Industry Works To Protect Rights, Makes Strides With Piracy

BY BILL HOLLAND

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

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

Several Internet-related issues—online accountability and liability for the circumvention of copyright protection mechanisms—top the priority list as members brace to attempt to deal with major issues on the information superhighway.

There are major conflicts caused by the computer-based Internet revolution between Internet service providers (ISPs) and their allies (such as long-distance telephone companies and computer and electronics manufacturers) and the copyright "content" industries, including the major record labels.

The Senate Judiciary Committee is the first to go back to work on copyright issues, with an airing of Copyright Infringement Liability of Online and Internet Service Providers issues Sept. 4. No Senate bill has yet been introduced.

(Continued on page 11)

U.S. Pirate Recording Seizures Down

BY BILL HOLLAND

WASHINGTON, D.C.—Pirates and counterfeitors in the U.S. have finally gotten the release of the first two volumes of the anniversary series to be known as "The Island 40th Anniversary"... (Continued on page 102)

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

This story was prepared by Paul Verze in New York and Mark Drazem in Milan.

MILAN—Having shuttered shreds of record sales in his native Italy, Germany, and other territories with his smash crossover duet with Sarah Brightman, "Time To Say Goodbye," tenor Andrea Bocelli is setting out to conquer the largest and most difficult music market in the world: the United States.

On Sept. 23, Philips will release Bocelli's compilation "Romanza." (Continued on page 111)

For Its 40th, Island Celebrates With Music

Series Captures Evolution Of Island Beats

BY NIGEL WILLIAMSON

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

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

Sept. 15 (and Sept. 16 in the U.S.) sees the release of the first two volumes of the anniversary series to be known as "The Island 40th Anniversary." (Continued on page 102)

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

BY ELENA OUMANO

When it comes to spreading the sounds of Jamaica throughout the world, Island Records' history reads like a heroic epic whose closing coupled won't be inscribed until a distant future. It all begins in 1969, when a young Jamaican producer named Chris Blackwell publishes Laurel Aitken from the Kingston airport, where he's singing calypso to incoming tourists, and brings him to the capital city's B.B.C. studio to record Island's first release, 'Boogie In My Bones.'

(Continued on page 102)

New Questions Over Funding Of Death Row

BY CHRISS MORRIS

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

An attorney for the plaintiff in the breach-of-partnership suit against Death Row suggests that a settlement in his client's favor could help deflect allegations that Death Row received early funding from an L.A. drug dealer. Death Row's funding... (Continued on page 104)

‘Forest’ Sees DreamWorks Release At Last

BY DOUG REECE

LOS ANGELES—Four years after the completion of the self-titled debut album from Forest For The Trees—a project master-minded by Carl Stephenson, the co-producer of Beck's "Mellow Gold"—the album is generating considerable interest. DreamWorks/Geffen finally releases the title Tuesday.

Lead single "Dream" is blazing a path at modern rock radio. The song is at No. 23 this issue on the Modern Rock Tracks... (Continued on page 20)
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FOR ADDITIONAL INFORMATION, CONTACT THE T.J. MARTELL FOUNDATION AT 615-256-2002 - WWW.TJMARTELLFOUNDATION.ORG
Reader’s Digest Music, Warner Resound Link
Alliance Brings Direct-Mail Co. To Retail, Broadens Digest’s Base

**BY IRV LIGHTMAN**

NEW YORK—Reader’s Digest Music’s recent acquisition with Christian crossover label Warner Resound is but the opening salvo in the direct-mail company’s year-old “strategic initiative” to expand its repertoire and market reach.

Under the new arrangement, which presents Reader’s Digest Music’s first foray into a retail environment after 37 years in the direct-mail business, the company’s master vaults are now available to its customers as “A Reader’s Digest Christmas” and “Highlights From Messiah.” The former culls material from the company’s boxed sets and carries a midline price of $11.95 for CD and $7.95 for cassette; the latter features 12 selections from the Handel masterpiece and retail at $15.95/$9.95 (Billboard, Jan. 3).

Josef Raul Perez, VP of global product development at Reader’s Digest Music, says that the company’s “experimental relationship with Warner Resound is limited to Christian material, an expansion that conforms to Perez’s strategy of sticking with nontraditional music retail outlets.

“We’re not here to compete with Tower Records,” he says. “We don’t want to be in a traditional retail environment. For now, we don’t expect that the majority of product in our vaults consists of instrumental mood music and classics, which traditional retail offers at very low prices. There’s no compelling reason to compete with this product.”

Perez says, “There are many things going on in our direct-mail business that are traditional and developmental stages. We support record companies and labels in the retail business, and we’re going to play well into that.” The labels and repertors will be the ones to use us, as Perez plans to use the labels and repertories that the former company owns, and use them for their CD and bookstores.

Perez wants to see the results of our relationship with Warner Resound, which he thinks is going to go well,” he adds. “Barry Landis [VP/GM of Warner Resound] is terrific to work with.”

Landis, who approached Perez with the idea of joining forces with Reader’s Digest, says, “We are planning to form a new division of the company which will also involve the input of Reader’s Digest A&R editor John Alexander, Warner Resound direct market consultant Brenda Bowell, and Reader’s Digest senior editor Gary Theroux.

Meanwhile, Perez is meeting other previously stated goals, chief among them to develop a younger audience base than traditional Reader’s Digest direct-mail buyers “without taking the eye of our core market” (Billboard, Jan. 3).

*TV & McKennitt: I’ve Got a Secret*

The article about Loreena McKennitt’s new release, “Book Of Secrets,” did a great job of providing background on this splendid artist. (See Billboard, Jan. 3.) I think that McKennitt’s success with her last two albums, “The Visit” and “The Week andMirror,” was accomplished without “no television.”

American Program Service was pleased to develop and distribute a specially produced half-hour radio show, “Loreena McKennitt: No Journey’s End,” to more than 175 public television stations. Stations began broadcasting the program in March 1996 and continue to do so now. As a result of including an 800 number at the end of the program encouraging viewers to call Loreena’s binoculars office, more than 5,000 phone calls have been received.

*Reader’s Digest*  
April 13, 1996.

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

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

A four-CD set, “Leading Ladies,” a roundup of top female vocalists of the ’50s through the ’80s, runs the gamut from Ella Fitzgerald to Sheryl Crow. This package will be visible before direct-mail precipices, as it is part of a fund-raising drive to battle breast cancer. Available Oct. 1, the start of National Breast Cancer Month, the set was co-produced with the National Alliance of Breast Cancer Organizations and Women’s Wire. Perez’s mother was a victim of breast cancer.

Beyond classical and mood music, Reader’s Digest Music has been acquiring new material via labels and other sources, including sessions for the King’s Singers, Floyd Cramer, Kenny Rogers, Judy Collins, and Vic Damone. Perez (Continued on page 103)

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**Music Industry Pays Respects To Diana, Princess Of Wales**

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

The official funeral of Diana, Princess of Wales takes place Saturday (Oct. 6), and most businesses are closing until after the funeral ends in the early afternoon.

As Billboard went to press, it was confirmed that Elton John, who worked with the princess on various charity projects, will perform a version of his hit “Candle In The Wind,” originally written about the Queen’s funeral ceremony. Co-writer Bernie Taupin is re-working the lyrics for the funeral.

Sources at Mercury Records U.K., which markets and distributes John’s Rocket label, say there are no plans to release the revised single.

Diana, Princess of Wales was actively involved in charity work alongside John, who founded the Elton John AIDS Foundation, a charity that has raised £1.5 million for AIDS-related projects in the U.K.

Since that beneficial work, all royalties from singles released by the artist have gone to the foundation, which distributed 12 million pounds ($12 million) over the past year to charitable organizations and preventative work in the AIDS field.

Most retailers across the country are closing Saturday morning as a mark of respect.

HMV’s two Oxford Street stores, which are on the route of the funeral cortege, will remain closed until at least 2 p.m. on the day of the funeral. Its Northampton store, which is close to the village of Althorp, where Diana will be buried, will remain closed all day, as will most businesses in the city.

Viv Or Pape says it will order all of its 76 Virgin Megastores and its 280 Our Price outlets to stay closed until 2 p.m. and also points out that stores on the funeral route will remain closed for the day.

Michael Jackson, also a friend of Diana, Princess of Wales, canceled his long-awaiting London concert at Odeon Rache Course the same day. Some $6,000 tickets had been sold for Jackson’s show, and people had arrived the previous day. The announcement of the concert’s cancellation was made by promoters Make It Happen less than four hours after 4 p.m., as just the venue’s gates were about to open to the public.

“Mr. [Jackson] was deeply shocked and collapsed when he heard the news,” says Sony Music Belgium’s marketing director for Epic, Patrick Aerts. Jackson’s Barcelona, Spain, date, originally scheduled for Sept. 4, was canceled due to a local contractual dispute (Billboard Bulletin, Sept. 3).

Sony Music and Jackson’s Paris-based producers of the HIStory tour, Qontum Commedia, have reported that the show would be held on Sept. 4.

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

The death overshadowed the launch of Xfm/London, the U.K.’s first full-time alternative rock station, which started broadcasting at midday (see story, page 97). The station went on air as planned despite the subdued output being broadcast by the station’s other commercial work. It was the launch day was dedicated to the memory of the princess.

All five BBC radio networks will be covering Saturday’s funeral. The three music networks, Radios 1, 2, and 3, have been instructed (Continued on page 103)
Top Of The News

1. The Hong Kong government conducts a raid on an alleged CD pirate.
2. Artists and Musician

16. Everclear’s “So Much For The Afterglow” is poppier than 1995’s “Sparrow And Fiddle.”
22. Boxscore: Michael Jackson tops four concert-tour tallys

23. The magazine self-release releases an album to benefit breast cancer organizations.

22 Boxscore: Michael Jackson tops four concert-tour tallys

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22 Boxscore: Michael Jackson tops four concert-tour tallys
NO BOXES. NO BOUNDARIES.
**First Hong Kong Raid Nets CDs, Equipment**

New Laws Facilitate Seizures In Burgoning Pirate Market

**BY GEOF BURRPE**

HONG KONG—Authorities have carried out Hong Kong’s first-ever raid on CD manufacturers suspected of producing pirated product. The arrest of three men and the confiscation of 27,000 CDs adds credence to long-held industry fears that the territory may be supplying its own domestic market for pirated product (billboard Bulletin, Sept. 4).

Attention is now turning to the near-Byzantine colony of Macau, which has been the subject of the Phonographic Industry (IFPI) says is becoming a piracy stronghold.

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

As the action represents a significant development for Hong Kong authorities in the wake of the June 30 hangover from the British administration, IFPI regional director J.C. Giouw says they brought the raids to the forefront of the issue because new law, copyright owners were required to come forward and prove rightful ownership before goods could be seized, necessitating the process of charging pirates.

“we have a lot of contact with legitimate plants here,” Giouw says. “CD plants own their track; pretty well; they can see competitors come in undercutting their price. So far, all we have informal information from CD plants.”

Giouw says there were two ways in which the recent batch of pirated discs were seized.

(Continued on page 10x)

**Introducing New Hong Kong Law**

**BY JONATHAN PAGANO**

The Hong Kong Office of the Public Prosecutions has announced its intention to introduce new laws that will facilitate the seizure of pirate products in Hong Kong.

The new laws will allow for the seizure of pirate products without the need for a court order, and will enable the authorities to detain suspects for up to 48 hours.

The new laws are expected to come into force in early 1998, and will be part of a broader strategy to combat piracy in the territory.

(Continued on page 10x)

**Star Wars’ Force Is Back**

Strong Sales For Video Trilogy Reissue

**BY EILEEN FICTPATRICK**

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

According to retail reports, first-week sales of the special edition “Star Wars” trilogy have exceeded most expectations and put the title on a pace to equal the original “Star Wars” franchise in the U.S.

