized by artists like Sanchez, Wayne Wonder, “and this guy Mystic Man, who used to be on the New York scene,” says Kryztal. “They taught me to sing. But I’ve tried to get away from listening to those. I hold them on what I learned. In R&B, my influences are Lou Rawls, Teddy Pendergrass, and Michael Jackson around the ‘Billie Jean’ era.”

But Kryztal’s melodic choices are, at times, breathtakingly original and emotionally compelling. “A lot of people say they can’t hear the rap inside the singing,” says Kryztal. “Sometimes they say I sound like I’m crying. Whatever the lyrics are saying, the feeling is in the voice there.”

In his bass-voiced MC persona, Kryztal covers the tracks with equal skill, and the album’s juxtapositions of sweet crooning, rough R&B, and tracks trimming with funky R&B hooks are slightly reminiscent of Shaggy’s winning formula. “The Shaggy thing was done on purpose,” says Kryztal. “I don’t think a lot of people in reggae are trying to deal with those issues. [The group] Born Jamericans are cool in a dancehall, but if you want to sit down and think about life, you’re not going to listen to that.”

That relationship theme ties together the many musical influences and moods that reflect, in part, the set’s various producers drawn from the hip-hop, TV commercial, rock, and reggae arenas. “We thought, we should be cool not to limit ourselves to reggae,” says Kryztal. Rapper/producer DJ. Spinner helms opener “Silent Treatment”-the rhythm-heavy track embellished with Bufflehead trills. Written by Kryztal, it features his rousing, grungy about a subby lover in counterpoint with his singer doppelganger’s plaintive apologies. The tempo slows for the singer’s even more desperate plea—“Whoa-oh, I need you badly, I need you badly”—on “I Need You Badly,” written by Kryztal, Otis Bell, and Alrick Thompson and produced by ace reggae dancehall wiz Tony Kelly, who helms four of the set’s tracks.

“Stay On My Mind” is “my country & western type.” It was written by Kryztal, the track was produced by commercial music writer/arranger Pete Nelson. And except for the DJ’d passages and Spanish guitar flourishes, the quietly moving “Ghetto Love”—written by Kryztal and produced by J.C. Greschik along with R&B—resists categorization. “Black Girl,” a haunting early-90s reggae hit, is the only tune released previously. Written by Kryztal, it was produced by Dave Kelly, Tony’s younger brother, whom many call Jamaica’s Babyface.

The sole diversion from Kryztal’s voice is this album’s current bootleg hit “Lethal Weapon,” his Tony Kelly-produced “combination” with DJ Cobra. Most of the tracks were written and sung in Kryztal’s family. His recently deceased father conducted the Jamaica Constabulary Force before emigrating to New York. “We didn’t connect until almost a year ago,” says Kryztal, who has two children of his own. “We lived together in Jamaica, but he never got to touch after he came up here, until I found out that he had cancer.”

Kryztal’s first stage performance was at age 10, at a talent show held in the local high school. “I sang a slow Michael Jackson tune for the 16-year-old girls,” he recalls, “and they were just admiring me—oh my God!” But Kryztal went on to study computer technology and was a desktop publishing assistant at a Chicago Kinoko’s when music finally became a full-time possibility. A friend suggested that they go to Jamaica.

“I went down there for two weeks, but he never showed up,” says Kryztal. “He was supposed to take me to study and let me meet producers. I went to church there and told the pastor I was at the point of trying to make this (Continued on page 91)

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**A&M Aims For Adult R&B With New Aaron Neville Set**

BY TERRY HORAK

NEW YORK—With the Tuesday (14) release of "To Make Me Who I Am," A&M Records is aiming to expand Aaron Neville’s mainstream audience to include the R&B adult market. The set features "To Make Me Who I Am" features Neville’s invincible deeply tender and spiritual pop style, but with tracks by such superstar songwriters as Diane Warren and Kenneth "Babyface" Edmonds and R&B producers including Tony Ric, the album’s grooves were strategically deliberate, the singer says.

"He’s had very significant success at top 40 and AC, so we have that going for us," says he. "With "To Make Me Who I Am," A&M’s senior VP of marketing.

"After his last album, we saw he could be a voice for urban audiences also, so we get into this record to connect to people who need that with the same type of urban young man. It’s amazing, new fan base on this album, we found something for him."

"This is one of the first records we’ve put out, you know, the first time," he says. "Our job is to get this guy onto the radio, and that’s the way it’s been with the first couple of singles."

On Oct. 20, FM 98 is hosting a listener-acquaintance concert for hometown man Neville with 1,500 listeners. "We could have filled 3,000 seats at this point," says he. "This has become our hottest fall promotion."

The Nevilles project is one of the first to be worked by A&M’s restructured urban department under new VP of urban promotion Dave Ross (Billboard, Sept. 10). "They were not trying to put him forth as anything he’s not, just enhance what he is because he brings a lot of urban mass appeal," says Ross. (Continued on page 150)
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to our family of artists

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hits stores worldwide on October 28.

The first single "*es así*" hit airwaves worldwide on September 30.
Artists & Music

Bolton Shows What Matters
Columbia Set Offers 'Feel-Good,' R&B Sound

BY MELINDA NEWMAN

WESTPORT, Conn.—When it came time for Michael Bolton to begin working on "All That Matters," his first new studio album in four years, he knew he wanted "a fresh new Bolton. I think that's part of where I am in my life," he says. "It's back to my R&B roots. It's a reawakening."

To aid in his explorations, he collaborated with such current hot acts as Babyface and Tony Betch, as well as long-time Bolton cohort songwriter Diane Warren and the legendary Lamont Dozier. The result is the resultant album of his career. "All That Matters" comes out Nov. 4 on Columbia.

"I wanted a feel-good record," says Bolton. "This album has a little more contemporary groove, which is my conscious attempt and my good fortune to have erred towards myself with people who are very in tune with what feels good today and what radio is playing today without trying to make me something I'm not. I can't put out a record of Michael Bolton becoming hip-hop or alternative. It has to be me.

"The title stems from Bolton's belief that everyone, no matter what his or her station in life, has one person who rely on. "I've been with the most cynical, brutal critics, journalists who are exposed to really graphic situations, who do see open bodies, and they still have that place within themselves that they come back to, where that person—whether it's your child or your partner or your parent—is the sanctuary in their life. This album is about writing in various perspectives of that relationship in a way that hasn't been written about before."

Bolton, who worked with a score of writers and producers for the project, co-produced and co-arranged every cut and co-wrote 10 of the 13 tracks. "I was never as involved in any aspect of an album as I was in this one," he says. "At one point, we had four studio sessions going at once in Los Angeles.

The album also includes "Go The Distance," which Bolton recorded for this past summer's Disney animated feature "Hercules." The first single, the "singalong" ...Of Love," which was written by Bolton and Babyface, went to top

(Continued on page 20)

'Live From 6A' Set Proves Condon's Commitment To Cutting-Edge Music

BY MELINDA NEWMAN

CONOR THE MUSIC MAN: Conor O'Brien sits at his desk in his office in New York's Rockefeller Center and contemplates the reaction of the NRB's "bombed" that a collection from David Letterman's show ("Live On Letterman: Music From the 'Late Show.'"

"It's a bit of defacing because it's like, 'Woah, we had a great idea. I can't believe no one did this before us,' and now it turns out we're only in front by like 30 days. But in this business, these days, maybe that's the best you can hope for",

While O'Brien plans to promote the disc through appearances on MTV and radio, he says, "We have to be careful about how we promote it on the show. If we promote it, we have to do it in a funny way. I don't want to be like Crazy Eddie out there screaming, 'Get them while they're hot.' If you're the 10th caller, you get five of them."

THIS AND THAT: Columbia recording artist Maxwell is looking for new management after amicably parting ways with J Records. Look for former EMI A&R VP Pete Gunzberg to join the A&R department at Arista (Rolling Stone, Oct. 7).

An album soundtrack to a new TV version of "Cinderella," Rodgers and Hammerstein's only score written for the medium, is apparently not to be. The production, which airs on Nov. 2 on ABC's "The Wonderful World Of Disney," stars Arista artist Whitney Houston and Atlantic artist Brandy. Bert Fink, a song partner at the Rodgers & Hammerstein Organization in New York, says that a deal hasn't been worked out and that no record will be released by the time the show airs, but then he quotes a song from the show. "Impossibly things are happening all the time."

The Muhammad Ali World Healing Honors, originally slated for Oct. 9 at Los Angeles' Shrine Auditorium, have been indefinitely postponed. Among the artists who had been confirmed to appear at the original event were Joe Cocker and Celine Dion (Billboard, Aug. 9). According to a representative for the event, the concert was postponed because of the "probability of a network signing on" to broadcast the show. In that likelihood, the spokeswoman says, more time is needed to negotiate the television deal.

Gregg Allman, Bob Diddle, Buddy Guy, John Hiatt, Koko Taylor, and Keb' Mo' are among the artists involved in a tribute to Muddy Waters, which will take place Saturday (11) at the Kennedy Center in Washington, D.C. The event, produced by Metropolitan Entertainment, will air on PBS next year. "Fuzz Bubble, the first rock band formed by Muddy Waters' backing band, will perform to introduce the album," says Columbia Records.
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realise excited because this track puts him in a whole new world. Even though he's a black man he's not traditionally a black artist, but with a record like this he can be multi-format. The biggest thing is to not be afraid of it and to promote it with the same confidence of, say, a D'Angelo or Harry White.

Rosas' strategy includes release parties in mid-October in New York and New Orleans, which will tie in with local R&B stations and national contests to draw listeners. A key element of A&M's promotion plan for the album is a long lease of at least three months to radio stations. This is being worked at AC outlets, and it will be promoted at stations in November. At A&M B&B outlets it carried a target date of Oct. 8, but the single has already been shipped to those stations, and feedback has been very encouraging, Rosas says. An extensive tip-sheet advertising campaign began Sept. 29, and A&M hopes to achieve significant exposure for the track's video on BET.

Rosas says that he "gets a kick out of" working crossover records and is researching street-level promotions that will reach the target demo of 25-54, including play during happy hour at bars and lounges at restaurants and at doctor's offices and passing out stickers at movie theaters. "I want to add to the success of A&M, and I need to grab the bull by the horns in many different ways."

Neville is scheduled to make a number of TV appearances the week of release, including "The Tonight Show With Jay Leno" and one of the network morning shows, among others, according to Wiggins. He is managed by Arnie Pustilnik at Wrigley Management. On the road, Neville will continue to tour with the Neville Brothers, though he has put together a band and will perform as a solo act on some occasions, including the TV appearances. The Neville Brothers' deal with A&M was ended in January 1997. Wiggins, who worked with the Neville Brothers for many years as a manager before joining A&M several years ago, says the group asked to be released from its deal. "They are truly a unique band. I don't think there's a group of musicians I respect more. They have a distinct place in history with the other innovators of rock 'n' roll," Wiggins says. Cynthia Parsons at Bill Graham, who also manages the Neville Brothers, says the split from A&M was a "mutual decision" between the band and the label.

Meanwhile, at retail, Neville's album will receive an aggressive pricing and positioning thrust, and Neville will make some in-store appearances. "We're not doing anything that different from what you'd expect for a major release. What is different is that we've given ourselves much more time at radio to penetrate and saturate the market," Wiggins notes.

As far as the potential effect of a new market for Neville at retail, Fazal Mohammel, store manager at HMV's 72nd Street store in New York, says he thinks it will "arouse some curiosity." Neville has historically been stock in both the rock and soul departments at the store and may feature on the rock listening post between the two departments, Mohamed says.

He adds that increased exposure to R&B audiances at radio might make Neville more accessible to his soul clientele, but "people who are going to buy it will buy regardless of whether it's rock or soul."

In the end, that universal appeal is what Neville and "To Make Me Who I Am" is all about. "I just wish everybody could hear it," Neville says. "I feel akin to everybody. Even people that don't understand the language, they can feel my heart and vice versa."

Having contributed as a writer to this album more than he had in the past, Neville says this set is especially meaningful him. He also co-produced two tracks with the album's executive producer, Mark Mazzetti, including the title track. That song evolved out of a conversation with Robbie Nevil, whom he calls his "adopted son." (There is no set title.) He also credits writers Gordon Chambers and Bradley Spalter.

"I was telling Robbie my life story and how it tied who I was and where I had come from to make me who I am and why I have compassion for other people," says Neville. "I love a lot of people can identify with that. And it's also real special because in it I mention the names of some dear friends I grew up with who didn't make it."

The other track produced by Neville and Mazzetti is the deeply moving prayer "Lovely Lady Dressed In Blue." Neville says he always likes to end his albums with "special songs," and he wrote this one based on a poem he remembered from his time in Catholic school. "One night about four in the morning I was feeling melancholy and down, and I had a piano so I sat down and started playing some stuff and singing spiritually. The little boy in me was crying out, and that poem was always special to me, so I put music to it. That's the little kid in me singing that song."

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**Artists & Music**

**A&M AIMS FOR ADULT R&B WITH NEW NEVILLE SET**

(Continued from page 12)

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**amusement business**

**BOXSCORE**

**TOP 10 CONCERT GROSSES**

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue</th>
<th>City</th>
<th>State</th>
<th>Attendance</th>
<th>Open Ticket Price</th>
<th>Gross Ticket Price</th>
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**Miss Rhythm:**

The Autobiography of Ruth Brown, Rhythm & Blues Legend

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**Blues All Around Me:**

The Autobiography of B.B. King

by B.B. King with David Ritz (Avon Books)

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**Please Kill Me:**

The Uncensored Oral History of Punk

by Legs McNeil and Gillian McCain (Greasy Pole Press)

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YOU COULD SAY the fuel for Grand Funk Railroad’s all-new live double CD was pumped in their native midwest back in the early '70s.  The American Band was literally on a roll. Their trademark blend of hard n' heavy, red, white and blue rock was selling albums and selling out coliseums in record time. In 1971, they filled Shea Stadium’s 50,000 seats faster than the Beatles. By 1975, Grand Funk Railroad had eight Top 40 hits, a pair of million-selling singles and ten consecutive platinum LPs under their suede belts.

And somewhere, Bosnian-born teenage GFR fan Muhamed Sacirbey was cranking “Bad Time,” “Some Kind of Wonderful,” “Locomotion” and an Anvil case-load of other tunes by the only group with the balls to issue a warping to all the girls in the world.

CUT TO 1997. Thousands of loyal GFR fans are still out there. The under 30’s are turned on to these godfathers of grunge by current admirers, while the first generation of fans would give their eyeteeth and golf clubs to see the original line-up live all over again. Including Muhamed Sacirbey, who has cut his long hair to become the Ambassador to Bosnia, but hasn’t shed his affinity for straight-ahead rock and roll. At the U.N. Ambassador’s request, the American band goes back on the tracks with the Sarajevo Symphony Orchestra, packing 16,000 rabid Railroad riders into a sold-out arena to benefit the Bosnian-American Relief Fund.

The Detroit Free Press applauds the band’s “over-the-top aplomb” and “grinding rock-soul crunch.” The L.A. Times marvels at an “infectious... high-energy” Greek Theatre date. No less than the Village Voice declares it “time to light up and offer them a toast.”

And so earlier this year, during two sold-out concerts in their Michigan stomping grounds, Grand Funk Railroad records their first new album in over two decades. The band is joined by the 40-piece Sarajevo Symphony Orchestra led by Paul Shaffer and guests like Peter Frampton, Slash, Billy Preston and Alton Reed. The result: a two-disc set featuring the muscle-flexing hits “We’re An American Band,” “Closer to Home,” “Mean Mistreater,” and seventeen more live greatest hits.

AND THAT’S NOT THE END OF THE LINE.

A portion of album proceeds continue to benefit the Bosnian-American Relief Fund. A fall tour streams across the country from October 21 'til Christmas. A U.N. official is altruistically reliving his teenage years, and everyone is getting the chance to party down.

Sacirbey
top 40 and AC radio the last week of September. It is also being worked at AC-leaning R&B stations.

While Bolton is very much a core artist at AC radio, like many adult male pop artists, he has found that space on top 40 radio has been tougher to guarantee. His last single to go into the top 40 of the Hot 100 Singles chart was 1991’s “Love Is A Wonderful Thing.”

However, it looks like Bolton may have a new top 40 hit on his hands. Although it is too soon to gauge audience reaction, Danny Clayton, PD at top 40 WKTI Milwaukee, says the single sounds right to him. “I will never, never, ever count somebody out, and this song is [so] good,” says Clayton. “He doesn’t do any of the things that made people stop playing him, like pushing his voice too high. This is a classy record.”

Tony Bristol, PD for WKIC in Bolton’s backyard of Hartford, Conn., enthuses, “When artists like Michael Bolton and Babyface combine their songwriting abilities, there can only be one outcome: smash! This song proves that Michael is a diverse artist, not the pigeonholed womanizer CHR radio portrayed him as and then carelessly dropped him like a bad habit. I can honestly say that I was not one of those programmers. I also doubt if all the women that bought Michael Bolton’s CDs in the early 90’s still listen to top 40 radio, I know they still listen to my station.”

While Bristol’s radio characterization of Bolton may be a bit harsh, Columbia executives admit that artists like Bolton often have a hard time breaking through at pop radio today.

“All you have to do is go through playlisters and see that artists like Michael Bolton have a tougher time at radio than they ever have,” says Tom Corson, senior VP of marketing for Columbia Records. “We believe he’s still relevant in today’s radio world, but he’s going out in a very difficult climate to programmers who are being deluged with big-name artists this time of year. Michael is spot-on in that he’s delivered a record that we feel is our best opportunity to keep him a top 40 artist.”

Although he’s a superstar, Bolton is willing to work the radio stations like a rookie. “I sat down with Michael twice now, and he’s open to anything,” says Corson. “You can have a dialogue with him and suggest anything.”

In fact, Bolton is doing a multi-city promotional tour to deliver the record to record stores and to keep and show people why he belongs on their stations... He’s going back to reacquaint himself. The fact that Michael, with his status as an artist, is willing to undertake this shows his belief in the record.”

BOLTON SHOWS WHAT ‘MATTERS’
(Continued from page 11)

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Artists & Music

5 MINUTES' FIVE IRON FRENZY TAKES A MAINSTREAM SWING

(Taken from page 14)

le," he says. "Now there are four signed ska bands in Christian music [including] the Supertramps, the Inaguy's, and Squid 4-0. But we go for our own sound and are a lot more poppy stylistically than a lot of ska bands today."

Besides Reper, Five Iron Frenzy (the name derives from a housemate's concept of using five iron golf clubs as a self-defense weapon) consists of bassist Keith Hoegg, guitarist Micka Ortega and Scott Kerr, drummer Andrew Bacheo, saxophonist Jeff Ortega, trumpeter Tomo Dunn, and trombonist Dennis Culp. "I write most of the lyrics and can't be afraid to talk about activism," says Tate. "I'm not going up there with my Bible and beating people over the head either."

Tate's themes range from wanting to help the local derelicts who inhabit the downtown Denver bus line interspersed with a list of "Where Do Meets 15" — the Christian modern rock chart hit from "Uphears And Itlands" — to "Our Newest Album Ever's" "Handbook For Touring Bands." Tate says the band has to do with charges of selling out leveled by the core followers of Christian artists when these acts get secular airplay or bigger record deals. "To me, it's trying to cover up for a lot of kids who feel ripped off when the bands that they identify with catch on," he says. "I'd rather that they listen to what they want because they like it, and not go another way just to be big and popular." From the new album, Tate will focus first on "Superpowers," the group's self-deprecating look at how kids see themselves as rock stars just because they're in a band. Expected to follow as singles are "Where's Meah," which concerns Ortega's penchant for getting lost, and "Sucker Punch," about school kids' tendencies for picking on the underdog. Tate says that Boston radio servicing has been inciting his band to work college radio and specialty shows, while the Malibu Calif-based All Access will do the same on the commercial rock radio side.

"We're hoping to follow the pattern of success of the Mighty Mighty Bosstones and Less Than Jake — even though they're mainstream," says Tate, who executive-produced both Five Iron albums, with Masashi Liu producing. "I probably shouldn't admit it, but the first album was done in nine days! We spent five weeks this time, which isn't like a year for us, but it's a lot of time for us, and hopefully [helped make] a much better product."

Tate adds that since no one who has seen Five Iron Frenzy's live shows hasn't "fallen in love with them even if they weren't a ska fan," the group's schedule has been hectic. "The album will be in stores in October, the video which will cover the debut album's top 30 sales markets, will be vital. The tour starts 35 weeks ahead of the album's release date and continues five weeks following, with "fly dates" added in January to avoid adverse winter driving conditions."

Show attendees will be asked to bring a pair of wool socks, to be donated to local homeless shelters — hence the tour's name. "Wear your favorite jackets and blankets and shoes to the shelters we work with, so this seemed like the next thing," says Tate. "It's so easy to just think of yourself, but when you're out on the road doing rock 'n' roll — the long drives and the exhaustion — but when you're just a passenger at the show, and you realize they're helping to keep somebody warm during the winter, it takes the focus off you."

Whoever brings the most socks to the Oct. 30 tour stop at Nashville's 328 Performance Center will receive as a gift a trip to Denver for the Nov. 11 release party, followed by skiing (even though the band members are avid snowboarders) the next day at Breckenridge, Colo. Meanwhile, four-color stickers announcing the new album are being given away at all tour dates, with grand prizes in merchandising being supplied to radio stations when the single is serviced Oct. 10.

Five Minute Walk is also producing a 30-minute edit of a seven-camera video shoot of the group's recent Bay Area show, to be serviced to concert promoters, retail, and other industry. "Even if they hate ska, they'll appreciate how good the band is — and they won't have to just take our word," says Tate.

But the act has already made believers out of people at WEA, having performed before the distributor's West Coast staff and top customers at its Los Angeles regional sales meeting in August.

"We're making a huge effort in cross-marketing with [WEA'S] Nashville-based division Warned Christian," says Tate. "We've been featured in the Matchbox 20 or Sugar Ray or any other developing artist, trying to get across the point that music is music and every kid wants to be a rock star — whether it's a custom designer or whatever — but it's up to customers to determine what they want to buy. But we also want to develop the perception that Christian music is just Gregorian chant: When U2 started, they had a huge college record, and people thought they were a Catholic band."

What it means to be a Christian band is also at stake, notes Tate. "There's definitely a formula to Christian music," he says. "You can use the right words and sell a lot of records if it's 4/4 time and rhymes with 'king,' but [the mainstream bands] Five Iron Frenzy has been a real challenge to Christian music without manipulating it. They can cross over because they're not playing a genre but living a life and we're really good at it and doing totally enchanting, stuff."

Adds Reper, "Like any other band, we work hard. The only difference sometimes is our motive, which isn't always just to have fun but to tell people about the hope we experience."

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Continental Shift

Philadelphia, October 18, 1997

Unsung artists and Regional News
Edited by Melissa Newman

MILWAUKEE: Little Blue Crunky Things' new CD, "Swarm," doesn't register the band's highest-selling discs. It does adorn the label's roster with the breadth of its influences and audacity. Noah Tabakin sings words like a cross between a rapper and an auctioneer as the funky band careens across the stage. Melding the portentousness of electronic beats, slam poetry, hif

"Little Blue Crunky Things" 

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LITTLE BLUE CRUNKY THINGS

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Dale Kuhresen

WASHINGTON, D.C.: It makes sense that Priest Du Nomad would be drawn to such pioneering rappers as Big Dody Kane, The Fat Boys, and Run-D.M.C., since all of the above were more concerned with setting trends rather than following them. That's not to say this mite man with the relentless rhyming skills is a knobhead who just wants to run with the rest of the pack. Instead, Priest's concern lies solely with his craft, and it's his determination and diversity that sets him apart from the current hip-hop pack. "I'm simply staying true to my art," he explains. "The reason I have 'Noman' in my name is because I've always felt like a mainstream outcast." Perhaps a pariah of his own choosing, Priest remains true to his music—a self-described "elevated hip-hop." His steady groundswell of D.C. fans, however, may make him the most unrivaling star on the musical horizon. His first single for the Silver Spring, Md.-based BlackHorsey Recordings, "Jasmine," was released in mid-May. Despite the Marketplace's slightly late release, the band'scountrified single ly with WMC and WDDU (where "Jasmine" sur

PREST DU NOMAD

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J.D. MILLER

BOSTON: The Mudhens had a busy summer. They won a battle of the bands contest at Boston's premier club, the Paradise, and the prize was to play on three dates in New England on the 1997 H.O.R.D.E. tour. Over the past four years, the Mudhens have been one of the most adventurous bands, and the H.O.R.D.E. gigs simply added to their already engaging, complex music. "Our sound is constantly evolving, and we feel that there is always room for growth," says electric upright bass player Pete Chandler. "When people say that they simply can't keep up with our music, I say, 'Well, get off the telephone and go listen to our music!'"
MABE'S REVENGE: Tom Mabe, a Louisville, Ky.-based jingle writer who found his work interrupted by the calls of telemarketers, just may have the last laugh. "Revenge On The Telemarketers," released this past summer by New York-based indie Harder Than Normal Records, is a gut-busting collection of vignettes that shows what happens when the creative, quick-witted, and somewhat-disturbed Mabe starts turning the tables on his adversaries.

Harder Than Normal, which serviced the album to country, top 40, and mainstream rock stations, is getting airplay on such popular syndicated programs as "Bob & Tom" and Maneuver Marketing's "Morning Madness." Meanwhile, "Revenge" will be featured on several West Coast mainstream rock stations throughout October.

ON TRACK: Chicago-based music company Fresh Tracks hopes that it can help indie and unsigned acts sprout grass roots through its new subscriber-based CD delivery program. For $14.95 a month, with subscriptions ranging from two to 12 months, Fresh Tracks mails its patrons two full-length CDs from artists in the roots rock or alternative rock categories.

The acts, which are selected by Fresh Tracks co-founders John Wanzung and Kip Schaumloffel, come from a pool of artists suggested by booking agents, college reps, and record-store workers, along with Fresh Tracks' extensive relationships with college radio stations, the Alternative Distribution Alliance, and others.

Wanzung, who says that 50-75% of Fresh Tracks clients have bought subscriptions as gifts, admits that it may take a while to build a consumer trust in the service. Still, the company is off to a respectable start, with 250 subscribers for its September debut mailing, which featured albums from Opie & Jeff, Dave, the Yellowhammers, and Soup.

Music samples from each of these acts are offered on the Fresh Tracks World Wide Web site at http://www.freshtrack.com.

ROADWORK: Apollo Four Forty, whose whisical, Van Halen-sampled single, "Any Talkin' Bout Duh," is at No. 19, is picked by a thriving community with the popular of single the "On And On Station" like WHFS Washington, D.C., KROQ Los Angeles, and WFNX and WBST Boston are leading the charge. The band opens for Echo and the Bunnymen beginning Oct. 24 in Boston.

Miami. The band's 500 Music debut, "Electro Glide In Blue," was released in September. Jamie Blake supports her self-titled A&M debut with a continuing tour of Hard Rock Cafe restaurants, which runs Monday (10) through Thursday (16). Blake makes stops at franchise in Phoenix, Las Vegas, Universal City, Calif., and Newport Beach, Calif.
H-Town Gets Serious On 'Ladies'
Relativity Act Broadens Its Subject Matter

By Havelock Nelson

NEW YORK—After making it big with such lighthearted singles as "Knickin' Da Boots," "Back Seat (Wit NoSheetz)," and "Part-Time Lover," three-man vocal group H-Town is taking a more mature approach with its third and latest album, "Ladies Edition," which hits retail racks today.

Written by H-Town and produced by group member Dino, who is joined in the act with G.I. and Shazam, the set was mostly recorded in H-Town's Houston home studio. It will appear on the crew's own imprint, H-Town Music, which is distributed by Relativity Records.

With songs like "Natural Woman," "Woman At War," "Woman's World," and "Night Train," the group is ready to bring about sexual abuse—the new sex is a concept album, and the concept is based on a deeper respect for the female sex. It's basically tellin' the listener they need to slow down," says G.I. "Like when he first meets a girl, he can't just get her; he has to wait. What we're saying is, try to get to know her as a person first and make sure she's the one for you."

"The H-Town flavor is R&B with a hip-hop twist and a little Southern accent. And on our previous albums there might have been two or three true H-Town-type songs. The rest would sound like other groups' songs. This album is more us."

The members of H-Town say that they are very pleased with their creation on "Ladies Edition," and that they are excited to be part of the Relativity family. They were previously signed to South Shore Records, a division of Jive Records, and a label that resulted in two successful albums—the No. 1 R&B entry "Fever For Da Flavor," which (Continued on page 20)

CIGI Sees R&B Crossover In Becton's Gospel 'Love Song'

By Lisa Collins

Are R&B stations open enough to play more than one instrumentally fused cut on their playlists at a time? This question that CIGI executives are pondering as they gear up for what is expected to be their biggest release of the year, "Heart Of A Love Song," from the sophomore album, "We're Going For Something Unusual," by the nation's top gospel group, H-Town.

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The eagerly awaited sophomore release, "Heart Of A Love Song," is the title track of the new release from the group's "We're Going For Something Unusual" album. The singles, "Heart Of A Love Song," "Ladies Edition," "They Like It Slow," and "Fever For Da Flavor," all have been successful on urban radio.

"The H-Town flavor is R&B with a hip-hop twist and a little Southern accent. And on our previous albums there might have been two or three true H-Town-type songs. The rest would sound like other groups' songs. This album is more us."

Chew Still At Epic; Artists At Superfest Show They Are Worth Their Stuff Onstage

This week's column was written by January Cowan, managing editor of R&B Airplay Monitor.

OFFICIAL BUSINESS: We are happy to report that Vivian Chew (formerly Scotto) is indeed still in the stage as Epic Records as VP of urban music, contrary to a report in the last issue. And Epic reports that its black music division will continue to handle its own promotion, while Todd Bracamontes will lead promotion efforts for the MJJ Work Group, Crave, and 550 labels. However, a new Epic black music promotion executive to replace Ray Harris had not been named at press time.

This R&D Can Blow: In the early '90s, it wasn't unusual to see youth-oriented artists flourish on the airwaves only to bomb miserably when they hit the stage. While the industry buzzed about acts that were "studio creations," the disappointed public simply applied those deadly words, pronounced with gothic attitude: "He's/can't sing."

True or not, those words killed ticket sales in the mid-'90s, and for a time, many record labels were more interested in making money for free. Labels have since concentrated on signing artists who "sing," today, the higher stakes resulting from in-studio oriented artists like Erykah Badu, Maxwell, and D'Angelo, and the pressure not to lose audience base, have made artists clean up and strengthen their acts before hitting the road.

Which is what makes this year's Budweiser Superfest so refreshing: young artists pulling out all the stops with costume changes, impressive sets, props, dance, and strong vocals. At the Superfest's Oct. 4 stop at the Great Western Forum in Inglewood, Calif., every act was bursting with energy.

Dru Hill's harmonic intensity burned, Ginuwine's dance moves became a dominant force on the stage, and Aaliyah's hit "At Your Best When You're Last" was very sexed up. The group's performance was a hit with the crowd, and the band's energy was contagious. The audience roared for the encore, "At Your Best When You're Last." Aaliyah's hit "At Your Best When You're Last" was very sexed up. The group's performance was a hit with the crowd, and the band's energy was contagious. The audience roared for the encore, "At Your Best When You're Last." Aaliyah's hit "At Your Best When You're Last" was very sexed up. The group's performance was a hit with the crowd, and the band's energy was contagious. The audience roared for the encore, "At Your Best When You're Last."
# Billboard Top R&B Albums

**OCTOBER 18, 1997**

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## Note

- **NEW**: New release
- **NEW UP**: New release,-but-upgraded
- **BEST**: Greatest Gainer
- **RE**: Re-entry

**Highlights**

- **NEW NO. 1**: SOUP CANDY
- **GREATEST GAINER**: THE JOURNEY
- **BEST SELLERS**: SOUL MAN

**Compilation**

Compiled from a national sample of retail store sales reports collected, compiled, and provided by Billboard.
**Ruthless Goes For Epic Distribution**

by Havelock Nelson

**Billboard** project since 1995," says Nas. "This is like the year of the family man. We're not just trying to sell records, we're trying to sell epic stories — not just the music, but the lives of the people who create it."