The trilogy was first released in 1995, and in that year, 6 million trilogy sets were sold, according to 20th Century Fox Home Entertainment, which distributes the titles.

To date, Fox says, more than 30 million units of the original “Star Wars” films have been sold.

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

Hayden says the 250-store Torrance, Calif.-based chain has sold nearly half of its initial order of the trilogy, which has been in stores since Aug. 26.

Fox will sell the title for only 97 days. If the supplier does not cease taking retail orders.

Set up by the theatrical release of the films earlier this year, the special-edition reissue of “Star Wars” is a textbook marketing case, says retailers. The titles cumulatively grossed $250 million in U.S. theaters and achieved widespread public acceptance, which has been carried through for the videos.

In addition, many retailers report that the higher-priced letterboxed edition has been especially popular. Hayden says some Wherehouse stores were caught short on the letter-boxed edition, which is priced lower with a $39.98 minimum advertised price (MAP). Most stores, though, have discovered the popularity of the two-pack.

“Every eight pieces we sell, three are letterboxed versions,” says Best Buy video merchandise manager Joe Tresch. “It’s all a matter of price.”

First-week sales at Best Buy were more than 55,000 units. Pagano says.

A first-week sale at Costco-Pan Am was priced at $49.98 with a $29.98 MAP. In New York City, retail prices of retailers are selling the title at MAP pricing.

Individual units are selling at $29.98.

However, Ann Arbor, Mich.-based Borders Books & Music is one chain that is bucking the deep-discounting.

(Continued on page 11x)

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(Continued on page 11x)
Giorgio Armani, Tina Brown of The New Yorker, Tom Freston of MTV Networks, and Danny Goldberg of Mercury Records will host an exclusive preview performance of MTV Unplugged with Babyface and some of his closest friends, including Stevie Wonder at Manhattan Center Studios on September 24th. The concert honors Judy McGrath, President of MTV/M1, and benefits Phoenix House, one of the country's most progressive and successful drug treatment and prevention programs for young people. For ticket and dinner information contact Ray Soldavin at [212] 595-5810 extension 7801.
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Roni Size & Reprazent Win
Opens Doors For Drum’n’bass

NEW YORK—Roni Size and Reprazent, who recently won their own independent Full Cycle label from Bristol (Billboard, April 15, 1995), have opened the door to the drum’n’bass scene. Their success in the UK has been unprecedented. Size and Reprazent have been able to sell over 100,000 copies of their debut album, which includes hits like “Reprazent” and “Talkin’ Loud.”

Size and Reprazent, along with Chemical Brothers “Bug Your Own Hole,” have set the stage for a new genre of music that has been gaining popularity. The Chemical Brothers, known for their electronic dance music, have also played a significant role in the development of the drum’n’bass scene.

As well as putting their soulful version of “intelligent” drum’n’bass firmly on the map, Size and Reprazent’s win also marks the second time the Mercury has come from the UK, following Portishead in 1995. Reprazent member DJ Krust and Size run their own independent Full Cycle label from Bristol.

Beck, Jamiroquai Reign At ’97 MTV Video Awards

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

Beck, who was also a performer on the show, was recognized for his clips “The New Pollution” and “Dread’s Haircut.” The artist was honored with best male video, best direction in a video, best choreography, and best art direction in a video, and best editing in a video. The year-old Beck album “Odelay” (DCG) appears to have already benefited from the pre-show publicity; it is No. 83 with a bullet on this issue’s Billboard 200.

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

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

The real winners at retail may be those acts that performed live at the awards show, which will eventually reach 100 million households in 86 territories around the world. The event was televised live in the U.S., Europe, and Latin America.

In addition to Jamiroquai and Beck, performers on the show included U2, Spice Girls, Jewel, Marilyn Manson, Prodigy, Puff Daddy, the Wallflowers, Lil’ Kim, Da Brat, Minajy “Mised-meanor” Elliot, Lisa “Left Eye” Lopez, and Angie Martinez.

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

Best Buy, an official co-sponsor of this year’s event, promoted the awards show with banners and end cap displays in 280 of its stores. Releases by nominated artists were tagged with a sticker that read “1997 VMAs-nominated artist.” In addition, the retailer promoted the event in its newspaper and mail circulars, which were distributed in August.

(Continued on page 19)
Artists & Music

New Group Jafa Standing Up For Women In Reggae

**BY ELENA UMOANO**

KINGSTON, Jamaica—On Aug. 5, the newly formed Jamaican Assn. of Female Artists (Jafa) announced its objectives here at an event that featured guest speaker Vladi Prat.Stat, president of JAMPRO (a corporate statutory body owned by the Jamaican government and mandated to aid economic development). While the group refuses to categorize itself as comprising victims of the reggae patriarchy, Jafa literature states that the organization has “risen from the ashes of disillusionment.”

Historically, the reggae business has pursued a direction “toward the strong survivor” more often than it has cleaved to the counsel “strength through unity.” And all too often, reggae women have been relegated to the role of backup, both on and off the stage. Jafa proposes a more unified approach in the business across the board and has already taken steps to create equal airplay and work opportunities for women.

Jafa’s seeds were sown at MIDEM ‘97, at which veteran singers Sabrina Williams and Pam Hall and entertainment lawyer Sandra Joy Alcott noted the poor representation of Jamaican women artists during last January’s convention, which highlighted the country’s music.

After Williams left MIDEM for an overwhelmingly successful tour, (Continued on page 110)

Celine Dion Song At Center Of Canadian Plagiarism Suit

**BY LARRY LEBLANC**

TORONTO—A Canadian songwriter and his publisher are claiming plagiarism over a song written by Paris-based Jean-Jacques Goldman and recorded by Canadian star Celine Dion. A $2.6 million (Canadian) lawsuit was filed Aug. 28 with the Federal Court of Canada in Montreal.

Named in the suit are Goldman and his publisher JGB Editions Musicales-Caminar; Dion; Dion’s husband/manager, René Angélil; Ben Kaye, co-owner with Angelil of CRS Music Publishing, which co-published Goldman’s composition; and Sony Music Entertainment (Canada).

Songwriter Martin Beaudry and his publisher Jean-Marcel Raymond, head of JMR Publishing, are claiming that Goldman’s “Prière Faîne” (1995 French single “D’Eux”) was also last year’s “Live À Paris,” also on Epic.

Under Canada’s Copyright Act, accused plagiarizers are innocent of copyright infringement if it can be shown that the music was created independently or that there was prior knowledge of the allegedly plagiarized song.

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

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

Capitol To Sell Downloadable Singles

**BY BRETT ATWOOD**

LOS ANGELES—The emerging retail method for Internet shoppers is being embraced for the first time by a major music label. Capitol Records is readying plans to sell digitally downloadable singles directly to consumers via the Internet using technology developed by Liquid Audio.

Capitol will sell the radio edit of Duran Duran’s forthcoming single “Electric Barbarella” for 99 cents on its World Wide Web site (http://www.hollywoodandvine.com) beginning Wednesday (10). For $1.99, the label will also sell an Internet-exclusive remix of the song, which is from the album “Medalanza,” due Oct. 14. The commercial version of the single will not be available at traditional retail until mid-September.

Internet consumers will be able to permanently store their CD-quality song purchases on their computer hard drives and will be able to make a permanent copy of the song on a CD-Recordable (CD-R) disc. Liquid Audio’s technology includes built-in copyright-protection technology that prevents the digital duplication of audio files among consumers. In addition, the technology allows for proper payment and accounting of mechanical and publishing royalties (Billboard, March 15).

In addition, consumers who purchase either single will have access to a private Web site that contains the complete music video for “Electric Barbarella,” which is viewable with RealAudio technology. Consumers will not be able to permanently store the video on their computers.

“For Capitol, this is a promotional effort that will ultimately help us sell all the album,” says Rob Bechel, senior director of new media (U.S.). “It’s one more way to introduce music to consumers. This helps build a buzz on the Internet and drives interest in the forthcoming CD.”

Capitol is working closely with both traditional and online retailers for co-promotions for this record.

Capitol will eventually offer singles from other acts on its Web site, according to Bechel. Participating artists and tracks were still being determined at press time, but Bechel has confirmed that the second Internet single to be sold will be Spearhead’s “Keep Me Lifted.”

Several independent record labels are already experimenting with the sale of digitally downloadable singles, including the Knitting Factory, NEK’s, and IUMA. Capitol’s decision to embrace the technology is expected to draw more attention.

(Continued on page 110)

Kenny Rogers Cleans Up In August RIAA Certifications

**BY CHRIS MORRIS**

LOS ANGELES—Kenny Rogers brought home a cartful of ore in August certifications from the Recording Industry Assn. of Ameri-

can (RIAA).

Certified at 12 million units last month, Rogers’ 1980 Capitol Nashville collection “Greatest Hits” is the best-selling country hits package, topping Garth Brooks’ “The Hits,” which currently stands at 9 million.

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

The Notorious B.I.G.’s posthumous Bad Boy/Arista album, “Life After Death,” was simultaneously certified gold, platinum, and multi-platinum, reaching the 6 million mark (signifying sales of 3 million, since the album is a two-CD set).

Metal madman Ozzy Osbourne hauled in three multi-platinum al-

(Continued on page 111)
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Liner notes by Kurt Loder

The net proceeds from the sale of this record will benefit LIFEbeat, the music industry's response to the AIDS crisis.

For more information on LIFEbeat, contact them at 212-590-3640

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Artists & Music

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

BY CHRIS MORRIS

LOS ANGELES—Everclear’s Oct. 7 Capitol release “So Much For The Afterglow,” the Portland, Ore.-based band’s follow-up to 1995’s platinum “Sparkle And Fade,” is a record that pushes in several new directions. That was presented by the introduction, according to A&R VP Perry Watts-Russell, “The thing that happened to love ‘Sparkle And Fade’, but I felt, as did [singer/guitarist/producer] Art [Alexakis], that it was ‘Sparkle And Fade Part II’, it would just be disappointing,” he says. “No matter how much you might like the record, you don’t want to redo the same thing. The goal was absolutely to go beyond it.”

Alexakis concurs. “If we had made the same record, even with better song, think people would be bored with it. We do the homework. Look what’s going on out there. You make the same record, even with better product, it’s still someone and instrument wise it’s the same record—people aren’t buyin’ it.”

The musician admits that coming up with something new often made the recording process an arduous task. “It was like pulling a grown man through the eye of a needle. It wasn’t an easy record to make… Ultimately it was my baby, and I went by gut over head or heart. Nine times out of ten, I went by gut. As you get older you develop instincts through trial and error, and as you get older you have to trust that.”

Many of the songs on “Afterglow” retain a resemblance to the power-grunge kicked up by the band, but new sonic fillips freshen up the sound. The band’s intent is telegraphed by the blissful Beach Boys-styled intro to “Afterglow.” The guitars are laid out in a way that Brian Wilson did it.”

Everclear also experiments with new, not remedial approach “with Afterglow” most notably in a delicate string coda to the hard-rocking “Amphetamine.”

“I love all of the instruments on the record,” Alexakis says. “I wanted to put different textures on. None of us in the band are virtuosos on anything, but we’ve produced and I wanted to take that attitude on keyboards and other things. Rami [Jaf- fee] is like the Wallflowers played on ’I Will Buy You A New Life’ and ‘Normal’ (Continued on page 24)

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

ALL FOR A GOOD CAUSE: In October, Self magazine will release “Man To Woman: Men Of Note Sing For A Cause,” a special CD whose proceeds will benefit the National Alliance of Breast Cancer Organizations.

The disc, which will be sold through April and is only available via the magazine, will retail for $15.98. Many of the 13 tracks have been previously released. Participating artists include Bryan Adams, Eric Clapton, Rod Stewart, Martin Page, Gin Blossoms, Ben Joh, Rusty Cau- ker, Aaron Neville, and James.