"It's the year of the family man," says Nas. "We're not just trying to sell records, we're selling epic stories — not just the music, but the lives of the people who create it."

**The New Arrangement**

The arrangement automatically places Ruthless — which was founded by rapper Jimmy Henchman and film producer Jerry "Jerry" Heller — and its founder, Ozzie "Ozzie" Ozwald, at the center of the industry's talent pool. The arrangement also includes a vehicle to support the groundbreaking, hard-edged albums by Eazy-E and N.W.A. Ruthless has long been known for performing the most innovative marketing and promotional duties. That tradition continues today, with Ron Sweeney, Epic Records Group president of black music, saying that Ruthless will have access to all the services and Sony Music has to offer.

The first artist to emerge under the Ruthless/Epic collaboration is the second artist signed by the label in its first single, the up-and-coming party starter "Get Up," which was released last month and has been gaining exposure on R&B charts all over, as well as on the show, The Box, and assorted local video outlets. "Nation Unknown," an R&B song duet featuring Nas, will be released in a few weeks.

**The Firm**

The Firm — the charitable project by Az, Foxy Brown, and Nas — is an "concept album." Featuring that stellar cast of rap artists, plus lyrical content, is the motivation for the release.

**The R&B Crossover in Beeton's Gospel**

(Continued from page 20)

As a producer, I got caught up in everyone’s personal lives, and that’s why we’re here. I think hip-hop is the vehicle to get this message out. It’s like a new generation, a new era."

**Conclusion**

Today, both of their management and booking are handled by Nashville-based Cynthia Minor, while his publishing is through Red Newmar Music (SESAC).

Why Beeton & Friends consists of Beeton, his wife of one year, Rita, and Micah Nelson. Rita was also featured on his first record, it was just after getting engaged in 1992 that Beeton got the idea for his new release.

"I’d read that 50% of all marriages end in divorce, so I thought, ‘Wait a minute, if that’s the case, I’m going to make my marriage work so that it would be more different.’" says Beeton. "I’m not trying to say that our relationship is perfect, but I am saying that I’ve worked hard to make it successful.

"But I’ll say, ‘You know what? I love Beeton and my family, and I’m not going to let anything get in the way of our love and commitment to each other."

"What I’m hoping is that it helps minister to broken relationships and shows that God is the center of all per-
SPAIN

Issue Date: November 22  Ad Close: October 28
CONTACT: Christine Chinetti - 44-171-323-6686

RAP

Issue Date: November 22  Ad Close: October 28
CONTACT: Jill Carrigan - 213-525-2302

SOUND OF THE CITIES: CHICAGO

Issue Date: November 15  Ad Close: October 21
CONTACT: Lezle Stein - 213-525-2329

5TH ANNIVERSARY LOUD RECORDS/SRC

Issue Date: November 15  Ad Close: October 21
CONTACT: Adam Waldman - 212-536-5172

GERMANY, SWITZERLAND, AUSTRIA

Issue Date: November 8  Ad Close: October 14
CONTACT: Christine Chinetti - 44-171-323-6686

NAXOS - 10TH ANNIVERSARY

Issue Date: November 1  Ad Close: October 7
CONTACT: Adam Waldman - 212-536-5172

1998 International Buyer's Guide

Publication Date: December 11  Ad Close: October 8
CONTACT: Dan Dodd (US/Canada) - 213-525-2299
Christine Chinetti, Ian Remmer - 44-171-323-6686

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Behind the RoPE: Ain’t it a real kick in the body that the most satisfying dance jam we’ve encountered in recent days was not delivered by a card-carrying citizen of clubland? In fact, “The Velvet Rope” shows Janet Jackson making her first serious attempt at crafting a proper house music song with “Together Again,” which pays tribute to friends lost to AIDS-related illnesses. Nip-pickers shouldn’t even bother bringing up the largely wordless “Thrath” from 1960’s “Janet...” which seemed more like a bloated, mildly pandering interlude to a song of substance or significance.

Easy the standout cut on an album rife with flashes of brilliance, “Together Again” is an intense, emotional journey, matching tear-stained lyrics with a muscular, completely credible beat. Jackson floats atop the arrangement—assisted with longterm collaborators kids, and they’re clearly learning how to merge pure pop sensibilities with solid beats—without the aid of undergroung trudgers.

Something to ponder, eh? And while you’re lost in thought, explore the ways you can elevate the level of your creative output and expand what you view as your parameters. Without such continual self-examination and challenges, you will just give up the ship and sell shoes.

FEVER REVIVAL: Can it really be 20 whole years since the release of “Saturday Night Fever”? Scary how fast time flies by, isn’t it?

Well, the masters at top dance radio station WKTI in New York are commemorating the landmark film’s anniversary by gathering the soundtracks and hit-filled array of artists for a one-night-only show at Brooklyn, N.Y.’s Spectrum nightclub—the venue where a young John Travolta helped propel dance music into a cultural phenomenon. Brace yourself for the lineup: The Bee Gees, the Tramps, Tavares, Kevin & the Case, RC & the Sunshine Band have all been confirmed to appear.

In fact, the only artist from the soundtrack left out in for a performance is Yvonne Elliman, who is missing in action. Yvonne, doll, if you’re out there, give us a call. We’d kill to see you bring “If I Can Have You” to life once again.

By the way, it looks like Mr. Travolta may also make an appearance on the turntable—dressed as “Zeitgeist,” a mammoth, three-CD stress U.K. set that takes you on a journey through an eclectic array of underground rhythm concepts.

Disc one is subtitled “The Elecric Circus,” and it crackles with cinematic, electric reconstructions of Bedrock’s prog-house classic “Set In Stone” and Sunday Club’s deliciously sprawling, over-the-top “Elton’s Flight.” The second CD, “The Psychodelic Shack,” hangs on a future-funk tip, thanks to contributions by Genevica (“Retrospace”), Hustler’s Convention (“Dance In Outer Space”), and Desert (“Sonik Boom”), among others. Lots of groovy break-beats and snatches of jazz and old-school soul are on offer.

“Reinventons” is the final disc of “Zeitgeist,” and it’s perhaps the least predictable of the three. This is strictly for the hardcore house/electronic disciple, with its mind-numbing fodder by Chris & James, Sasha, and several others. Those uninitiated to the genre will feel like they’re walking through someone else’s bad dream most of the time, though Sasha’s “Horse With No Name” (no, not the America pop song) provides a much-needed moment of clarity.

At this point, there’s no such thing as too much technology for you, then chomp on the tasty “White Noise: The Big Beat Compilation” on City of Angels Records. Leading the talent to the project are Simply Jeff (“My Planet”), Dub Pistols (“Westway”), the Wizeguys (“A Better World”), and Monkey Maffia (“Lion In The Hall”), among others.

Elsewhere on the compilation tip, Universal Records A&R exec Marc Nathan has assembled a cutie in the form of “Dance Across The Universe”—a set that scores big points (for not getting lost in pretension). Rather, this is an album of nothing but uplifting fun, with an occasional sprinkling of pretension.

Those with a head for hits will want “Dance Across The Universe” for its inclusion of remixes of “Month” by Arsenal Rainchild and “Dirty” by Lonnie Gordon, while others will be pleased for a chance to grab the house versions of “Make Your Own Kind Of Music” by Mamma Casa and “Whenever There Is Love” by Donna Summer & Bruce Roberts—both of which were previously available on promo-only available.

The compilation has a couple of minor future hits with “Under The Milky Way” by Shining Path and “I Can Take The Heartbreak” by Killer Bunnies. The latter cut has just been shipped to club DJs and radio programmers.

LINE EM UP: The fine folks at Positiva Records U.K. have a winner on their hands with “I Need A Miracle” by Coco. Produced with a keen eye on both mainstream dancefloor and crossover radio airwaves by Victor Imbres, the track struts with urgent, NGet the beat and a vocal performance that leaves you wanting to hear much more of the lovely (and wonderful fully videogenic) Miss Coco. A double-pack of remixes allow Matthew Roberts and Sol Brothers a chance to give this “Miracle” a club under- ground spin. In the end, however, it’s Imbres’ original version that will have punters twirling with delight.

Following an encounter on Judge Jules’ “Jude & Jary” U.K. radio program, tech vets Carl Cox and Westbam are paid to have bonded so intensely that they’re rushing off to a studio for a collaboration. We can hardly envision what these quirky geniuses will come up with. It should be George. No word yet on which lucky label will enjoy the fruits of their labors.

In the meantime, Westbam loyalsists can seek extended pleasure in “Sonik Empire,” issued under the banner Westbam Presents Members Of Mayday, on Low Spirit Records. This surprisingly tuneful techno charger was actually a No. 1 dance record in Germany earlier this year, though the rest of the world is just now gaining easy access to its assailing charms.

It’s a killer that is enhanced by Cut La

Premeire Signing. Alien recording trio Premiere recently signed with David Steinberg of the Los Angeles-based Mad Hatter Management for representation. The act is playing stops in promotion of its eponymous debut album and the single “Something About You.” Pictured, from left, are Daven Michaels of Mad Hatter; Lesley Manianing of Premiere; Gigi Floresca of Premiere; Steinberg; Aliasha Floresca of Premiere; and Chris Warner of Mad Hatter.

Chicago producer Jesse Saunders is winding down from his summertime

OCTOBER 18, 1997

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Chicago House Reunion tour, and he is now directing his attention toward assembling a compilation paying tribute to the late Jermaine Stewart. At this point, he’s planning to slot six tracks from an unreleased album alongside chestnut like “The Word Is Out.” “We Don’t Have To Take Our Clothes Off,” “Jody,” and “Say It Again.” No word yet on what label will release the as-yet-untilted project.

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Infinite Grooves. Love To Infinity front woman Louise Bailey has just completed seven new tunes with partners Andy and Pete Lee for an album due early next year. Among the standout cuts is a lively house revision of Shannon’s “Let The Music Play,” the jeep-fueled “Love’s Got A Hold,” and the lush, disco-charged “Burnin’ Up.” Guided by John Sanderson on the U.K.’s Immoral Management, the act is seeking a stateside label home for the project, which also includes the worldwide club hits “Keep Love Together” and “Pray For Love.” In the meantime, Love To Infinity is maintaining an active schedule as remixers, helming forthcoming singles by Diana King and Patricia Kaas.

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### Club Play Chart

**Week of October 18, 1997**

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>HOT CRY</td>
<td>NATALIE COLE</td>
<td>MCA</td>
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<tr>
<td>2</td>
<td>YOUR BODY</td>
<td>,TYrese</td>
<td>RHYTHM N BLUES</td>
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<tr>
<td>3</td>
<td>P/s</td>
<td>P/S</td>
<td>Labels</td>
</tr>
<tr>
<td>4</td>
<td>ASPEN</td>
<td>GLORIA GAYNOR</td>
<td>ARISTA</td>
</tr>
<tr>
<td>5</td>
<td>HANGIN' ON</td>
<td>THE FICTION</td>
<td>HILLTOP</td>
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<td>6</td>
<td>DRIVIN' ME CRAZY</td>
<td>MARILYN MANSON</td>
<td>SONY</td>
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<tr>
<td>7</td>
<td>TALKING' BACK</td>
<td>GARTH BROOKS</td>
<td>MCA</td>
</tr>
<tr>
<td>8</td>
<td>P/S</td>
<td>P/S</td>
<td>Labels</td>
</tr>
<tr>
<td>9</td>
<td>I CAN'T STOP THINKING 'BOUT YOU</td>
<td>GERALD LEVERT</td>
<td>ELEKTRA</td>
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<tr>
<td>10</td>
<td>BUY ME A DRINK</td>
<td>LATIN SOUL</td>
<td>TECHNO VOCALIS</td>
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<tr>
<td>11</td>
<td>VACATION</td>
<td>DIONNE WARWICK</td>
<td>DUKE</td>
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<tr>
<td>12</td>
<td>P/S</td>
<td>P/S</td>
<td>Labels</td>
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<td>13</td>
<td>SWEET DREAMS</td>
<td>BANGLES</td>
<td>A \ B MUSI</td>
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<tr>
<td>14</td>
<td>P/S</td>
<td>P/S</td>
<td>Labels</td>
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<tr>
<td>15</td>
<td>I'M GONNA MAKE IT AROUND THIS TIME</td>
<td>PRINCE</td>
<td>BBCS</td>
</tr>
<tr>
<td>16</td>
<td>THE MEETING OF THE TWO WORLDS</td>
<td>SOPHIE ROEMERS</td>
<td>BELA</td>
</tr>
<tr>
<td>17</td>
<td>DON'T CALL ME BURT</td>
<td>TINA TURNER</td>
<td>ELEKTRA</td>
</tr>
<tr>
<td>18</td>
<td>NINE O'CLOCK DINNER</td>
<td>DAVI</td>
<td>BIA</td>
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<td>19</td>
<td>PIT SUGAR</td>
<td>DOOBIE BROTHERS</td>
<td>VERVE</td>
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<tr>
<td>20</td>
<td>TURNIN' IT UP</td>
<td>PHASER LEE</td>
<td>SONY</td>
</tr>
<tr>
<td>21</td>
<td>P/S</td>
<td>P/S</td>
<td>Labels</td>
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### Maxi-Singles Sales Chart

**Week of October 18, 1997**

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<th>No.</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>I'M READY</td>
<td>TINA TURNER</td>
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<tr>
<td>2</td>
<td>P/S</td>
<td>P/S</td>
</tr>
<tr>
<td>3</td>
<td>ARE YOU READY</td>
<td>LADY GAGA</td>
</tr>
<tr>
<td>4</td>
<td>I'M GONNA MAKE IT AROUND THIS TIME</td>
<td>PRINCE</td>
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<tr>
<td>5</td>
<td>P/S</td>
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<td>9</td>
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<tr>
<td>10</td>
<td>P/S</td>
<td>P/S</td>
</tr>
</tbody>
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**Notes:**
- Titles with the greatest sales or club play increases this week.
- Power Pick on Club Play is awarded for the largest percentage increase among singles. The top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. **(W)** Vinyl single is unavailable. On Sales chart, **(M)** Cassette mini-single availability, **(V)** Vinyl mini-single availability, **(X)** CD maxi-single availability. © 1997 Billboard/RF Communications.
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Electronics is to the 90s what hip hop was to the 80s, disco to the 70s.

The British invasion to the 60s
electronica is the music of HEAR and NOW.

The popularity of MTV's 4mp further evidence of the massive appeal of electronica.

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what hip hop was to the 80s, disco to the 70s.

The British invasion to the 60s
electronica is the music of HEAR and NOW.

The past...
present...
and future...
of dance music

24 tracks
most talked about genre
huge underground success has inspired retail demand

1. Cardinal (crystal waters mix)
2. Say... if You Feel Alright (85 versus Club Mix) - Crystal Waters
3. A Little Bit Of Ecstasy (Radio Edit) - Jocelyn Enriquez
4. Quit Playing S Brennan (With My Heart) (Lazy Jay's Radio Edit) - Backstreet Boys
5. I Believe I Can Fly (Radio Edit) - R. Kelly
6. No Mercy (Miki's Club Mix) - Crystal Waters
7. Amber (85 Nobo Club Mix) - R. Kelly
8. LIL' GUNS (With My Heart) Featuring Snazzy Snap!
9. Freaky Mix (Extended Mix) - Joe
10. Quit Playing S Brennan (With My Heart) (Lazy Jay's Radio Edit) - Backstreet Boys
11. I Believe I Can Fly (Radio Edit) - R. Kelly

Featuring

PLUS

Kristine W
Sandy B
Drumba Zoo
Me & My
Deborah Gibson
Clueless
R. Kelly
Yvette Michele
Deborah Cox
La Bouche

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SOME DAYS THE MAIL brings diamonds. Some days it's dirt. Diamonds all around today with the return of Delbert McClinton. McClinton's own patented roadhouse blend of country, blues, R&B, and gospel continues to amaze me. I first saw him in the late '50s, when he was a tiny stage with the great bluesman Jimmy Reed at a joint named Jack's Place on Jackson Highway, downtown Fort Worth, Texas, and he was burning the place up. McClinton is no less electrifying now than he was then as a teenager. His new album is Rising Tide Records. *One Of The FortuneFew* is his first in four years, and it serves to remind just what a valuable artist McClinton is. Much of the album is self-written, and it's a nonstop joy ride through the musical South that McClinton inhabits. He's also joined here by a lot of old friends, including B.B. King, Lyle Lovett, John Prine, Mavis Staples, Vince Gill, Patty Loveless, Lee Roy Prior, Bekka Baker, Bevonni Trench, and Pam Tillis. It's not in any sense a duet album, he points out.

"It's kinda just a bunch people hanging out and having a good time," McClinton tells *Billboard* Scene. "That wasn't all planned, like on the song "Leap Of Faith." When I first heard that, I could just hear B.B. King playing on it. So, he came in and played on it. Wow! Dream come true. There it is.

His studio demeanor is legendary (co-producer Emory Gordy Jr. told me, "Delbert's a very elusive type. You have to catch him when you can"), but on this one he says he was primed and ready. His co-writer/guitarist Gary Nicholson co-produced. "Gary and I know just what we wanted to do," he says, "because we've spent so much time with these songs, and I think I did a pretty good job with that. Gary and I have gotten right close, like brothers, and we can write together really well, which is a great thing to find. There's just we might not write anything, but at least it's good company." The results are sometimes poignant, as with "You Were Never Mine," or outright funny, as in "Somebody To Love You." "That one," McClinton says, "I wrote the hook, and I said, 'I got a good song going.' Then step by step we built it up, and you've got to have somebody to love, and there is what I want to have more. What are things that are really necessary, 'cause you don't get to have a good set of jumper cables, go to get you some good barbecue." He's a Nashville resident since 1989, moving here from Fort Worth ("You go to go where the cotton is if you want to pick cotton," he says), and he says the move is what he needed, both personally and professionally: "My music's changed every day," he says. "I can't walk through the house without something changing. Things have changed since I moved here. I came here seeking something. When I decided to move here, I had just gone through my second divorce, my career was in the toilet, I had just turned 30. So, I got to Nashville. It's kind of this place that came into my life which just really turned it all around. He referred to his manager and wife, Wendy Goldstein and picked me up and kinda dusted me off and made me believe in myself. Things just started getting good and gettin' better and better. Life is good."

On the B.O.W. Sony Music Nashville president Allen Butler revives a proud Nashville name on Tuesday (14) when, in a ceremony at the Ryman Auditorium, he officially reopens Monument Records. The label, which was founded by Fred Foster in 1958 and became home to Dolly Parton, Willie Nelson, Kris Kristofferson, Roy Orbison, and a host of others, went into legal twilight in the mid-'80s. Now, Butler, who has also launched Lucky Dog Records to stand alongside Sony's Epic and Columbia labels, says that it's time the Monument flag flew again.

"We have a lot of talent," Butler tells Nashville Scene, "that we need to get to sooner than later. I don't want to keep these people in development for three years, and I see a distinct change in our music. It's trending toward being decided country, and the people who are building Monument Records here have decided that the mission statement is to be a true unque country music label. What a concept, huh? And want artists that when people hear their music they'll know what without question it's country music. It'll be fairly traditional country, but the artists will be hip, '80s-style artists.

Butler says that the first act will be Dixie Chicks, a trio of women that he signed out of Dallas. "They've got three independent albums that they worked themselves," he says. "They're awesome, they're ready." Their first single goes to radio Oct. 27. The second signing is the band Yankee Gray. They're one of the best bands I've ever seen, very reminiscent of early Alabama. These bands have developed themselves and would have had to wait three years to get on Sony or Epic." Their first releases are set for 1998. Blake Chancey will direct A&R at the label, and Larry Feregin will oversee promotion. Memarit catalog reissues will be handled by Sony Legacy in New York.
DIVA FOR THE PURISTS: Following her performance with George Jones on the Country Music Assn.'s (CMA) annual awards show (Billboard Oct. 19), Country star Tammy Wynette takes the Hot Shot Debut slot on Top Country Albums at No. 12 with "Long Stretch Of Lonesome" ( Epic). Opening with more than 16,000 scans, this entry marks Loretta's biggest opening week since the country sound era. In prior first-week debuts, Loretta had a No. 10, 1964, Billboard entry when the Grand Ole Opry star hit the country chart at No. 9 with "When Fallen Angels Fly." That package sold more than 14,000 pieces the first week and peaked at No. 8 the following week.

"Patty has been a media darling for most of her career, and we're all jump- ing through flaming hoops to make sure this album moves her career into an even bigger arena," says Mike Krasik, VP of sales and marketing at Sony Nashville. "We think the CMA performance with George was one of the best of the night, and it's largely responsible for our strong opening." Though many in the audience seemed to applaud the concept, WSM Nashville's Bob Meyer said it was getting the artists to radio, why not take them out to the community?" asked Creative Artists Agency's John Hie, who suggested that the artists perform for the public in the markets they are visiting on radio promotionst.

McVay Media's Bob Moody said his client, KRRV Alexandria, La., is exposing its audience to new artists through its "Live In The Lobby" series, which features visiting artists performing live on the air from the station lobby for an hour on Tuesday evenings. Listeners are invited to come watch.

"I think Record Store Day is a big event," says McVay's Ken Shalit, "because many of these artists have never been marketed to through core radio and have no radio presence. Many of them are about to hit the market. It's a great opportunity for us to showcase a diverse line-up of talent." McVay Media is also hosting an "Artist Appreciation" at its station, featuring various artists from its roster and a stirring version of "I'm On My Side" by George Jones. The label is distributed by Tommy Boy.

No country tribute package has fared as well as the wildly popular "Common Thread: The Songs Of The Eagles" package, which peaked at No. 4 on the country chart with 65,400 units and spent 13 weeks at No. 1 in the cold months of '93 and '94. During Christmas week '93, "Common Thread" sold 264,000 pieces.

PASSAGES: The music community here is saddened by the diabetes-related death of 57-year-old John Darrell, a '60s hitmaker who was being remembered posthumously, especially by his super-talented classmates. United Artists, Darrell was the first to record Bobby Goldsboro's "With Pen In Hand" and Mel Tillis' "Ruby Don't Take Your Love To Town."

CREATIVE ARTISTS AGENCY'S "Music Marketing Academy" set, which rose to No. 7 in the April 28, 1989, issue that amassed 101 weeks on the country chart, more than any other title in her career. The new set docks at No. 79 on The Billboard 200, and its lead single, "You Don't Seem To Miss Me," written by Jim Lauderdale, rises 37-3 on Hot Country Singles & Tracks.

EPIC SIMILE: Our percentage-based Pacesetter arrow is aimed at the Kinleys' "Just Between You And Me," which jumps to No. 59 on Top Country Albums with a 42% increase (between the Bulleta page 100). That set bowed at No. 33 last issue with close to 5,000 units following a bumper shot on the CMA show and a "Live With Regis And Kathie Lee" appearance as part of the awards telecast.

Increasing by more than 6,000 units, Trisha Yearwood's "(Songbook) A Collection Of Hits" (MCA Nashville) takes our Greatest Gainer award on the country chart, rising 3-2, and vaults 12-9 on the big chart. Yearwood's best-of-every-album" compilation piece, the biggest week since it bowed at No. 1 with 128,000 scans in the Sept. 13 issue.

STONED AT THE JUKEBOX: With 5,000 units, "Stoney Country: Country Artists Perform The Songs Of The Rolling Stones" (Beyond Music) opens at No. 31 on Top Country Albums. The Tractors' "Stoney Little Country" series is being worked by country radio, and the package includes Stones classics performed by Naney Griffin, Collin Raye, and Sammy Kershaw and a stirring version of "I'm On My Side" by George Jones. The label is distributed by Tommy Boy.

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<table>
<thead>
<tr>
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<th>ARTIST</th>
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<tr>
<td><strong>No. 1</strong></td>
<td></td>
<td><strong>Title</strong></td>
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</table>

| 1   | LEBRA MCENTIRE | MCGILL & PHIS | Country Music News | 5 |
| 2   | KEVIN SHARP   | MCDONALD & BECK | Country Music News | 3 |
| 3   | BILL ENGVALL & TRAVIS TRITT | ARISTA | Country Music News | 17 |
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| 7   | BILL ENGVALL | ARISTA | Country Music News | 7 |
| 8   | BILL ENGVALL | ARISTA | Country Music News | 7 |
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Artists & Music

Bogotá Eagerly Welcomes Tower

Bogotá's Towering Success:
A familiar and oft-repeated lament among record label brass in Latin America is the lack of a professional retail infrastructure. In the past, many of these executives have openly pined for the entrance of an international chain, such as Virgin, HMV, or Tower, to help boost business through better business practices.

So far, only Tower has ventured into Latin America, with stores in Mexico City, Buenos Aires, and now Bogotá, Colombia.

Juggling from the reaction of insiders in the Colombian record industry, the debut of Tower's 5,000-square-foot outlet Sept. 19 in the chic Andino Shopping Center has been nothing short of a godsend.

"The opening of Tower Records has caused business to pick up here in Bogotá," said Orlando Parra, president of Colombia's recording trade group Asnecol. "There is a wide variety of good product in an attractive store whose location is magnificent. Tower provides strong competition, which, in turn, improves price and service.

"Echoing Parra's comments is Pablo Vallejita, director of marketing of the perennial No. 1 label Sony Colombia, who adds that "Tower Records absolutely is going to make all of the other retailers move more modern and aggressive in both price and store design. They will also be forced to carry more interesting titles."

BMG Colombia managing director Gonzalo Gutiérrez says that Tower's customer-friendly posture will spur sales.

"In a regular store, the employees don't know what the shop has in stock, and if you ask for a record, they don't know if they have it," says Gutiérrez. "But if you have a new store like Tower that is modern and geared to the customers, they will spend money on records."

Dan Harner, GM of Tower's Sucre

managing director, who is overseeing the opening in Bogotá, says that "the response to Colombia's biggest record store opening could be huge."

Harner adds that the franchisees of the Tower store in Bogotá are respected Colombian retailer/wholesaler Proacsa and Bogotá's venerable music company El Tiempo. Harner says that over the next five years, nine more Tower stores will be opened in Colombia, Ecuador, and Venezuela.

Harner knows that the Tower store in Bogotá carries 70,000 CDs, 15,000 videos, and 6,000-7,000 vinyls. The average price of a CD is around $17, cassettes are approximately $10.

There is a small cafe and a magazine section that Harner notes is a "great magnet for the store."

"In addition, (Continued on page 2)"

LATIN TRACKS A-Ž

1. "ACHE" (Ariola/BMG)
2. "A LA BOTA" (Sony/EMI)
3. "AÑO DE OLVIDO" (Sony/EMI)
4. "APARICIÓ" (Universal)
5. "ARRIVING" (Atlantic)
6. "ASTORIO" (Sony/EMI)
7. "AY QUE ME ACALORO" (Ariola/BMG)
8. "BANDA EL TOP" (Sony/EMI)
9. "BANDA EL TOP" (Sony/EMI)
10. "BANDA SAMICOCO" (Sony/EMI)
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40. "BANDA SAMICOCO" (Sony/EMI)

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**Artists & Music**

**Olodum Singing To The Beat Of Less-Prominent Drums**

*BY ENOR PAIANO*

SÃO PAULO, Brazil—Olodum is pushing the drum more quietly these days.

An internationally hailed music ensemble and community group from the Brazilian state of Bahia, Olodum built its sturdy musical reputation on its seismically driven, percussion-oriented tunes but now is reinventing itself as a singer’s band.

So far, its fans don’t seem to mind.

On Sept. 21, local police estimated that more than 120,000 people were on hand when Olodum (pronounced “OLO-DUN”) performed a show in the Bahian capital of Salvador to support its new album, “Liberdade” (“Freedom”).

Although “Liberdade” had not been released by Continental/EastWest at the time of the concert, the teeming throng was singing two radio hits, “Amançá” and “I Miss Her (Port. Pom Pom),” taken from the group’s forthcoming album. On Oct. 1, Continental released the album.

During the show, Olodum’s vaunted, percussion-dominated sound took a back seat to the group’s trio of singers—Pierre Onassias, an original vocalist who left the band and returned, Lazingo, and Reni Veneno. The return of Onassias was particularly crucial because Nequinho do Samba, the percussion virtuo who created Olodum’s trademark percussion groove, departed the ensemble in 1995. Olodum’s 1996 set, “Roma Negra,” sold poorly, and the ensemble was looking for musical direction.

“We felt the loss when Nequinho left the band, but on the other hand, the young musicians now can exercise their creativity,” says João Jorge, former president and now cultural director of Olodum’s civic branch.

However, the young turks seldom displayed their prowess during the show, save one segment in which the musicians demonstrated their improvisational skills.

Underscoring Olodum’s recent lack of artistic direction is the fact that the singers of the band’s two hits were not performed by Olodum’s regular vocalists. Indeed, the hits were not even recorded in Portuguese. “Amançá” was sung in French by Koko Dembélé, who was born in Mali and now lives on the Ivory Coast.

“When I heard that a Brazilian group called Olodum wanted me to participate in a recording and a huge concert, I felt very strange,” says Dembélé, who descends from a long line of griots, or singers. “But when I saw Olodum on stage for the first time, I thought, I found my band; I found my people.”

“I Miss Her,” the English truck, was sung by Olodum’s bassist, Lazzio Negune. But each song possesses strong melodic hooks that supersede linguistic barriers.

“We don’t fear being misunderstood by the Brazilian public,” says Jorge, adding that the band is trying to regain its home-grown followers.

“Until 1984, we left the country three or four times a year. This year, there were 20 (international) trips. There were so many invitations for international concerts, we had no time to perform in Brazil. But we’ll change that.”

Continental supported the band’s musical reconstruction by inviting nearly 100 members of the media to the Salvador concert.

According to Warner Music International, there are no current plans to release “Liberdade” outside of Brazil.

**NOTAS**

(Continued from page 50)

**Tower** already has become a choice locale for in-store visits by such recording artists as Spanish star Alejandro Sanz.

Harner observes that his Bogotá counterparts are “good at what they do, but they do it on a very small scale. You find one unit per title per artist, where we have 100 units of this artist and 50 units of that artist. So mass merchandising compared to the local music store.”

Though Harner describes the Bogotá outlet as a medium-sized store by his company’s U.S. standards, he points out that the outlet’s gross profit is 15%-20% higher than its U.S. counterparts.

“The only thing I need now are blockbuster Latino titles,” says Harner, who says that non-Latino artists account for a little more than 50% of the store’s sales. Harner says the outlet’s big non-Latino sellers include Elton John, Mariah Carey, Fleetwood Mac, Spice Girls, Jamiroquai, Jewel, and Oasis.

Sony, LA SILLA TEAM: Eager to expand its profile in the regional Mexican market, Sony Discos has inked a production deal with Monterrey, Mexico, imprint La Silla Records. Under the deal, Sony will have first signing rights to artists signed and developed by norteño-oriented La Silla, whose president is Oscar Flores.

Sony VP/GM Oscar Llondr notes that Sony will own worldwide distribution rights of La Silla and that the label “is a viable source of regional Mexican artists.”

**NORTH AMERICAN ROUNDUP:** EMI Mexico’s ever-caliante star Thalía is contributing a Spanish version of “Journey To The Past,” the theme song of the soundtrack to the 20th Century Fox animated film “Anastasia.” Titled “Viaje Tiempo Atrás,” the Spanish number will be contained on the soundtrack that Atlantic Records plans to release in late October or early November. The tune was produced by Emilio Estefan Jr. The soundtrack will be shipped by Warner affiliates throughout Latin America later this year.

Puerto Rico retailer Pentagrama has now become a SoundScan reporter. Thirteen of its stores are reporting their sales to The Billboard Latin 50.

On Oct. 21, PolyGram Latino is shipping a whopping 500,000 units of... (Continued on page 44)
NEW VOICE: "The Dark Is My Delight," countertenor Brian Asawa's solo debut album from RCA Red Seal (due Tuesday 114), marks a new phase in the mainstreaming of the period performance movement. Early music has fostered new expectations about both voices and instruments that can sound so dynamic, so electric, so steely, complete with natural horns is the counter-tenor voice, the highly developed male falsetto. Counter-tenor singing has remained a specialist, niche music, but now, with the boom in Baroque opera performance, some of the young singers now tour on stages around the world appear to have even greater market potential.

That is what RCA (BMG Classics) is counting on with Asawa, a 29-year-old American who has already been heard in the big opera houses, including those in San Francisco, Seattle, Berlin, and the Netherlands. His unusually powerful and rich voice (which, to the untrained, sounds very much like that of a mezzo-soprano) is cajoling and attractive in the Renaissance songs of the new recording. A second recording, "Vocalise," scheduled for spring, will leave the traditional counter-tenor repertoire for 20th-century vocalises and songs by Rachmaninoff, Fauré, and others.

Plan a disc of Baroque arias, larger projects with RCA's sister label Conifer, and perhaps some mix-and-match projects with other singers on the label.

Labels inspired by the example of Cecilia Bartoli have been working for several years to build big followings for individual singers, but this is the first time it has tried with a counter-tenor: David Rueda, who heads BMG's U.S. classical label, recently announced some of the plans: A November launch party in San Francisco and possibly in Los Angeles, a focus on radio, possible teasers through HMV's record club and at retail (the sort of deal in which the customer orders four or five items, and gets a free upgrade), and a major push in Asia, with television in Japan and Korea (Asawa is half Japanese). In that region, the company intends to take a "Nigel Kennedy/tenor idol" approach to selling the records.

The company has already prepared a lengthy electronic press kit, which features Asawa chatting informally about his voice, life, and music. Rueda says he has gotten very positive reaction from the top of the company: "They don't expect this voice to come out of this person," he says.

Efforts will intensify in the U.S. in January, when Asawa does his first solo recital at Lincoln Center's Alice Tully Hall in New York. And just in case you thought this was a one-man trend, there's more on the horizon. Virgin Classics has signed another knockout counter-tenor, David Daniels, for four recordings over three years.

NOTES: The FMI Classics recording of Alexander von Zemlinsky's "Der Zwerg" (The Dwarf), led by James Conlon, has received its second major international award: the 1997 Echo German Recording Prize for best recording of recordings of contemporary music. "Der Zwerg" also won the Grand Prix International du Disque in France. Conlon's next Zemlinsky opera, "Eine Florentinische Tragödie," will be released by the new label this fall. He will conduct music of Zemlinsky with the New York Philharmonic.

Lincoln Center has gotten even more user-friendly. Potential ticket buyers to any great performers concert (Continued on next page)
NOTAS

(Continued from page 12)

Grupo Limite’s newest disc, “Sentimientos,” was the first album by the massively popular norteno band to go to number one on Billboard’s Latin 50. The album topped the charts for two weeks before being surpassed by 2006’s “Contra El Corriente.” The label is expected to ship 500,000 units.

Polymagic Latino star Pedro Fernández was honored Sept. 5 at the Viva El Mariachi 97 festival in Los Angeles as “Rey de la Música Ranchera” (King of Ranchero Music). His next album, due Nov. 4, is a tribute to his late father, and will feature an all-star lineup of ranchera composer José Alfredo Jiménez titled appropriately “Homenaje a José Alfredo Jiménez.”

Ariola BMG star Cristian held a video press conference Sept. 30 with 100 media representatives from throughout Latin America. Originating from Miami, the 90-minute conference was broadcast live on the Internet at http://www.cristian-castro.com. The conference will run on his World Wide Web site throughout October.

According to Julio Sáenz, president, Latin North American operations for Warner Music Latin America, sales of Luis Miguel’s “Romances” have surpassed 500,000 units in Mexico. In September, “Romances” was certified gold by the Recording Industry Assn. of America for sales surpassing 500,000 units. Also, get well wishes to Sáenz, who is recuperating from injuries suffered when he was struck by a car last month while jogging in Key Biscayne, Fla. Sáenz says he will convalesce in Miami for several months.

Anuva has cut a Spanish-language version of its novelty hit “Barely Girl.” The track has been released by Universal in Brazil and Mexico. Also Universal Music Latin has signed Liziana Rodriguez, daughter of Jose Luis “El Puma” Rodriguez. Her debut single was slated for release in January.

Olga Tañón performed Sept. 18 in San Francisco as part of the concert series called Miller Genuine Draft Solo Con Improviso. WEA Latin’s pop/merengue star appeared before 60,000 concertgoers who were invited to the show without knowing which Latina star was going to take the stage.

BRAZ JAZZ: Maintaining a diverse musical format established three years ago, the Free Jazz Festival sports a varied lineup for its 12th edition this year.

Among the prominent names slated to appear at Brazil’s most important music festival this year are Joni Mitchell, Mingus Big Band, Leo Konitz, Jimmie Vaughan, Neneh Cherry, and Marcus Roberts and Brazilian artists Virginia Rosa and Armando G.)

Caetano’s Space. PolyGram Brasil recently debuted “Espaço Caetano,” a CD of Caetano Veloso’s concert footage in Rio. Recordings were made at his legendary Caetano Veloso’s “Espaço Caetano” contains Veloso memorabilia from his 30-year career with PolyGram. Picture owner, left, are Marcelo Castello Branco, music director at PolyGram Brasil, Paula Lavine, Veloso’s wife, and Veloso.

Going Coco For Pochy. In September, Fonovisa signed a three-album deal with Pochy Y La Cocobond. Shown standing, from left, areCarlos Mahzarab, director of A&F at Fonovisa; Luis Silvestre, Pochy’s U.S. agent; and Milton Adams, Pochy’s personal manager. Seatd is Pochy.

As mentioned in last week’s issue, “The Best of Latin America: The Collection” CD box set compiled by Emergent Records, has sold out. The set features 150 tracks from 22 countries, including three sets of Latin jazz and one set of Latin rock. The box includes a 96-page book with liner notes by Robert Lomas and liner notes on all the music. The box set was released in September and is limited to 15,000 copies. The set is expected to be available in early 2007.

BRAZILIAN JAZZ: Brazil’s Festival do Jazz do Rio, held Sept. 23-29, featured performances by Jazz Combo do RJ, Gilberto Gil, Vitor de Almeida, Gilberto Gil, and others.

Artists & Music
IBM Media Group Turns Up Its Audio Capabilities

By BY DAVID DAELEY

ATLANTA—The station, button-down reputation that computer giant IBM has acquired over the years is nowhere in evidence in the wing of its massive facility in Atlanta business park real- de-oeufs that houses Big Blue’s Intertecive Media Group. Offbeat artwork, shirt-sleeve and crew neck characterizes the complex that lead to a labyrinthian honeycomb of computer stations, “When people think of IBM, they usually think of creativity,”

The irony of that observation is not lost on Moorhouse or her co-workers. It’s just that a multinational mega-corporation like IBM has, like the small countries it rivals in size and annual budget, evolved and embraced cultural diversity, albeit of the technological kind. Developing solutions is different from manufacturing hardware, and IBM has come to see the potential in shifting its focus. And in moving from the world of hardware into the age of content, IBM has allowed its own technological bohemia to flourish, replete with its own coffeehouse, the Artz Cafe, designed by the one of the group’s executives, Ria Zoisler, a former executive creative director at Disney. This is definitely not your father’s IBM.

As has happened in other visually oriented media industries, such as film and music, the novelty of the technical aspect has begun to wear thin in multimedia, putting a new emphasis on multimedia’s audio component, and IBM’s Interactive Media Group has responded accordingly in hiring Denis Johnston, whose Ph.D. in music composition and experience as a record producer and Foley artist complements the predominantly graphics-based operation, which was originally created on a smaller scale as a laboratory for MPEG compression testing for Interactive Television trials four years ago.

“When I started here [two years ago], there wasn’t much in the way of audio,” says Johnston. “When the word ‘audio’ came up, it was almost always outsourced. But the novelty of picture and sound has worn off, and more multimedia products require sophisticated audio to make them more realistic.”

Johnston works on small audio space on the building’s second floor, based on Digidesign Pro Tools’ Version Four and Sonic Solutions multitrack hard disk systems, a Mackie console, and an array of mid-level outboard processing gear. The modesty of the audio technology compared with the high-powered graphics gear, though, belies its capabilities and impact. Johnston says, noting that the group has been doing a MPEG compression test for both video and audio for the most busines suggest type of clients the group has thus far attracted.

“We’re just starting to work on the group’s audio. And CD’s,” says, “We tell clients, ‘Give us some latitude with what we can be pleasantly surprised.’ We can use the Sonic Solutions No Noise feature to clean up old tracks and make mixes into stereo. As businesses see the need for better audio as part of their multimedia marketing—something we’ve sort of evangelized—we see opportunities to chase what we can do.”

The group has become a revenue source for IBM, profitable since its inception, says Bruce Culbertson, director of interactive media. “Audio’s importance has paralleled that of film’s, and we’ve brought on Denis to both expand our audio horizons and increase our ability to turn things around fast. That’s one of the ways that multimedia and film differ. Both can be expanded on the same platform. Anything is on a much shorter time scale. We call it a ‘Web year’ is three months.”

The audio and video elements of the group are now deeply into developing for the DVD format and are comparing the relative merits of Dolby’s AC3 and the Philips-backed MPEG formats for data compression. The latter is becoming more critical since the group is branching out to include European clients (MPEG is the primary DVD audio standard for Europe; Dolby is primary for North American releases) and theatrical ones. IBM has a reciprocal relationship with global replication company Nimbus and will be performing such services as mastering for Europe and premastering for DVD in conjunction with that replicator, says Culbertson. The Interactive Media Group has grown ten times in other directions, as well. It has outsourced some types of audio productions, scoring, editing, mixing, and mastering services to Crosstown Audio in Atlanta and Dallas Audio Post Group in Texas.

Another point that spurred increased reliance on outside service suppliers is the group’s view that multimedia and audio will be the most difficult areas to conquer. Crosstown Audio’s recent addition of a Euphonik console that can handle large mixes—as well as the studio’s ability to provide a sizable, ambient recording space, large selections of outboard processing and microphones, and special services, such as Foley pits—suggests that IBM’s group can concentrate on its core competencies and not tie up capital expenditures in those areas. “Both of those studios are doing the same thing we are doing,” says Johnston. “They are similar technologies like Sonic Solutions. That also allows us to be able to juggle our three projects simultaneously.”

For now director Jon Aaron says he’s been steering the studio toward multimedia in general and DVD in particular for some time. The studio is also doing mix to picture in stereo, four- and five-channel sound. “It’s a good match of services for IBM,” he says. “We have a large room, a surround-capable console and picture mixing experience, and our technology matches theirs, like the Sonic Solutions system.”

The relationship between the Interactive Media Group and the studios also shows that while there is a difference in cultures between audio and interactive, they don’t necessarily clash. The group’s expansion will continue. A California location near Venice is now being outfitted, and a New York satellite version of the group’s working operation is expected to be up and running shortly thereafter. In each case, says Culbertson, IBM will be looking to establish relationships with local recording studios as service vendors to the group.

“We look at our operation here as Cape Canaveral,” says Culbertson. “The space shuttle can only be launched from there, but it has a lot of places it can possibly land. This will still be the core operation. We’ve got a $9 million–$10 million infrastructure investment in MPEG technology alone here, and there’s no reason to replicate it elsewhere. But we will replicate the relationships we have with regional recording facilities because it makes so much sense, economically and creatively.”

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Hit & Run Takes On Western Europe
Firm To Directly Oversee Region On All Levels

BY NIGEL HUNTER

LONDON—Further evidence of global warming among music publishers is provided by a recent decision made at Hit & Run Music, the publishing home of Phil Collins, Mike Rutherford, Genesis, and other artists. The company is now self-administering its catalog in all Western European territories, ending its representation arrangement with Warner/Chappell for this region. Warner/Chappell will continue to represent Hit & Run throughout the rest of the world.

The change reflects the growing importance of mainland Europe as an artistic and repertoire source, as the much-discussed “global village” becomes a reality. Hit & Run is scoring an increasing number of covers by mainland European artists, who are beginning to make notable impact on the hit parade charts of countries beyond their native heath (such as the current Sib & Ruby “Night Nurse” single and tracks on the Prodigy and Mariah Carey albums, including Carey’s latest No. 1 single in the U.S., “Honey”).

“It’s the logical step in the development of the company,” says Dave Massey, Hit & Run U.K. creative international director. “We’ve been very pleased by the efforts and service provided by Warner/Chappell, but we feel the time is right to direct things in Western Europe through our offices at all levels.”

Hit & Run is a member of the main European authors’ rights societies, like France’s SACEM and Germany’s GEMA. Massey says the new arrangement will build on the company’s already-successful policy of pitching songs from its London and New York offices or during the annual MIDEM meet in Cannes. The new alignment was masterminded by London-based business affairs director Derek Wood, and financial director Robin Moore.

“We’ll get more information from local record companies through Europe, and we’ll supplement the activities of artist management in promoting their acts and their records,” Massey says. “We’ll construct a picture of an act as accurately and comprehensively as possible, and we’ll deal directly with them. We’re also looking to sign European acts who write their own material. It’s a two-way street now with European artists breaking in the U.K. and other territories, and Hit & Run can offer a very comprehensive and favorable subpublishing deal for the U.K., Europe, and the States.”

Massey reveals that more than a half-dozen major albums by artists Hit & Run publish are set for release next year. Among these include hits from Shaker, Space, Collins, Genesis, and a debut album by Satellite Beach. He predicts that the London-driven promotion and liaison will enhance sales prospects throughout Western Europe and that the company will also get behind other artists whose new albums contain some Hit & Run cuts, such as Bruce Hornsby, Kaos, and Cliff Richard. Collins, whose new album is titled “Dance Into The Lights,” is a well-established seller in Western Europe, particularly Germany.

Hit & Run’s goal is further demonstrated by the success of two of its female writers. Long Island, N.Y.-born Shelly Peiken wrote “Bitch” with its vocal interpreter, Meredith Brooks, and had a further five songs included on the recent John Legget’s “Blurring The Edges.” She was signed to Hit & Run in 1991 by Joe Gremek in the New York office, and Massey finds her triumph with “Bitch” personally gratifying.

“I first heard ‘Bitch’ in November 1995,” he recalls, “and I told Shelly then it is to be her career song. So it’s proved, and it’s opened the floodgates for her professionally. She is now in the role of a composer and writer for this company both in the quality of the songs she writes and in the way she presents herself in all her activities.

Among current and forthcoming cuts of Peiken songs are recordings by Kaos and Belgian superstar Axelle Red, and Polish-born Edytaucts with operatic luminary José Carreras on a Peiken composition called “Hope For Us.” It is scheduled to be released next on her album due next year. The song will get its first public performance when sung by Edyta with a children’s choir at an upcoming charity event in her home country.

Another Hit & Run writer making waves is Marie Claire D’Ubal- do, co-writer of the title track of the Celine Dion album “Falling Into You.” Born in Argentina, she was signed by Massey at the company’s London office. She aroused enthusiastic attention with her songs and singing style at MIDEM in Latin and was taken to Los Angeles by Geffen Records to work with Sugar.

Cherry Lane’s Latest 10-Year-Tie; Pub Enjoys Wildhorn Success

AT HOME AT CHERRY LANE:
Cherry Lane Music, which recently signed Maury Yeston, Tony winner and “A Chorus Line” creator, for a 10-year deal, has repeated another unusually long-term writer/publisher relationship with lyricist/librettist Marvin Hamlisch.

The decade-long agreement with the veteran showman and movie writer is with Cherry River Music, Cherry Lane’s BMI affiliate. Bricusse, whose current Broadway teaming is with Frank Wildhorn for “Jekyll & Hyde,” has cut tracks for more than 40 musicals and films, earning him two Oscars, a Grammy and eight Ivor Novello Awards in his career in the U.K. His standards include “What Kind Of Fool Am I?,” “Candy Man,” “Talk To The Animals,” and “You Only Live Twice.”

Hamlisch’s next projects are stage musicals of his musical film “Dr. Dolittle” and a “Henry’s Wieni.”

Rockin’ & Pop-in: Ken Weiss started off in publishing in an association with Stephen Stills and shared control of all the songs penned by the rockers for the 1977 album “Rockin’ & Pop-in” and with the ABC-Up records. In 1991, Weiss decided to “broaden my publishing interests” by shifting from the contemporary rock scene to the AC and pop music markets.

From one relationship alone, that decision has proved to be a big winner. “I knew Frank Wildhorn for some years by this time, and when the time was right, I started a new company, Michael Oks, Chas. & parteon, and signed Frank to wildhorn music and entered into a long-term exclusive publishing deal with Frank,” says Weiss.

Wildhorn, a pop writer, has gone on to the musical stage, having penned music for the hit “Jekyll & Hyde,” the upcoming “Scarlart Fingervilla,” and some new songs for Broadway’s “Vic toria.”

Also on tap is a production called “The War of the Worlds,” in which every word spoken and sung has been inspired by speeches, letters, diaries, journals, and newspaper accounts of the period. Atlantic Records, at which Wildhorn also serves as Atlantic Theatre Company director, plans a spring/summer release consisting of three configurations. One is a double album with both drama and vocals. The other, to be filmed in New York, will be an HBO film done in the style of “The Nashville Sessions,” which will contain 12-14 Nashville tracks.

A two-hour TV special will air live around the same time, says Weiss, and will be produced by longtime Grammy producer Peter Ocettane. And the show itself will embark on a 50- to 60-week national theater tour.

Weiss notes that this year he entered into a co-publishing agreement with the Warner/Chappell to further develop his catalog. Warner/Chappell is, as Weiss puts it, “my first home,” for he started in the music business at the end of the ’70s as a royalty director at Warner Bros./Seven Arts Music, which eventually evolved into Warner/Chappell.

Weiss’ association with Stills goes back to the late ’70s, part of which included his role as Stills’ personal manager. “The sale of the ABC-Up, which built up a catalog of a few hundred songs, over 80 percent of which were recorded, Weiss’s association formally ended with Stills in 1991—amicably, he adds—when he sold his part of the company, Gold Hill Music, to Stills. That same year, he formed Bronx Flash Music in tribute to the New York borough in which he was born.

As for Wildhorn, Weiss says he waited several years for him to be a writer deal because of his deals with other publishers. “I signed him without a song being written or any commitment to do a show. When he told me he wanted to be a Broadway composer, I thought it was the next big thing coming in, ‘I want to play in the NBA.’”

Print on Print: The following are the best-selling folios from Cherry Lane Music:
A Winning Combination

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TOM SHAPIRO
- BMI Songwriter of the Year 1997
- BMI Songwriter of the Year 1993 & 1996
- BMI Song of the Year 1994 - "WINK"

CHUCK JONES
- BMI Award Winner "It's What I Do"

TONY MARTIN
- BMI Award Winner "Jacob's Ladder"

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Asia Facing Exchange Troubles
Currency Shakeout Is Affecting Prices

This story was prepared by Alexandra Nutch in Selangor, Malaysia; Debe Campbell in Jakarta, Indonesia; and David Gonzales in Cowie City, Philippines.

How badly is Southeast Asia's financial turbulence— that is, the depreciation this year of currencies in such countries as Malaysia, Indonesia, the Philippines, and Thailand— affecting the region's music industry?

Label executives polled by Billboard say that consumer confidence and album sales are suffering in some markets, while cost pressures as a result of weakened currencies are beginning to bite. Record companies are introducing price increases, and retailers are passing these on to the consumer. For various reasons, both sectors of the industry get products from abroad and are affected by the exchange-rate fluctuations.

In the longer term, the current problems are likely to accelerate the region's switch to local CD manufacturing.

"Music is only a secondary product," says Sutanto Hartono, managing director of Sony Music in Indonesia. "Thus, at a time when the national economy is weak, our products are among those affected the most." Eric Yeo, managing director of PolyGram Malaysia and Singapore, says that any losses from the financial turmoil are hard to gauge. "The Malaysian currency is like a yo-yo right now. Everybody knows that it's not going to be an easy six months."

Frankie Cheah, who likewise supervises BMG's companies in Malaysia and Singapore, comments, "The Singaporean scenario is not as significant as Malaysia. It is hitting parallel imports. We're looking at the possibility of BMG Singapore manufacturing in Malaysia."

Eddie Hass, marketing director of Singapore independent Form Records, says, "The currency drop has affected our sales and affected our share prices—only marginally, however. There is no sense of caution at the moment. It's a slow build. The real test will be 1998."

Terence Phang, managing director of Sony Music in Singapore, adds, more optimistically, "There is not much concern at this point."

In the Philippines, Rene Salta, international marketing manager for Warner Music's local affiliate, says that the fall of the peso has begun to affect the cost of production parts obtained abroad. Salta notes that the label raised its new-release cassette prices in July—when the currency problems first began— but that this was prompted by its marketing strategy, not the devaluation. The executive claims that Warner's competitors have since hiked their prices, too.

Among merchants, Malaysia's Terence Thom, retail manager of the Music Valley chain, says, "The situation here isn't as bad as in Thailand, where it's clear that the economy is down. People are still waiting for published forecasts over here." For the moment, Thom says, "People are spending as usual." However, he expects a greater negative impact toward the end of the year.

At Tower Records—a newcomer to the Malaysian market this year— director Melvin Elias says that the currency situation is definitely having an impact on its pricing policies; Thom makes similar observations. However, Freddie Santanaraja, retail manager at the 'Shakeout', feels the national economy is dampening the potential to increase their sales.

As Asia's currency crisis deepens, music industry professionals are concerned about the future of their industry.

"I really hope two and two here will add up to at least seven," Simon described the event as "an extraordinarily momentous occasion." There are two bodies which will now share information and systems as a way of keeping administrative costs to a minimum through a jointly owned company, Music Copyright Operations Services Ltd. Picture shows the signing, back row from left, are former MPA president Andrew Fuller and MPA board member Andy Heath; Assn. of Professional Composers chairman David Stoll; PRS/MCPS chief executive John Hutchinson; and British Academy of Songwriters, Composers and Authors chairman Guy Fletcher. In the front row are MPA president Stephen James, Potter, and Simon.

Jeff Clack-Meads

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Asian Currencies Against the Dollar

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<th>Oct. 6</th>
<th>% Change in value</th>
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Source: Dow Jones

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Warner Australia 'Export Or Die' Policy Brings U.S. Rewards

SYDNEY— Warner Music Australia's direct signings are beginning to make their presence felt in the U.S. market, reflecting the company's commitment to sign and work with acts with international potential.

Report's Regurgitator, an alternative-rock fusion act signed domestically to East-West, opened for Primus on its U.S. tour after completing dates with Helmet in the summer. Warner Australia also released the debut album by Nashville-based country act Keith Urban & the Ranch (Capitol).

March 1998 will see releases from the SuperJesus, a joint signing with Warner Bros. U.S., and the Earthmen, inked by Seymour Stein for a new Sire imprint. Half a dozen more signings have interested from U.S. affiliates or are in development with American songwriters and producers, says the company.

Warner Australia's international activity is the result of a roster shake-up in 1995 by Brian Harris, chairman in Australia and senior VP for the Asia-Pacific. A roster of 30 acts was culled to four.

"None had global appeal from our perspective," says Chris Hanlon, East-West managing director. "Thirty local acts is too much for a label in a country like ours with a population of 18 million."

The roster, divided between East-West and WEA, which is under managing director Robert Rigby, now has 16 acts. Among those signed are soul diva Marcia Hines and Annie Crummer, techno-pop act Primitive Ghoul and Primary, cutting-edge rock outfit Pangaea and Insurgence, and jazz trumpeter James Morrison.

The backgrounds of A&R team Mark Pope (an act manager and promoter) and Michael Parisi (a rock journalist) account for policies like the one against big advances. The creative environment they strive to foster also allows room for titles like Regurgitator's "I Stuffed A Lot Of Coke," and the Earthmen's debut album cover for "When Love Walked In."

Regurgitator was initially skeptical about signing to anything but an indie. "A big organisation can be exciting," bassist Ben Ely says now. "It means a little idea in a bedroom becomes something else, but that only happens because of people at the label; it becomes like a family."

Notes SuperJesus guitarist Chris Tennent, "We liked them as people. They were trying hard for us, and we liked how they worked Regurgitator."

"We live by the philosophy 'export or die,'" says Pope. "The break-even point is very high in Aus-

tralia, and an act has to show global potential before we're interested. Not all will get a release abroad, but at least we'll give it a shot."

Arts have made their presence felt in other ter-

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LONDON—History has been made in the British authors' rights sector. The Mechanical Copyright Protection Society (MCPS) and the Performing Right Society (PRS), which have existed as separate entities since their inception, were formally linked at a signing ceremony to establish the Music Alliance.

While the bodies will continue to license separately, their procedures and structures have now been combined in an operational alliance that will finally draw a line under a decades-long relationship that has been peppered with mutual mistrust and occasional animosity.

The document establishing the Music Alliance was signed at a ceremony Sept. 29 in the Wigmore Hall concert venue in central London by PRS chairman Andrew Potter and Jonathan Simon, chairman of MCPS parent body the Music Publishers Assn. (MPA). The signing followed almost a year of discussion and preparation (Billboard, Dec. 17, 1996).

Potter said at the signing, "This is not a cold operational gesture but a warm cooperation. I really hope two and two here will add up to at least seven." Simon described the event as "an extraordinarily momentous occasion."

The two bodies will now share information and systems as a way of keeping administrative costs to a minimum through a jointly owned company, Music Copyright Operations Services Ltd. Picture shows the signing, back row from left, are former MPA president Andrew Fuller and MPA board member Andy Heath; Assn. of Professional Composers chairman David Stoll; PRS/MCPS chief executive John Hutchinson; and British Academy of Songwriters, Composers and Authors chairman Guy Fletcher. In the front row are MPA president Stephen James, Potter, and Simon.

Jeff Clack-Meads
results talkin louder than words

ALBUM OF THE YEAR
MERCURY RECORDS UK CONGRATULATES RONI SIZE, REPRAZENT AND TALKIN LOUD ON WINNING THE MERCURY MUSIC PRIZE 1997

NEW FORMS WILL BE RELEASED IN THE USA ON OCT 28, 1997 THROUGH MERCURY RECORDS
ITALIAN TAX HIKE REIGNITES VAT ISSUE

Extra 4% Dampens Hopes Of Lower EC Rates

**BY MARK DEZZANI and DOMINIC PRIDE**

The thorny issue of value-added tax (VAT) is back at the top of Europe’s agenda after the Italian government imposed a 4% sales tax on recorded music and music-related products, following the Italian department of the Phonographic Industry (IFPI) and other bodies, including the European Music Office, representing music publishers and producers, among others.

BERGAMO ENTERTAINMENT INTERNATIONAL U.K. & IRELAND is to pay U.S.-based singer-songwriter Michelle Shocked’s former manager Martin Goldschmidt and his label, Cooking Vinyl, $10,000 in damages plus costs following a libel suit in London’s High Court in which Shocked was named. The libel case has been settled, agreed Oct. 2, followed an action brought by Goldschmidt over an allegedly libelous press release issued in October 1996 by BMG in the U.K. The release was intended to publicize Shocked’s album “Kind Hearted Woman.” However, a reference to an earlier work, “The Texas Camp Fire Tapes,” appearing to quote Shocked, caused offense.

RUDER PEARSON and MARK SOLMONSON

Australian music retailer Sanity has acquired the 16-outlet CC Records chain. The move, part of an aggressive national expansion plan by the 90-store Sanity, puts it in contention with market leader Tower.

The retailer has not revealed whether CC boss John Barry will remain if job losses would be caused by the takeover, which is effective Nov. 1.

CHRIS ELIZABEE

PROFESSOR DR. NORBERT THURROW, senior managing director of German labels’ body BPIF and managing director of the International Federation of the Phonographic Industry (IFPI) German group, is to retire at the end of this year after 26 years in the post. He will remain a consultant to the organization on matters.

The boards are expected to announce that Herrmann, currently managing director of the BPIF, will succeed Throw. Both organizations have re-elected their respective chairman and board members to further terms.

Thomas Stein, president of BMG Entertainment International Germany/Switzerland/Austria, remains chairman of the BPIF, and Wolf-D. Gramatke, president of PolyGram Germany, remains chairman of IFPI Germany. Warner Music Central Europe president Gerd Gebhardt and Sony Music GSA president Jochen Leuchner remain on the BPIF board, while Reint Canbol and Helmut Fests, president of Universal Music GSA and EMI Music GSA, respectively, stay on the IFPI board.

WOLFGANG SPAIR

THE COOK REPORT U.K. TV PROGRAM, which accused the British record industry of hyping its “official” singles chart, has been cleared of breach of an independent regulatory authority the Independent Television Commission. The BPI had complained that the two-part transmission broadcast nationwide in June was inaccurate and had neglected “obligations of fairness and accuracy.” In a decision published late Oct. 6, BPI director-general John Deacon says he is “dissatisfied” by the ruling but gratified that it did not support the view that the major record companies were involved in hyping. JEFF CLARK-MEADS

WARNER MUSIC EUROPE has appointed Giorlano Caccia president of its Italian affiliate, in addition to his existing role as president of Warner Music Italy. He succeeds Marco Bigotti, who gave up a similar joint role to become president of WEA Italy from PolyGram in 1995, and is also president of IFMI, IFPI’s Italian affiliate. The move is part of Warner Music International’s ongoing regionalization in Europe and follows the appointment in February of Gerd Gebhardt and Manfred Lappe as presidents of the company’s central and eastern European respectively.

WARNER AUSTRALIA ‘EXPLOIT OR DIE’ POLICY BRINGS U.S. REWARDS

(Continued from page 48)

Parisi says that most applies to Regi- torigate’s “Tu Plang,” described by Parisi as “one of the most cutting-edge and innovative records released on a major in a very long time.” The same record flagship record label Universal is rushing to get a “Tu Plang” to “Tu Plang,” recorded in Bangkok, Thailand, featured on the Australian Recording Industry Association (ARIA) chart at No. 3 and spent ten weeks (70,000 units) without major airplay. It was released in mid-May in the U.S. and in Japan on Oct. 5.

The “Tu Plang” recording was made in Bangkok, Thailand, featured on the Australian Recording Industry Association (ARIA) chart at No. 3 and spent ten weeks (70,000 units) without major airplay. It was released in mid-May in the U.S. and in Japan on Oct. 5.

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ITALIAN TAX HIKE REIGNITES VAT ISSUE (Continued from preceding page)

land is releasing Herman Brood’s two-CD set “20 Years Of Rock ‘N’ Roll” with a 32-page booklet. This, says the record company, will subject it to the lower VAT rate of 6% levied on books rather than the higher rate of 17.5% on recorded music tops.

BMG Holland managing director Maarten Steinckamp says, “If Brood wrote down his lyrics, instead of simply changing them, he might hold on to buying items like cigarettes, and spend their money on durable goods instead.”

Higher prices produce a negative ripple, several label chiefs agree. In Indonesia, Sony’s Hartono says, “Historically, it takes around five months before the market is fully recovered following a price increase.” He anticipates recovery by December, leading to better sales in 1998.

In Malaysia, Polycram is reportedly the hardest hit by the ringgit’s drop, due to its import-only policy on international artists. “This is sending some of our records soaring in price and affecting our profit margins,” says marketing manager Kaisan Tan. EMI Music Malaysia’s deputy managing director, Darren Choy, contends that the higher cost of production and marketing, which labels believe a title’s sales potential is too small to justify local manufacture—will accelerate the transition to nearby production facilities. “That is the contingency plan, especially if the [currency] situation persists,” he says. In the Philippines, Richard Calderon, head of Warner Music Philippines, records, says that the cost of buying production parts abroad may have an impact “in the long term.”

For Southeast Asian record companies that send their local artists overseas to record, the currency issue translates into another headache. In Malaysia, for example, both EMI and BMG have allotted overseas budgets for their superstar acts. In May, EMI’s Mike Clevinger has returned from Malaysia’s famous Avis Aziz Baker says that record companies are bound to question the need to do this in future, and on the additional costs of a depreciated currency.