A bonus duet of Adams’ smash “If You Ever Really Loved A Woman” appears on the CD with an accordion solo by, get this, supermodel Linda Evangelista.

In May, the disc will be made available through traditional retail outlets.

SCALING FISHCO: As a result of Hootie & the Blowfish’s management company, Fishco, scaling back its operation this summer, the group’s former in-house publicist, Mark Zenow, has started his own management company, Cord Management. Based in Charlotte, N.C., Zenow is looking for rock/pop acts who may already be debuting some connections. However, he adds, “If the music strikes me the right way, I’ll work with anyone at any level, even if they’re early in their development.”

According to Hootie’s manager, Rusty Harmon, Fishco let go five of its 12 employees. “For the first time in five or six years, the band has taken a significant break,” says Harmon. The group came off the road in mid-April after completing a tour of Asia. “We were structured to work a worldwide tour and as soon as the tour was over, there was nothing going on, no merchandising in the U.S. We’ve just been trying to lay low and let the band get psychologically and physically ready to make a new record.”

Three of the staffers let go were in Fishco’s merchandising arm. While Fishco retains the rights to its tour merchandise, it has licensed rights to its retail merchandise to Giant.

Three of the staffers let go were in Fishco’s merchandising arm. While Fishco retains the rights to its tour merchandise, it has licensed rights to its retail merchandise to Giant.

bands because the songs stand on their own. We found out the hard way about trading out Hootie favors for adds.” Breaking’s next release will be from Tread- mird Tracks: If this fall will be their debut album, in early summer or spring.

From the arena to the record store: On the heels of the announcement that Grand Royal/Capital Records will re- lease a three-CD set commemorating the 1996 and 1997 Tibetan Freedom Concerts comes news that the Lilith Fair will also be captured on tape. A live double album is expected next spring on Temple Records, the label owned by Lilith Fair organizer Sarah McLachlan (Billboard Bulletin, Sept. 3). The album will come out via Artist in the U.S. and Net- work Canada. Lilith Fair fea- tured a revolving roster of female artists, including Jewel, Fiona Apple, Sheryl Crow, and Joan Osborne. Pending artists’ approval, McLachlan plans to include at least one track from every festival par- ticipant, including second stage acts. Meanwhile, McLachlan will start her own North American tour in October.

This and That: The demos that Joey Ramone and Daniel Rey have been producing for Ronnie Spector are almost ready to be shopped, according to Ramone (The Beat, Billboard, Feb. 1). “The vocals are all done on the first four songs, and we’re going to start shopping those,” says Ramone. “We should be ready within a two-month period.” Ramone, who hooked up with Spector last fall, says, “Ronnie is like family to me. I support her every opportunity I get. She’s a great person.” Spector will be playing “Joey Ramone’s Blitzkrieg Bash II” at New York’s Coney Island High on Saturday (6). Additionally, Ramone reports that Spector has reteamed with her “Take Me Home Tonight” duet partner, Eddie Money, for a new Christmas single, produced by Richie Zito. . . . On Oct. 29, the Curve will release a compilation on Elektra. The collection will include singles released since 1986, the year the band’s first anthology, “Standing On A Beach—The Singles,” came out. “Galore” will include one new track . . . The Who is ready for the big leagues. The band, signed to Steve Earle’s label, E-Squared (a joint venture with Warner Bros.), has gone through ADA. But the band made enough strides with its last album for Warner Bros. to agree to release the group’s next project, which will be out in the first half of 1998.

Capitol’s Duran Duran Back On Track With ‘Medazzaland’

BY TERRI HORAK

NEW YORK—To paraphrase the Trimex slogan, Duran Duran has taken a licking over its two-decade life span, but the members keep on ticking. Now, with the release of “Medazzaland” on Oct. 14 on Capitol, the band has overcome some recent frustrations and is back on schedule with renewed confidence and determination.

“Medazzaland,” the first album of new material from Duran Duran since its self-titled set in 1993, has been in the works for some time, but the group was sidetracked by the 1994 recording and promotion of “The Cover Album” and then by the departure of John Taylor quit at the beginning of this year. Now officially a trio, the band has rebounded to create an exciting, eclectic mix of rock, pop, and dance music.

“If you want a nice rhododendron back, you can prune it, and I think that’s what kind of happened to us: We got pruned, and then we blossomed,” explains singer Simon LeBon.

“There was a lot of uncertainty for about a 12-month period with John in Los Angeles and us in London, which made it difficult to complete the record,” adds the remaining band’s original member, keyboardist Nick Rhodes.

“But, ironically, when he did actually depart, that was a catalyst for us to finish the record a lot quicker. We sort of compensated for our loss, I suppose, and actually wrote some of the best material we’ve ever written,” he says.

The result, points out guitarist Warren Cuccurullo, who joined the band in 1990, is that “Medazzaland” “is probably the best album we’ve ever done.”

Tonic for Your Ills: Polydor act Tonic receives gold certifications signing ship- ment of more than 500,000 units for its debut album, “Lemon Parade.” Shown, from left, are Tom Storms, director of A&R for Polydor; band member Kevin Shepard and Jeff Russo; Nick Gatfield, president of Polydor; band member Emerson Hart; Bruce McDonald, national director of alternative promotion for Polydor; and band member Dan Laverty.
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Baby Bird Hopes To Take Wing In U.S.
Atlantic Aims To Translate Act’s U.K. Success Here

BY DOUG REECE

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


The projects, released on Jones' Baby Bird Recordings, were followed in October 1996 by "Ugly Beautiful," released on U.K. indie Echo. This was also the first time that Jones teamed with band members John Pedder, Robert Gregory, Luke Scott, and Huw Chadburn.

It is this album, which includes the international hit single "You’re Gorgeous," that Atlantic will bow Oct. 14. A double vinyl version of the album streets Oct. 7. According to Atlantic VP of product development (U.S.) Michael Krumper, more than 470,000 copies of the single and about 175,000 of the album have been sold in the U.K.

"I know that more often than not, there's skepticism about how those numbers can translate," says Krumper, "but I really believe this is an [instantly reactive] record.

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

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

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

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

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

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

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

"We couldn't just come out with [the album's first single] 'You're Gorgeous' without building this up and turning on that group of aggressive music fans that look for this type of artist," he adds. "It's important that the audience gets to it before their kid sister falls in love with 'You're Gorgeous,' which they'll do, and asks for 'Ugly Beautiful' as a Christmas present.

"We've concentrated a large number of songs Jones has written, it's impressive that their quality, both musical and lyrically, remains undiluted. "A song has to have a balance," says Jones. "When the lyrics dominate a song, that can be a mistake, but I want to use the language intelligently. That's frowned upon, particularly with British bands. There's a kind of a coolness in stupidity and being disinherited in a lot of the British bands. This isn't a reaction to that. I'm just trying to use words intelligently."

Jones' songs, published by Chrystal Music Ltd., are particularly noted for their quirky and sometimes controversial subject matter. Many focus on religion.

(Created on page 22)

Songs, Not Swedish Sound, Boost RCA’s Wannadies

BY DOUG REECE

A Swedish pop quintet introduced to American audiences by its syrupy sweet, hooky contributions to the “Romeo + Juliet” soundtrack plans to concentrate on the U.S. after enjoying success in its home market and in the U.K.

Sound familiar? Though RCA act the Wannadies, whose self-titled debut bows Oct. 28 in the U.S., may seem to exist in a parallel universe with countrymen the Cardigans, make no mistake about it—the act would rather not be lumped in with the mini-phenomenon of Sweden making it big around the world. The band members would rather the attention be on their songs than their passports (Billboard, Dec. 14, 1996).

“Music breaks away borders, so it shouldn't really matter where we're from,” says the band's keyboardist, Christina Bergmark. “We're proud to be from Sweden, but that's not really the issue. Our music is the issue.

Indeed, RCA senior VP of international A&R Dave Novik, who brought the band to the label after British affiliate Indolent released the act's last two albums in the U.K. and other parts of Europe, says the label's interest in the Wannadies is more a matter of quality than geography. RCA also has such Swede talent as Thin Lizard Dawn, Robyn, and Le Click on its roster.

“It's true that people are talking about Swedish bands, but it's all about the fact that a lot of those artists are making credible music,” says Novik. “There are different R&B-based and pop-based bands, they're singing in English, and there's no sense at all that this is a fluke. These bands have a legitimate, unmanufactured, and completely honest lifestyle, which is making the music work.”

During negotiations with Soap Records/MNW, the Stockholm-based indie label that first signed the Wannadies and released their material in Sweden, RCA decided that instead of reissuing one of the band's two albums, "Be A Girl" or "Baggy Me," it would compile material from both albums for the group's American debut. This, says Novik, has resulted in a stronger overall collection of songs.

Contributing to the label's optimism, the band's “You And Me Song,” featured on the multi-platinum "Romeo + Juliet" soundtrack (Continued on page 21)

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for the music. “There was no mainstream where we came from, there was no stream, just gutters,” he says.

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

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

Caroline Butler, label coordinator for one of the longest-established drum’n’bass indies, Muting Shadow Records, is also pleased for Size and for the genre. “Roni’s win can only do good,” she says. “I always said that if there was going to be a year for drum’n’bass, it would be this year—so it’s come at the right time.

In terms of reaching a first-time audience, it couldn’t have been better.”

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

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

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

Goldie’s 1995 album “Timeless” appeared on his own Metalheadz label through ft/hr/London Records, and it’s regarded as having paved the way for epic, accessible drum’n’bass.

LTJ Bukem’s collection, “Logos of Progression,” last year on Good Lookin’ Records/London was another milestone in the genre’s journey toward the mainstream, and Size & Reprezent’s ’97 win for the soulful “New Forms” can be interpreted as the arrival of drum’n’bass. Other artists who have helped bring it to a wider audience include Alex Reece (Island), Photek (Science/Virgin), and Grooverider (Columbia).

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

Size’s win has attracted mainstream media interest from such newspapers as The Times, Independent, and Guardian, which devoted all of its third news page on Aug. 31 to the prize and its winner. The awards were broadcast in edited form the same night as the event on BBC1, and they were repeated in a prime-time slot Aug. 31, including live footage from the show and from this summer’s festival appearances.

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

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

“No Forms,” a double album, jumped from No. 83 to No. 40 in the official U.K. charts on the basis of the strong media coverage. A lot of retailers were not expecting [Size] to win,” says Green, “so the record was out of stock in a lot of places.”

The album also out Oct. 25 in the U.S. on Mercury; an edited, one-CD set releases this week in the U.K.

Concludes Green of the Mercury effect, “It got good coverage in the quality dailies and some space in the tabloids, which would have liked the Spice Girls to win. But it’s based on musical quality and not about getting headlines. This decision has got them the respect of the music industry.”

http://www.billboard.com

MTV’s Schuon Honored At LIFEbeat Fete

LIFEbeat, the music-industry AIDS organization, celebrated its five-year anniversary recently with the LIFEbeat Hotel & Casino, held at MTV’s Motel California in Rancho Palos Verdes, Calif. The event honored Andy Schuon, MTV’s executive VP of music and programming, and was attended by top record executives like Ahmet Ertegun, Val Azzoli, Russell Simmons, and Rick Rubin. MTV pledged to help the organization raise $1 million this year.

Daniel Glass, co-founder and board member of LIFEbeat and president of GlassNote Records, presents Andy Schuon with a plaque from the organization. Pictured, from left, are Glass; Schuon; Desiree Schuon, Andy’s wife; and Tim Rosta, LIFEbeat executive director.

Russell Simmons, left, founder of Def Jam Records, poses with Daniel Glass.

Andy Schuon is congratulated by his industry peers. Pictured, from left, are Pam Harju, Virgin general manager of public-
chart. According to Broadcast Data Systems, the song has made a home at nearly 60 modern rock stations and is beginning to garner airplay at a hand-

Meanwhile, a fascinating, surreal clip that matches the transcendent, ethereal sounds of the track has not gone unnoticed. The video for the song has been busy creating new music, much of which has strong folk currents.

Stephenson is booked by P.O.W. in a series of of-and-bys and backed by Melodie Komorsky Stephenson, whom he recently wed.

The WAITING GAME

While Stephenson's best interests precluded the release of the album for a time, those whose minds, says, Stephenson was not, "the hardest things I have ever done."

It didn't even play for anyone at the station, because I knew they would get excited, and that would get me more excited," says Gould. "It seemed so amazing that something this good might not ever come out, and that just made it more dramatic. That album did not leave my car for the 14 months I had it."

It's not surprise, then, that Gould — the first in the country to spin "Dreams" — has been zealously making up for lost time by playing multiple cuts dropping from the album. They were not just his cut has been featured on his afternoon show are "Ohm," "Infinite Cow," and "You Shall Be." In these songs and others, Stephenson exhibits a strong preoccupation with Eastern sounds and spiritual philosophies. "I studied sitar and various other instruments found in the Middle East and have a great appreciation for their sounds," says Stephenson. "I have always thought the spirituality of the Middle East was fascinating, so that would probably be where I would go if I could."

Still, the album's palette is far from monotone. Heavy guitar riffs and live recording are noticeable, along with a good dose of trip hop, a few of the elements riddled throughout. "I have always been interested in different cultures and am inspired by all the sounds I hear, and I have always had a passion for folk instruments," says Stephenson. "So I thought it would be cool to try and bring that and instruments with beats to make a more contemporary groove."

THE FIRST STEPS

Described by most who have met him as a shy, enigmatic "genius," Stephenson is the recipient of the majority of "Forest For The Trees" in his bedroom, had his first major force into the music business as a teenage producer who recorded a few albums, but is now a professional music director.

Modern rock KDFE Houston music director Mike Peer, at the time a club DJ, recalls his first meeting with the Stephensons.

"I had been asked to do a 12-inch remix of [Rap-A-Lot artist] Rahim's "I Love You," but when I showed up, Stephenson was there. We walked into the studio, and there is this guy sitting behind a desk with all this equipment everywhere. ... The song had these hip-hop beats with heavy Van Halen-sounding gars, and I was like, 'What do those beats without the guitar; I want the down beat prominent in the part and the bass to be higher.' And while I'm talking, he is punching it up instantly. It was an interesting sentence, Carl was like, 'Is this what you want? and it was perfect."

Stephenson's work at Rap-A-Lot produced a hard-working career that led him to Los Angeles, where he met Bongaloid Records co-owner Tom Rotbrok and Rob Schnapf, and ultimately, a then unknown folk artist named Beck.

This was collaboration, says Stephenson, "to break down a border on a lyrical front."

"Beck is a side project, and I would have hoped to say he actually helped to open my mind up to the idea of saying things that don't necessarily make sense but sound interesting," he says.

POP ROCKS

In addition to co-producing "Mellow Gold," Stephenson shared writing credits on a number of cuts from the album, including the hit single "Loser," a bellwether track that successfully fooled dodgy genre puritans while featuring an unforgettable hook. Beck says it was Stephenson's involvement in "Loser" that helped pave the way for "Forest For The Trees."

"This is a more commercial album today than it was five years ago, because Beck has been some people, I steadfastly maintain that it is because of Carl's previous construction," says Stephenson. "A climate exists today which is receptive to this album," says Berg.

Mike Yeagar, PD of adult top 40 station WGBB (93.3) on the first in the format to include "Dream" on its playlist. This song has been all the way through it, with all kinds of bagpipe and even a sprin- kler," he says. "Now we're able to do what alternative was doing years ago, and it is far more popular."

At the retail level, Jim Freeman, a music buyer for 16-14, Stamford, Conn., has HMV, says feedback from shoppers who have heard the album has been exceedingly positive. He attributes part of the album's unique flavor. "I'm hoping that it does well because it has such a unique sound," says Free- man. "Although the musical style is not the same, I relate people's reaction to it as that.I am going to be completely honest that it's different enough to grab your attention."

Stephenson believes the album would have found its audience regardless of release date. "I tend to think people have always been open-minded, Stephenson notes. "It is a combination of styles that is special and rare, which is a rar- ity," he says. "I think people would have appreciated my music just as much as they can today."

Although the cut has yet to be con- firmed, it will likely be freely record- ed by Parkes and packaged with a vari- ety of remixes and previously unreleased additional cuts. Beck's group video: No Doubt, "Don't Speak" (Trouma/Interscope).

Best rap video: Jamiroquai, "Virtual Insanity" (Work Group/Epic).

Best male video: Beck, "Devil's Haircut" (DGC).

Best female video: Jewel, "You Were Meant For Me" (Atlantic).


Best rap video: The Notorious B.I.G., "Hypnotize" (Bad Boy/Arista).

Best dance video: Spice Girls, "Vanity" (Virgin).

Best rock video: Aerosmith, "Falling In Love (Is Hard On The Knees)" (Columbia).

Best alternative music video: Sublime, "What I Got" (Gasoline Alley/ MCA).

New best artist in a video: Fiona Apple, "Cry To Me" (Clean Slate/ Work Group/Epic).

Video of the Year: "Hypnotize" (Virgin). Beck's new album, "The New Pollu- tion" (DGC).

Best choreography in a video: Jamiroquai and Sean Broughton for Jamiroquai's "Virtual Insanity" (Work Group/Epic).


Editing in a video: Har Corwin for Beck's "Devil's Haircut" (DGC).

Best cinematography in a video: Stephen Keith-Roach for Jamiroquai's "Virtual Insanity" (Work Group/Epic).

PHOTek TO REVEAL HIS "MODUS OPERANDI" (Continued from page 13)

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PHOTek TO REVEAL HIS "MODUS OPERANDI" (Continued from page 13)

Although the cut has yet to be con- firmed, it will likely be freely record- ed by Parkes and packaged with a vari-
track, has softened up the college market, where "The Wannadies" was serviced this summer and has been getting a warm reception.

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

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

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

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

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

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

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

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

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

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

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

The band, which does not yet have a booking agency but is managed by London-based Big Brother, played a handful of promotional dates the first week of September in the U.S. and may come back to tour before the end of the year.
Artists & Music

BABY BIRD
(Continued from page 18)

"I like to talk a lot about contradictions, and religion is such a contradiction," says Jones. "Like churches encrusted in gold and the poor, or the idea of Jesus to sell certain things. There's such a great interest in Shakespeare in Britain, but there are much better stories in the Bible, almost better than Charles Bukowski."

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

Says Jones of the reports, "It kind of started in the early days when we were playing gigs at these small places, and you would hear a lot of things people were saying in the audience. I'd just give as good as I got, and people started to think that I enjoyed that when I was just picking up on something that wasn't planned. I guess that could be seen as confrontational or arrogant, but it's not intended to be. I'm just trying to entertain you."

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

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

Early features or reviews are confirmed in GQ, Seventeen, and Rolling Stone.

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

VERVE RECORDS is in "Going All The Way" with the Tuesday (9) soundtrack to the Gramercy Pictures movie, directed by Mark Pellington and based on Dan Wakefield's rite-of-passage novel about two young men who return to Indianapolis after serving in the Korean War. Pellington, who collaborated with Jon Bon Jovi on the extended-long-form/short feature film "Destination Anywhere," had a big hand in selecting the music for the soundtrack—which drops listeners back in the snobbling yet socially repressed summer of 1984.

"We wanted to do something these guys would have listened to at that time—and if that means more obscure music coming out of Chicago or local Indiana musicians, that's cool," Pellington says. "I'm not co-opted for it." Pellington says of his work with music supervisor Greg Roberson, "I did for nine months was listen to '60s music."

The result is an album that nudges—jumps from pop to R&B to gospel and achieves more depth than the time period greatest-hits compilation. Whether they are immediately familiar or not, the songs—from the likes of Jimmy Coe, Bobby Smith, Roy Brown, and Cozy Eggleston—pave a nostalgic road. The only track not true to the year of the story is the credit opener—Marty Robbins' "A White Sport Coat (And A Pink Carnation)," from '57—which Pellington chose because it is a semi-sad pop song, and I always felt the movie was a semi-sad film.

"The project has integrity because Dan Wakefield was so involved," says Nancy Zannini, senior VP for soundtracks at PolyGram Classics & Jazz, of the film. "And the integrity of bringing the book to film is matched by the integrity of using music so closely tied to the period."

BEAN THERE, DONE THAT: The genius of British actor Rowan Atkinson's alter ego Mr. Bean is rooted in two-three physical comedy. So what kind of music could possibly serve as the ideal complement to "Bean," the first theatrical realization of the quirky character that's set to hit theaters in the States Nov. 7?

Mercury Records has the answer, in the form of a CD, cracklin' pop soundtrack due Oct. 17 that jumps from the Beach Boys' "I Get Around" to Katrina & the Waves' "Walking On Sunshine" to the Art's "Art's Sake."

The lead single, which ships later this month, is an OMC cover of Randy Newman's blissfully satiric "I Love L.A." Other fresh material comes courtesy of Mercury act Aisha's Attic, Code Red, and Howard Goodall's "Bean Theme" of pianos gone wild.

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

PRODUCT NOTES: Actor Fernando Allende not only stars in the upcoming feature "Naked Lies" but is collaborating with composer Michael Schellenbo in recording of the film's title track... Warner Music Group senior VP David Foster is at work on the soundtrack to the upcoming film "The Quest For Camelot"... Elek America Records' latest soundtrack is the alternative-rock-accented complement to the action comedy "Masterminds." The album includes songs by such acts as Flabulous, Birdbrain, Sevenlaid, and Tumbleweed.

All Aboard. The members of Genesis meet with Atlantic executives to celebrate the release of the band's new album, "Calling All Stations," at a party at the Central Park Boat House in New York. Shown, left, are Genesis manager Tony Smith, new Genesis vocalist Ray Wilson, Atlantic Group co-chairman/co-CEO Vic Azzoli; Genesis' Tony Banks and Mike Rutherford, and Atlantic senior VP/GM Ron Shapiro.

Have you visited Billboard Online yet?

on the internet @
http://www.billboard.com
EVERCLEAR
(Continued from page 16)

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

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

“We'll probably make a low-budget video [for it], like a Christmas video,”

Alexakis says, “It's the epitome of [the] anti-Christmas song, if you’ve ever been broken up with somebody at Christmas. I’ve been wanting to write that song for 15 years. If you're not happy at Christmas, Christmas sucks.”

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

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

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

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

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

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

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

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

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

(Continued on next page)
Artists & Music

Capitol plans a multi-faceted campaign to market "Medazzaland," and executives are unfazed by the delay between albums. "I think everybody expects it. It's the story of Duran Duran, and people judge it on every record, not on what they've done in the past. If it's good they'll play it, if they don't think it's good, then they won't," says Phil Costello, senior VP of promotion.

"We've seen that consumers, retail, and the music press also want it. I also heard it, and we think the public will respond to 'Medazzaland,'" adds Joe McFadden, senior VP of sales for the label.

The first single is "Electric Barbarella," a dance-oriented tune reminiscent of the group's film of the same name. "It's one of the most anticipated songs of recent times," says Costello. "It's a good song that's going to be a big hit."

Capitol is planning a multi-faceted campaign that includes radio, television, and print advertising. The album will be released on October 7, and I will get a lot of airplay, says Costello. "We're making a big promotion," she says.