Polycom’s Calderon says that one of its top artists, Regine Velasquez, has recorded abroad for albums released in the Philippines, but that no one has yet discussed the possibility of future such projects. If there is little concern about the cost on foreign recording, there remains the cost of sending nongrowing congresses for remastering. “We will continue doing this despite the currency issue,” says Sony’s Hartono.

THE MAHONES

In southeast Asia’s other recent affliction—smog—BMG’s Baker says that it too costs a pall on the business. The market has been slow for the past three months, he notes. “The currency is just one factor, the haze is another.0

Leaders of people are going out and shopping.

be [in] a band and to create music.”

Describing Kingston as being ““That's a musical center as well,” says Steve Jordan, A&R rep for Warn- er Music Canada. “It’s a great place to

Kingston’s Music Scene Thriving

Local Acts Benefit From Supportive Climate

by Larry LeBlanc

TORONTO—While generally over- looked by many Canadian music indus- try figures, the city of Kingston in eastern Ontario has developed, albeit quietly, into a vibrant pop music center over the past five years.

Birthplace of Bryan Adams, Cana- da’s best-known pop artist, and the home territory of Canada’s undisputed top rock band, the Tragically Hip, Kingston is also home for such nation- ally respected pop/alternative groups as Weeping Tile, the Hellbillies, Van Allen Belt, and Celtic rockers the Mahones. Along with strong ties to Kingston's music community are mem- bers of Canadian bands the Inbreds, Polycosmic, Brian’s Record and CD Land all heavily support product by local musicians, as do, to a lesser degree, local out- lets of such chain retailers as Sunrise Records and HMV Canada.

Among the Kingston clubs featuring mostly local talent are A.J.’s Hangar, the Fly, and the campus-styled Grizzly, the Slip, Tip Na Nag, and Alfie’s. Each summer, local folk acts perform at the Blue Skies Festival and the Cataraqui Festival.

With such major Kingston clubs as the Lakefield Manor and Dollar Bills who could hold their own in a decade ago, Canadian bands from elsewhere no longer play the city as much as they did in the 1970s and 1980s, another factor that has helped foster a music scene dependent on Kingston talent.

“Kingston has a bustling downtown,” says Gary LaValie, owner of Zap Records. “The city is in the middle of the downtown because it’s such a close vicinity to the university.” Downtown clubs get “a lot of [local-]round] traffic, and in the summer there’s a lot of tourism,” he says.

Although Kingston insiders complain about “leaves being debt,” a defunct record store or [here] above a music store, it is the only way to get to work.”

Jokes Weeping Tile singer Sarah Harmer, “We have really long winters here. So we’re all huddled in the pub [around] beer [pints] or at home huddled around a 4-track [recorder].

With a city like Kingston, Ontario is located on the Cataraqui River, where Lake Ontario begins to narrow into the St. Lawrence. The city’s roots go back to 1763, when French explorer Samuel de Champlain began to trade with the Iroquois Indians at Cataraqui (as the city was known then).

The capital of Canada from 1841 to 1844, Kingston is best known today for its educational facilities, Queen’s Uni- versity and the Royal Military College, which trains cadets and commissioned officers for careers in the Canadian military.

Accordionist Andrew Brown of the Mahones says Kingston’s remote geo- graphical location, away from Canada’s Only Queen’s University’s CFCR, clas- sic rock CHXL in nearby Brockville, and album rock CJOM in Belleville, also nearby, pay attention to what is hap- pening in Kingston’s musical community.

“The majority of [Kingston acts] don’t fit our format,” says Scott O'Brien, music director of adult top 40 CKLC Kingston. “We do, however; play [selected tracks by] the Mahones and Conmunity, of course, is a given [at our station]. But there’s not much else we can play.”

Says Andrew Schaefer, who co-hosts CKRC’S weekly two-hour “Orphans and the Bend” show with Matt Barber, “Our focus is on local bands. We have them come in for interviews and [to perform] live.

Prior to the emergence of the Tragici- cally Hip, Kingston was primarily known within the Canadian music industry for its proliferation of cover bands. The sole acts to break out to

The Mahones

would go out for concerts, or to the city’s only movie theatre.

“Another group is different,” says LaValie. “You can easily get a group between any two bands [in Kingston]. It’s a scene that’s been built up around musicians. Maybe some of [the audi- ence] who’s come in from the west could hand on to the city, or walk on to the city, and in the summer there’s a lot of tourism,” he says.

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Accordionist Andrew Brown of the Mahones says Kingston’s remote geo- graphical location, away from Canada’s

wider audiences in Ontario in the 1970s were 50’s-style club band Perry & the Teardrops and the Blushing Brides, a Rolling Stones tribute band.

Recalling the state of the local scene when the Tragically Hip formed in 1986, Baker says, “During our first two years together, we played mostly con- cert halls. The club owners didn’t want original music. We purposely picked回来, over there, you never hear a live band in some clubs, we announce our orig- inal tunes as someone’s song.”

“<Our credo when we started was that we’d play anywhere as long as we each got $50. We played health clubs, coun- try clubs, the Howard Johnson’s, college parties, 16 parties, and the Lakefield Manor, which was the [top] live entertainment place then. Eventually, we played every place in Kingston, and we then started doing the same thing in Belleville, Brockville, Cornwall, and Peterborough.”

While the Tragically Hip has long left Kingston’s clubs behind, its influence is still felt by the city’s musical commu- nity. “The Hip opened up things because [more] clubs began ascribing to live music,” says Brown. “Consequently, that helped Kingston bands [to develop creatively]. Still, after we played every [Kingston] pub five days a week for two years, it was time for us to go elsewhere to is where every band goes (to play)…”

“You can easily saturate the [Kingston] market,” agrees singer/gui- tarist Jeremy Fisher of Uncle Remus. “You then go to [perform in] Montreal, Ottawa, Toronto, St. Catherines, Peter- bouorough, up and down the 401 [high- way]. Bands from Kingston have no trouble in pushing their musical hori- zons.”
### Japan

**Week Ending October 10, 1997**

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**Notes:**
- The chart is compiled from Billboard/London by Ralf Cairo, Alison Smith and Menno Visser. Contact 44-171-332-6686, fax 44-171-323-2142/161.
- **NEW** = New Entry  **RE** = Re-Entry
BELIZE: Nov. 19 is Garifuna Settlement Day—a national holiday here that is celebrated with a festival of street music and dancing. The Garifuna are the descendants of West African slaves—who escaped from the British sugar plantations of nearby St. Vincent—and local Indians, and their music is a vivid blend of tribal drumming, ululating calls, Caribbean folk, and European melodies. This influences the local punta rock—a hypnotic blend of traditional drumming and the reggae that pervades the Caribbean. Bob Marley and the Mighty Sparrow remain high on Belize radio playlists. Lady Saw and Luky Dube have both toured here in the last six months, while local stars Turtle Shell Band and Tittiman Flowers continue to dominate the charts. Turtle Shell Band, which was formed in the late 1970s, claims to have invented punta, and its musicians still use traditional Garifuna drums and conch and turtle shells on the group’s latest album, “Screew,” released on local label Stonetree Records.

SCOTLAND: Scottish composer/multi-instrumentalist Martin Bennett brings his sense of humor and a love of contemporary dance, Gaelic, and other traditional musical influences to bear on his Ryko/dec album, “Bothy Culture,” released Monday (13). Classically trained in piano and violin at the Royal Scottish Academy of Music and Drama in Glasgow, the Canadian-born Bennett combines the sounds of acoustic instruments, including bagpipe, violin, and flute, as well as flute, as well as the voice of Scottish poet Sorley MacLean reciting a poem in English. The musical fusion includes “Tongues Of Kall,” which mixes funky grooves with the sounds of bagpipe and tin whistle, and “Aye?!” a spirited electric guitar track. “(Aye)” is built around a violin and rock guitar riff, partly underpinned by drum’s bass rhythms, while “Yer Man From Thistle” is a humorous take on Irish folk music. The nine-minute closer, “Waist For Hector,” mixes Celtic and Mediterranean rhythms over a drum’n’s bass drum pattern and ends with a haunting bagpipe solo piece subtitled “Lament For Red Hector Of The Battles.”

FRANCE: From Oct. 23-26, the Mediterranean port of Marseille plays host to Womex 97, the worldwide music expo. After the disappointment of last year’s fair being canceled at short notice, the 1997 event promises to be the biggest yet. Part trade fair, part conference, and part showcase for some of the most exciting performers from around the globe, the show is described by organizers as “the meeting point for all festivals, world artists, folk, traditional, and ethnic music.” The four-day event will feature panel discussions and seminars, displays and stalls from more than 50 world music labels, network initiatives, and live showcases. Artists booked to appear include Cheikh Lo from Senegal, Trudy from Madagascar, Tibetan exiles Yungchen Lhamo, Meira Asher from Israel, Chaba Mami from Africa, and Wimme from Finland. The media sponsor is the U.K.-based magazine Folk Roots, and further information and booking details can be obtained from the Womex office, Carneros 11, D-10602, Berlin, Germany; telephone 040/281604. Information can also be found on the World Wide Web at http://www.womex97.com.

JAPAN: “Visual rock” band X Japan (WEA Japan) has broken up following the departure of lead vocalist Toshi from the group. At a press conference at a Tokyo hotel, drummer Yoshiki, the leader of the band, said that Toshi hadn’t been working with X Japan since June. Efforts to persuade him to continue working under the band’s 1989-91 deal with A&M Records failed, and Yoshiki said he now wanted to return to his roots in punk rock. The band’s remaining members are preparing to ship out to Europe for a run of European dates in May and June.

The band was best known for its over-the-top, heavily gothic/androgynous visual style, which along with its metalish music won the hearts of teenage girls all over Japan. The Japanese media recently referred to this style as “tatsujin” or “metalmu.”

NORWAY: National heritage singer Sissel Kyrkjebø and international rap artist Warren G are the stars of “The Rapsody Overture,” a collaboration project between Mercury in Germany and New York-based Def Jam. The album, also featuring such artists as Run-D.M.C., Onyx, Mobb Deep, and L.L. Cool J, will be released Nov. 3. The first single, “Prince Igor,” performed by Kyrkjebø and G, is to be released in this country four days prior to the international release, Oct. 10. The theme is taken from Alexander Borodin’s only opera, “Prince Igor.” The song offers authentic, suffling Warren G beats and rhymes elegantly orchestrated with an obo and later evolting into Kyrkjebø’s luminous, croydonic voice. This is Kyrkjebø’s first collaboration with a rapper. She has previously been acquainted with ACDC and Norwegian folk music. PolyGram Norway’s director of local A&R, Erling Johannesen, says that “Prince Igor” is “a great single which will get Sissel noticed in Europe and the U.S. and is a great way for people to discover her name. She will reach audiences she has never been known to before.” Kyrkjebø became a Norwegian folk music prodigy after performing “Kærlighet” (Love) during the interlude of the Eurovision Song Contest, which was broadcast on TV across Europe from Norway in 1986. Eight years later, she performed at the Winter Olympics opening ceremony, where she performed “Kærlighet.”
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www.americanradiohistory.com
BMG Still Has Wide Lead In Singles, R&B

By Ed Christman

New York — After witnessing the independent sector collectively surging to its highest level of market share in the first half of the year, WEA rallied with a strong third-quarter showing to regain the No. 1 spot in U.S. album market share. The company also tied for first with independent distributors for current-album market share for the nine-month period ending Sept. 29. WEA was also the top distributor of country albums, while BMG Distribution maintained its kingship of the bill-station format for singles and R&B albums.

In landing the top album-distributor honors, WEA scored a 19.9% share, outpacing the independent sector, which turned in an 18.8% performance. For current albums, both WEA and the indie sector tied with a 17.9% share. WEA was the No. 1 distributor for both categories in the first quarter of 1997, but erosion of market share during the second quarter allowed the independent sector to slip past the company, even though its market share has been holding the same levels all year.

The market-share rankings are determined by the Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from more than 50,000 retail outlets. The SoundScan tracks sales at stores that account for 85% of U.S. music sales, then projects totals for the entire U.S. market.

The market-share totals are for the period beginning Dec. 30, 1996, and ending Sept. 29. All totals mentioned in the store and market-share charts use rounded figures.

Current-album market share. WEA is the top distributor, with a market share of 19.9%. Its market share is determined by sales at stores that account for 85% of U.S. music sales, then projects totals for the entire U.S. market.

For determining current market share, SoundScan tracks sales of albums released within 18 months of their release, except in the cases of titles still residing in the top half of The Billboard 200. In those instances, a title is still considered current, even if it has been available for longer than 18 months, until it drops out of the top 100 of The Billboard 200. At that point, it is moved to catalog status.

(Continued on page 61)

Wea Regains No. 1 In Album Market Share For '97

Universal Music and Video Distribution came in fourth with a 13.8% slice of the pie, but that represented an almost five-percentage-point gain in market share from the 8.8% it garnered in the same period last year. The company's jump in market share came from the sales of such albums as the Wallflowers’ “ Bringing Down The Horse”; No Doubt’s “Tragic Kingdom”; Erykah Badu’s “Baduizm”; Sublime’s eponymous album; BLACKstreet’s “Another Level”; Mary J. Blige’s “ Share My World”; George Strait’s “ Carrying Your Love With Me”; Lea’s “ Secret Samadhi”; God’s Property From Kirk Franklin’s Nu Nation’s “God’s Property”; and Counting Crows “Recovering The Satellite.”

EMI Music Distribution (EMI) was just behind Universal, with a 15.4% share, up slightly more than five percentage points from the 8.8% slice it scored in the same time period last year. The company’s big sets include the top-selling album so far this year, Spice Girls’ “ Spice.” Other top sellers distributed by EMI include the “ scores,” the “ jockey” soundtrack; Deana Carter’s “ Did I Shave My Legs For This?”; the “ Pure Mood” compilation; and Scar- face’s “ Untouchable.”

Sony Music Distribution fell out of the No. 3 spot it had last year to sixth place with a 12.1% market share. That was down almost four percentage points from the 16.5% it had in the same time frame last year. Sony’s top sellers in this year include Celine Dion’s “ Falling Into You”; “ Just A Shave My Legs For This?”; the “ Pure Mood” compilation; and Scarface’s “ Untouchable.”

Sony Polygram Distribution Group’s (PGD) 11.9% share for the first nine months of the year may be down slight- ly from the 12.2% it had in the same time period last year, but it dropped from fourth place to last year’s second. Sony PGD’s best-selling titles this year are Hanson’s “ Middle Of Nowhere”; U2’s “ Pop”; Sheryl Crow’s self-titled album; Dru Hill’s eponymous album; and The Mighty Mighty Bosstones “ Let’s Face It.”

For total album market share, WEA edged up to 19% from the 18.7% it had in the first half of the year. But independent distributors collectively stayed about the same, finishing with a 18.7% share, as compared with 18.8% in the first half of the year. Compared with the first nine months of last year, when it racked up a 22.4% slice of the pie, WEA’s total was down more than three percentage points.

Nonetheless, the company had strong showings in hard rock and soundtracks, where it was the No. 1 distributor in each category. It was also the top distributor in catalog and deep catalog, and the No. 1 distributor in the alternative rock, jazz, and new age categories.

Independent labels held steady at 18.7%. Contributing to their success were strong performances in Latin, classical, and Heaters—where it was the No. 1 distributor in each cate- gory—and catalog, where it was No. 2.

In third place, Sony Music finished more than five percentage points behind the independent sector, garnering 13.1% for the year so far. During the same time last year, the company

(Continued on next page)
NYC’s ‘Encores!’ Series Preserved On Disc
City Center’s Revived Musicals Recorded By DRG

BY SETH GOLDSTEIN

NEW YORK—DRG Records is trying to give a national voice to a New York phenomenon. A few weeks ago, the 21-year-old label released its fourth recording of a City Center "Encores!" revival, Rodgers and Hart’s "The Boys From Syracuse." In the past four years, "Encores! Great American Musicals in Concert" has evolved into a cultural icon, drawing big audiences to three limited-run, semi-staged musicals mounted each season.

As the crowds have grown, so have album sales, though more slowly. With a first shipment of 13,000 CDs, DRG founder Hugh Fordin thinks "Boys From Syracuse" ultimately will surpass the combined total of three earlier releases that have averaged about 10,000 units each. DRG and City Center, just a couple of blocks apart in midtown Manhattan, are planning the fifth in the series, the Jerome Kern/Oscar Hammerstein musical "Sweet Adeline," staged earlier this year. "We’re in bed together," says Fordin, author of books on MGM producer Arthur Freed and Oscar Hammerstein and an experienced hand at cast albums, cabaret acts, and movie sound-tracks.

His approach is unvarnished. Fordin brings back the City Center cast and the 26-piece Coffee Club Orchestra under the direction of Rob Fisher, who helps assemble an arrangement that’s as close as possible to the Broadway original. The distinctive work that needed to rebuild sound levels considered lost is exhaustive and expensive. "Encores!" angels American Express and Ford, which subsidizes the expensive, which can run as high as $300,000. But DRG keeps a tight lid on production costs to stay profitable. With them is a program of artists and audiences, which is restricted to a two-day recording schedule. Fordin’s idea for it is to show for a scant $50,000. Quality remains high. The recording of "Boys From Syracuse," Fordin insists, is "Rodgers and Hart at their best."

Some retailers are listening. Vir- gin Megastore in Times Square displayed the CD in the library-reach rack inside the main entrance. Fordin, whose current catalog lists a couple of albums,Photonics, Irving Berlin’s "Call Me Madam," starring Tyne Daly. Once he had the permission of the RoH Foundation, which administers the Berlin estate, Fordin pitched the union. They were amenable, says (Continued on page 78)

WEA REGAINS No. 1
(Continued from preceding page)

challenged up 14.9% in market share. Sony Music’s strengths were in the soundtracks, tracks, Latin, hard rock, and deep cat- alog, where it was the No. 2 distributor in each category.

Right behind Sony, Polydor gained 13.7% in total album market share and had a percentage point down from the slice of the pie it had last year in the corre- sponding period. It was the No. 2 distributor in classical and jazz.

Despite the fact that Universal showed the greatest increase between the last, nine months and the same time frame this year, the company’s 12.6% figure—from 8%—could only earn it fifth place in total album market share. The company had a strong showing in alternative rock, where it was the No. 1 distributor, and gospel, where it was No. 2.

EMD showed the second-highest total-album-market-share gain, finishing with a 12.3% share, up from the 8.9% EMD had the No. 2 distributor in soundtrack albums and rap albums.

BMG slashed in last place, even though it also was one of three distributors showing market share increases over last year. The company had an 11.2% share, and a market share that had last year. It was the No. 1 distributor in rap and new age.

Earning BMG top singles distribu- tion honors, the company’s 28.9% market share even managed to improve on the 28.4% it had in the first nine months of last year. Its top-selling singles this year are Puff Daddy and Faith Evans’ "I’ll Be Missing You," Puff Daddy’s "Can’t Nobody Hold Me Down," Rome’s "I Belong To You," the Notorious B.I.G.’s "Hypnotize" and "Mo Money Mo Problems," K. Kelly’s (Continued on page 39)

BMG ENTERTAINMENT NORTH AMERICA has launched the BMG Visa credit card with Wachovia Bank Card Services, providing music-related rewards to users. For every dollar charged on the credit card, cardholders receive one point for every dollar charged for a purchase from the music related with BMG, up to three points. Points may be redeemed through the BMG Visa InMusic Rewards program for such prizes as tickets, concert and show awards, tickets, portable and home electronics, autographed guitars, and artist-signed lithographs. Some of BMG’s partners in the program are the American Music Awards, Berk- tam Doubleday Dell, the Country Music Assn., and Kenwood Electronics. The interest rate on the card is 7.9% for the first six months; after that, it is the prime rate plus 7.9%. There is no annual fee.

NATIONAL RECORD MARR (NRM), boused by the Princess Diana tribute single, continues to post strong year-to-year sales gains. In September, the Carnegie, Pa.-based retailer reports, sales from stores open more than a year jumped 13.4% from a year ago. This was the fourth consecutive month of double-digit sales increases for the 104-store chain. In August, same-store sales were up 13.2% and for the first three months of the year byver sales were up 10.8%.

TICKETMASTER GROUP says it is working with semiconductor manufacturer Intel to develop an online ticketing service that will allow customers to view the seats they are buying for a concert. Subscribers to the service can receive information on more than 30,000 events, including Broadway shows, sports, museums, and concerts. Ticketmaster says that it is selling more than $3 million worth of tickets online every month.

TOMMY BOY MUSIC announces that upcoming releases on its "spirit and healing" label Upanya will be issued in special packaging that includes two CDs and a mini-book. The so-called Upanya’s first CD will be music; the second CD will be the author’s reading of the book. The first of these releases, on Oct. 28, will be "The Soul of Healing With Thomas Moore." The label says Moore has sold more than 5 million books. "The Soul Of Christmas" will also be a PBS Christmas special, to be aired Dec. 8. The home video of the concert will be available in 1998. The second Upanya珀 release, planned for early 1998, will be "Sound Body, Sound Mind: Music For Healing With Andrew Weil, M.D." In mid-1998, the label says, an album from best-selling author Deepak Chopra will be released.

RENTRAK, which distributes videocassettes to rental stores on a revenue-sharing basis, says it is providing retailers with Internet home pages to allow consumers to browse through stores' inventory and access information on movies. The company says that a later enhancement to the service—called "free-rentals.com"—will allow consumers to purchase tickets to concerts through the retailer’s World Wide Web pages. A third- party provider will fulfill the order and share the revenue with Rentrak and the retailer. Customers will also have access to technology that recommends movie titles based on their expressed opinions of previously viewed films.

THE MOTION PICTURE ASSN. OF AMERICA reports that video store owners in New Jersey and California were recently sentenced to serve time in state prison for selling pirated videos. The two owners of Uptown Variety in Elizabeth, N.J., were given up to 18 months in September after raids this year and last year yielded 1,776 unauthorized copies of movie videocassettes. The owner of Karina’s Video in Los Angeles received a two-year sentence for possession of more than 2,300 pirated videos from the store and from a warehouse locker.

DIAMOND ENTERTAINMENT, a budget home video distributor, reports that sales in August were 200% higher than in the same month last year and that sales for the five-month period through August were 37% higher than the same period last year. The Cerritos, Calif.-based company markets videos to mail-order houses, retail chains, department stores, drugstores, and supermarkets. Diamond also distributes computer software and imports toys.

ON STAGE ENTERTAINMENT, a producer of live worldwide theatrical events, reports that net profit was $203,000 in the second fiscal quarter, which ended June 30, up $282,542 in the same period the year before. Sales fell to $38.9 million from $42.6 million the year before. The Los Angeles-based company says the lower results were the result, in part, of a later opening of its "Legends" show in Branson, Mo. "Legends," a tribute to performances by legendary musical and movie stars, will be expanded to eight venues next year.

DISTRIBUTION. PolyMedia in New York names John Esposito senior VP. He was senior VP, PolyGram catalog development group. The Rep Co. in Salem, Mass., names Beth Gobeille sales admin- istrator, Joe Lefebvre telesales rep, Jonathan O’Toole marketing coordi- nator, and Matt Stilkin advertising manager. They were, respec- tively, assistant managing director/ office manager for 7 weeks at Rykodisc in Lon- don, telephone sales rep at Distribution North America, intern at Rykodisc, and director of retail operations at Heartbeat Records.

ENTERACTIVE. Disney Interactive in Burbank, Calif., promotes Dominique Bourse to VP interna- tional. He was VP of Disney Inter- active Europe, Middle East, and Africa.

ESPOSITO COURSE

HOME VIDEO. Trilmark Home Video in Santa Monica, Calif., names Bryce Anderson regional retail sales manager. He was Western region sales manager at Turner Home Entertainment.

MUSIC VIDEO. C&C Films in New York names Camille Cruse music depart- ment coordinator for the Fox television series "New York Under- cover."

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BILLBOARD OCTOBER 18, 1997

56
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Retail Prepares For The 4th-Quarter Crush

Can there be too much of a good thing? As we move into the holiday selling season, the music industry is about to find out. As a record number of star releases will come out before the year's end, November, in particular, has more heavy hitters than usual, according to Lew Garrett, VP of purchasing at Camelot Music, Dave Roy, Director of purchasing at Camelot; and Doug Smith at National Record Mart. They report that November will see albums from Yanni, Babyface, Erykah Badu, Spice Girls, Eric Clapton, Michael Bolton, Sublime, Led Zeppelin, Celine Dion, Metallica, Barbra Streisand, and Shania Twain. And if that isn't enough for you, there will also be new sets from Rod Stewart, Tony Rich, LSG (Levert, Keith Sweat, and Johnny Gill), Enya, Hanson, Harry Connick Jr., Paul Simon, and Bryan Adams. Also, retail says that Capitol Nashville is still making noise about unleashing a Garth Brooks album. Moreover, MC Eiht, Method Man, Will Smith, and Scarface will keep the rap audience happy.

There are also the usual assortment of "best of," "greatest hits," and boxed sets from the likes of Soundgarden, Sting and the Police, Ozzy Osbourne, AC/DC, Kenny G, and the Beach Boys.

Garrett says that the onslaught of releases represents an interesting dilemma for chain buyers—will there be enough open-to-buy dollars to spread around? "Every buyer is thrilled by the amount of business these titles can generate," he observes. "Some titles we will fully fund, but others we will have to cut and paste. We will take a wait-and-see approach."

The downside is that some of the star releases likely will get lost in the shuffle and not realize the sales that they might have achieved if released at a different time of the year. Also, those labels releasing developing or midlevel artists may have a tough time trying to snare open-to-buy dollars.

But those are label problems. As for music retail, when you put November releases together with the October sets from Janet Jackson, Salt 'N Pepe, Green Day, LL Cool J, Trace Atkins, Bobby Brown, the Doors, the Grateful Dead, Kiss, Dave Matthews Band, John Michael Montgomery, and the Firm and September releases from Elton John, Boyz II Men, LeAnn Rimes, Mariah Carey, Brooks & Dunn, and Fleetwood Mac, the upside is that it will make for a strong windup and grand end for what has already been a decent year.

On File: Camelot Music has filed its reorganization plan with the Delaware bankruptcy court, but details will be kept under wraps until a disclosure hearing later this month. But in a surprise move, the plan filed focuses on the North Canton, Ohio-based chain and excludes the Wall. As readers of this column are aware, W H Smith, the Wall's parent, and Camelot have been negotiating a merger between the two companies for almost six months. In that scenario, the Wall stores would be run out of Camelot headquarters.

The goal of those negotiations was to include the Wall in Camelot's reorganization plan. But after hitting too many hitches, the creditors' committee urged Camelot to file a plan, without waiting to see what happened with the Wall.

As it turned out, just as Camelot was filing the plan, negotiations between the two sides broke down, and it looked like talks would be terminated.

(Continued on page 60)

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BILBOERD OCTOBER 18, 1997

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Johnny Dowd Probes The Dark Side; Paul Burlison’s Latest Slice Of Fuzz

OUT OF LEFT FIELD: Navigating the wave of new releases that crosses this desk can sometimes be an adventure, and with that adventure sometimes comes an amazing discovery.

A couple of weeks ago, we received a nondescript package with an Ithaca, N.Y. postmark. Inside we found a CD, a letter, and a handful of press clippings. It was a mailing like a lot of others Declarations of Independents receives, but there was something arresting about the black-and-white photo of the artist on the CD booklet—a man with a shock of nearly white hair, black bullet for eyes, and a slightly curled mouth.

We tossed the album into the CD player, and heard a gnarled, almost tuneful voice chant over a folkish background, “There’s been a murder here today/See the bloodstains on the walls.” This startling opening track led to other unsettling, sometimes shocking songs, many of them about violence and retribution—like “Pt. Worth, Texas,” a death row ballad sung from the murderer’s perspective, and “First There Was,” a harrowing depiction of an unemployed man’s homicidal rampage in a small town.

The record, flecked with country blues, and early rock ‘n’ roll inflections and sparsely recorded, ended with the blood-freezing salutation “Welcome Jesus” — “Welcome Jesus to this dismal swamp. Did you hope for something a little better?”

Utterly flabbergasted by this unique, terrifying stuff, we quickly shuffled for the material that accompanied the album, which is titled “Wrong Side Of Memphis” and bears no label name. A cover letter identified the artist as Johnny Dowd. “I’m 49 years old and make my living as a moving man in upstate New York,” Dowd’s letter said. “If rock ‘n’ roll was a religion, I’d be a preacher in need of a church.”

Whoa.

We had to find out more about this stunning, blood-chilling piece of work, so we picked up the phone to call Dowd in Ithaca.

Dowd, who appears surprised that someone is calling to speak to him about his music, talks uneasily about his background. He does in fact operate a moving company in Ithaca — “It’s like Mayflower, except there’s only one truck,” he says in a slow Texas drawl. He has run that business for the last 25 years.

Dowd is not a sedentary guy: Born in Fort Worth, he grew up in Oklahoma, lived in Memphis and Long Beach, Calif., and “just ended up in Ithaca” accidentally. He adds, “I used to move around a lot.”

He began his tinkering with music as a lyricist, he says: “I always wrote some words and stuff. In my late 20s, early 30s, I picked up guitar.” Over the years, he assembled what he calls a “family band” and played locally in upstate New York, but, he adds, “It’s hard to hold a band together when you’re not getting money for it.”

Dowd is not entirely forthcoming about the violence in his songs, or his dark world view, perhaps best summarized by a lyric from “Thanksgiving Day”: “Be content with your life/It may not get any better.”

He says, “I never killed anybody. I won’t say I never had a desire too.”

Dowd plays most of the instruments on “Wrong Side Of Memphis”—acoustic and electric guitar, bass, drums, and some very spooky keyboards. The record has an ancient, primitive sound; he says, “Everything that affected me was recorded in ’55 and back. But I enjoy avant-garde things, too.”

(Continued on next page)
In a remark that reveals a lot about the possible sources of his music, he says, "I couldn’t sit down and play a Robert Johnson song like Robert Johnson. What I do is a stab at playing like Hank Williams ... If I had more ability, I’d probably sound like Garth Brooks.”

Not bloody likely. He says that he recorded and pressed "Wrong Side Of Memphis," himself, in an initial run of about 500 copies. "I got a lot of response, and I got some dealers," he says. He says that three catalog-oriented companies, Miles of Music in L.A., Red Eye Music in Chapel Hill, N.C., and Channel 83 in Minneapolis, have been handling the record, but that he has no distribution as such.

Dowd has publicized his album by sending it out in scatter-shot fashion to a list of industry contacts supplied by a manager he knows. His name is starting to get around: He says that on Nov. 21, he will play a show at St. Anne’s Cathedral in New York on a bill with "two other people nobody’s ever heard of."

After 10 years playing in local bars as a self-described “local hero,” Dowd says, "My career is pretty low-key at this point. I’m ready to go, if I can get something going."

Johnny Dowd has created a stark, off-terrifying, and head-thumpingly original record that deserves far wider exposure than it has received so far. If you’re interested in contacting Dowd, he can be reached at 111 Coy Glen Road, Ithaca, N.Y. 14850; his phone/fax number is 607-272-8927.

RETAIN TRACK
(Continued from page 38)

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RETAIL TRACK
(Continued from page 38)

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one out of four active buyers is a member of a record club. But before retailers cry that this is empirical evidence that their customers are being seduced away from stores by lavish record-club offers, it should be noted that only 3% of the active buyers purchase music from the clubs only. As previous studies have indicated, record club members are more often than not avid record-store shoppers. In fact, the study shows that 63% of active buyers still obtain music from a record store or department only.

Another common-held view is that music's active buyers are very young. But that is not supported by the statistics. Strategic found that 44% of these buyers are older than 25.

It is also said that men, not women, are the most faithful consumers of music. A record store is as male as a sporting goods emporium, they say, and collecting (records, anyway) is a male trait. But the research shows that the sexes are not significantly different in their buying habits: 52% of active buyers are men, and 48% are women—hardly a landslide.

The pollsters have broken out the results for each of the sexes.