Another possibility is a performance at the grand opening of the Virgin store in Orlando, Fl., which will be televised on the Channel.

Capitol has a "very extensive" co-op plan in place for "Medazzaland" and is working on developing promotions with all the major accounts, including a special "Medazzaland" listening station/merchandising display setup, according to McFadden.

Coincidentally, MoJo Records is releasing a tribute album to the band Oct. 7 featuring Bjorn Again, Eve's Plum, Reel Big Fish, Wesley Willis, and the Wrens, among others. Tentatively scheduled for October is a concert in Los Angeles, with Duran Duran set to perform along with some of the bands on the tribute album.

In mid-November, Duran Duran will launch a major-market, 15-city tour, playing medium-sized halls.

The set is a lot of the new technology that we're exploring, says Costello. "And we're going to have a little bit of what's out there," she says.

While there may be a certain amount of unavoidable pressure to prove themselves yet again, LeBon says, the band members are up to the task. "Some people who review the record might see this as some sort of tweaking of a corpse, and it's us to go out there and show people we're very much still here and we're a part of what's happening now," he says.

AIDS Rhymes. "There's a lot of different perceptions out there about what people think Duran Duran is about, but ultimately, to us, it's the vehicle to create unique songs and things that push us a little further and hopefully push our area of music a little further. We're all very proud of this album, and we've办事处 the right direction for us and one of the best, if not the best, album that we've made."

EVERCLEAR BROADENS ON ‘AFTERGLOW’
(Continued from preceding page)

"We're very excited about the way that's being done," says Costello. "And we're looking at all the new technologies that we're exploring to make it a little bit of what's out there, and it's very much still here and we're a part of what's happening now," he says.

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**Regional Victory:** After performing with Canton, Ohio-based retailer Camelot, local pianist/composer David Mclntock is discovering sweet success with his appropriately titled Mesa Wind debut, "Victory."

Union Strike. Epic recording act Peach Union is cracking top 40 radio wide open with "On My Own," the first single from their debut album, "Audio-paech." The London-based trio, made up of Pascal Barnes, Paul Statham, and Lisa Lam, will mark their first U.S. appearance Sept. 27, three days before the release of the album at a top 40 WBZZ Pittsburgh-sponsored event. Meanwhile, a clip for the song was recently shot.

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

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

At radio, each station as KCLC St. Louis and WNWV Cleveland, as well as top 40 WHBC Canton, have shown their support by spinning several cuts.

Still, Mesa Wind co-founder John Charles Mertz says that if it wasn't for encouragement by Camelot, the album might still be in its planning stages. "We made a single for [title track] 'Victory' in March with the hope that maybe we could start getting word out about David and find a major deal with another label," says Mertz, "but Camelot did so well with the single that they basically asked us if we had an album. We really didn't have plans to anything until that point."

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

**Roadwork:** Metal Blade act Six Feet Under, the death-metal supergroup made up of Chris Barnes, Terry Butler, Allen West, and Greg Gall, has nailed down full European dates to support their second full-length album, "Warpath," which bows Tuesday (9) at Tempe, Ariz.
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Nadanuf Gets A Break On Reprise
Duo Gives Hip-Hop A Dose Of Funky Fun

BY J.R. REYNOLDS

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

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

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

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

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

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

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

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

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

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

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

Says Warner Bros. marketing and promotion senior VP A.D. Washington, “It really has the 12-inch to mix shows and record pools on them—we dropped the video; already it’s getting some love at radio. We feel there’s a great marriage between the old and the new school and should help [the act] begin building a broad cross section of (Continued on next page)

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

(Continued from page 10)

that were signed to it, such as Sounds Of Blackness, Mint Condition, Solo, Lo-Key, Ann Nesby, and Smooth, will continue to put out singles under its name.

“I had been unhappy with our urban situation as long as I can remember,” says Cafaero. “It was difficult before Perspectiue, with Perspectiue, and after Perspectiue. It was time to go out and find someone who could provide specific leadership in the urban marketplace and internally.”

There have been industry rumors circulating about further changes to come at A&M, but Cafaero dismissing them as “wild speculation” that is untrue.

He says that he is not planning to separate black music from the rest of A&M, a situation that exists at PolyGram’s sister label, Island Records. “I want them to interact with the entire company, be fluid with them.”

Chris Barry, national director of urban promotion/mid-Atlantic promotion and marketing manager.

Other regions are Ramona Barksdale, Northeast regional promotion and marketing manager; Veronica Samuels, Midwest regional promotion and marketing manager; Joe Lewis, Southeast regional promotion and marketing manager; and Pearl Jones, Southwest regional marketing and promotion manager.

Williams, Lopez-Ajose, Barksdale, Barry, Bouldin, Jones, and Allison Cooper, promotion manager, had all worked for EMI.

Rosas says A&M’s urban staff will be concentrating on four acts this fall: Sounds Of Blackness, whose second single, “Hold On,” is now being worked at radio; Billy Porter, a vocalist whose album is due Sept. 23; 4.0, a four-member vocal group signed to A&M joint-venture label Savvy Records whose album also streets Sept. 23; and Aaron Neville, whose album is on sale Oct. 14.

Rosas says Neville’s single “Say What’s In Your Heart,” which was released this week to R&B adult radio, is new ground for the Orleans Funk and blues artist. He says the label will “build a story” for the single—co-written by Diane Warren and Babyface—with a video and TV appearances. The single goes to radio Oct. 13.

Other urban acts on A&M are Ce Ce Peniston, Barry White, and the newly signed artists Rufus Bluq, J. Isaac Moore, and Roccui. A&M also has a production deal with Dave “Jam” Hall.

The label will release about 15 R&B records a year, Cafaero says.

Serious Pair. Aftermath founder/CEO and producer Dr. Dre, left, sits with Columbia artist Nas during a break from recording “The Firm,” a multi-artist compilation slated for fall release on Aftermath. Also featured on the set are Foxy Brown, AZ, and Nature.

A&M's Magic Jam. Jamison, a national R&B tour featuring Keith Sweat. SWV, Brownstone, Mark Morrison, and Shades, is being sponsored by Miller Lite and Earvin "Magic" Johnson. When the tour recently did a date in Milwaukee, Miller Brewing's hometown, Johnson and Miller executives were on hand for the performance. Shown backstage, from left, are Rich Reider, event marketing manager, Miller Brewing Co.; Randy McElrath, promoter; Cefair Door; Sweat; Brian Murphy, president, Warner/Aviation; Johnson; and Leroy Simpson, promotions representative, GMR Marketing.

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TO OUR READERS

The Rhythm and the Blues column will return next week.
NADANUF
(Continued from preceding page)

consumers.

Bobbi began setting up the marketing campaign with the dis-
tribution of Nadanuf fliers and postcards in late July to consumers and
the music press. The label has been distributing store posters with sam-
pler cassettes of the act’s music, hosted by WQHT (Hot 97) New York jock Wendy
Williams and DJ Clue, as bag stuffers. The cassettes are also being distrib-
uted by street teams to consumers.

“We’ll be using listening posts and print advertising to help supplement
the local play we anticipate,” says Washington. “Plus, we’ve been
securing video play at select department store in malls around the
country.”

Because the act had already been performing for a living in the
great Cincinnati area, executives were sending the salesmen the
name of a local agent to show how shows in L.A. area schools.
In early September, Nadanuf was sched-
uled to perform at the House of Blues in L.A.’s Sunset Strip.

The label plans to send the pair on a formal promotional tour some-
time after “Worldwide” hits stores, “hopefully this week,” Washington
says.

In an effort to take advantage of the act’s commercial charisma,
Nadanuf is slated to have its own animated series and has secured a
deal to release its own fashion line, dubbed Nadanuf’s WorldWide Gear.

“The clothing apparel will be of high-quality lifestyle fashions,” says
Harris.

Internationally, the act’s set is slated for a staggered release.

Bobbi says that Reprise president Howie Klein has been exceptionally
supportive on both the domestic and international fronts. “Our interna-
tional point man here did a prod-
uct mailing that included marketing and promotional plans to the terri-
tories,” week of August 11 to get

the ball rolling, and we’re sending
the girls to London to begin work-
ing there in September,”

“... We want to let the world know

that hip-hop can be a positive
force, and we want to use it to unite
people,” says Skweri.
### Billboard Hot R&B Singles

**SEPTEMBER 13, 1997**

| No. | Title | Artist | Label | No. of Weeks | Weekly Chart Position | Last Update | Single/Certificate | Certification
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<tr>
<td>1</td>
<td>&quot;Hey You&quot;</td>
<td>T.Love</td>
<td>Jive</td>
<td>31</td>
<td>1</td>
<td>9/11/97</td>
<td>Single/CD</td>
<td>Gold</td>
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<tr>
<td>2</td>
<td>&quot;You Make Me Wanna...&quot;</td>
<td>Leila Grant</td>
<td>Epic</td>
<td>22</td>
<td>2</td>
<td>9/11/97</td>
<td>Single/CD</td>
<td>Gold</td>
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<tr>
<td>3</td>
<td>&quot;Hot Shot Debut ***&quot;</td>
<td>New Generation</td>
<td>Grammy A</td>
<td>19</td>
<td>3</td>
<td>9/11/97</td>
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#### Greatest Gainer/Airplay

| No. | Title | Artist | Label | No. of Weeks | Weekly Chart Position | Last Update | Single/Certificate | Certification
|-----|-------|--------|-------|--------------|-----------------------|-------------|--------------------|--------------|
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Hurley Hits New Stride With His Silky Soul Sounds

Billboard
DANCE ARTISTS & MUSIC

Hurley Hits New Stride With His Silky Soul Sounds

By Larry Flick

BACK IN GAME: What an absolute thrill it is to witness the return of house music pioneer Steve "Silk" Hurley to the dancefloor.

Yes, we’re aware that he’s been periodically cranking out club remixes over the past few years. But it was hard to view these jams as little more than perfunctory efforts. Perhaps he was distracted by the flirtations advances R&B execs heaped upon him following the crossover hits he helmed for Ce Ce Peniston and Chantay Savage.

Or maybe he was simply disillusioned by the unfailingly fickle, flavor-of-the-moment mentality of the dance world. Regardless of the reason, his jams were sadly lacking.

With “The Word Is Love,” however, Hurley has delivered something that is not only illustrates his formidable skills as a producer and songwriter, it also speaks with the high degree of raw soul that has made him a legendary club figure. Released on his own Chicago-based Silk Entertainment Recordings, the track features an appropriately forceful and saucy vocal by newcomer Shannon Pay. She throws the hooks, shuffling through a slick, funk-infused bassline and twirled with a c slippery, sizzling chord. The real hook of the track comes during a percussive breakdown, during which a swoop of effects indude in a little street-corner-styled vocal doo-wop.

“Bellefonte” is the real deal. It’s a love song, with a melody that’s as catchy as it is memorable. The song features a strong vocal line, supported by a powerful bassline and a driving beat. The production is top-notch, with an overall sound that’s both accessible and radio-friendly. Overall, “Bellefonte” is a standout track that’s sure to make waves in the dance music scene.

Dance TRAX

by Larry Flick

Dancin’ Beasts. Boston-based production team the Fitch Brothers share a laugh during a recent remix session for “Only You” by Atlantic artist Linda Eder. Marc “DJ Stew” Pirone, left, and Lenny Bertoldo have been producing tracks for other artists with a growing string of club acts that include Robin S., Gina G. Amber, White Town, and Crystal Waters. The lads plan to begin work on several of their own compositions this fall.

Adventurous import buyers may recognize the Uganda-born artist from “Fantasizing,” a single he issued on EMI-Switzerland in ’96. Despite its stickly hook, shuffling grooves, and a vocal warmly reminiscent of Seal’s, the cut failed to catch on beyond the underground. He’s one unsung and shopping a tape that includes such pop- personnel hits as “Concentrate,” “How Can I Forget,” and “Wanna Get To Know You.” Factor in a wildly visual image, and you have the makings of a major star. Anyone need a referral?

Lisa Gets Real. Lisa Stansfield, right, chills in New York with Arista dance promoter Danny Coniglio during a recent visit to the States. Stansfield is stonning in support of her sterling new self-titled collection, which is bolstered by the single “Never, Never Going Give You Up.” The track is a faithful rendition of Barry White’s pop/soul evergreen, featuring vibrant club remixes by Frankie Knuckles, Hani, Mark Picchiotti, and the team of Steven Nikolas and Brendan Sibley. Meanwhile, U.K. publishers have just served in the “The Line,” a funk-jailed jam that has been released on the Handsome House, Hiph Tones, and Ian O’Brian. That cut will not be available in the States in the foreseeable future, as Arista is tentatively planning to issue the previous U.K. hit “The Real Thing” as the project’s next stateside single.

BANG! Bangin’ Beats. Boston-based production team the Fitch Brothers share a laugh during a recent remix session for “Only You” by Atlantic artist Linda Eder. Marc “DJ Stew” Pirone, left, and Lenny Bertoldo have been producing tracks for other artists with a growing string of club acts that include Robin S., Gina G. Amber, White Town, and Crystal Waters. The lads plan to begin work on several of their own compositions this fall.

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Mytek's High-End Converter Helps Define Digital Standard

Powered by the Crystal Semiconductor CS 5806 chip, the ADAC 9624 features analog-to-digital and digital-to-analog converters, selectable sampling rates up to 96 kHz, noise shaping, optional external synchronization, several optional digital input/output interfaces, and a head-phon amplifier. The unit, which is scheduled to ship in January 1998, carries a suggested list price of $4,000, according to Mytek president/founder Michal Jurewicz. A prototype will be on display at the Audio Engineering Society Convention in New York starting Sept. 26.

"Twenty-four bit, 96 kHz resolution eliminates all the bottlenecks associated so far with digital audio sound quality," says Jurewicz. "There is a debate brewing over what the next digital audio standard should be. In our opinion, 24-bit, 96-kHz audio provides the resolution necessary for professional applications."

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

The ADAC 9624 was developed with help from classical recording engineer Andrew Lipinski, who used his extensive vintage microphone collection and audiophile approach to test various versions of it, according to Jurewicz. Mytek's announcement of a high-end converter system follows its success with such units as its DDD608 mastering meter, its 20-bit AD/DA workstation interface, and its 8X20 and 8X24 devices, which operate at 20 bits and 24 bits, respectively. Jurewicz says the 8X20 series will be upgradeable to 24-bit, 96-kHz resolution in the near future.

Jurewicz founded Mytek in 1993 while working as an engineer at Skyline Studios in New York—the "It's basically a better version of our previous products" facility that has since been re-christened Allen Favers. It was at the request of Skyline's management that Jurewicz developed Private Q, a headphone amplification and mixing system that allows musicians to create their own custom mixes. There are currently more than 100 Private Q systems in use in New York, Los Angeles, Nashville, and elsewhere, according to Jurewicz. "This converter is a logical extension of the work I've been doing for the past four years," says Jurewicz, referring to the ADAC 9624. "After I designed the Private Q system people liked it, so I wanted to design more things. Early on, I decided to focus on digital technology because I knew that that was the future. The ADAC 9624 uses a lot of what I learned before. It's basically a better, newer, higher-tech version of our previous products."

Among the design improvements in the ADAC 9624 are a software interface that will allow users to program the unit similarly to the way Lexicon's high-end digital processors are controlled remotely, according to Jurewicz. The software interface will also allow users to upgrade some of the ADAC 9624's features without purchasing new hardware. "If we sell our subsequent products being software-driven," says Jurewicz. "There will be more and more intellectual value in the software rather than the hardware box itself. What my company is trying to do is take advantage of technological advances in digital audio. One of the ways of doing that is more research and more understanding of digital signal processing. You'll see less and less analog processing and more digital processing."

Mytek's clients include the Rolling Stones, the Smashing Pumpkins, Masterdisk, Sony Music Studios, Westlake Audio, Dreamshire, Carnegie Hall, and major Broadway theaters.

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MTV INTERNATIONAL

300 MILLION HOUSEHOLDS AND GROWING

A BILLBOARD TRIBUTE TO THE WORLD'S FIRST GLOBAL NETWORK
guage, that they want to see hosts they can identify with and hear music from their own local superstars as well as from the big international names.

"The catchphrase, 'Think globally, act locally,' is used by everyone in these days, but it is a perfect summary of our overall approach to going into new markets," says Freston. "And it was a pretty revolutionary approach, in contrast to the prevailing idea of 'one world, one feed.'

BOWING IN BRITAIN

Freston traces MTV’s official international launch to Aug. 1, 1987, when MTV Europe bowed as that continent’s only 24-hour music-video network. It offered the blueprint for MTV’s future expansion strategy.

“We sent to the first seven or eight people from the States and started very small, in a warehouse," he recalls. "And then we let those people basically run the show. It was a European version of MTV, made by Europeans for a European audience."

That “by and for” strategy has not changed in the last 10 years, Freston says, although numerous refinements have been made to it. "We still always try to use a maximum of expatriates and, instead, tap in to the local people who know the market and know the music culture to plan and program the channel," he says. "And then we can know we are truly offering a local version of MTV, and not what someone in New York or London thinks a local version of MTV should be."

The different versions can vary radically from Argentina to Asia, as a channel-surfing survey would reveal, but the common thread that binds them is a certain MTV “vibe,” along with some universally popular MTV programs, such as “Unplugged.”

Says Freston, "There is a certain look and rhythm, an overall style for MTV, that is still consistent throughout the world. But everything else, from the on-air personalities to the music to the shows and the promotions, are, by and large, done locally for a local population."

“It has become a true international service, done locally in a variety of languages and dialects, and has established itself as an icon for young people everywhere. That’s a testament to the hundreds and hundreds of brilliant people who put it together every day, from Bombay to Tokyo.”

BEYOND ANGO-AMERICAN

MTV’s local approach has blossomed and flowered along with the growth of a truly global music industry. Where once it may have meant simply using native-speaking hosts to introduce Anglo-American clips, today it is more likely that those hosts will be discussing, in any number of languages, videos from Chilean heathens or Taiwanese rock stars.

“The first year we were in Asia, I think we aired 1,000 videos, and we had one Asian music video,” Freston says. “The problem was that they just did not exist. Now we have a very high content of local videos on our different channels. In Latin America, we are up to 35 to 40%, we’re playing everything we can get our hands on.

“There simply hadn’t been any music videos that were of broadcast quality, but now there are plenty,” he adds. “It parallels the shift from Anglo-American dominance of the music industry, certainly, and also points out that, where there is a demand, a product will arise to supply it.”

DIVIDE AND CONQUER

Advancing, technology has spurred still further refinements in MTV’s approach to super-serving local markets in recent years.

"Since 1995," Freston says, "we have started taking what had been pan-regional feeds, which may have covered some 30 different countries, and broken them down into more feeds serving smaller sections each."

Indeed, the day before Freston spoke with Billboard, MTV In The U.K, had launched as a spinoff of the broader MTV Europe. Asia is now served by three different feeds, and Latin America, two. More targeted feeds are coming.

“Technology has simply allowed us to do what we wanted to do all along," Freston explains. "We have always wanted to be

Q&A WITH BILL ROEDY

From summit meetings in Lithuania to cocktails in Mongolia, the head of MTV Networks International combines business savvy and an adventurous spirit in his role as music diplomat. In a London interview, he discusses the network’s history and future.

BY THOM DUFFY

When MTV began its international expansion in the late 1980s, the first place outside the U.S. where it planted its flag was London, with the launching of MTV Europe on August 1, 1987. Eighteen months later, William H. Roedy joined MTV Networks as chief executive and managing director of MTV Europe. He came to the company after a decade with HBO, where he was heavily involved in building that channel’s distribution in the U.S.

“Tom Freston was the key person who recruited me, and it was, more than anything else, Tom’s sales job, which was terrific,“ recalls Roedy of his move to MTV. “I was working at an established business—HBO, which was great; I loved it. But this was the chance to do something entrepreneurial and in an international environment, which appealed to me because I had lived quite a bit of my life [outside the U.S].”

Now, as president of MTV Networks International and chairman of MTV Networks Europe, Roedy, who is based in London, has responsibility for the operation and management of MTV Asia, MTV Australia, MTV Brasil, MTV Europe, MTV India, MTV Japan, MTV Latin America, MTV Mandarin and MTV New Zealand.

The challenge of building what MTV calls the world’s largest television network has required an executive with both business savvy and an adventurous spirit.

On the business side, Roedy has guided MTV’s strategy of tailoring its output to individual markets around the world. This localization of its programming is described, region by region, by the MTV executives interviewed for this special issue.

On the adventurous side, Roedy quietly marvels at the situations in which he has found himself. He has talked about music with the president of Lithuania—who at the time was under siege by Soviet tanks. He has received toasts from the deputy mayor of St. Petersburg, who rather effusively compared the roles of MTV and Peter the Great in opening Russia to Europe. More recently, he and Tom Freston sat down for drinks with cable operators in Mongolia "in a scene out of Indiana Jones,” says Roedy.

In interviews in London, Roedy discussed the history and growth of MTV Networks International, its prospects for the

Continued on page 52
Out Of This World

Congratulations on reaching 300 Million households from all at EMI
strategically help you either in distribution or with programming. Largely because of the success of our rollout and the power of the brand, I can't think of any [recent] partnerships, with the exception of our license agreements. The most recent one, for example, in Australia [with the owners of ARC Music Television], is because they own the distribution platform. So that was a distribution-based strategic partner. When we picked PolyGram in Asia it was the strategic expertise. We had a lot of faith, and still do, in [PolyGram Far East president Norman] Ching. Sometimes, if we enter a market that hasn't been developed, we'll enter into a partnership or even a licensing agreement. We'll always have an option to buy so, as the market gets more developed, we'll pick up the rest, which is what we did in Brazil.

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

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

Australia seems to be an example of MTV entering a market when distribution is already in place.

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

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

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

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

Has the localization of MTV's international programming been driven by new technology, such as digital compression?

It's easy to get confused by this whole localization thing. The underlying point that I always try to make, which is often missed, is that the idea of having a homegrown product [on an international television network] modestly came from MTV. When we started in Europe in 1987, we hired local employees and played local music. But there were economies of scale to doing what we called a regional channel [rather than country-specific pro- gramming]. It was much more difficult than we anticipated. You would think it would be the most difficult on the product side, uniting very diverse cultures and different fan bases throughout the world. But even in the early days, we had a terrific consumer response.

**EXECUTIVE PERSPECTIVE**

“"I personally could sit in my office all day and watch the other networks. I really miss that. It’s a great escape to see animation from India to attitude from Brazil to commercials we would never play in America. All of these are very different and yet still familiar to me in terms of what we mean by our music.”

—JUDY MCGRATH

PRESIDENT

MTV NETWORKS

“"our mantra is ‘all global, all local, all the time.’ When you look at our air image spots, you don’t get a sense of a company not having a certain degree of irreverence. But we are careful not to infringe upon cultural sensibilities. One thing I have to be very aware of is cultural imperialism. Music styles are vastly different from region to region.”

—ROBERT BATTES

VP OF INTERNATIONAL PROGRAMMING AND OPERATIONS

MTV NETWORKS

“We’ve gone from five channels to about a dozen channels since I joined the company. The programming arms of MTV just keep stretching further each year to give each channel’s team ongoing support with marketing, programming and production, and we make sure that each channel has the programming material that is appropriate for each region. There is a different approach in each region. We get a feel for each environment so that we can know what the marketplace is interested in before we enter a market. That requires a lot of research, including focus groups with local music companies. We don’t just parachute in with the attitude that we know everything about the area.”