Looking at the males, the age group with the greatest number of active buyers is the 25- to 34-year-olds (27.3%); the group with the least is 45-54s (19.6%). Many people probably think the 18-24s are the most active, but at 20.5%, they are still the early middle-age groups, 35-44 (22.1%).

There is variance according to region of the country. The most active are in the Middle states (19.5%). The least (9%) are in the Northeast, but that's because for this research, the smallest population is in this region.

The active male music buyer also is more likely to be a suburbanite (49.6%) than a city dweller or rural resident.

Strategic also polled consumers on the radio formats to which they listen. For active males, rock is the overwhelming choice (30.2%). Their second choice was ACOldies (7.2%), formats that generally appeal to the older, more conservative consumer.

In what kind of store does the active male music buyer shop? Large chains get the most mentions (25.2%), while bookstores get the least (1%). In speciality top four retailers are Musicland (8.9%), Best Buy (8.2%), Wal-Mart/Sam's Club (7.4%), and Blockbuster (7.8%).

And where do the male active stand in the store/club debate? The researchers find that 24.4% buy from clubs, 14.0% make purchases from other mail order, and 97.6% shop at stores. Club only buyers come in at only 2.1%, while store only purchasers make up 75.6% and 22.3% say they buy from both.

The composite profile, then, of the active male music buyer is a 25- to 34-year-old who lives in a Pacific age group, suburbanites, listens to rock radio, and shops mostly in record stores.

Now the females.

Accordingly, there is no difference from the male active. The 25-34s buy more music than other age groups (28%), and the 45-54s buy the least (15.2%).

As for region of the country, none stands out as the home of the most active female buyers: Four regions—South Atlantic, South Central, Pacific, and North Central West—show up at between 16.7% and 17.6% of the total. As with the males, the Northeast gets the fewest actives (5%). And suburbanites still top the list (30.6%).

But there are marked differences in the radio formats preferred by females. Rather than rock, they select top 40 stations (22.1%) more than others. And they are least likely to favor the news/talk/sports categories (8.3%).

As for the type of retailer preferred, women hardly differ from the men.

Large chains get 29.1% of their votes, bookstores only 1.5%. But, when asked specific questions in what they shop for music, the females' most cited source is not Musicland or Best Buy, like the males, but Wal-Mart/Sam's Club (154%).

Women are said to prefer shopping at department stores rather than record outlets.

There are no significant differences between the sexes as to chosen vs. stores. On the question of singles, however, there is some divergence. Strategic reports that 43.7% of active male buyers purchase singles. But slightly more than half of the female actives (50.0%) buy them.

The composite for the female active music buyer, then, varies little from the male. She tends to be a 25- to 34-year-old suburbanite who listens to top 40 radio and shops at Wal-Mart.
**Top Pop Catalog Albums**

**October 19, 1997**

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<th>WEEK NO.</th>
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<td><strong>ELTON JOHN</strong></td>
<td><strong>EMI</strong></td>
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<td><strong>ELTON JOHN</strong></td>
<td><strong>EMI</strong></td>
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**62**

**U.S. Market Share By Distributor: R&B Albums**

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**U.S. Market Share By Distributor: Country Albums**

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<td>BMG</td>
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**Catalog Listings**

- Charts are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or issues of The Billboard 200 before the July 1998 issue of The Billboard.
- The High and Low of the chart reflects the title's catalog week's highest and lowest chart positions.
- The chart reflects sales reported to SoundScan for chart week ending Jan. 19, 1998.
Getting Real
Timing is Everything For Video Tied To News Headlines And Current Trends

BY CATHERINE APPLEFELD OLSON

Like almost everything else in life, timing is critical in the distribution cycle of reality-tied videos. The still-thriving market for tapes that tantalize with subjects culled from actual events of recent or past history is a testament not only to consumers’ thirst for stories about the guy next door but also to the carefully crafted marketing campaigns being lodged by a variety of distributors.

As they continue to refine the art of “coattail marketing,” companies such as WinStar Home Entertainment, MVP Home Entertainment and Real Entertainment are searching for products that are broad enough to generate wide support but specialized enough to grab attention at critical times in the buy cycle. Even such documentary stalwarts as National Geographic Home Video and PBS Home Video are wrapping their wares in more attention-grabbing packaging and bringing them to market more closely tied to headline events.

WinStar Home Entertainment, primarily a distributor of reality programming, launched in February 1997 and tends to look for trends that are closely tied to an anniversary or recent event, according to Michael Olivien, president of Fox Lorber’s home-video division.

HONING IN ON COLLECTIBLES

“We meet weekly and review many different things—from half-hour tapes to multi-hour boxed-set series,” Olivien says. “We look for intriguing, interesting genres that are either proven in the broader market or proven within a niche. We are not interested in some of the broadest categories, though, like the children’s business and the fitness business. We are into collectible niche products.”

The company’s recent “Marilyn And The Kennedys,” for example, was timed for release to coincide with the 30th anniversary of Monroe’s death in August. For “Timothy Leary’s Last Trip,” a montage of interviews and archival footage of the drug guru at work and play, Olivien says WinStar was “dealing with him as he was on his last leg, so to speak. So that one was timed to bring to market after his death.”

Movies also serve as a springboard for selected WinStar fare. One of the company’s debut releases, “The Maneaters Of Tsavo,” which chronicles the manhunt for two lions in southern Kenya that were believed responsible for the deaths of 200 railway workers, hit retail day and date with the opening of the theatrical “Ghost In The Darkness.”

And sometimes the art of timing means knowing when not to release a product into the market. WinStar learned earlier this year that, in some cases, the best timing is to increase the distance between an event and a related video release. The company shelved its “48 Disasters” reality tape for several months following the fatal crash of TWA flight 800 in January. Despite the emphasis it places on timing, it is not always easy to predict consumer behavior. “We have learned that consumers don’t motivate by celebrity, they want an effective workout, but more importantly they want to have fun,” Williams says. “‘Buns Of Steel: Target Toning Workout,’ ‘Total Fat Burner’ carry a suggested retail price of $9.95 each.”

For the “Buns Of Steel Classic Series,” WarnerVision enlisted the help of “Total Fat Burner” consultant, fitness guru Ronnie Coleman, to create a direct-response television campaign, advertising in national magazines and a significant publicity push. The titles will include bounce-back coupons.

A key marketing feature for the “Buns Of Steel” line was that, in conjunction with Gold’s Gym that runs through 1998. Each title will include a certificate for a free two-week membership, a $50 value, according to Warner Vision. Coupons for the videos will be distributed in Gold’s Gym outlets, and the promotion will include a discussion of including retailers in promoting opportunities, Williams says.

WarnerVision is offering display units and is working closely with retailers to maximize the category overall. “I think fitness is more of a year-round business. There are definitely periods of sales bumps, but it shouldn’t be ignored the rest of the year. There are promotion activities that work,” Williams says.

STEP TO IT

As a result of its new deal with Reebok, BMG Video is repackaging three of the Reebok step videos starring Gin Miller and dropping the price from $19.98 to $14.98. In addition, the company will release a new Reebok step title, “Intense Moves,” also priced at $14.98, and two new aerobic workouts, which will carry a $19.98 suggested price. All six titles have a street date of Nov. 18.

We really see this as where the fitness market is going. When consumers go to the health club, they have a variety of classes; we’re trying to offer variety so they can re-create that at home.” Kovner says. Marketing plans include advertising and publicity campaigns, and the new titles will contain a sweepstakes offer. Tie-ins with other Reebok products are still in the development stages.

But repackaging and repricing the new titles may revitalize the step category. “We wanted to create a buzz and establish a new look,” Kovner says. "We wanted to create a buzz and establish a new look because, as we come out with new titles in the next few years, we felt the need to keep it relevant.”

EXERCISING OPTIONS
As The Health-And-Fitness Craze Cools Down, Familiar Brands And Cross Promotions Heat Up

BY TERRI HORKAK

Following a cooldown in interest in exercise video titles, suppliers are hoping the market will heat up for new and improved titles and are taking a more brand-oriented approach in the third and fourth quarters.

“We’ve been preaching category-management, because the top five brands represent more than 85% of the VideoScan sales,” says Jeff Williams, director of marketing for WarnerVision. “People have to get smarter about what they put on the shelves and manage it just like they do toothpaste or other categories. They need to carry full lines and the right mix of titles.”

Other suppliers agree, including Stephanie Kovner, a director of marketing at BMG Video. “There’s been a shakeout, and the strong brands are continuing to succeed,” she says. First up with fall releases was WarnerVision, with the Sept. 2 release of its revamped “Buns Of Steel” line.

Following up on the results of consumer research studies conducted last year, Williams says, “The category was flat. Most were just crashing out new releases, and a lot of it was just fitness flavor of the month. In some cases, they were knocking the best-sellers off the shelves but not increasing the market, so we wanted to make sure that what we came out with was meaningful to the consumer. We realized there was a proliferation of titles, and it got pretty confusing from the consumer perspective.”

TITLES OF STEEL

WarnerVision has issued three new “Buns Of Steel” titles and relaunched the six top-sellers under the new heading “Buns Of Steel Classic Series.” All the titles will feature redesigned artwork on the packages.

For the new titles, Williams says, the company went with a hit-music driven workout with varying degrees of difficulty by three instructors discovered via a nationwide search of fitness leaders. “We found out that consumers weren’t motivated by celebrities. They wanted an effective workout, but more importantly they wanted to have fun,” Williams says. “‘Buns Of Steel: Target Toning Workout,’ ‘Total Fat Burner’ carry a suggested retail price of $9.95 each.”

For the “Buns Of Steel Classic Series,” WarnerVision enlisted the help of “Total Fat Burner” consultant, fitness guru Ronnie Coleman, to create a direct-response television campaign, including a nationwide search of fitness leaders. “We found out that consumers weren’t motivated by celebrities. They wanted an effective workout, but more importantly they wanted to have fun,” Williams says. “‘Buns Of Steel: Target Toning Workout,’ ‘Total Fat Burner’ carry a suggested retail price of $9.95 each.”

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It pumps, it sizzles, it sells!

**GRIND workout**

It pumps, it sizzles, it sells!

Approx. 50 mins.
LV 49337

$12.98

**STRENGTH & FITNESS**
**HIP HOP AEROBICS**
**FITNESS WITH FLAIR**

Eric Nies hosts *Fat Burning Grooves*
- The newest video from the multi-platinum selling MTV Grind Workout Series.
- Featuring the hottest steps set to the latest beats.

**Get ready!**

$14.98

**ADVANCED WORKOUT**
**TOTAL BODY TRAINING**

MTV brings you a new level of challenge with **Advanced Workout**, intense total body training hosted by **fitness expert Keith Byard**, this is a serious workout for serious results and includes a special 30 minute yoga segment.

Both releases will be supported with national advertising on:

*Source: Billboard, September 27, 1997*

©1997 MTV Networks/MTV Music Television, and all related names and logos are trademarks of Viacom International Inc. Sony Music Entertainment is a trademark.
EXERCISING OPTIONS
Continued from page 64

Brand needed to be freshened up a bit," she says of the four-year-old line.

Fidler, a director of marketing. A sweepstakes offer for a trip to the Firm's exercise studio in Charleston, S.C., will be included in every box. Fidler says they've seen a trend toward consumer preference for total-body workouts, and the new titles, "Sculpting With Weights," Fat Burning Workout" and "Abs, Hips & Thighs Sculpting," are geared toward consumers looking for beginner and intermediate titles.

In terms of the market overall, Fidler says, "If you treat exercise video as an adjunct category, then it almost becomes a self-selling product."

With 16 Firm titles available, Fidler says offering consumers variety is important. "We have a really good track record, and we felt there was a certain part of the marketplace that wasn't being served. We created product to address that," she says.

THE DAILY GRIND
With much of the exercise video product geared toward the mid-to-upper demographics, Sony Music Video (SMV) and MTV are issuing the fourth title in the Grind series Oct. 21. Continued on page 68

GETTING REAL
Continued from page 64

"...Weil has arguably become America's best-known doctor..."

The New York Times Magazine

"He is, by any measure, the man of the moment in America's eternal search for an alternative to the conventional..." Time Magazine

"...Weil has become the guru of the integrative movement."

USA Today

"One of the hottest new voices in the alternative health & spirituality scene."

Publishers Weekly

• Broadcasting nationwide on PBS in November.
• Author of the Best-Seller Anatomy of the Spirit

Best-Selling Authors Now On Video!

DEEPAK CHOPRA
"Success is a journey, not a destination."

CAROLINE MYSS, Ph.D.

"One of the hottest new voices in the alternative health & spirituality scene."

Also Available:
ALCHEMY
CRYSTAL HEALING
THE WAY OF THE WIZARD
SPIRITUAL LAWS OF SUCCESS
EXPLORATIONS INTO CONSCIOUSNESS
OVERCOMING THE FEAR OF DEATH

ANDREW WEIL, M.D.

"...Weil has arguably become America's best-known doctor..."

Also Available:
THE NEW YORK TIMES MAGAZINE

"...Weil has become the guru of the integrative movement."

USA TODAY

© INNER DIMENSION 1-800-245-6472

Best-Selling Authors Now On Video!

DEEPAK CHOPRA
"Success is a journey, not a destination."

Caroline Myss, Ph.D.

"One of the hottest new voices in the alternative health & spirituality scene."

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THE NEW YORK TIMES MAGAZINE

"...Weil has become the guru of the integrative movement."

USA TODAY

© INNER DIMENSION 1-800-245-6472
Introducing a New Series for Beginners from the #1 Fitness Brand in America

FIRMBASICS™
Building FIRM® Beginners Into FIRM® Believers®

Introducing a New Series for Beginners from the #1 Fitness Brand in America

ORDER NOW! STREET DATE: 11/18/97

Strong marketing support through the key selling season.

- Million dollar advertising! Including national TV, women’s magazines, and bus sides & billboards.
- Exciting sweepstakes for consumers to win a trip to TheFIRM® studios in Charleston, South Carolina! Details and entry inside every video.
- Strong national and regional publicity campaign.
- Sponsorship of Race for the Cure.
- In-store displays available.

Sculpting with Weights Total Body Workout
Catalog # 72333-80340-3
Approx. 60 min.

Fat Burning Total Body Workout
Catalog # 72333-80342-3
Approx. 60 min.

Abs, Buns & Thighs Total Body Workout
Catalog # 72333-80344-3
Approx. 60 min.
Team Up for Sales with Two of the Most Popular Names in Fitness

DONNA RICHARDSON

30 DAYS TO THINNER THIGHS

2 NEW VIDEOS!

DONNA'S MARKETING SUPPORT

- New Consumer Advertising Campaign
- Expanded Advertising Schedule-6 mos.
- Crystal Light Sweepstakes-Jan. '98
  'Workout Right with Crystal Light' Spa Sweepstakes
  $250,000 radio ad campaign
  $5 Rebate on Donna videos
  In-store display and circular ads
- Free Heart-Healthy Recipe Insert
- Year-round P.R. Campaign

CRUNCH

Six New CRUNCH Workouts for Every Body

More Marketing Punch - For CRUNCH!

- New Consumer Advertising Campaign
- Expanded Advertising Schedule-6 mos.
- Crystal Light Sweepstakes-Jan. '98
  'Workout Right with Crystal Light' Spa Sweepstakes
  $250,000 radio ad campaign
  $5 Rebate on CRUNCH videos
  In-store display and circular ads
- Year-round P.R. Campaign

CRUNCH Advertising Schedule

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Order Hotline 1-800-786-8777
Available Now!

EXERCISING OPTIONS
Continued from page 66

Priced at $12.98, "The Grind Workout: Fat Burning Grooves" features dance music and popular host Eric Nies, who will make appearances at a number of health expo shows this year.

As part of the Grind franchise, Tommy Boy Records is issuing a music CD that will include an insert for the video, and Active Apparel is launching a clothing line. A promotion with a teen magazine is in the works, according to Alex Beeman, SMV's senior director of marketing.

Both titles will receive exposure on MTV, though Beeman hopes "Advanced Workout" as a "back-to-basics" title will also appeal to older audiences. With a different target audience and greater distribution to music retailers, SMV has not fallen prey to the vagaries of the market in recent years, but the principles for success in the current market are the same, Beeman says.

"It's a combination of everything: the association with MTV—which of course is a favorite among young people—as well as Sony Music, in terms of delivering the latest, hottest music. But the workout itself is very high-quality, and consumers really get their money's worth."
NEW RELEASE!

KATHY IRELAND

TWO VIDEO BOX SET

STREET DATE: DECEMBER 9, 1997
ORDER DATE: NOVEMBER 18, 1997

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YEAR-TO-DATE CHARTS OF SPECIAL INTEREST

The chart recap in this Spotlight use the same methodology used to calculate Billboard's Year in Video chart and offer a year-to-date preview of how the Health & Fitness and Recreational Sports categories are shaping up thus far. The top-20 titles list comes from non-theatrical titles on the Top Video Sales chart.

Titles are awarded points for every week they appear on our charts based on an inverse point system, which is determined by the rank each title holds each week. The Top Video Sales chart runs every week, while the Health & Fitness and Recreational Sports charts print bi-weekly. Points for this Spotlight’s lists were calculated starting with the Dec. 9, 1996, issue, through the Sept. 27 issue.

The recaps were prepared by video charts manager Marc Zubatkin with assistance from Anthony Colombro and Michael Ouszn.

TOP 20 SPECIAL INTEREST VIDEOS

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TOP RECREATIONAL SPORTS VIDEOS

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<td>NBA AT 50 FoxVideo (CBS/Fox)</td>
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Computer Animation Reaches A Growing Niche

Geared Toward Music Or Meditation, Videos Draw On Special Effects

BY EILEEN FITZPATRICK

While business titans like Bill Gates are busy trying to figure out how to super charge home computers to process information, filmmakers are taking advantage of the new technology advancements to create unique computer animation that is slowly finding its way to home video.

“With a $5,000 investment in software, you can generate great 3-D animation,” says Manga Entertainment president and CEO Marvin Gleicher. “The accessibility of software has enabled artists who couldn’t afford the equipment to be more creative.”

Manga, which has made a name for itself in the Japanimation market, recently spun off an animated-shorts division. The new unit’s goal is to scan the globe for animation product and distribute it to the general public. Its first acquisition, “General Chaos: Uncensored Animation,” will have a limited theatrical run in November, followed by a home-video release.

“By establishing the animated-shorts division, we’re giving exposure to artists who normally wouldn’t get any,” says Gleicher, “and at the same time creating a niche market for them.”

Until recently, this niche market was dominated by “Mind’s Eye,” a four-part series that was released in 1991 and has cumulatively sold 1.5 million units. The first “Mind’s Eye” is distributed by Miramar, but five other titles in the series are distributed by Sony Music Video, which picked up the rights 18 months ago. A new title in the series is due out in the fall of 1998.

“The audience is a broad spectrum of creative people who use it as a resource,” says Steve Churchill, president of Odyssey Productions, which produces “Mind’s Eye.” “But the rate at which it is selling indicates that the product is going beyond computer-animation aficionados.”

“Every studio is looking for new self-directed categories,” says Sony Wonder senior VP of marketing Wendy Moss, who oversees “Mind’s Eye” and other SMV computer-animation product. “This is a collectible product because its fans don’t just buy one tape, and the audience is broadening.”

Moss says she first recognized the potential of computer-animation product when she was an executive at laser disc distributor Image Entertainment. “When I was at Image, the numbers were huge, which really astounded me,” she says. Although she didn’t recall exact figures, she says cumulative sales were well into the six figures.

BY EILEEN FITZPATRICK

THE MUSIC IN IT

Another selling point is music, Moss says. “Animation is not all ink and paint; many products incorporate music into the whole package.”

For example, “Odyssey Into The Mind’s Eye,” which SMV released in September, features an original score by Kansas founder and guitarist Kerry Livgren.

Sony also has branded “Liquid Television,” under the MTV video line. The videos are a compilation of animated shorts taken from the MTV series of the same name, which aired on the network in the early ’90s.

Fox Lorber Associates is touting the soundtrack for “Planetary Traveler,” which was scored by Grammy-nominated composer and former member of Tangerine Dream Paul Haslinger. The company will release the title—its first entry into the computer-animation category—via its WinStar Home Entertainment label.

Miramar, which is still committed to the category, just released “TeleOdd,” featuring music from Queen’s Brian May and former Stryper guitarist Scott Rockenfield and rapper Sir Mix-A-Lot. The title is available through Miramar’s distribution partner, Unapix Entertainment.

Like many computer-animated videos, Fox Lorber’s “Planetary Traveler” boasts spectacular 3-D visual environments to take the viewer on a dreamlike journey. The video was created entirely on a desktop computer by downloading images over the Internet from various contributors. The program was produced and directed by Jan C. Nickman, who also directed “Mind’s Eye.”

The title will be getting retail support from 420 Sunset Motion Picture Co. stores, which will air the program on store monitors. Best Buy also has committed to front-of-the-store positioning for the title.

“The program lends itself to in-store play,” says Fox Lorber VP of sales Dan Guritz. “If you watch for 15 minutes, you’re hooked by it.”

Many suppliers add that computer-animation product is sold into retailers such as The Nature Company, Natural Wonders, computer stores and other non-video specialty stores.

“I don’t know if computer animation is a new trend in the market, but consumers are very interested in this product,” says Guritz. “But retailers don’t earmark sections in their stores for computer animation.”

Fox Lorber president Michael Olivieri agrees that it’s a bit early to say computer animation is a retail or consumer trend. “If ‘Planetary Traveler’ is a big hit, that would be terrific, but we’re not launching a computer-animation division.”

The growth of the Internet, bigger and better computers among in stores every few months, and DVD delivering superior quality are sure to fuel interest.

“The trend is toward animation in general, whether its ‘Toy Story,’ Japanese animation or ‘Planetary Traveler,’” says Guritz. “This product is for the techies.”
This unprecedented animated expose of TV's negative spin features a hard hitting score from Scott Rockenfield and Sir Mix-A-Lot.

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With these words begins the ultimate quest of a mysterious alien race. Their visual flight logs unfold in a mesmerizing display of nature's art on a cosmic scale. Spectacular planetary landscapes overwhelm the senses in an unparalleled fusion of computer animation and originally scored music.

**Key Selling Points**

- **Planetary Traveler** is the brainchild of two-time Emmy® award winning director/producer Jan C. Nickman. His ground breaking projects include the multi-platinum computer animated video hit *The Mind's Eye*!
- The brilliant original musical score was created by Grammy nominated composer Paul Haslinger, formerly of Tangerine Dream.
- A revolutionary production... This breathtaking production triumphs as the first full-length program ever produced entirely on desktop computers.

**Marketing Support**

- A massive publicity blitz in print and television. Your customers can’t miss the news about *Planetary Traveler*.
- Television advertising: 30 second spots will air after street date on The Sci-Fi Channel, ESPN2, Fox Sports Net, and The Travel Channel.
- You and your customers can visit the *Planetary Traveler* website for more background and additional product information. Take a look– the address is http://www.thirdplanet-inc.com.
- *Planetary Traveler* Mini-Posters are available.

**INSIDE EVERY VIDEO IS A MAIL-IN CARD FOR A FREE $5 PHONE CARD FROM WINSTAR HOME ENTERTAINMENT.**

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**Order Date:** September 5, 1997  
**Street Date:** September 26, 1997  
**Suggested Retail Price:** $19.98  
**Catalog Number:** WHE71028  
**ISBN:** 1-57252-134-1  
**UPC:** 7-20917-10283-2

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**EXERCISING OPTIONS**

Continued from page 68

"Workout Right With Crystal Light" spa sweepstakes, a rebate offer, extensive print and radio ad campaigns, a five-city tour for Richardson and cross-promotion with her new book. Also part of the Crystal Light sweepstakes are the six new titles in Anchor Bay's "Crunch" fitness series. In addition, the titles will be promoted through advertising and on the "Crunch Fitness" exercise show on ESPN2. The Crunch brand franchise includes gyms, a widely distributed line of apparel, books, music, personal-care products and footwear, which will launch in 1998.

**A METHOD OF SUCCESS**

Parade Video is continuing its successful line of Denise Austin tapes, including the new "Hit The Spot Gold Series." The three-tape series features advanced workouts that build on the original "Hit The Spot" strategy. In addition to her regular television exposure via her shows on ESPN and Lifetime Television, Austin will make monthly appearances on QVC. She also has two "Xtralite" workout tapes and a line of sports- and footwear. In the first quarter, she will be offering a line of exercise equipment and publishing her third book. Tie-ins include promotions with Equal sweetener product and the Florida Department of Citrus.

Also from Parade are several new installments in "The Method" line of workout tapes. One reason the Method has been so successful is word of mouth," says Gary Korb, director of public relations for Parade parent, PPI Entertainment Group. "You can put out celebrity videos, but name alone is not going to sell them. If it's not a quality workout, people will get wise."
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- Michael Flatley is a media sensation appearing on the Academy Awards®, Larry King and The Tonight Show as well as being featured in People and Times Magazines.
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Newcomers Enter Supplier Fold
Four Cos. Seeking A Niche In Vendor Market

BY ANNE SHERBER

NEW YORK—It appears that in the video business, at least, hope really does spring eternal.

Even as Republic Home Entertainment was announcing the close of its rental business, making it the most recent casualty in what most people view as a diminished landscape, new companies are hoisting the studio guard their sales, that have been the gap between this that other direction, the same place finish (Billboard, Jan. 2).

The past year, at least four companies have tried establishing themselves as program providers.

Rated Gee!, Home Video, and 1130 Entertainment are brand-new. GRB Entertainment, already a primary supplier to the Learning and Discovery cable channels, has just established a video division, charged with releasing more than 200 hours of “educational” programming in its library. It was the next logical step for 10-year-old GRB in Los Angeles, according to founder Gary Benz, who expects to make the move up to cable video early next year. Selections will be chosen from three GRB on-air series, “Movie Magic,” “World Of Wonder,” and “Earth’s Fury.”

Benz says the company will take a cue from other suppliers releasing television product on cassette. GRB will reconfigure series episodes, linking segments from different programs by theme. GRB isn’t discounting the rental market, but Benz has started contacting mass merchants, which are most comfortable with titles priced no higher than $15.

GRB is also in discussions with several advertisers who buy time on Benz-produced programming when it air on cable. “We are talking with the advertisers already involved in our programs to give them the opportunity to perhaps get their brand on the video box, on a 30-second ad, the top of the tape, or to be involved in the promotion,” he says.

“They support us weekly in a big way. By making a further investment, they can extend the value of their advertising in a way that will stay with the viewer forever.”

1130 Entertainment’s Herb Dorman, former president of Orion Home Video, has taken a cue from predecessors, big and small, that have stepped up efforts to sell titles directly to retailers, bypassing video distributors. His prices, too high for the outright rental business, are pitched to video retailers looking to stock inexpensive rental inventory.

Dorman says that by eliminating expensive and inefficient distributor mailer ads, he can offer cassettes at significantly lower costs. The wholesale price of a typical 1130 Entertainment title is in the low $40 range, he notes, compared with $60-70 for a distributor-controlled release.

“With video retail consolidation, I don’t have to sell to 30,000 retailers,” says Dorman. “I can sell to the top 100.”

Dorman doesn’t employ a sales force. In fact, he is currently the sole employee of Los Angeles-based 1130, using reps and subdistributors, including Tapeworm, to present titles to retailers. One of his field staffers is (Continued on page 77)

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• National Publicity Campaign
• Announcements on the Reebok website
• Reebok coupons in every box
• In-store displays available
• Consumer sweepstakes to win a workout with Gin Miller, Petra Kolber or Lisa Gaylord

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

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* RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. • RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. • RIAA gold cert. for a minimum of 125,000 units or a dollar volume of $9 million at retail to theatrically-released programs, or at least 25,000 units and $1 million at suggested retail for non-theatrical titles. • RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically-released programs, or at least, 50,000 units and $2 million at suggested retail for non-theatrical titles. © 1997, Billboard/Symphony Communications.
**Newcomers**

(Continued from page 75)

Larry DeVuo, former executive VP of Sight & Sound, a major distributor based in St. Louis.

1130's first release, “The Last Home Run,” sold 15,000 copies, according to Dorfman, who typically needs only 300 to 400 copies to go into print. The fact that several labels have folded in recent years has made acquiring product easy, Dorfman says. “The product is out there. And there aren’t enough distributors to take it to market.”

Dorfman is also releasing sell-through titles, although on a limited basis. Two made-for-TV shows have recognizable stars, including Jessica Lange and Tommy Lee Jones in a 1986 production of “Cat On A Hot Tin Roof” and Bernadette Peters and Mandy Patinkin in the Stephen Sondheim musical “Into The Woods.”

Joe Brady, CEO of Rated G, says, “We’ve got a similar model. We’re working with the Video Buyers Group, a consortium of 2,000 independent retailers, based in Minneapolis, to place indie kids’ videos in their stores. We’re eager to work with our group — we’re cut from the same bolt of cloth. They’re independent, and we’re independent. And we’ve both had to band together to survive.”

“The second project involves establishing a strategic alliance with Kids’ First! The endorsement and retail promotion program instituted by the Santa Fe, N.M.-based Coalition for Quality Children’s Media. We want to do outreach with Parents’ Choice and other similar groups. We’re trying to achieve brand equity for independent producers in general. Singly, none of us has a lot of clout, but as a group we can advocate.”

Bono says that NAICVP hopes to work with members of Congress to spotlight the independent video community; sponsor seminars and workshops; and publish a newsletter. For further information, contact her at 415-974-0844.

**PAPPYLAND**

The children’s drawing program “Pappyland” recently appeared on PBS and the Learning Channel, is making its home video debut via Cabin Fever Entertainment’s Razzmatazz label. The first two volumes of “Pappypalooza” are set for release March 10, 1998.

Series star Michael Cariglia, who writes the weekly comic strip “Big Nate,” currently seen on PBS and the Learning Channel, is making his home video debut via Cabin Fever Entertainment’s Razzmatazz label. The first two volumes of “Pappypalooza” are set for release March 10, 1998.

New series star Michael Cariglia, who writes the weekly comic strip “Big Nate,” recently appeared on PBS and the Learning Channel, is making his home video debut via Cabin Fever Entertainment’s Razzmatazz label. The first two volumes of “Pappypalooza” are set for release March 10, 1998.

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DVD Viewers Get 1st Dibs On Miramar's 'Televoid'

D RAKE EXCLUSIVE WINDOW: In what is being called an industry first, Unapix, a television program "Televoid" on DVD prior to cassette. The title is distributed by Simitar Entertainment, will be in stores Oct. 31, priced at $24.98. "It's our second release under an agreement that gives Unapix exclusive rights to distribute the title in the week prior to its release to stores during the first quarter of 1998.

"We think the product is a showcase for DVD, and we wanted to make a splash with the title," says Simitar VP of new market development Rich Gomberg. "This is no one has done this yet." Simitar president Ed Goetz says the company put its "Central to the program" in play in order to get the DVD ready for the Halloween season. Goetz said the DVD-exclusive window strategy will pay with extra publicity, but he's not expecting a stampede of additional orders for the title.

"Televoid," though, will be the lead release in a 10-title drop display that is scheduled to be in all Tower stores nationwide in November. The title features the music of Queen's Scott Rockenfield and hip-hop artist Sir Mix-A-Lot. "Televoid" is also prominently featured in a DVD sampler disc that Simitar is giving away to about 100 sales in hardware stores, says Goetz.

The sampler differs from others in that it enables viewers to sample multiple multiple features, including music videos, angles, sound, and other interactive elements of the format.

Simitar and Miramar are also about to jump into the DVD-ROM market, with "Televoid" leading the way. Goetz says the company will be shipping three DVD-ROM packs to many of the stores this fall.

One configuration will include "Televoid," "The Gate To The Mind's Eye," and "Beyond The Mind's Eye." Another features three nature titles, and the third has three other Miramar titles. The three can be played on current CD-ROM drives.

"All of the major computer manufacturers are taking the plunge into DVD-ROM, and we want to get a jump-start on it," says Simitar's Casey. "With more and more computer manufacturers shipping DVD-ROM drives to the penetration could build beyond the current levels."
BOB MARLEY
Dreams Of Freedom
PRODUCERS: John Snyder & Charles Fishman
Worldwide 314-524-419-2

Richly inventive third album from Letters To Cleo is a sure crowd-pleaser.
The forested five-member unit is fronted by tenderbough lead singer
Kay Hanley, whose rippling-fine voice is catched by her flawless charisma.
First single “anchor” (with guest ex-Cars keyboardist Greg
Hawkins) is already burning up at modern rock radio.
And fans of the band’s “Dawn Gary Alice” debut (one of the best rock records of the '90s)
will love the vigor gained between its revolving second album and
“Go”, with producer Peter Collins (Sneaker Pimp) capturing
the in-concert, power of bassist Scott
Rhebling, guitarists Michael Eisen-
stein and Greg McKenna, and new
harpist Tim Prince. Shyly
“Disappear” and “Veda Very
Shining,” retro-pop “Go!-Pilot,”
and acoustic “Acoustic & Me”
are added ammunition to remind listeners:
Don’t miss Letters To Cleo live.

LETTERS TO CLEO
PRODUCER: Free Press
Revolution/Warner Bros. 24646-2

WINGLESS ANGELS
PRODUCERS: Neil Rhoda & Rob Frazier
Mindless/Island 314-524-447-1

Since the early '90s, the band has kicked back to Stones
at their villa in Jamaica, rejuven-
ating its battered spirit by singing and
playing with a group of Rasta-
frantic drummers right in his front
room. He long considered those late-
night sessions of song and stiffly
shyly the moment, but Royals
was finally persuaded to document
the sounds he made by his friends—
whom he’s dubbed the Wingless
Angels. Their sweet soul music is the
to the kind you’d hear at a Napa
Nightly, or group/fool ceremony
chants based on old Testament
lyrics and set to a deep back-to-
Africa groove. With a subtle touch, 
Richards embellished the tunes with the
bass of Irish minstrel Franky
Gronn, as well as his own, dub-
wise bass guitar. Chirpings
outside desirable and impromptu
jokes and chatter also color the mix.
A lovely record, and a how to anyone interested
in the roots of reggae.

BOYD II MEN
Evolution
PRODUCERS: Various
Maxi 314-524-119-2

Brian’s third album of new music builds on its trademark silky harmonies and
impeccable arrangements. This time, though, the
peculiarlyDelta into the musical
treatments that underlie its vocal magic,
enslaving such track masters as Babyface, Sean “Puffy” Combs, Jimmy Jam and
Terry Lewis, Keith Crouch, and Darrell
Bottoms to mix things up. Best tracks
include the tender Babyface ballad “Girl
In The Life Magazine” and the sultry
Combs-produced “Come On.” Album No. 1
ons The Billboard 200 last issue
does well for a multi-platinum hat trick and
for the group’s continued place in the
forefront of modern vocal R&B.

VARIOUS ARTISTS
Back To The Basics: The Songs Of Bruce Springsteen
PRODUCERS: Various
VAGA The Blue Note SHL 5760

Two-CD set licenses the Boss, with per-
f ormances of songs familiar and
unknown—10 of the tunes here have
never been officially released on any
Springsteen recording. Like most char-
itable benefit records—$1 from each album
goes to World Hunger Year—earnestness and
immensely high-minded ambitions
aside, this is a love letter to, like, most such projects, the results are
often spotty. The songs that work best here are the ones where the artist
has invested his or her personality instead of simply imitating the Boss’s version:
John Hatt’s joyous, swingy
“Johnny 99,” Ben E. King’s majestic “4th Of July,”
Ashbury Park (take 2)
from Paul Oecen’s
sung “One Step Up,”
Dionne Sum-
mer’s rave-up “Protection,” and
David Brown’s overwrought
“Take A Saint In The City.” Hardcore Bruce fans this will must have the
true material and the interesting inter-
pretations.

MAMA SUNDRI Liquid Sky
PRODUCERS: Free, Ace Gogolak, Bercy Faccio
WEA Latin 20436

Best disc ever by famed Mexican-based

LAO SCHIRFEN
The Dissection And Reconstruction Of Music
Fidel Filipe, B! Record, 49 Music Sound W. Of Lalo Schirfen’s Demoted Ensemble As A Tribute
To The Memory Of The Marquis De Sade EXECUTIVE PRODUCERS: Lalo Schirfen
Verve 517 751

Part chamber-jazz, part Addams’ Family
show, this 1990 album by pianist/composer Lalo Schirfen wittily
melds jazz with classical styles and
instruments (its names parodies Peter Weiss’s
long-title played called “Marat/Sade” for
checkers). The drinking world sessions includes
notable Clark Terry, J.J. Johnson, Kai
Windig, Grady Tate, Don Butterfield,
and Paquito D’Rivera. Laced together by
Schirfen’s lyrical piano lines and fortified by his monumental charts,
“Schirfen’s Sade” is the most stylish and
slam of his often eccentric ‘60s albums.
Highlights of a box-set-flush set include
the bouncy “Versailles Promenade”
(preserving Schirfen’s primary among jazz
harpsichordists) and Eilashan’s swing
“Reverie” (Koteuz, Birmex- Richardson’s soaring alto flute). Other

STANDOUTS include the funky rococo-
clasts of “Old Losers” and the 17th-century
pentalogy of “The Wing” and “Marquis De Sade.”

PETER TOSH
Honorary Citizen
PRODUCERS: Greg Katz
Columbia/Legacy 55064

The reggae icon’s leisure time ends as a result of a
true time off from his drug-producing life, he has evolved into one of the
richest reggae-pickers in Nashville
today. That Loveless can take a seemingly
duplicate group of songs by others and
work them into an almost seamless whole is a tribute to his power as a vocalist.
Emory Gordy serves her well with his
usual understated production.

SPOTLIGHT
Bob Marley

WINGLESS ANGELS

ROCK & RAP

ALBUMS

TOP REVIEWERS: Mark 10

MACK 10
Back On A True Story
PRODUCERS: Various
Promo 50675

Following his hardcore collaboration with
Ice Cube and WC in the gun-toting
Westside Connection last year, Mack 10
returns to record hards with an album
characterized by his depictions of old-
school funk alongside new-school reality.
These days, after the tragic deaths of
Tupac Shakur and the Notorious B.I.G.,
real-life violence is high on the rap agen-
da. But coming outta outta Englewood,
Calif. a pain-free ghetto that’s just like
Compton, Calif., the rapper sounds nei-
ther shaken nor stirred. He still
seems willing to work with keeping it real
tales of street deals and shooting blue
steel. Don’t knock his hustle, he warns in the
spring song “What You Need” (Depraveran’97),
because “that’s all a nigga know.” Never mind that he’s made
record selling records and has been around the world on tour.

SPOTLIGHT

BOYD II MEN
Evolution

JAZZ

DIZZY GILLESPIE
Birdsong: The Final Recordings
PRODUCERS: Roy Say & Charles Fahan
Telarc 83443

Recorded live at a series of concerts con-
memorating Dizzy Gillespie’s 75th year,
these sessions turned out to be the trump-
tet legend’s last. The explosive attack and
ballistic riffery that was Dizzy’s trade-
mark was still in effect, especially on an
extended, exalted version of “Night In Tunisia”
and a broadly swinging version of
“Confirmation.” Also of note are a serene,
small-ensemble rearranging of Diz standard
“Can Aha” and Gillespie himself singing the
autobiographical “The Diamond Jubilee Blues.”
Dizzy’s electrified stature is obvious from the
CD’s overhaul on “Ornithology.”

COUNTRY

PATTY LOVELESS
Long Stretch Of Lonesome
PRODUCERS: Deccy Dry Jr.
 Epic 67997

Patty Loveless continues to grow and
find herself as one of the leading women in
her country. She already had one of the most
expressive voices in the genre and is adding
a newfound sense of confidence and
maturity. The result is stunning. As a
song interpreter, she depends on others
for her material and has evolved into one of
the strongest song-pickers in Nashville
today. That Loveless can take a seemingly
disparate group of songs by others and
work them into an almost seamless whole
is a tribute to her power as a vocalist.
Emory Gordy serves her well with his
usual understated production.

NEW AGE

VARIOUS ARTISTS
A Winter’s Solstice VI
PRODUCERS: Various
Windhill Windhill 51934-11220

Summer has just ended, but Wintham
Hill has already begun working on its
Christmas releases, including the sixth installment of its popular “Winter’s Solstice” series.
Aside from the trademark touches of Celtic
whistle player Joanie Madden into
suitably light jazz and slightly winter
cock by saxophonist Marlen Marows, “A Win-
ter’s Solstice VI” lives up to the standards of its predecessors. Highlights include
Celtic harpist Lisa Lynne, Richard Stolz-
man’s “Sonata For Two Clarinetta,” and
another classic chamber vignette from
Tim Story. With mostly original tunes,
“WS VI” evokes the winter season with
out rehashing the old chestnuts.

REVIEWS

SPOTLIGHT

BOYD II MEN
Evolution

JAZZ

DIZZY GILLESPIE
Birdsong: The Final Recordings

COUNTRY

PATTY LOVELESS
Long Stretch Of Lonesome

NEW AGE

VARIOUS ARTISTS
A Winter’s Solstice VI

www.americanradiohistory.com
**PAUL RYDAK-DURHAM**

**Boobs And Heart**

Singles: 2001

**REVIEW**

In a bold move, Harmonica Mundhi France has initiated a series of classic CDs "called "singles" that are sold in the great Harmonica Mundhi catalog, the line provides one entire work—five or six CDs in the category of the list for $5.98. The singles are a low-risk, high-quality introduction to the world of classic music, with grand performances, noteworthy solos, and excellent sound quality (most of the recordings are from the late 90s). Among the choicest titles are "Take the Heart" and "In the Mood," which are included in the catalog.

**KILLER BUNNIES I Can't Take The Heart**

**ATWINDY**

**Get It On**

**OFFICIAL SINGLE**

**BIG DADDY KANE**

**Hold It Down**

**OFFICIAL SINGLE**

**ROCK TRACKS**

**DAVE BOWIE**

I'm Afraid Of Americans (5:30)

**PRODUCERS**

David Buie

**WRITERS**

D. Bowie, B. Dee

**PUBLISHERS**

Next 11th Nabs

**WAVE**

12749 (cassette single)

**DONNA LEWIS & RICHARD MARK**

The Beginning (4:31)

**PRODUCERS**

Terry Troop

**WRITERS**

S. Tenant, L. Armes

**PUBLISHER**

Atlantic 83:12 (cassette single)

**ALTERNATIVE “The Right At Beginning”**

soaked beneath the soundtrack of a new musical

**ROCK TRACKS**

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Terry Troop

**WRITERS**

S. Tenant, L. Armes

**PUBLISHER**

Atlantic 83:12 (cassette single)
TOY TRAINS & CHRISTMAS

TV (Sight & Video)

50 minutes. $19.98

In a time when delivering the news is no longer a matter of newspapers, television, radio and newspapers, the toy industry remains a mainstay among the children of today.

A TRIBUTE TO CHARLES KURALT

CBS Video

60 minutes. $14.98

In a time when delivering the news is no longer a matter of newspapers, television, radio and newspapers, the toy industry remains a mainstay among the children of today.

Year Of The Horse

Directed by Tony Kaye
Starring Susan Sarandon, Joaquin Phoenix, and Hector Elizondo

Jennifer Jovin

December 1995

“Year Of The Horse,” a rock-'n'-roll documentary about Neil Young & Crazy Horse, is made for fans.

Director Jim Jarmusch, unlike many documentary filmmakers, didn’t set out to make viewers Neil Young and Crazy Horse’s live performances on a two-hour run. Instead, he combines performance footage and interviews to create a moving snapshot of a band that’s been jamming together for almost 30 years.

Jarmusch, best known for such cult classics as “Dead Man” and “Night On Earth,” has long association with rock. Tony Waits, Gibby Haynes, and Iggy Pop have appeared in his movies, and he has made music videos for Talking Heads, Young, Waits, and Audio Dynamic.

He first worked with Young on the “Dead Man” soundtrack but admits to being less than fan.

Producer L.A. Johnson is also no newcomer to the music industry, having worked on video projects for Belinda Carlile, Bobby Brown, Young, Rickie Lee Jones.

This familiarity allows them to move freely among band and crew members to catch spontaneous interactions and off-the-cuff responses.

In his first year with Young and Crazy Horse’s 1996 tour is played together with older stock from 1976 and 1977, and Littlefeather as a road manager, the band is set up on a light, but upbeat groove.

The film captures the feeling of being at a concert and the `70s rock and roll spirit of the times.

When director David Bridges is asked whether he would be interested in doing another project with the director, he responds, “It’s about as likely as the Red Sox winning the World Series.”

Jarmusch reveals himself as an impeccable film craftsman, taking the film on a journey that is as much about the characters as it is about the music.

In the end, the film remains a testament to the power of music and its ability to bring people together.

REVIEWS

HOME VIDEO

BY CATHERINE APPLEDON OLSON

ELVIS COSTELLO LIVE - A CASE FOR SONG

Warner Reprise video

75 minutes. $19.98

This video will have plenty of music to groove to courtesy of this review.

The video comes with the single from the album, “The Best Of The Warner Bros. Years.” A somewhat subdued Costello takes the stage to put a new signature on some of his hits, covers, and other stand-out songs.

Although the artist at times appears a bit removed from some of his earlier material, he pulls off an inspirational show complete with songs from his recent albums, Attraction, and The White City Septet. He also throws in some terrific instructional. Buried between the banter is some genuinely good information. This is a fine book to use as a reference to readings on music and cultural history.

KIDSTUFF WITH DICK CLARK

MVP Home Video

30 minutes. $14.98

Although this video takes a bit to warm up, the ageless Dick Clark is a warmup for the kids.

Clark sets out to show how much childhood has changed in the delightful tape. His focus group is a class of wifty ’90s kids, and he gets down on the floor and conducts a series of interviews. The questions posed to the youngsters are predictable, such as “What do you want to be when you grow up?” “How much money do you have today?” “What is your most cherished possession?” “How is your relationship with your parents and siblings?” etc.

The answers are anything but predictable. Clark proves to be right at home with the crowd in the program, which is co-produced with the creator of MVP’s “Babybumps” tape. Unlike “Babybumps,” this video is meant for kids and the parent-child relationship.

DONNA RICHARDSON: 30 DAYS TO FORMER THIGHS

Anchor Bay Video

45 minutes. $14.95

True to its title, this video is designed to give guaranteed results in a short amount of time. The always-vivacious Richardson keeps viewers on their toes, and all of the other parts of the foot that doesn’t include floor exercises. A thorough stretching segment is followed by an optometry workout geared toward whipping those thighs, as well as other nearby body parts, into shape. Since Richardson and her two companions bring out chairs for the final segments, it doesn’t mean it’s time to take a break.

These props are used merely to help fitness buffs balance themselves as they work a different set of muscles.

Also new from Anchor Bay is Richardson’s “90 Days To Former Ass And Arms.”

DIANA: LEGACY OF A PRINCESS

MVP Home Video

60 minutes. $14.98

By now there isn’t much we don’t know about the life of Diana, Princess of Wales, and this video, like all the others, doesn’t provide many new insights into her troubled life.

It does, however, break up the familiar footage of her wedding and public appearances with something new.

The most interesting part is a video diary of Diana’s visit to Angola, where she witnessed the devastating effects of land mines. A BBC camera crew followed her around and shot some of the most moving images of the trip. It’s one side of the princess we haven’t seen before. In addition, interviews with unlike friends Henry Kissinger and Washington Post owner Katherine Graham show how the princess could feel at ease with anyone and in any situation. The video puts the rewind of “Candle In The Wind” and when he first met Diana and discussed the chemistry between. Her other interviews include a New Jersey couple who hired Diana as a nanny just before her engagement to Prince Charles.

NFL TROWBACKS

PolyGram Video

45 minutes. $19.95

PolyGram Video finds itself in the football season of a program that covers almost every single game. Newer fans of the sport who think today’s teams are tough are in for a surprise with this look back at legendary players, their game highlights, and the influence they’ve had on current day’s teams.

And those who have been following football since the good old days will enjoy rewatching the players profiled and feted by some of today’s star players. The Rams’ Deacon Jones; Packers’ Kay Nitschke; and the Raiders’ Fred Biletnikoff. Also new from PolyGram and NFL Films are team-specific treatments of every NFL contender such as “NFL of the Niners” and “NFL Talkin’ Follies.” More than enough pigskin to fill in the gaps between Tuesday and Saturday.

ULTIMA ONLINE

PC CD-ROM

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Read by David Hyde Pierce

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ISBN: 0-7435-4607-0

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This is a love story for Warm’s new kitten when it comes to the house. What makes it all so much better for Soren is that she can taste the cat food.

The relationship between the cat and the dog is particularly touching. David Hyde Pierce, known as the fastidious Niles on TV’s “Frasier,” is an inspired choice to read Soren’s adventures as exactly as one would expect a cat to sound.

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Read by David Hunter

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Active Rock, Modern AC Put The Squeeze On Modern

Most tellingly, AIC's Minneapolis frequency soup saw that company take KEO's former format off its more powerful frequency, replace it with its active rocker for a head-to-head format battle, and use the old active rock signal for a more female-skanted, adult-leaning modern outlet. AIC's decision to superserve the hard rock guys on one side and the Lilith Fair women on the other suggested that it might not perceive much room in the middle, a theory reiterated by several PDs we talked to on both sides of the format divide.

WQAX GM Joe Sullivan does see a trend in the works. "The product was good, and it was sold, but it ended up in this market to skew pretty heavy 18-24, and really, if you want the money demo, you have to grow 25-44," he says. "It's about looking at the market and making this product available. Right now, the strength for the radio station is the male demo, so we're leaning more male.

Having Howard Stern in the morning meant clogging up numbers of the market's men, but Sullivan says they weren't staying. "The natural progression was to either in some of the Van Halen and Aerosmith material. Our focus is still new music. We sit here and talk about WYSP in Philly. They them classic and throw in some new stuff. We're starting with the new and throwing in some of the classics."

THE BIG SQUEEZE

At KKKD (the E! in New Orleans), PD Vince Richards, who just made his own modern-to-active transition, becoming PD of WQXK Kansas City, Mo., always cut his modern with a strong dose of guitars. Now he says, "It's a trend. You're going to see it a lot more. What's happening is you're going to have a modern AC that will take care of the women and an active rock taking care of the men. And the alternative stations are now going to start getting squeezed like active rock was squeezed in 78-79, when it found itself caught between modern and classic rockers. Modern has fragmented to the point that you're going to see that popper modern music was moving to the modern AC side and the rocker side of alternative swing over to the active rock side.

That's what John Gorman sees in Detroit from his perch as PD of active WKRK, which signed on with a heavy modern lean before moving further into the active rock world. "The alternative end was testing terribly. It was the bands like Tool" that started emerging as front runners in WKRK's research, Gorman says.

As for the other half of the modern rock universe, Gorman notes that even though modern WPIT (the Planet) "moved to one of the more successful modern adult positions, I consider them to be what a modern AC should sound like. That's where you're going to hear the Lilith acts."

Both Richards and Gorman see available product as driving these changes. "It comes down to material and appeal," Gorman says. "Modern rock was exciting with Alice In Chains and Soundgarden and Pearl Jam, but one has to keep in mind those are rock bands. Rock invaded as opposed to alternative becoming mainstream. Now, Gorman says, the Seattle bands are either gone or in a hall, leaving modern with their sound-alikes."

Gorman cites the success of the Offspring as an example of active rock coming "back with a vengeance. When the new Offspring came out, alternative ignored it. Now, it's in the active rock band," he says. "It's still about business. And all the excitement and show business are back on active rock. Suddenly, hearing Van Halen doesn't sound so bad, but this is the mass audience. They like what they like. They don't necessarily put the same labels on music that we do.

"Alternative is now hit-driven as opposed to artist-driven," says Richards. "Suddenly, this lack of core bands is putting this format in flux. The core bands are not serving the modern market as well, leaving the format to closest on one-hit wonders."

KROG GOING OFF ITS RAILS?

While some market observers have seen WKRK's recent addition of about one non-modern cut per hour as a warning shot across the bow of any potential change at Chancellor's New York outlets, Kingston does allow that trying to reconcile the new moods of modern has been on his mind recently, too. Kingston sees the active and modern adult ends of the spectrum as places stations can go "to maintain the franchise."

 Kennard Likely To Be Confirmed Committee OKs FCC Chairman Nominee

WASHINGTON, D.C.—William Kennard, President Clinton's nominee for chairman of the Federal Communications Commission (FCC), should be confirmed by month's end following an expected thumbs-up vote Oct. 8 by the Commerce Committee, according to sources here.

Also reportedly on course is confirmation of fellow commission nominees Harold Furchtgott-Roth, Michael Powell, and Gloria Tristani. Most agency nominees steer clear of specific points and personal views at confirmation hearings so as not to jeopardize possible future rule-makings, and the FCC picks were no exception. Although Kennard dodged specific answers to committee members questions on whether the FCC should hold up license renewals for stations airing hard liquor or beer and wine ads or for TV stations attempting to dodge the new program ratings, committee chairman John McCain, R-

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is putting this format in flux. The core bands

are not serving the modern market as well,

leaving the format to closest on one-hit

wonders."

"WXRK PD Steve Kingston was in

here a few months ago, and he was saying

"it's changing out there," Gorman re-

calls. "The music tastes are changing. He

was one of the smart programmers who

saw the change and didn't get himself

stuck on trying to maintain some kind

of alternative image [for its own

sale]."

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(Continued on page 85)

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Texas, By Way Of Paris, Redefines Its Music On ‘White On Blonde’ Set

NESTLED BEHIND the sensual orchestration of a recorded intro track for “White On Blonde,” the fourth album from Glasgow, Scotland-based foursome Texas, is the sound of a young Parisian girl saying to a friend, “It’s 3:40. I need to go somewhere else.”

The moment is a prophetic screening of the project’s 12 musical selections, representing nothing short of a change of seasons for the Mercury Records act, founded in 1989. The album, which combines elements of pop, hip-hop, soul, and blues, comes after a four-year break between albums, during which lead singer Shaznay Spiteri spent a year in Paris, absorbing new sounds, feelings, and experiences.

The result is a wealth of hitworthy diversion. There’s the laugh- laced lead single “Say What You Want,” the subtle harder of the elegant “Breathless,” the more aggressively charged pop sensibilities of “Drawing Crazy Patterns” and “Halo,” and the Motown piddiness of “Black Eyed Boy.” All are bound by the richly textured, chameleonic-like vocal qualities of Spiteri, perhaps a modern-day Maria McKee for the Stones.

“This is definitely not just another album for us. It’s a personal thing as well,” Spiteri says. “I was feeling really tempered Glaswegian accent. We recorded 30 songs over the period of a year, going through different moods and different seasons. You hear all of the ups and downs and nicks and crooks in this album.”

The number of folks listening for such subtleties has already reached more than 1.5 million in the U.K., where “White On Blonde” debuted at No. 1, returned to No. 1 a month later, and quickly earned top 10 rights for the singles “Say What You Want,” “Black Eyed Boy,” and “Halo.”

So far in the U.S., the band’s brilliant 1989 debut single, “I Don’t Want A Lover,” is the only claim to fame so far. But the music of Texas has indeed earned notice. For one, fan Ellen DeGeneres uses its “So Called Friend” (from 1990’s “Rick’s Road”) as the intro backdrop on ABC’s “Ellen” and invited Spiteri to perform the tune during the closing credits a couple of years ago. As the current “Say What You Want” is prominently featured in the summer flick “Picture Perfect” with Jennifer Aniston and Kevin Bacon.

Meanwhile, since its U.S. release late last month, “Say” is just getting started at radio. In its second week, it ranks at No. 36 on Airplay Monitor’s Adult Top 40 Airplay chart and No. 29 on Modern Adult. Airplay is also building on mainstream top 40.

The road map to the recording of “White On Blonde” unfurls at a critical point in the band’s history. Following the massive overseas success of its debut, “Soultown,” in 1989, the then rock-fused Texas (named after the movie “Paris, Texas”) became the critics’ love-aoke. But then, as has gone down before, too much success too soon fueled a backlash, leaving the band’s second and third albums with respectable sales but a doomed hit quotient.

After the outfit’s tour supporting “Rick’s Road” finished in late December 1994, Spiteri apit to Paris for a year to stay with a pregnant friend whose husband was out of the country. The move from Glasgow, she says, gave her time to rethink the group’s direction and to force herself to experience everyday happenings—getting from point A to B, the smells of the city, the culture, the language—from a fresh perspective.

“You can hear Paris in this album, even if it’s just on the breathiness in “Say What You Want,”” Spiteri says. “I took the best of everything from there, some things I think consciously, but many she recognizes as subconscious gifts from a heightened awareness.

While she was gone, Texas songwriting partner and bassist Johnny McElhone (Altered Images, Hip-away) was at home in Glasgow working with answering machines. “I would get these late-night phone calls, sometimes at 4 in the morning, with an idea for a baseline or something,” Spiteri says. “Then I’d come in and hear it in a completely different environment. It was great, because we’re hearing the same thing in different ways.”

Meanwhile, as Spiteri and McElhone leisurely toyed with song ideas, she and the other band members—guitarists Ally McEllane, keyboardist Eddie Campbell, and drummer Richard Hynd—worked building a studio in the back of Spiteri’s house for the actual recording process for “White On Blonde.”

“The freedom from actually recording in your home was something very different for us,” she says. “We didn’t have that feeling of having to get something done in four days in some fancy studio that was costing thousands and thousands of pounds a day.”

Add to that the gentle and relaxed exchanged song ideas from Glasgow vs. an amused, “It was a weird thing. You want to have dinner, you go cook it right there,” she says. “Suddenly, there are family and friends working and living together. The combination of the two was very inspirational. It was a perfect place for Texas.”

The band also received constant support from neighbors around Spiteri’s house, settled within a cul-de-sac. “We were recording in the summer when the doors and windows were open in the house, so we’d have neighbors coming up going, ‘You know that song you played last night, I really liked that one.’ They were all so happy when the album came out after a year of watching us and hearing the songs over and over again,” she says.

And then came the No. 1 debut in the homeland. Says Spiteri, “After that, we were waiting on that Sunday to find out where it entered, and Johnny knocked on my door and says, ‘One.’ I said, ‘One what?’ I didn’t get it. Then I stood there in absolute silence. I don’t think the band spoke for a week after that. We (Continued on page 88)

by Chuck Taylor

Vegas’ KXTE Is A Tale Of 2 Sterns: Mike & Howard

MIKE STERN GOT HIS START in the business with Jacobs Media. He programmed its sign-on WXEY Day- ton, Ohio, from its inception, but soon was recruited by American Radio Systems (ARS) to Las Vegas to fight another Jacobs station, KEDG (The Edge), as PD of KXTE (Extreme Radio).

Upon arriving in Vegas, “The Edge here was up in the 7’s, 12-plus,” says Stern. “It was one of the highest-

intensive stations in the country. The AOR here (HOMA) is fairly sleepy and classic-leaning, so they never really had any com- petition on that side. The top 40 (KLUC), which we also own, is very urban. So they never really had any competi-
tion on that side. They’d been left alone and able to grow very large, in a lot of ways by default.”

Stern inherited a classic rocker with Howard Stern in mornings. “When we researched the radio station,” Stern says, “we found out that Howard was obvi-
ously bringing a lot of come to the fre-

quency every morning. The most cohesive chink we could find was going to be [the Edge] every morning.” Further research showed listeners being turned off by the pop end of alternative. “So we let a lot of time making sure they realize that they’re not going to have to deal with the pop-

ier end of the format when they listen to our radio station.”

KXTE was just one part of the ARS master plan. The company “signed on a modern AC station [KMXX] on the Edge’s female side, and then we signed on Extreme radio, with Howard in the morning and a brand of harder alternative on their male side,” says Stern. “That was the plan, cut it off at the pop end, and I don’t have to worry ‘Am I losing a hit record?’ because my sister sta-
tion is busy owning it.” In the spring Arbitron, KXTE was up to a 6.1 share. By the second Arbitron, it was at 5.9, while KMXX was No. 1 18-34.

Stern says part of the reason KEDG’s five-year head start hasn’t meant as much is the transient nature of Vegas. Having Howard in mornings doesn’t hurt either. Every month, he says, “We get phone calls saying, Oh, I love Howard. And I found him, and then I love your radio station! So, we actually have a weird little type of magnet that people will search out when they go to a market.”

“Howard Stern has been on that signal five years through oldies, classic rock, and now our for-
mats,” says Stern. “His numbers are better than they’ve ever been. And we think we’ve brought a lot of people to the show. Howard always does better on a healthy radio station.”

In terms of promotions, Vegas provides a unique challenge, since the local casinos are giving away cars and houses. KXTE, instead, targets its listeners’ lifestyles. During the NCAA’s March Madness, for example, Stern took one of radio’s mainstay promotions and turned it into “Extreme March Madness.”

“We put 64 bands into a tournament bracket. We had a big tournament pool with a big-screen TV as the prize, so people could get the bracket and make their predictions and fax them in. We got over 400 entries off one newspaper ad. Then we had the ‘game’ on the air. OK, it’s Pearl Jam vs. Korn—call in and vote for your band. And we had halftime stuff and a big Dick Vitale impersonator. We were getting 400-500 calls an hour.”

Ranked No. 48 by Arbitron just a year ago, Vegas is now No. 43. The town that Stern entered 18 months ago has grown “from being a sleepy, acts-like-a-small-market—than-it-is place to becoming a competitive, acts-like-a-slightly-larger-market-than-it-is type of city,” he says. “The growth here is phenomenal. I’m figuring if I stay here long enough, I’ll be in the top 10 market. That’s my goal, just to ride it out.”

MARC SCHIFFMAN

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ith the single “Everyday To Everyone,” Everclear picks up where it left off with the
ace cut “Local God” on the hit “Romance + Juliet” soundtrack album. That sanguine groove tune
is the missing link between the new wave of the Portland, Ore., trio’s new Capitol album, “So

“Everyday To Everyone” not only represents a lyrical shift from the “Local God” era but a subtle hip-hop inflection of its rhythms as well. “We’re not a white-boy funk band by any means, and we’ll never be,” says Everclear front man
Art Alexakis. “But I grew up listening to soul and funk—I’ve loved everything from the Ohio Players to Public Enemy. So I like a good groove, and I’ve
been playing around with sampling for a while.”

In terms of subject matter “Everyday To Everyone” diverges from the head-over-heels entreaties of “Local God” to cover social issues in a less
romantic guise. Alexakis explains: “In life, there are times when you might not be as real as you pursue something, some thing. Say you’re a young guy at a bar and not quite hitting it off with this girl, but

you’ll try to do everything for her just because she’s cute and you want to get laid. Or you’ll be on an interview for a job you don’t even really want yet you’ll laugh hard at the guy’s dumb jokes anyway—because you need the money. I do it, we do it all—especially if you’re fuckered up on drugs and alcohol, like I was for so long.”