—REBECCA BATTES

NETWORKS

MTV

MTV launched in Germany at a turning point in history.

Because of the background I’ve had internationally, through my military years, I’ve developed a big interest in history. So the opportunity to participate, even in a peripheral way, has been a privilege. I was blessed early on, at the Berlin Wall, where I gave a speech [on the launch of MTV in Germany]. Amazingly, that week the wall came down. Obviously, MTV had nothing to do with it, but I think symbolically there was a reaching out for con- nection to other parts of the world by audiences in Eastern Europe. We actually launched in Eastern Europe early on, before the changes in the government.

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

One pro is the local advantage you can get. Can a partner...
NO TANKS, NO PLANES, NO SHIPS, NO BOMBS, NO BATTLES, NO BLOODSHED.

NOT A BAD WAY TO CONQUER THE WORLD.

CONGRATULATIONS ON 15 YEARS OF MUSICAL AND CULTURAL REVOLUTION.
ROEDY Q & A
Continued from page 52

And further, we think it’s particularly a win-win in markets that move so crazily, like the U.K., for example. There will be even more U.K. music on MTV in The U.K. There still is—and we’ve gone through this with the record companies over and over and over again—before the advent of MTV there was the opportunity for those U.K. acts to be exposed on the entire European channel. That’s why we have this infrastructure.

In Europe, MTV now has individual arrangements with the major labels over licensing for videos. The European Union is still looking at the issue of collective licensing raised by MTV, and a British High Court suit on the matter is continuing—although it has been settled in respect to some of the parties. Nevertheless, what did you learn from the video-licensing dispute? The overriding thing is, no matter what the ups and downs are—and there certainly are arguments, and there will be arguments, and they tend to be about issue of principle—we’re intertwined. We can and do help each other. Even though there has been this litigation and litigation, the relationships, to the credit of both sides, have been very good at the operating level; never once did they turn sour. That’s a real tribute to the people on both sides who have been able to work through this process. Also, I’ve been able to keep, I think, and hope, fairly good relationships with senior people as well. But looking back on it, we’re connected, almost like two cats tied together by their tails and thrown over the fence. We’re going to have our ups and downs, but we’re always going to be intertwined; you just can’t get away from it, but that’s not a bad thing.

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

Yes, it is, and the key theme for us there is to hire local people, good young people, and just encourage them to go for it—and to trust our local people. It’s true we have a very powerful brand, which we’ve put an awful lot of resources, money and effort behind over the years. A DMBA/B survey last year [New World Teen Study] of 25,000 young people around the world revealed that MTV is the most recognized TV channel in the world. Not terribly surprising but a nice reaffirmation. A little bit more of a surprise was that MTV was in the top 15 overall for brand awareness. We don’t spend a huge amount of money on marketing, certainly not like Coca-Cola and Pepsi, Sony, Nike and the other people that were in that group. So the brand is certainly very important to us.

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

I was fortunate in that I didn’t grow up on MTV U.S., so I immediately looked at it from a fresh perspective. Because of the huge success in the U.S., you wanted, of course, to do similar things. But sometimes audiences just cry out for different things that get back to one of the most important points, which is what drives this localization. Technology has driven it to a certain extent. And we did invest quite a bit of money last year on digitizing, building infrastructures, transmission suites, and also investing in the local product, of course.

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

Bill Roedy with Bono and Jim Kerr
Continued on page 64

INTERNATIONAL TIMELINE
A DECADE OF MTV ACCOMPLISHMENTS ABROAD

1987
• MTV News broadcasts a special report on the Israeli/Palestinian peace negotiations, including an interview with Israeli Foreign Minister Shimon Peres.
• MTV Europe is distributed to 58 million households.
• MTV Latin America is distributed to 2.3 million households.

JUNE
• MTV Europe’s "Vote Europe" campaign includes interviews with the prime ministers of Turkey and Norway, the president of the European Commission, and former Soviet general secretary Mikhail Gorbachev.

SEPTEMBER
• MTV Networks launches a reorganization of its international operations, appointing Bill Roedy president, MTV International.
• MTV Latin America presents its first "Unplugged," featuring Los Fabulosos Cadillacs.
• MTV Networks Europe launches a brand-new music channel for the U.K., VH-1. The channel is launched by The Artist Formerly Known As Prince, and the first video to be played is his "Dolphin."  
• MTV Europe launches their first "MTV Music Awards" broadcast live from a specially built structure in front of the Brandenburg Gate in Berlin, to a global network of 250 million homes.

DECEMBER
• MTV Europe is distributed to 95 million households.
• MTV Latin America is distributed to 4.3 million.

1995
MARCH
• MTV Networks Europe launches VH-1 Germany.

APRIL
• MTV Mandarin launches in Taipei. First video: "That’s The Way" by L.A. Boyz.
• MTV Asia signs a distribution deal in Thailand with Universal Cable TV.

MAY
• MTV Asia, an English-language channel, is launched in Jakarta. First video: "You Get Me Rocking" by The Rolling Stones.

JUNE
• MTV Europe becomes the pioneer broadcaster in Europe, as the first channel to digitally compress its transmissions.
• MTV Latin America presents an "Unplugged" special, featuring legendary Argentine rocker, Charly Garcia.
• MTV Asia celebrates its official opening and launch in Singapore.

AUGUST
• MTV Brasil presents its first annual MTV Video Music Awards. September.
• MTV signs carriage deal with SkyCable in the Philippines.
• MTV Latin America’s first "Unplugged" album, "Charly Garcia Unplugged," is released.
• MTV Asia wins six awards at the Promax Asia Awards for on-air promos for both its services.
• MTV Japan is distributed to 1 million households.

OCTOBER
• MTV Asia signs a deal for terrestrial distribution in Sri Lanka to provide 50 hours of weekly programming. Distribution at this point is 28 million for both MTV Asia services.

NOVEMBER
• Charly Garcia’s "Unplugged" album goes platinum in Argentina.
• The second MTV Europe Music Awards is broadcast live from Paris, hosted by Jean Paul Gautier.
• MTV Japan debuts its first all-Japanese music program, "Top Of Japan." The overall Japanese music mix on the channel reaches 7%.

DECEMBER
• MTV Asia office opens in Hong Kong.
• MTV Europe is distributed to 51.6 million households.
• MTV Latin America is distributed to 5.7 million households.

1996
JANUARY
• MTV India’s 24-hour service is launched with a party in Bangalore and blessed with a Puja ceremony.
• MTV Europe reveals plans for regional expansion during the MIDEM conference in Cannes.

APRIL
• MTV Latin America regionalises its signal into two services, one for the Northern countries of Latin America and one for the

Continued on page 66
You've certainly made your mark.

Congratulations!

BMG ENTERTAINMENT INTERNATIONAL
TEN YEARS YOUNG
ROEDY Q & A
Continued from page 54

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

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

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

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

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

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

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

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

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

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

Thom Duffy is international deputy editor of Billboard.
300 MILLION HOUSEHOLDS

TOTALLY

UNIVERSAL

CONGRATULATIONS
FROM YOUR FRIENDS
AT
UNIVERSAL MUSIC INTERNATIONAL
THE FOURTH ANNUAL KLASIK KOMM, the classical music convention, takes place Sept. 26-28 in Hamburg’s Messe. Organizer Musik Kомн expects more than 5,000 visitors, compared with 3,500 in 1996. A full complement of about 100 exhibitors have signed up for the event, which will include a workshop session (titled “Between Elation And Strike Wave”) bringing together U.S. and German orchestra musicians and managers to discuss working practices. A gala concert Sept. 27 at Hamburg’s City Hall will feature 180 musicians performing classical orchestral and chamber music and contemporary experimental music, including works especially commissioned for five restored fairground organs.

BMG FRANCE GM Fabrice Nataf has left the company, Nataf, who headed the company’s Ariola and Vogue imprints, refused to comment on his deparure, except to say that he has no immediate plans. He joined BMG in the early 1990s after several years at Virgin France, where he was label president. The move follows the exit earlier this year of former Disney employee Christian Thievert, who was GM of BMG France’s RCA label (Billboard Bulletin, March 20).

EMMANUEL LEGEND

VIRGIN RECORDS SWEDEN has launched a local version of its VC dance imprint, following similar projects in the U.K., Spain, and Italy. A disappointing period for Virgin Sweden on the dance front prompted the move, according to the new label's manager, Anders Melin. “We haven't had enough dance tracks up there in the charts, quite simply,” he says. First releases on VC Sweden will be the single "Embrace The Power" by Swedish DJ Melodic MC, featuring American vocalist Jocelyn Brown, and "Wanna Be Like A Man" by VC artist Simone Jay. Both are due Monday (8).

KEITH FOSTER

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

MARK SOLOMONS

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


MARK SOLOMONS

THE ENTERTAINMENT LASER ASSN. and the Production Services Assn. have teamed with the U.K.'s Loughborough College to offer what they claim is the first nationally recognized vocational-training scheme for technicians, featuring tuition and practical experience. The European Community has provided a grant of 575,000 pounds ($925,000) from its Social Fund for the scheme, which will offer up to 12 courses in such areas as sound, rigging, lighting, and laser displays.
Apache Indian Builds Int'l Profile With ‘Real People’

W hen Apache Indian released his debut album, “No Reservations,” in 1992 on Island Records in the UK, the independent label was the only major one to issue only the arrival of a significant new talent but also the emergence of ragga music into the international pop market. Since then, the seven top 40 U.K. hits in five years and nominations for BRIT and American Music Awards, Apache confirmed his critical and commercial stature. He continued to build on his following with his 1995 set “Make Way For The Real People.”

“Real People,” Apache Indian’s third album, will be released this month in the U.K. and other international markets outside the U.S. The album is entitled “the original ragga-riffin’” reaching a new level of melodic and lyrical sophistication, collaborating with producer Harjinder Boparai, a veteran of the Indian bhangra music scene. Apache Indian has also established his own custom label, Rajah Records, and signed a worldwide deal with Warner Records, an agreement whose A&R strategy has traditionally reached well beyond its home market.

“It was very important for him to deliver a strong album with a lot of influences, both from Indian music and, since he grew up in England, from Western culture as well,” says Sanjti Tandan, managing director of Warner Music Group’s Indian arm, who has known and watched the artist since 1991, when he was working for Warner’s State of Indian Music in London. “Of course, is not Apache Indian’s primary market, but Scandinavian airline SAS has already chosen the liltting track “Lovicin (Let Me Love You),” with its hook by Indian vocalist Sameera Singh, for a European campaign.

Throughout his career, Apache Indian has been eager to reach international markets to attract other artists, who have long considered. He toured India in 1993, play arena-sized crowds in six cities. He (subsequently created the Apache Indian Foundation to the children in his home country). In 1994 and ’95, he played to huge crowds at the Reggae Jamphash (Jimmy) in London, Sweden, and toured all the time,” says Tandan. “He’s going off to the Middle East, and then he’s doing South America. He was in South Africa for a month of months for a huge fest.