With Everclear meeting success and Alexakis becoming a clean and sober husband and father, he says he is far less prone to trying to be everything to everyone. “Because the band has accomplished something on its own terms and I’ve become a more well-rounded person, I feel more empowered these days. Plus, I’m older and more entrenched in my personality, so I’m just not going to do what I don’t want to do.”
Radio Programming

SUMMER '97 ARBITRONS

Adult Contemporary

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<tr>
<th>No.</th>
<th>Title</th>
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<td>1</td>
<td>HOW I DO LOVE</td>
<td>LEANN RIMES</td>
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<tr>
<td>2</td>
<td>QUITE PLAYING GAMES (WITH MY HEART)</td>
<td>BACKSTREET BOYS</td>
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<td>SUNNY CAME HOME</td>
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<td>SPICE GIRLS</td>
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<td>2 SO HELP ME GIRL</td>
<td>GARY BARLOW</td>
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<td>FOR ONCE IN OUR LIVES</td>
<td>PAUL CARRACK</td>
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<td>2 YOU WERE MEANT FOR ME</td>
<td>JEWEL</td>
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<td>UN-BREAK MY HEART</td>
<td>TONI BRAXTON</td>
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<td>2 ALL FOR YOU</td>
<td>SISTER HAZEL</td>
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<td>2 GO THE DISTANCE</td>
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<td>2 CHANGE THE WORLD</td>
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<td>2 A SMILE YOU LIKES</td>
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<td>2 SUNSHINE CAME HOME</td>
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NEW▶

1. BUTTERFLIES | MAEVA O'MEALLY
3. BUTTERFLIES KISSES | BOB CARLISLE

Adult Top 40

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<td>TAKES A LITTLE TIME</td>
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<td>CRIMINAL</td>
<td>KISSIN' DYNAMITE</td>
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<td>TRYING TO PLAY GAMES (WITH MY HEART)</td>
<td>BACKSTREET BOYS</td>
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<td>AIRPOWER</td>
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MODERN ROCK

(Continued from page 85)

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JURY IS OUT

Kingston admits that when it comes to this type of switch across the country, "there's still a story to tell. It's rock and roll music. It's the demand for this era and genre of music both in our research and our gut." Kingston feels it's a logical leap of faith that's being made together with big rock hits of today and the past. "It's a work in progress. We're exploring the boundaries. How far we can go with it." We assume there will be a net positive gain out of some of the changes that we are implementing and will implement in the coming months.

At least one person we spoke with sees no larger trend beyond the market that signifies these changes. Universal senior VP of promotion Steve Leedro maintains that this is simply a coincidence of three market situations. "The situation in Minneapolis was a flunking move responding to some marketplace changes and trying to take out some competition," he says. "WQXA is an ownership change. The ratings were very strong and position that we're trying to defend against some others that are trying to gain some share of that market." Leedro also notes that modern rock is "a big challenge, and when we're playing our music, we're exposing it to more and more people." We also wondered if Warren Christenson also notes that both the New York and Minneapolis switches are market-specific. And like Leedro, he notes that modern rock already comes in a wide variety of flavors. Christenson likes the current fragmenting of modern to AORs heyday. Even though there was a large chunk of sub genres in that format, when you said AORs, everyone knew what they were talking about. He says, "The same thing may be true for alternative. Some lean more active (and some lean more modern adult). Those are stations just tuning to adjust to market parameters. Out here on the West Coast, the competitive landscape is very active. We don't have a lot of a rock active records. It's a classic radio station trying to find their hole in the marketplace and see where [they fit]. That's true of any format. Top 40 is going in three directions, too."

But Christenson does see the hyper-activity of modern rock's early growth as spurt settling into "what's now their groove." Ratings are not what they once were, and while "there's still a great deal of buzz, the classic rock radio that was the real long-term success story has more stability in the money demos, he contends. "Rock radio has survived up against some really big challenges, and they're coming up smelling like roses. It will be around for a long time."

KENNARD LIKELY TO CONTINUE (Continued from page 85)

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KENNARD LIKELY TO CONTINUE (Continued from page 85)

Hundt's Democratic seat. Tristani would take over the long-held seat of Democratic James J. Juncio. Purchasing Roth is up for re-election Republican Andrew Barrett's seat, and Powell would succeed in the other Republican commissioner seat occupied by the outgoing Rachelle Chong.
**HIGHLIGHTS**

The 19th Annual Billboard Music Video Awards webcast live on the internet from Billboard Live with special performances TBA.

Keynote address by Rob Glaser, CEO/Chairman, Progressive Networks, maker of RealAudio and RealVideo & Alan McGlaude, CEO/President, The Box Worldwide.

Opening night party sponsored by

Networking opportunities • Roundtable discussions • Compelling panels including: The Artist Panel • Director's Panel in assoc. w/ MVPA • Live Focus Group with Teenage Viewers • High level Executive Panel Discussing “the Big Picture” in Music Video Programming, Production and Promotion Issues.

New digital opportunities for music video exposure on the internet, satellite and cable and much, much more!

**CONTACT INFO**

Maureen P. Ryan, Director of Special Events  
(212) 536-5002 ph.  
(212) 536-1400 fax.  
Brett Atwood, Interactive & Music Video Editor  
(231) 525-2289 ph.  
(213) 525-2394 fax

**REGISTRATION BAGS**

Place your promotion or product in the Music Video Registration Bag given to all attendees! To reserve a spot, please contact Michele Quigley at (212) 536-5088.

**DISCOUNT AIRLINE**

Pepp Travel, the official travel agent, for the Billboard Music Video Conference offers special fares for travel to Los Angeles. To qualify, reservations must be booked through Pepp Travel at (800) 877-9770. Please identify yourself as a Billboard attendee to receive discount.

**HOTEL ACCOMMODATIONS**

The Beverly Hilton Hotel  
9876 Wilshire Blvd.  
Beverly Hills, Ca. 90210  
For reservations, please call 1-800-HILTONS and state that you’re with the Billboard conference. Reservations must be made no later than October 19th!  
Room rate: $155 single

**REGISTRATION FEES:**

- $375.00 • Early bird special received by September 30th  
- $405.00 • Pre-registration received by October 30th  
- $455.00 • Full registration after October 30th & walk-up

**TO REGISTER:**

First Name: ___________________________  
Last Name: ___________________________

Company: _______________________________  
Title: _________________________________  
Address: _______________________________  
City: _________________________________  
Phone: ________________________________  
Fax: _________________________________  
Exp. Date: ________________________________  
State: _______________________________  
Zip: _________________________________  
Cardholder's Signature: ________________________________  

- Check  
- Money Order  
- Visa/MC  
- Amex

Credit Card #: ________________________________  
I'm Paying by: ________________________________  
Card number: ________________________________  
I'm paying by: ________________________________  
Expiration Date: ________________________________  
Card holder: ________________________________

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference if notification is received on or before October 1st. Cancellations received between October 2nd and October 30th will be subject to a $100.00 cancellation fee. No refund will be issued for cancellations received after October 30th or for "no shows."
MAHURIN LOBBIES TO ALTER HOW DIRECTORS ARE HIRED

BY SHARON STEINBACH

NEW YORK—Should record companies rethink the way music video directors are approached for work? In soliciting treatment ideas, is the process susceptible to predators, unfair, and insufficient? Director Matt Mahurin worries these concerns in an attempt to improve the hiring process.

In the spring, Mahurin began distributing a letter to directors and producers hoping for commitment on a professional effort by which record labels solicit music video treatments. The letter, which was first distributed May 15, states, “This process of hunting and gathering treatments has become a competitive write-on-free, all for the audience, all for the label.”

Mahurin cites standards in the newspaper and book publishing fields to support his position that directors be paid for treatments whether they are hired or not.

“The idea that an art director would call several directors or producers and ask them to submit ideas for free, and that the writers and editors would look over and then choose a few ideas and pay one of them would be insulting and laughable,” he says.

The Music Video Production Assn. (MVPA) has supported Mahurin’s attempt to institute a dialogue on the issue by helping distribute his letter and encouraging discussion of the issue at its meetings. At an MVPA gathering Sept. 3, Mahurin drove home the point that the issue is not just financial: “This issue boils down to fair play. There’s no structure in how you treat a director.”

Billy Poveda, president of music video production company Oil Factory and editor of the MVPA, says that discussion of the issue is a positive move. “He’s raised a lot of issues that were raised approximately three years ago when two directors, Matthew Rat and Herb Ritts, began charging for treatments regardless of whether they were given the job. Poveda says that while their action prompted industry discussion, it never resulted in widespread action.

“A lot of directors firstly respond vis- à-vis their work being paid for or not paid, but what they really want to be appreciated,” says Poveda. “Once they think about what payment really achieves, the issues seem cloistered about who owns the idea and what the proprietary issues are.”

“Directors don’t necessarily want to go on the record, someone could put it in writing and it could be read and responded to in a timely manner. There’s a possibility for directors to get paid for rerights for and expenses that are incurred by the production companies, such as storyboards and art.”

Marin Bradley, senior director of video production for Columbia Records, says she does not think labels will ever hire a director who takes everything. “It’s a very fine line if a particular director wants to set a fee. Someone like Matt has earned that standard, but some younger people haven’t. That doesn’t mean that record companies should take advantage of the situation.”

Bradley’s beliefs do not reflect those of all her peers. Another major-label clip commissioner states, “Giving a director his due, that’s the thing. Just because a disgruntled director has a whin, he doesn’t have to feel money deems him respected.”

According to Sound director Paul Andreassen, payment for treatments shows commitment on the part of the director and record company(s) might invest more in what they want instead of what they don’t want.”

He adds, “When I was struggling along, I would have used my talent to rent it. It’s the little director that can use that money more than the well-known director.”

Director George Seminara suggests that this issue focuses the video community on the idea of picking only a handful of directors. “The artists have more protection than we do,” says Seminara. “I got $25,000 to do Snow’s ‘Informers.’ That video was a hit and sold millions of records. I got a flat fee and had to do 17 variations of the rough cut. If it was a flop, I’d be sitting on the Riviera now.”

Mahurin admits that not all directors agree on every point but says he’s gotten some constructive responses from both established directors and those just starting.

“A video’s commissioning editor can be sensitive to the process because it could make their job more structured,” says Mahurin. “I say, ‘My plan is to give you the opportunity, this is what I’m asking for change.’”

Results from Mahurin’s appeal may not be immediate, but discussion prompted by the hiring process as a part of the Billboard Music Video Conference, to be held Nov. 20-22 in Beverly Hills, Calif., during the panel “MVPA: Professionalism, Proprietary Rights,” will help.

Copies of Mahurin’s letter are available from the MVPA.

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music thing happen, that I didn’t want to work for somebody for the rest of my life. We prayed together, and from that point everything was good.

Upon his return to Chicago, Krystal was introduced to Jeremy Freeman, who was starting Scratchie with James Ilitch and Bud Harrell of the Smashin’ Pumpkins; Wretzsky’s husband, Kerry Brown of Catherine and Adam Schlesinger of Ivy and Fountains of Wayne. That summer, Wretzsky and Krystal played a show together in Brooklyn, Krystal played him “Lone Ranger,” his combination with DJ Hitman. “From there it was a natural progression and we made a deal where my own label, Skinny Wray [also the name of Krystal’s publishing company], has the Caribbean (right).” He plans to launch that sometime after his album is released.

“I’ve been working with Pancho for the past six months or so, since ‘Scratchie’,” says Scratchie president Freeman, who also co-manages Krystal with Nolan Banes. “He’s an incredible talent, and his songwriting and vocals have developed remarkably. I’ve never seen a talent grow so quickly. This is the most important project we’ve ever had, and we know that this is a great opportunity. Pancho, it’s the most important project they’ve had with us, in terms of our expectations.

Scratchie is delivering Krystal with a marketing plan. “They’re very hands-on,” says Mercury senior director of product management (U.S.) Darryl Lindsey. “We’re just sending it through our system to make sure it’s distributed. Our promotion and sales department is working it in the field, but our direction comes from Scratchie.”

Scratchie’s modus operandi is both aggressive and multifaceted, initially at the [“reggae”] dancehall base, but not limiting him to dancehall,” says Freeman. “We don’t have a commer-
cial single planned right now. Instead, we have several singles out there to create an awareness.”

“Pancho’s albums” launched in June in Jamaica. “Girl A Chat” and “I Need You Badly” were released there as a double-sided 12-inch single (both sides read “A” and contain both tracks) to radio DJs only. “Lethal Weapon,” included on the Shocking Vibes label’s “clue,” was released worldwide and in Jamaica. A Chat was released approximately two months ago in Jamaica. Forty-six units of the 7-inch single sold out at Bronx, N.Y.’s Moodies for $5.49.

A month later, “Sweet Gal” was released as a 7-inch single in Jamaica, where it’s now rippling airwaves. “Girl A Chat” is the next single slated to go out (at a date still to be) this time to the U.K. as well as Jamaica.

“Pancho is a very great talent,” says Moodies owner Earl Moodie. “I expect him to be one of the better sellers for ’96. He’s a very, very promising artist. He could easily do what Shaggy has done, go beyond the reggae market.”

The album launched Oct. 9 in Jamaica, with a peak of five FM format plays at Year’s How Can I Be Down hip-hop conference, held in Montego Bay.

Pancho began setting up the project for the U.S. in April. “We came out with the same double-sided 12-inch, so that DJs knew we were pushing two tracks—Girl A Chat and I Need You Badly,” says Lindsey. “It went to Mercury street teams across the country to create interest among DJs for under-the-ground interest.”

Other new twists on the schedule include the special-interest series “Irish In America—The Long Journey Home.”

The four-tape series, a publication between Walt Disney Studios and PBS, will arrive in stores Jan. 27. Retail price is $79.99.

The series is scheduled to air Jan. 26-28 on PBS and will be cross-promoted with the series “The Young Indiana Jones Chronicles.”

The first tape features noted Irish musicians, including the Chieftains’ Paddy Moloney, Elvis Costello, Van Morrison, and Sinead O’Connor. The series opens with the Chieftains’ Peter Cahill moving into the special-interest category,” says Kopecky, “but there are 40 million Americans out there that are Irish descendants, and they may be interested in this in video series.”

Other upcoming releases include “Guatemala to Jamaica,” featuring “Peter and the Wolf” at $22.99, and “Evita,” “Emma,” and “Everyone Says I Love You,” re-priced to $19.99, Feb. 5.

The film’s release is set for March 1997. The release will be a limited, 12-month run in the U.S., and the film will be available on VHS and Beta.

Meanwhile, the Chieftains’ next album is expected in February. It will feature guest artists like Lou Reed, tumble, and senior officers from Nashville businesses.”

At the same time, adds Smith, the protests caused American to give the economics of the route a second look and, in conjunction with what he called maximum audience, says Warner Bros. president Ken Baker. “If the pop stations or video channels don’t play John’s music, it doesn’t mean he’s not brilliant, it just means that generation has taken over the airwaves.

So if we can’t have the huge hit single, we have to look at other forms of marketing, and that’s what we’re doing with this artist.”

Of the 30-plus U.S. dates Fogerty played, highlights included sold-out shows at Fenway Park in Boston, and orbit out of both the music industry and other Nashville-area businesses. So, we went back for a second look. I’m delighted to say we’ve been overwhelmed by the demand of the music community in Nashville. American reversed its decision in the wake of that conversation.

That result, according to Doibois, illustrates the collective power of Nashville’s music community when it focuses itself to this extent. “It shows that we have the ability to band together for the good of the industry,” he says.

In restoring the route and adding the second flight, American Airlines said it will offer a press conference in Nashville sales manager, Mike Dye, who said, “We’ve been overwhelmed by the interest of the music community from both the music industry and other Nashville-area businesses. So, we went back for a second look. I’m delighted to say we’ve been overwhelmed by the demand of the music community in Nashville. American reversed its decision in the wake of that conversation.

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SKA'S LATEST REVIVAL BRINGS MUSIC STATESIDE

(Continued from page 1)

The album has sold more than 6.9 mil-
lion units, according to SoundScan.

“SKA’s Greatest Hits” is Columbia’s sec-
tury album “Let’s Face It!” No. 55 this
issue on The Billboard 200 and has sold
more than 651,000 units, according
with SoundScan. “The Rascals’ “Good
Music Is On the Way” is No. 1 and is
Columbia’s only chart-topper.

For others, the genre isn’t so much an alter-
native to the old and continu-
ance of something they’ve long sup-
ported. Modern Rock XTRA (91X) San
Diego PD Bryan Schock says ska fits
the fun and simple attitude of the beach
town.’ “Ska is just one of the streams
of the station’s repertoire for its entire
15 years on-air. Six ska-influenced bands
are currently in rotation, including
tracks by 511 and Less Than Jake.

“Are we thrilled that there are bands
besides the English Beat or the Specials
who are on the Billboard charts? The
station a fresh feel,” Schock adds. “People
love the old music, but always
remembering the same songs goes old.
Now the exploring is going a step further
into soundtrack records and tributes albums.
Moan Ska’s “Bang,” released Aug. 26,
is the first of many ska albums this year.
It features all ska selections. The
“Duran Duran Tribute Album,” released Oct. 7
on Mojo Records, contains
interpretations of Duran Duran
Home Grown, Big Fish, Less Than
Jake, and others alongside rock entries
bySTATUS Quo and Jimmy Eat World.

For the 10-year anniversary of punk
progenitors Operation Ivy, Her-
mosa Beach, Calif.-based Blue Facto-
y is releasing an expected 15 top acts,
including Cherry Poppin’ Daddies, the
Blue Meanies, and Long Beach Dub
All-Stars, to add renditions of Ivy’s
greatest hits to the band’s collection.
“Take Warning—The Songs Of Opera-
tion Ivy,” released in August.

Mobyle is also releasing a new
attempting to deliver ska to the masses.
L.A.-based concert promoter and
management service Goldenvoice has
formed a label, which will bear the
Oct. 26 release of “Fury Of The Aquat-
eta” by the Aquabats, a costume-wearing ska band.

Hellest Records, launched by Ep-
taph president Brett Gurewitz and Ran-
cid’s Tim Armstrong is devoted to ser-
ing ska acts. Their first album, starting with the 20-song “Give ’Em The Boot” compilation, released July 29 with a special low price of $4.99. Anticipated album releases this fall include ska from The Cat, the Pietasters, and the Slackers.

Vinod Gaither, manager of ’80s ska
act the Skatalites, is also planning the
launch of a new ska label, Planet Ska, early
next year.

“Ska is the last real form of alter-
native music that is not marketed
by major labels,” says Rob Hingley,
a member of the Toasters and owner of Music for the People, a New York-
label and retail outlet in Ridgewood, N.Y.

“That changed with its new popu-
larity, but indie labels will be there when
the dust settles to help the dedicated
bands keep on going. Besides, there
is a lot more music out there to explore
that the majors won’t touch. What they

industry by surprise is that they had
nothing to do with creating or foster-
ing it, really. The major players always
called it circus music and loved it,
the other way,” Hingley says. “It isn’t
an industry-created trend. They are
running down the tracks laid by under-
ground bands, labels, clubs, and fans
over the last 40 years.”

One can feel the major labels’ renewed
interest in ska may have a damaging
effect. “I really pissed off certain
labels just grabbing bands now that it
is the cool thing to do,” says Eric Rosen,
director of A&R and promotion at the
New York-based indie Radical Records,
which recently released “OkSkalipa-
lion” on the label. “We have to
work with the labels that do well, because they have lots of
money [for promotion], leaving small
bands in their wake.”

THE ROOTS OF SKA

Ska originated in Jamaica in the early 1960s by bands like the Skat-
attles, Prince Buster, Desmond Dekker, and a young Bob Marley com-
bined early rock, swing, and R&B with traditional Caribbean styles like
Jamaican dancehall. It sparked rock-steady and reggae before the fire burned
out.

Immigrants took the genre to Eng-
land, where it again became a flavor
of the month in the late ’70s.
This revival was led by such 2-tone
acts as the Specials, Madness, the
Selecter, Bad Manners, and the Beat
(renamed the English Beat in the U.S.),
which distorted the original flavor by
picking up the pace, adding a pitch of
punk rock, and throwing in an anti-
racist, super-political message.

“A sound was tied closely to the ide-
ology of the time, and they tied to
get your message across to kids.

Music is a vice, but you can use it to ed-
icate,” says Selectors singer Lyrical Gold-
ing. “These bands today are kind of
lightweight in the top they sing about, but I don’t want to preach at
them. You have to stick to what you know and feel
comfortable singing about.” It is just a

so different era of ska today.”

The U.S. popular audience took little
notice of the two first outbursts, and when it did, they had sub-
sided in their countries of origin. Mad-
ness did score a No. 7 hit on Billboard’s
Hot 100 in 1983 with “Our House.”
The English Beat also garnered some at-
tention with its wild anthems “Save It For
Later” and “Mirror In The Bathroom.”
The little bit of airplay and critical
interest that was enjoyed by the Tige-
boy scene in the mid-’80s, especially in
large cities like New York, Los Ange-
es, and San Francisco. Bands like
Fishbone, the Untouchables, the Mighty
Mighty Bostones, the Toast-
ners, and eventually the Dance Hall
Crashers, Operation Ivy, and Less Than
Jake carried the torch into the ’90s.
There was a pretty tight-knit group
that played ska and the even tighter
group that followed it,” says vocalist
Elyse Rogers, who joined the Dance
Hall Crashers at 18 and now manages
Hepcat Records. “At the time, it was all
about your love of music, because the media hardly

(Continued on next page)

CURRENT CRAZE OPENS DOORS FOR CLASSIC ACTS, REISSUES

(Continued from page 1)

Geffen Records is optimistic that old
and new acts will be interested in the
music of Madness and the Specials.

On Sept. 9, the label released the first
U.S. Madness-greatest-hits collection,
“Total Madness: The Very Best Of Madness,” which includes “It
Must Be Love” and modern rock hit
“Our House.”

In June, Geffen released 1965’s “Mad
Not Mad” and 1984’s “Keep Moving”
on CD for the first time in the U.S.

Golding, event chairman, in the vault
is the re-interest in the Ska and
Madness era. “Ska is so popular
today because the sound was under-
pressed at the time. It retained a freshness
and innocence and vitality. The ska music is if it has that energy
and excitement.”

“We love making music, but we need-
eed more exposure from people for a while,” says singer Lynval Golding. “It also
took a couple of years to get our sound
to come out right. We expect this album
will be a lot better than the last. The
process is a lot quicker than with them.
Golding and fellow Specials
members Roddy (Byers) Radiation
and Neville Staples also recorded a
track with Rancid that is expected to appear
on the quartet’s March Epitaph
release. In return, Rancid is slated
to release a ska cover of “Get Up
Naught,” as are members of No Doubt and the Mighty
Bostones.

“Feels so great to hear people say
“Wow, we wish this music existed.”
Golding says. “When we toured
the summer, we saw all these young kids
in Specials shirts or singing along.
The best reward for a musician is to
have your music affect future generations.”

As mentioned in preparing this previous story by Nigel Williams in London.

In preparation for its 40th-anniver-
sary celebrations in 1999, Island
first released “Ska’s The Limit,” a
compilation of some of the hits and
rare side songs from the early ’60s
Billboard, Sept. 13. Island has also
released “Ska Island,” a 15-track compilation of con-
temporary recordings by such
sold gold as Steve Barrow, A&R director of reg-
label Blood and Fire and the
writer of the series’ liner notes, feels
that the project is aimed at the collec-
tors’ market but has great music for all.

“Yap paid his musicians twice as
much as other Jamaican producers, and
there is no doubt that meant he got
the best out of them,” Barrow says.

Bands of their own

Jay Rifkin, president of Mojo
Records, whose young ska acts include
Goldfinger, feels older acts and re-
issue programs can give them
experienced sales for two reasons.

“First, the industry keeps bunching
out old projects based on some
to manufacture and score interest
from audiophiles, long-time genre fans,
and dedicated new followers. But they
start to overlap or are thrown together
in a half-assed way,” he says. “Plus,
the older acts just sound a lot different, a lot smoother than the younger
acts who are doing well today. Today’s fans want bands of their own to cling to.”

Retail has mixed opinions about
the sales of this ska roots as well.
Mark Marabito, a buyer for the nine-store,
South Plainfield, N.J.-based Compact
Dise World, said the chain has taken
more interest in ska than looking for
chandelier and greatest hits, but that
material isn’t seen anywhere near the
top of the charts anymore, “Sublime or
Reel Big Fish are seeing

"Best-ofs do better than actual full-
length reissues, but the older waves
aren’t as strong as they should be.
People just aren’t as interested,” he
says.

The Sales Blod, some programmers
have an open mind to giving classic ska
air time, if it’s what the audience
wants. Says modern rock WBQI Boston
Diasio director of programming.

As well as well as radio stations don’t play
a particular sound, they play good,
fun music. But my genre are what the
audience wants, I don’t feel like giving
it to them.”
paid attention. And you certainly weren’t going to get rich quick off selling your homemade CDs.

In that regard, it’s easier for new bands to book shows or get someone to finance their CD, continues Rogers, whose band is hoping for a breakthrough with its recently released MCA album “Honey, I’m Homey.” “It also makes more people go on tour, which means we’ll see more bands on the road. Other bands currently enjoying some success, such as Reel Big Fish, Save Ferris, or Buck-O-Nine, after years of playing mostly college clubs, know they have it easier due to the struggles of their forefathers.

“If you told me two years ago that I’d have a song on the radio, I would have laughed,” says guitarist/vocalist Brian Mashburn of Save Ferris. The band’s breakthrough, drummer Michael Miodownik’s “Come On Eileen” is No. 30 on the Modern Rock Tracks chart this issue. “But the climate changed and allowed ska to filter into the mainstream. And I’d be kidding myself if we thought we were all by ourselves. The bands that came before us, including groups like No Doubt, helped pave the way for the next set of ska-influenced bands.”

Lead guitarist John Feldman of Goldfinger, whose second album, “Hang-Ups,” was recently released by Mojo Records, says his band is enjoying the fruits of underground success.

“We put in our time on cold floors and opening stages. I’d be crazy to say I’d rather do that than have a hit record,” he says, “but bands don’t need to apologize for public interest. But we are lucky. There are plenty of bands that are still trying to figure out where they’ve been playing ska for longer.”

The current popularity of ska has centered around the harder and more vitamin-type bands like Goldfinger and Voodoo Glow Skulls, or the pop-tinged ska of No Doubt and Blink 182.

However, a growing number of acts, led by the Pietasters, Let’s Go Bowling, Beatock, and Inspector 7, are going to show that ska isn’t just a one-note rock-steady sound that focuses on the instrumental side.

This traditional sound, as well as innovative ska material, is in demand at some specialty retail outlets.

“There is a constant demand from collectors, kids, and music fanatics,” says Winston Gordon, owner of Summit Records, a U.K. black music specialist with three retail outlets. “I think ska has found a new underground movement out there, and we sell a lot of this music regardless of whether it’s in fashion.”

There is also a limitless variety of fusion acts, like the Celt-ska blend of the Trojanas and Headie Mix Collective, which is popular in the dance scene.

“There is so much music to explore that falls under ska. We are investing a lot more in the deep-roots and soul-based ska of the world, with a touch of the reggae-influencing,” says Paul Marisb, a buyer for the South Plainfield, N.J., chain. “I think people just hear the bands and different types, they are more likely to purchase the CDs.”

Like many other genres enhanced by popular culture, ska runs the risk of overexposure. This could be a rude awakening for the fans of the acts that are now in the public eye.

“Ska is rearing its head more than ever right now, and we are lucky to have people who appreciate the pow- ers that be,” says Reel Big Fish vocalist/trumpeter Scott Klopfenstein. “But we also realize that the attention can go away as fast as it came. Going back to the way things used to be would have been a bad mistake. I’m proud of ska, and I’m proud to be in a ska band.”

Reel Big Fish’s “Turn The Radio Off” is No. 112 on The Billboard 200 this issue and has sold more than 370,000 copies, according to SoundScan, which bases its numbers on the Modern Rock Tracks chart after 22 weeks.

Some say that a flood of less-talented bands riding the ska wave may accelerate the decline.

“People lose interest when the music becomes more about the novelty. It’s the whole reason I started,” says Vinnie, the drummer for Less Than Jake. “Labels start signing copycat bands, and fans say, ‘Not another girl that sounds like Gwen. Not another guy with green hair and a suit. Not more bands jumping on crowds during shows.”

Some radio stations are already reporting listener discontent.

“You have a lot of people who talk to you at this point who you used to think were tired with the horns or certain tracks. My fear is that even good songs will be ignored just because of what other bands are doing. I believe in Brian Philips, operations manager of modern rock WNNX Atlanta. “We have no predesigned slots to ska, but it is big at the station now is that there is a surge of ska-influenced songs that are also great pop singles. We have a lot of room to go.”

Goldenvoice owner Paul Tollef also notes saturation in the live entertainment world. “We aren’t trying to make the fast back off a band.”

“If the latest wave of ska follows suit with the one in the late 80s, the least likely scenario will be that we will enjoy a few years of mainstream popularity before returning to the scenes of the past and going in cycles and is huge periodically,” Klopfenstein says.

“I just hope this generation of bands will realize the importance that the bands before them have. Don’t get too sad. The bands will carry on in some fashion or another, and the undercurrent will continue to flow.”

The one thing industry sources agree on is that bands will have to evolve to survive the inevitable backlash.

“It will always be about good songs vs. the style of music. Bands have to continually grow to stay around, no matter what element they started in,” says Craig Aaronson, the A&R representative who signed Less Than Jake to導.

“If we were to go back to the old school ska band, it would be because Capitol felt they had long-term potential. We aren’t trying to make the fast back off a band.”

**FOGERTY’S ‘SWAMP’ SET GETS BOOST FROM TOUR**

(Continued from page 91)

### GREAT TALENT

Triple-A WXRV Boston PD Joanne Doody says she wasn’t taken back by the reaction to the album featuring John Fogerty when he performed there on July 20.

“To have listeners calling us to say how great a show it was, it didn’t surprise me,” says Doody. “It’s just one of those great talents.”

Fogerty will continue to actively promote the album here in the Boston market beginning Nov. 28. Fogerty says he may vary the sets for this jaunt, adding CRC tracks request-ed by fans to the mix. As soon as we got to the promised land, the bickering and fighting took over.”

For the ex-CCR bandmates toured as Creedence Clearwater Revival until the singer won a legal forcing them to change their name. Fogerty says he’s involved in a series of pro-”<### SCANDINAVIAN WELCOME

Interestingly, some of Fogerty’s most impressive live shows have been with Scandinavian countries as Denmark, Sweden, and Norway where the artist performed this summer.

In Sweden, for example, “Blue Moon Swamp” entered the country’s chart at No. 1 (Billboard, June 7), dominating that spot for the majority of the summer.

“Fogerty is one of those artists who can make it work anywhere, and we have to spend money at retail, looking for press breaks.”

Bob Barve, a buyer for the 315-store, North Canton, Ohio-based Camelot Music, says the tour programs have created favorable results. The numbers have been huge, but it’s been like a brand new band all over again, every new city they play, we have some spikes. It’s one of the better shows I’ve seen in a long time.”

Highlights during the first few months of the tour include stage opening act the Fair-Fi- ter Four, which also performed backing the headliner. “Fogerty’s show was ‘A Hundred And Ten In The Shade.’”

“It’s all based on the music,” says Fogerty. “I’m not a dancer, I don’t have to do tricks like the New Kids on the Block joke. But I do rely on communicating and connecting with the audience. Even as a teenager, before success, I was schooled in the small clubs.”

Fogerty says another reason he has enjoyed his recent road work is simply a matter of contrast.

“I feel so much better now, and it has a lot with what it was like touring during CCR,” he says. “It’s tragic that in many buildings we couldn’t build a lot is more enjoyable than what happens when you get to that place. That’s what happened with CCR. All those years I was doing things the way I wanted as soon as we got to the promised land, the bickering and fighting took over.”

Fogerty’s ex-CCR bandmates toured as Creedence Clearwater Revival until the singer won a legal forcing them to change their name. Fogerty says he’s involved in a series of pro-tracted legal battles with Fantasy owner Saul Zaentz that included copyright-infringement and lawyers’ fees suit, as well as a product-setting-pi-a- giarism case from which the singer emerged victorious (Billboard, April 19).

At age 52, Fogerty says this has been one of his most enjoyable tours, thanks in part to the comfort afforded by having his family join him on the road. “It’s been really good for us. We’ve shared an album tour, which kicked off two days before the album’s May 20 release, finished Oct. 2.

### RADIO INROADS

Back in the U.S., Fogerty’s major inroads at radio have taken place in the triple-A format.


WXRV’s Doody says the station is simultaneously playing the artist’s first two singles, “Walking In A Hurricane” and “Southern Streamline” as album cut “Swamp River Days.”

Videos for both singles and “Hot Rod Heart” have been created.

For a copy of the new album,” says Doody. “Everyone knows him, so he fits perfectly in the publicity that we’re going for. It’s similar to the Rolling Stones have been around for quite some time but still make fabulous music.”

Fogerty would also made an attempt at breaking Fogerty’s new material in country markets when it serviced “Southern Streamline” to country stations. Though its impact there was minimal, a clip for the song fared well on CMT.

“Nobody would have loved for that song to take off, but no one was counting on it,” says Baker. “We’re trying to get as much visibility as possible and not limit the album to any format. In attempting to reach as many potential or former fans, touring helps, but having that video on CMT the same month we had a video for ‘Walking In A Hurricane’ on VH1 did a lot for us.”

Supplementing his U.S. tour, Foggy will join “Hot Rod Heart” for the Budweiser Aid Benefit concert and did two consecutive nights on “Late Show With David Letterman” before beginning his concert dates, however, the artist taped per-formances for VH1’s “Storytellers” and “Live At The Hard Rock” projects.

Fogerty says the tour has provided a lesson in the workings of the modern music business. “What I’ve learned is that touring on my part is a very important part of exposing my career and this particular record,” says Fogerty. “I’m not sure I would have agreed with that in the Creedence Clearwater Revival years. I was young and so was my audience, and radio was more vital. In those days you could put out a record and people didn’t need to see you live to know you were a happening thing.”

The billboard October 18, 1997

www.americanradiohistory.com
TWAIN BRANCHES OUT ON SOPHOMORE SET
(Continued from page 11)

Twain's View Of 'Come On Over's' 16 Songs

The following are Shania Twain's thumbnail comments on her forthcoming album, "Come On Over:"

"Man! I Feel Like A Woman": This song started with the title, then it kind of wrote itself. The whole expression is a celebration of being a woman these days. I think we're kind of spoiled on our advantages we have. Feminists may not feel that way, but I do. It's pretty narrow-minded to a certain extent.

"I'm Holdin' On To Love (To Save My Life):" That's a quilt-of-ideas song. When it started, I wasn't thinking about the title, but I thought it had a good feel to it. I felt the love of it. Once the lyrics came, I felt great about it. The meaning is basically saving your life through love, rather than superficial cutches like psychiatrists and phone parrots. It has a lot of harmonies, and the words are based on the Net, and the things we depend on these days.

"Love Gets Me Every Time:" This is the current single. It was originally called 'Goin' Down and Done It', but that was such a mouthful to pronounce. That just came from a situation where, I think, I've got that kind of feel, and it's the only song on the album like that. The song is about a reality reversal.

"That Don't Impress Me Much:" That was really quite fun. It'll be different in the final mix; we're taking (a reference to Batman and his Batmobile) out to make it more understated. This is a profile of certain kinds of guys. I'm proud of that one.

"Rock This Country": That's a very live, fast-moving song. We wrote that one on the beach in Florida. I had the lyrics long time ago. It's one of my favorites on the album. It's very light-hearted. Each verse has its own pattern: get a life, get a grip, get away from home, take a trip. Get 'em and take 'em.

"You've Got A Way": My favorite ballad. I started writing that song.

"I'll Wait For You": This is a very personal song to me. I think I've written more songs about relationships over the years, but I think this one is pretty much the way I really think. It's definitely the way I perceive relationships.

"A Window To The Soul, in short:" "Yeah," she says. "It's my perspective, my true perspective on things."

"That's what I write songs about," he adds. "I wanted to take a while, several listeners, to really get the full picture of the whole album because there is so much information on it.

The songs, she says, fully reflect her. "It's definitely a personality record. I don't usually write literally about my life, but you can definitely read it. I think that this album is pretty much the way I really think. It's definitely the way I perceive relationships." She says.

GALLIN MOREY BOSS SUED
(Continued from page 8)

Gallin and his partner, Jim Morey (who is also a co-owner of the latter suit), that "they would actively in- volve [him] with GM's film and television clients.

Kwatinetz claims that while at Gallin Morey, he helped recruit Mariah Carey as a client, while Green assures that he helped re-sign Mariah Carey, Richard Lewis, Richard Jeni, and Tommy Davidson to the firm.

Both Kwatinetz and Green allege that they have been maligned, that they worked under "intolerable working conditions."

Both suits maintain that Gallin "wants to have it both ways." Kwatinetz, Green, and other employ- ees "by yelling and screaming at them, throwing things, and otherwise exhibiting unpredictable fits of rage.

According to both actions, Gallin "also constantly and inappropriately inspired into [Kwatinetz's] and Green's affairs." Kwatinetz and Green live with both men if other employees" were gay or straight or requesting that the managers be considered a defending and living men with whom Gallin could satisfy his sexual desires.

Gallin's "embarrassing" official con- duct is also attested in both suits: Kwatinetz and Green allege that his behavior included "getting daily mani- cures while conducting business and walking around the office barefoot by doing nothing other than receiving regular mas- sages.

Kwatinetz alone claims that Gallin "pressed [him] to attempt to engage in sexual relations with clients and others in an effort to secure business rela- tionships with new clients."

Both suits claim that when Gallin's alleged behavior was brought to the attention of unnamed superiors at Gallin Morey, "rather than respond constructively [they] would instead make homophobic comments about Gallin and other gay employees.

It's always been that way, it's always been that way, regardless of his personal, sexual issues, such employee risked being termi- nated."

Kwatinetz alleges that Gallin's con- demning him of "a very large bonus relating to [his] servicing of several clients," and that after the he voiced discontent with his treatment, Gallin responded by "lying about the reasons why Kwatinetz and Green were excluded from important meetings with clients.

Both men say that by August of this year, they could no longer tolerate this state of affairs. Green left the firm on Aug. 16, Kwatinetz on Aug. 21. At that time, Gallin Morey, Inc., in addition to $5,000 in expenses, $10,000 in salary, and $249,000 in publishing and merchandising commissions for Korn.

Green alleges that the company owed him over $10,000 in expenses when he exited and that his departure precluded him from earning more than $500,000 in income during the remain- ing term of his contract.

SPICE GIRLS
(Continued from page 8)

sold a total of 18 million copies world- wide, says the label, and it has moved more than 10 million singles.

Selling out on the U.S., the "Spice World" promotion will be largely based on TV ads, Conroy says, adding that the film will promote itself. He says the tours, too, are under way with several companies that had offered to sponsor the album and/or film.

"Spice Girl" Mel B says of the movie, "It's all about the Spice World, Lovers, the media, relationships."

The new album is weighted toward ballads, with some tracks, Conroy says, that will likely be sung along with a verse from a chorus or a have a com- completely different feel in a bridge."

Twain is booked by Creative Artists Agency, a talent booking is Emerald Echo In/AM/RM/Lange’s Oasis of Pock- et Productions Ltd., all rights controlled by Zomba Enterprises Inc. (ASCAP)."

PRIORITY FORMS EMERGED PLAYLAND
(Continued from page 8)

track. Both singles are slated for re- lease Nov. 18.

Also due before the end of the year will be "Way You Make Me Wonder," which was produced by club veteran Kurtis Mantronik, and "Sandman" by Blueboy.

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At this point, the label's staff consists of Oak traditions and divert attention from their clear contractual obligations."

HERS MORRIS

of Oakland and Neil Rivera, who will participate in the label’s A&R direc- tion. Priority will initially handle all the promotion and marketing of Playland releases prior to each artist's own compilation, with the possibility of becoming a more "self- contained" entity next year.

"Spice Girl" Mel B says of the movie, "It's all about the Spice World, Lovers, the media, relationships."

The new album is weighted toward ballads, with some tracks, Conroy says, that will likely be sung along with a verse from a chorus or a have a com- completely different feel in a bridge."

Twain is booked by Creative Artists Agency, a talent booking is Emerald Echo In/AM/RM/Lange’s Oasis of Pock- et Productions Ltd., all rights controlled by Zomba Enterprises Inc. (ASCAP)."

PRIORITY FORMS EMERGED PLAYLAND
(Continued from page 8)

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HERS MORRIS
**Airplay Apex:** With 85 million audience impressions derived from airplay, 225 tracks, satellite radio, & Robby’s “Fly” (Lava/Atlantic) becomes the 10th song to hit Top 100 Airplay this year. The song is No. 1 at 44 stations, including KIIS Los Angeles, KDWB Minneapolis, and WFLL Tampa, Fla.

Incidentally, “Fly” is not available as a retail single because Atlantic brass believed that it would cut into album sales. This issue, Sugar Ray’s album “Floored” slips 23-19 on The Billboard 200. If there were a commercial single, “Fly” would only need to sell one piece to debut in the Hot 100’s top 10 because the airplay is so strong.

To fill the void, Under the Cover Records is recording and releasing “Flying” by the studio group Sweet Rain. The label also plans to issue a cover of Smash mouth’s “Walkin’ On The Sun” (Interscope) by the group Smack. Both singles arrive at retail on Tuesday (14). The group names selected by Under the Cover are very similar to those of the original artists because retailers stock product alphabetically by artist, and the label hopes to capitalize on the fact that consumers are scanning the racks, looking for hit songs that happen to be unavailable.

**ETERNAL FLAME:** After its phenomenal first week, sales of Elton John’s “Candle In The Wind” (RCA) is reaching “The Way You Look Tonight” (Rocket/A&M) were naturally off. Sales were down almost 65%. The single, however, still scanned 1.2 million units, easily topping Top 100 Singles Sales and the Hot 100’s second week. John’s heroin lead outdistances the second-best-selling single, Boyz II Men’s “4 Non Blondes (Loneliness Motown), by more than 75%.

**Back & Forth:** The competition between the singles in the top four of the Hot 100 is fierce. Despite a 9% gain in audience impressions and a 4% improvement at retail, LeAnn Rimes’ “How Do I Live” (Curb) is pushed back to No. 4 by Usher’s “You Make Me Wanna…” (Interscope). Usher jumps from No. 3 to No. 2 due to a 25% improvement in audience impressions and a 9% gain at retail. Usher’s 42 million listeners advance the track 28-13 on Hot 100 Airplay.

**Air Raid:** Although Chumbawamba’s “Tubthumping” (Republiq/Universal) posted the largest increase in audience impressions on the Hot 100, the group doesn’t win Greatest Gainer/Airplay status because the title moves 21-19 on that chart. Greatest Gainer/Airplay and Greatest Gainer/Sales awards are bestowed upon titles with the largest airplay and sales increases among singles that rank below the top 20. Since its bow on the Hot 100 in the Sept. 18 issue, “Tubthumping” has picked up the Greatest Gainer/Airplay award. The song has 45 million listener impressions derived from airplay at 214 monitored stations. It’s a good thing the airplay has taken off because only 70,000 units were shipped to retail, half of which have already been returned. This doesn’t necessarily mean that the song is a hit, but it is a hit in the right week. This week’s 300,000-piece shipment rose 82 million listeners, good enough to hold at No. 9 on the Hot 100.

**Women Lead Billboard Music Awards Nominees (Continued from page 5)**

**JAZZ/AC**

Best artist: Tony Bennett featuring Billie Holiday, “God Bless The Child” (Columbia) R.B.I., “Cadiiace Sun” (Atlantic); Zachariy Boykes, “Never Can Say Goodbye” (Zebra); Dave Cox, “Don’t Look Back” (Blue Note/Capitol); Cassandra Wilson, “Until” (Blue Note/Capitol).

Best new artist: Rick Braun, “Cadiiace Sun” (Atlantic); Zachariy Boykes, “Never Can Say Goodbye” (Zebra).

**R&B/Urban**


Best new artist: Faithless, “Insomnia” (Champion/Arista); Junior Spirit, “Slide” (RCA); Robyn, “Do You Know (What It Takes)” (RCA); Wink, “Are You There?” (Ouvv/Ruffhouse/Columbia); Wild Orchid, “Talk Me To” (RCA).

**Rap**


**Hard Rock**


**Alternative Modern Rock**


**Contemporary Christian**

Best artist: Celine Dion, “Where Does A Start” (BMG/Reprise); Celine, “My Heart Will Go On” (BMG/Reprise). Best new artist: Considering Lily, “Cup” (Footwear/Charvet); Caedmon’s Call With Rich Mullins, “Hope To Carry On” (Warner/Atlantic); Smalltown Poets, “Prophet, Priest & King” (Footwear/Charvet); Switchfoot, “Chim 6A” (Sparrrow); the Waiting, “Never Die” (Sparrrow).

**Pop/Rock**

Best artist: Fiona Apple, “Sleep To Dream” (Clean Slate/Work/Epic/Aqua); Barbra Glee” (MCA); Meredith Brooks, “Bitch” (Atlantic). Best new artist: People, “Lively Yourself Up” (Blue Note/Capitol Quartet); Jewel, “Foolish Games” (Warner Sunset/Atlantic); Donetsk Sheik, “She Runs Away” (Atlantic).

**Country**

Best artist: BlackHawk, “Hole In My Heart” (Atlantic/Arista); Sheryl Crow, “We Decided Anyway” (Capitol Nashville); Diamond Rio, “That’s How Your Love Makes Me Feel” (Arista/Nashville); Tim McGraw, “With Faith In Mind” (Curb); Brian White, “Love Is The Right Place” (A&M).

**Alternative/Modern Rock**

Best artist: Beck, “The New Pollution” (DC/Geffen); Foo Fighters, “Everlong” (RCA/Stackhouse/Capitol/Atlantic); Icehouse, “The Flame” (Warner/Atlantic). Best new artist: The Dandy Warhols, “In The Wake of You” (Lion/Kerr-Capitol; Daft Punk, “Da Funk” (Sonoma/Virgin); Chemical Brothers, “ signings” (Work/Epic); Prodigy, “Breathe” (XL/Mute/ Maverick/Warner Bros.); Sugar Ray, “Fly” (Lava/Atlantic).

**Other Awards**

Maximum Vision: Fiona Apple, “Sleep To Dream” (Clean Slate/Work/Epic/Aqua); Celine Dion, “Where Does A Start” (BMG/Reprise); Celine, “My Heart Will Go On” (BMG/Reprise).

**Need For Right Bill (Continued from page 5)**


Still awaiting full committee markup is the bill that would extend copyright-term protection for sound recordings created more than 50 years ago, under current law. All three bills were passed out of subcommittee Sept. 30 (Billboard, Oct. 11). Some Senators are lobbying in committee before H.R. 2261, a controversial bill opposed by the music industry that would limit online liability of online service providers, such as telephone companies.

Tied to discussion of this bill is the still-pending enabling legislation in the House and Senate for the ratification of the World Intellectual Property Organization treaties, which provide service providers and equipment makers immunity for activities they oppose because the treaty, they say, has liability and copyright-protection-system provisions that infringe on the public domain.

In government-and-related broadcast-broadcasting news, confirmation of Federal Communications Commission chairman William Kennard (see story, page 56) became a notable Oct. 9, when Sen. Jesse Helms, R-N.C., opposed his confirmation in subcommittee that he was unsatisfied with answers Kennard had given him about the controversial FCC handling of the loss of a radio station license involving a Helms constituent. Kennard is to meet with the lawmaker privately to discuss the issue.

The settlement terms, confirmed by LeAner lawyer, Alan D. Dowling of Los Angeles-based law firm, Greene & Singer, who represented the defendants, are, by agreement, confidential. The $250-300 million in the case were Bill Ham, the group’s manager; his company, Hamstein Management; Warner Bros. Records; ZZ Top’s label; and WEA International.

In 1995, the still-ongoing case reached the U.S. Supreme Court, which upheld the FCC’s decision in the case. In an appeal court decision that “Boogaloo Challen” had entered the public domain because of failure to file for copyright on the original recording. The music publishing community, fearful that thousands of pre-1978 copyrights would be lost toieux to Congress to keep those songs in copyright. That legislation is now pending.
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<tr>
<th>No.</th>
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<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
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**Top Selling Albums from October 18, 1997**

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<td>Three Dog Night</td>
<td>Plainsong</td>
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INDUSTRY, EC EXECUTIVES TO MEET ON COPYRIGHT LEGISLATION

A delegation consisting of EMI Music’s European president Rupert Pendney; Decca-Night and Warner Music’s Manfred Zannikeller; PolyGram’s continental European president, Rick Dobbs; Universal Music Group International’s senior VP, Tim Allen; and David Fine, president of the International Federation of Phonographic Industries (IFPI), was in Brussels with commissioner Mario Monti, head of the EU’s DG15 department responsible for internal trade. As part of the 15-month-long Copyright Directive that is now being finalized, IFPI’s director of European affairs, Francisco Dobbis; and Monti met Thursday to discuss the draft legislation is about to complete its private consultation phase before being put into the public arena. This means that the document has been circulated among all the EU commissioners and is now in Member States for final drafting before being placed into the EU’s legislative machinery of the European Parliament and the Council of Ministers.

Commissioner Monti said that the draft legislation contains many important improvements for the copyright community and for telecom companies and allied Internet-related companies. He noted, however, that the directive hit a difficult stage in the last round of discussions, with Member States not able to agree on a common position to present to the commissioner.

Says Moore, “The copyright holders represent more than 90 percent of the European Union’s gross domestic product—and that’s growing. We hope this is the kind of argument that the commissioner will listen to.”

While the text of the draft directive remains a secret, it is known that it will add to the 1986 Berne Convention resolutions of the World Intellectual Property Organization (WIPO) covering copyrights in the digital arena (Billboard, Dec. 28, 1996, June 21).

The WIPO resolution gave record companies rights in principle to control their content on the Internet, but the details have been left blank.

Moore says that telecom companies and Internet-access providers have seized that opportunity and are using the directive as a platform to try to undermine existing copyright protections. A main plank of their objectives, she says, is to have the directive limit their liability when copyrights are abused by Internet users. She adds that the core of the labels’ arguments to Monti will be that record companies do not feel their rights are truly protected in the digital arena, they will not invest. This will deprive Europe of one of its “showcase industries,” she argues, adding that the music business would not be the only casualty: “Without the copyright holders, there is no Internet.”

A major concern for concern for the labels is DG15’s apparent enthusiasm for the directive to take a minimalist approach. Moore says that Monti can have an inclination to address the home copying or he can leave the subject to the judgment of the individual governments within the EU.

Moore reiterates the existing letter to “in the digital environment, there’s no such thing as private copying,” she states. “It’s cloning.” One prevalent mantra of the Commission is that “We simply can’t afford to be in a position where one nation in the Union—and it would only need be one country—to do this so-called ‘private copying.’”

She says that once Monti has completed his consideration of the draft directive, he should be made public and entered into the EU’s legislative process. This, Moore estimates, will take 12 months. “The EC’s failure to add that the EU’s member governments are awaiting the completion of the process as a means of adopting their own parallel resolutions into their domestic legislation.”

COMMENTS (Continued from page 6)

The importance of these moments is that they offer invaluable inroads and insights into the artist’s temperament and unique needs. When you are comfortable communicating your information that will help an intervention specialist do his or her job later.

The point to make is that just as the way professionals assistance can be helpful. As previously mentioned, the easiest is perhaps in simply offering encouragement, support and feedback. What is concerned they are witnessing an addiction.

Intervention, a prepared confrontation, is the ultimate treatment or perhaps a less demanding form of the request, is the usual endpoint. In between is a lesser-known stage of professional development: the so-called “pre-abstinence” work. A professional can be called in to work with the significant person surrounding an addiction. He is needed to provide the effectiveness (of a later intervention) and/or directly with the artist.

Having a professional deal with a using musician, with a goal toward getting treatment, lessens the fear and worry of those around the artist and can help an addict enter treatment before the consequences become more grave.

Frequently misunderstood as enabling an addiction, this stage of professional intervention is the most undervalued in the music industry because it is the least understood. Traditionally, early clinical contacts or “Interventions” can be reached at the early stage of the disease, can be lost.

Since anyone using drugs is considered at risk of their deadly consequences, there is not time to wait before seeking help.

Dr. Michael Wasil says that he suspects that someone is addicted, there is professional help available to guide him or her toward a beneficial course of action. It is at this early point that critical decisions can be made and a treatment path chosen that will, one hopes, help to keep more tragic headlines from having to be written.

INDIE LABEL THUMP SIGNALS WITH UNIVERSAL

(Continued from page 8)

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A major concern for concern for the labels is DG15’s apparent enthusiasm for the directive to take a minimalist approach. Moore says that Monti can have an inclination to address the home copying or he can leave the subject to the judgment of the individual governments within the EU.

Moore reiterates the existing letter to “in the digital environment, there’s no such thing as private copying,” she states. “It’s cloning.” One prevalent mantra of the Commission is that “We simply can’t afford to be in a position where one nation in the Union—and it would only need be one country—to do this so-called ‘private copying.’”

She says that once Monti has completed his consideration of the draft directive, he should be made public and entered into the EU’s legislative process. This, Moore estimates, will take 12 months. “The EC’s failure to add that the EU’s member governments are awaiting the completion of the process as a means of adopting their own parallel resolutions into their domestic legislation.”

The importance of these moments is that they offer invaluable inroads and insights into the artist’s temperament and unique needs. When you are comfortable communicating your information that will help an intervention specialist do his or her job later.

The point to make is that just as the way professionals assistance can be helpful. As previously mentioned, the easiest is perhaps in simply offering encouragement, support and feedback. What is concerned they are witnessing an addiction.

Intervention, a prepared confrontation, is the ultimate treatment or perhaps a less demanding form of the request, is the usual endpoint. In between is a lesser-known stage of professional development: the so-called “pre-abstinence” work. A professional can be called in to work with the significant person surrounding an addiction. He is needed to provide the effectiveness (of a later intervention) and/or directly with the artist.

Having a professional deal with a using musician, with a goal toward getting treatment, lessens the fear and worry of those around the artist and can help an addict enter treatment before the consequences become more grave.

Frequently misunderstood as enabling an addiction, this stage of professional intervention is the most undervalued in the music industry because it is the least understood. Traditionally, early clinical contacts or “Interventions” can be reached at the early stage of the disease, can be lost.

Since anyone using drugs is considered at risk of their deadly consequences, there is not time to wait before seeking help.

Dr. Michael Wasil says that he suspects that someone is addicted, there is professional help available to guide him or her toward a beneficial course of action. It is at this early point that critical decisions can be made and a treatment path chosen that will, one hopes, help to keep more tragic headlines from having to be written.
NEW TROUBLES FOR RAP ACT WU-TANG CLAN

(Continued from page 1)

However, at least for the moment, the heat is off the Loud Records group in criminal proceedings in the case, as police in Tinley Park, Ill., where Gibbons lived and worked before he went on the lam, have suspended their investigation pending follow-up conversations with the purpose of reviving the so-called "Milk" Styles (Billboard Bulletin, Oct. 3).
The act has also dodged another pending legal bullet: The Hamilton County (Ky.) prosecutor's office has decided not to charge the rapper with inciting a riot at an Aug. 28 show at Deer Creek Music Center in Indianapolis.

Early in the morning Aug. 30, Tinley Park officers received a complaint from Styles, a regional promotion and mar- ket representative for the Wu-Tang label, Loud. He claimed that he had been beaten at the act's dressing room at the New World Music Theater in Tin- ley Park after the previous night's event. He identified four members of the band, its manager, John "Mook" Gibbons, an accountant known only as "Dexter," and an unknown member of the Wu-Tang entourage as his assailants. The group apparently left the office of the Wu-Tang label and went to Machine's national tour immediately following that show (Billboard, Sept. 20).

Styles' alleged attacker described him as a former client of his initial complaint to police—were contained in his civil suit, which was filed Oct. 1 in Cook County (Ill.). The alleged attacker seeks in excess of $2 million.
The suit names as defendants Wu-Tang and its corporate entity, Wu-Tang Production Inc.; seven members of the group—RZA (real name Robert F. Diggs), Raekwon (Corey Wallace), Ghostface Killah (birth name Wesley Anthony), Method Man (Clifford Smith), U-God (Lamont Hawkins), Ghostface Killah (Dennis Cole), and Inspectah Deck (Jason Hunter Gibbons)—and the New World Organization, which operates the New World

According to the suit, Styles was beaten at the New World around 9:40 p.m. Aug. 29 when Gibbons led him into the dressing room to talk to him. There Gibbons and the seven Wu-Tang members "by physical force and without provocation, did strike, kick, and beat [Styles] for several minutes," the suit states.
The suit also claims that as a result of the beating, Styles "sustained serious internal, head and other bodily injury.

The action also alleges that at the time of the beating Gibbons and the group members surrounded Styles, "threated to kill [him] and told him that the violent action against him was not over.

After the beating suit, Styles was also wrongfully imprisoned in the dressing room by the four co-defendants and had to pay bail to secure his release. He also sustained a reported amount of cash stolen from him during the incident.
The suit charges Nederlander with two counts of negligence in the incident for allegedly failing to provide adequate security backstage at the New World, among other charges.

New York attorney Peter Frankel, who has been acting as a spokesman for Wu-Tang Clan since the Aug. 29 incident, said that he had made no reserve comments on what he's seen, which includes police reports, there are serious misrepresen-

"They're Concerned With Their Reputations, Not Their Prisons" (Continued from page 1)

ed issue. The World Trade Organisation and the office of the U.S. Trade Representative are also said to be worried about the effect of such laws in Europe.

During a Cabinet meeting Oct. 7, Ministers for Communications and the Arts Sen. Richard Alston was told he had in principle won endorsement for his proposals to open up the $3.6 billion (U.S.$4.5 billion) Australian (U.S.$9 billion) industry to import competition (Billboard Bulletin, Oct. 9). Alston believes that the proposals will stop the "multinational record companies from charging enormous prices and so-called illegal pricing policies that have been found to be traumatic to the Australian music industry.

During the meeting the minister's refusal to negotiate with the Australian record industry with the government's stance on piracy and lost jobs in the music industry. The government has already rejected the minister's request for a no-fault agreement with the Senator, and the music industry has some good friends there.

Mr. Alston promised that his government would not "go back on its word" and that the government was determined to support the local industry. Aliston's proposals have been met with a mixed reaction from the Australian industry, with the industry leaders saying that the government was determined to support the local industry. Aliston's proposals have been met with a mixed reaction from the Australian industry, with the industry leaders saying that the government was determined to support the local industry. Aliston's proposals have been met with a mixed reaction from the Australian industry, with the industry leaders saying that the government was determined to support the local industry.

The Australian Music Retailers Assn. (AMRA), which represents the major record chains and 250 independent outlets, is an opponent of Alston's strategy. It is feared that Alston's proposals could put the 16,000 independent record retailers out of business, and that the government will not support the local industry. Aliston's proposals have been met with a mixed reaction from the Australian industry, with the industry leaders saying that the government was determined to support the local industry.

The Cabinet meeting decided with TV and radio and print ad- vertising on Manchester, Mercury Lounge to launch Mushroom Records' 20th birthday celebration. The act, which will include selling off some of his artists wares now done in the media spotlight.

"The government is telling people CD sales are going to decline and that $3 and $7 overnight with the changes," Godinick announced. "They're not.

"Singer-songwriter Conversion added, "At least when technology makes it harder to police copyright violations, it is absurd to weaken copyright laws rather than strengthen them. The music industry, and they'll have blood on their hands.

Alston intends to target independent retailers, arguing that cheaper CD prices would increase demand and that access to a cheaper and wider selec-

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Musician Lines Up Celebs To Judge Unsigned Bands

Joe Perry, Ani DiFranco, Moby, Art Alexakis, Keb' Mo', and Eric Johnson have been confirmed as judges for the 1998 Musician Magazine Beat Unsigned Band (BUB) Competition. Open to all unsigned bands and artists of every genre, the contest has gained national recognition and has music heard by professionals in the music industry.

Musician's annual BUB Competition has become the most prestigious for local and regional acts to secure national recognition and have their music heard by professionals in the music industry.

The 11 winning bands will be featured in Musician magazine and appear on Musician's "Best of the BUBs" CD compilation, manufactured by Atlantic Records and serviced to major and indie labels. The grand-prize winner will also receive a premium gear package worth over $10,000 from Yamaha and Postex.

Interested bands and artists can receive information, rules and an official entry form by calling 1-888-SONGS98. All entries must be postmarked by Dec. 31, 1997.

11 New Acts Got Chance To Shine On '97 BUB CD

Musician magazine presents the winners of the 1997 Best Unsigned Band Competition on the CD of the same title. The contest offers aspiring bands and artists the chance to get their music heard, received more than 3,000 entries. The final judges for the 1997 BUB Competition were Tori Amos, Buddy Guy, Joe Satriani, Bob Mould, and Vince Gill. The 11 winning artists and bands on the CD represent some of the best unsigned talent in the nation. The lucky 11 are Market, the Mo'fessionals, Sacrifice Isaac, Crown Jewels, Tim Meech's Peep Show, Jenna And The Wranglers, Bitches, Shimmer, Punching Judy, Tom Taylor, the Burrs, and MK Ultra.

Agents, managers and record labels interested in obtaining a copy of Musician magazine's BUB CD should contact Mary Beth Heims at 212-536-3248.

‘Time’ Is On His Side, Their Side

If you're keeping score, it's Dylan 10, "Babylon" 8. No, that's not the result of the big Bob Dylan/Babylon game. It's the latest chart positions for two of the most veteran acts on this issue's album chart.

The Rolling Stones recently heard 'England's Newest Hit-makers' anyone, as the title of their first album boldly proclaimed. That LP entered the album chart's first month and four months ago at No. 104. By opening at No. 5 this week, "Brigadoon To Babylon" (Virgin) becomes the Stones' ninth album to reach the top in the last six months and the 28th to be the highest new entry of the week. In four decades, the only Stones album to have a higher debut than "Babylon" was "Voodoo Lounge," which entered and peaked at No. 2 in July 1994.

The second-highest bow of the week belongs to another pop icon who debuted in the '80s. Dylan has the highest-debuting album of a chart career that stretches back 36 years and one month, to the debut of "The Freewheelin' Bob Dylan" the week of Sept. 7, 1963. "Time Out Of Mind" (Columbia) opens at No. 10, making it the first top 10 Dylan album in 18 years.

Compared to Dylan and the Stones, Daryl Hall and John Oates are newcomers, although their album chart career dates back 25 years and eight months, to the debut of "Abandoned Luncheonette" in February 1974. The Philadelphia duo returns to the Billboard 200 after a six-year absence with "Marigold Sky" (Paw), now at No. 16.

Years Of Joy: they might be "All Cried Out" in the offices of the Crave label, but it's not because they're unhappy "All Cried Out" by Allure featuring 112 (Track Masters/Crave) leaps 12-7, giving Mariah Carey's imprint its first top 10 hit. That's just half of single's achievements this week, as this updated version has now peaked higher than the original. Lisa Lisa & Cult Jam With Full Force took the song to No. 8 in 1989. The success of "All Cried Out" gives Carey two titles in the top 10 as producer; her single "Honey" remains No. 5 after debuting at No. 1 last month. If "Butterfly" enters the top 10 before "Honey" slips out, Carey could end up with three productions in the top 10.

Keeping 'Can't' Live: With massive sales, it's no surprise that Elton John's "Can't Be Saved" Week 1997."Something About The Way You Look Tonight" is No. 1 for a second week. Last issue's summary of achievements should have listed John and Bernie Taupin in fifth place among songwriters with the longest spans of No. 1 hits. The trio of Luigi Creatore, Hugo Peretti, and George David Weiss is comfortably in first place, with 31 years, eight months, and three weeks between "The Lion Sleeps Tonight" by the Tolsonos and "Can't Help Falling In Love" by UB40. Co-writers Cameron Lewis and Arthur Wright have 25 years and six months between Percy Sledge's "When A Man Loves A Woman" and Michael Bolton's remake. Then comes Brian Holland (25 years, five months, three weeks), Gerry Goffin (24 years, nine months), and John and Taupin (24 years, eight months, two weeks).

If you just count the No. 1 songs that John recorded on his own, he has a record-setting 22-year gap between chart-toppers, according to William Simpson of Los Angeles. That's between "Island Girl" and his current double-A-sided No. 1. That eclipses the previous record of 14 years, set by George Harrison between "Give Me Love (Give Me Peace On Earth)" and "And My Mind Set On You." The Barbra Streisand/Celine Dion duet "Tell Him" was produced by David Foster and Walter Afanasieff, not George Martin as noted last issue. If it hits No. 1, Streisand will have the fifth-longest chart span of No. 1’s, behind Michael Jackson, John, the Beach Boys, and Harrison.
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