“Real People” already been released by Warner Music Canada, which announced a U.S. release, an expected fall, with a U.S. release for “Real People” to follow on a date still to be confirmed.
HITS OF THE WORLD

EUROCHART
03/09/87
MUSIC & SPAIN
WEED

WEEK 1 2 SINGLE
1 1 I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) AMC
2 2 MEN IN BLACK WILL SMITH COLUMBIA
3 3 C U WHEN I GET THERE COOLIO FEAT. 40 THIEZ 7
4 4 SABBA DE JANEIRO BELLINI VERNON
5 5 NEW EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS
6 6 UN OD. TREES MARIA RICKY MARTIN T skins
7 7 NEW PUFF DADDY FATHER NO WORK OUT AMG
8 8 NEW R & B HIT JUMPING CHUMSARRAH AMC
9 9 NEW FREE ULTRA NATE AM

WEEK 2 3 ALBUMS
1 1 BACKSTREET BOYS BACKSTREET'S BACK (BACKSTREET BOYS
2 2 VARIOUS ARTISTS DA BANG LUNG 40 TRACKS
3 3 VARIOUS ARTISTS TRIBUTE TO THE NOTORIOUS B.I.G. (BIG BMG)
4 4 NEW RADIONO AD ENGLISH VERSION
5 5 NEW PUFF DADDY FATHER NO WORK OUT CD
6 6 NEW RE MASTERMINDS SECONDS MENTION
7 7 NEW MERTZ BIRDIE BLURRING THE EDGES (NEW JUICE)
8 8 NEW SPICE GIRLS SPICE
9 9 NEW SOUNDTRACK RAMEN BLACK

MALAYSIA
09/09/87
WEEK WEEK ALBUMS
1 1 BACKSTREET BOYS BACKSTREET'S BACK
2 2 NEW ARMY OF LOW ROAD &
3 3 NEW VARIOUS ARTISTS MEGAROCK BALLADS EMI
4 4 NEW MICHAELI7 VICTOR HAVING YOU BESIDE ME RICK
5 5 NEW IN-NENDO IN-NENDO NI PUYO PUYO
6 6 NEW TACY SU FOOL ROCK-ROCKIN
7 7 NEW NEW OASIS BE HERE NOW

PORTUGAL
09/09/87
WEEK WEEK ALBUMS
1 1 PAULO GONZOE QUASE TUDO SONY
2 2 NEW KELLY FAMILY QUASE TUDO SONY
3 3 NEW OASIS BE HERE NOW SONY
4 4 NEW MERTZ BIRDIE BLURRING THE EDGES (NEW JUICE)
5 5 NEW ECKIDH SERIA!! SONY
6 6 NEW TAMY MERCURY FELAO COM ARROZ SONY
7 7 NEW SKUNK ANASIA SKOOGISH SONY

SWEDEN
09/09/87
WEEK WEEK ALBUMS
1 1 NEW OASIS BE HERE NOW
2 2 NEW AQUA AQUARIUM
3 3 NEW BRITNEY SPEARS...JUNGLE JAMMER
4 4 NEW BACKSTREET BOYS BACKSTREET'S BACK
5 5 NEW SPICE GIRLS SPICE
6 6 NEW ERIC DADDY RIGHT WAY SMASHEDUPSTICK
7 7 NEW SARAH BRIGHTMAN LITTLE S OSMAN
8 8 NEW NO DOUBT TRAGIC KINGDOM Universal
9 9 NEW VASSY MODELL OF NOWHERE

DENMARK
09/09/87
WEEK WEEK ALBUMS
1 1 NEW I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEAT (112) AMC
2 2 NEW MEN IN BLACK WILL SMITH COLUMBIA
3 3 NEW C U WHEN I GET THERE COOLIO FEAT. 40 THIEZ 7
4 4 NEW SABBA DE JANEIRO BELLINI VERNON
5 5 NEW EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS
6 6 NEW PUFF DADDY FATHER NO WORK OUT AMG
7 7 NEW R & B HIT JUMPING CHUMSARRAH AMC
8 8 NEW FREE ULTRA NATE AM

FINLAND
09/09/87
WEEK WEEK ALBUMS
1 1 NEW OASIS BE HERE NOW
2 2 NEW ARMY OF LOW ROAD &
3 3 NEW VARIOUS ARTISTS MEGAROCK BALLADS EMI
4 4 NEW MICHAELJACKSON BLOOD ON THE DANCE FLOOR HISTORY IN THE MAKING
5 5 NEW BACKSTREET BOYS BACKSTREET'S BACK (BACKSTREET BOYS
6 6 NEW ANDREA ROCCOLI ROMANZA RICO
7 7 NEW VARIOUS ARTISTS BURNING LOVE
8 8 NEW MOONJAM SAXOPHONE SONGS VOL. 2 KPL
9 9 NEW NEW PRODUCE NEW PRODUCE

UK/SOUTH AFRICA
Edited by David Sinclair
09/09/87
DEMAIN: EMI Medley has the juice to market a world-wide hit, and now it has a new R&B trio (called Juice) with which to make one. Denmark may not be the epicenter of R&B, but the three young Danish women, Marie Hamer, Lena Tahara, and Anne Boessen, have cultural roots in South America, Sri Lanka, and Japan, while their soulful harmonies could have come directly from Motown or New York’s Harlem. The trio’s debut single, “Best Days,” has been a fixture on this chart for five weeks. On the horizon, the Next Level, featuring new artists like Archie (studying jazz) and Maggie (studying soul) at the University of Natal, Ngwazwa won a Max Roache Scholarship to the University of Massachusetts, where he studied with jazz legends Archie Shepp and Yusef Lateef. During his stay, the university, Ngwazwa was commissioned to write a piece for the resident ensemble. The result was “Afrikan Emergence Suite,” which featured him playing alongside Roach. “Max is my mentor and father,” Ngwazwa says. “My time with him has made me realize the task we musicians have to keep alive the legacy created by artists like inspiration South African pianists)” Chris McGregor.

BILLBOARD
SEPTEMBER 13, 1997
37

FINLAND: A collaboration between two of the country’s top acts, RinneRadio and Wimmen, represents the latest example in a growing school of boldly experimental music emerging across Scandinavia. RinneRadio is Finland’s leading jazz band, while singer Wimmen Saari performs free improvisations based on traditional volk charts, a style of unaccompanied singing that originated in Lapland. Together they have released an album, “Finne: Finnish Ambient Techno Chant” (Catalyst/SIMG). Paradigmatically, the country’s bounteous lakes, forests, and open spaces have inspired an intense, almost claustrophobic atmosphere consisting of insistent beats tempered by Wimmen’s hypnotic voice and the sojourn sax of Tapini Rinne. Although the album comes from a different continent and culture, the ancient, lap sounds convey a timeless quality similar to that of the American Indian chants heard on the album “Sacred Spirit” (Virgin). Whether RinneRadio & Wimmen can imitate the international success of “Sacred Spirit” remains to be seen, but the effect is mesmeric, as those who caught the Finnish artist’s 1996 U.K. tour particularly its gig at New York’s Knitting Factory, will testify.

BILLBOARD
SEPTEMBER 13, 1997
37

IRELAND/SCOTLAND: The Irish/Scottish traditional group Boys Of Thelough, which celebrates its 30th anniversary this month, took its name from a reel recorded by renowned Sligo fiddle player Michael Coleman, who immigrated to America in 1916. The band was started by three Irish-Canadian-Scottish-Metis (Celtic/Metis) musicians, who have charted the course of their personal changes since then, and today’s lineup is led by Slotted Fiddler Alain Bain and includes McConnell (flute/harmonica), Christy O’Leary (pipes/harmonica), Dave Richardson (mandolin/button accordion), and Chris Newman (guitar), the most recent recruit. The group’s latest album is “The 30th Anniversary” (Blix/Bliss, 1997), which charts the band’s evolution, with its roots in the traditional music of Ireland, Scotland, and England. The group has been a fixture on the UK folk circuit since the 1960s and has released a number of albums, including “The 30th Anniversary.” The band is known for its high-energy and unique style of traditional music, combining elements of Irish, Scottish, and Metis music. They have performed at various festivals and events, including the St Patrick’s Day Celebration in Dublin, and have gained a strong following among traditional music enthusiasts. The group continues to tour and record, with their latest album “The 30th Anniversary” showcasing their evolution and continuing legacy in traditional music.
Hailing from Philadelphia, the Delta 72 is an organ-grinding quartet featuring a high-chorded brand of alternate-hillbilly-shake (though with none of the self-aggrandizing attitude of, say, the Jon Spencer Blues Explosion). The band’s second Touch & Go platter, and a finer contemporary collection of groove grooves would be hard to find. And the range extends beyond party-stoking R&B rants to instrumental for the moment.

1997 NEW YORK RECORDING THE Boys From Syncrude PRODUCER: Hugh DRG 94767 Threatened by the neglectful musical-clown child that usually fills the bill in the now-classic New York City Center “Suicide” series, Rodgers and Hart’s delightful 1938 take on Shakespeare’s “The Comedy Of Errors” now has a recording that sports for the first time the late Hans Scheick’s original orchestrations, in which he knowingly crafted the perfect power pair. Actually, there’s a powerful group of participants at work here, too, from Rob Fisher’s masterful handling of the Coffee Club Orchestra, to a cast that has the R&B spirit, to the sparkling studio production from Hugh Pordir and DRG Records. A reintarnation Manhattan happening each year since again faithfully transferred to disc.

COUNTRY

DEAN MILLER PRODUCER: Greg Brown Capitol Nashville 31559 Dean Miller is a compelling argument that songwriting skills can be inherited. On this debut album, the son of the late Roger Miller displays disdainful writing chops. Even though “Blow Out and Smell The Whiskey” (co-written with Brett James) and the self-penned current single “Nowhere USA” suggest that some classic country songs are on the way from the younger Miller. He’s also a pleasant, expressive singing voice that he knows how to use.

RAYBON BROS. PRODUCER: Don Cook & Tony Brown MCA 70014 When Marty Raybon left the group Shenandoah earlier this year to form a duo with brother Tim, the pair’s recording process was apparently hastened by their cover of Bob Carlisle’s “Butterfly Kisses.” That may account for the almost haphazard nature of this album, which does not take significant advantage of their harmony singing. Olivia Newton-John’s vocals on “Pallid” seem out of place, and, in large, this is a collection of lacklustre songs in which “Butterfly Kisses” emerges as the clear winner.

ITALY

VITAL REISSUES*

Borg, Scram & Shout! The Big Oh! Box Of ‘60s Soul COMPILATION PRODUCERS: David Morris, Ragin Cotles, James Austin & Gary Stewart Phone 73165 Six-CD box from the reissue specialist label is a treasure-trove of ‘60s soul classics from the genre’s biggest stars, including Sam Cooke, Ben E. King, Sam & Dave, Smokey Robinson & The Miracles, Otis Redding, Dionne Warwick, Ray Charles, Aretha Franklin, Gladys Knight & The Pips, James Brown, Marvin Gaye, the Supremes, the Temptations, and scores of others. House in a box-band-style package with a carry handle, each disc is held in a plastic tray that slips into a 45-style record sleeve. The box is made from cardboard that doubles as the collection’s liner notes. Beyond the deluxe packaging, the set’s appeal lies in the immense quality of its music. Many of the cuts set the standards for ‘60s R&B and inspired generations of future performers, from Prince to Jamiroquai to Boyz II Men. A document of its time, and a six-hour sequence of flawless music.

CARMEN MCRAE Songs Lover Man REVIEWER: Michael Coates Columbus/Legacy 65115 This breathtaking 1961 effort is presented as a tribute to Carmen McRae’s ideal and older friend Billie Holiday, and it’s not only one of McRae’s best albums but arguably one of the top modern-era vocal jazz albums ever. It’s hard to believe that it’s never been on CD before; once again, hats off to Legacy for putting things right. The sound is gorgeous, and if the small accompanying group works (especially that of upright pianist/arranger Norman Simmons and the drumless-tongue twister vocal work of Eddie “Lockjaw” Davis—doesn’t getcha, nothing will. Strap on the seat belt for “What A Little Moonlight Can Do”.

JAZZ

The Ed Palermo Big Band Plays The Music Of Frank Zappa REVIEWERS: Bob Bakert, Ed Palmero, Astounding! If Frank Zappa’s fans ever feared that his music might fade away after his death, this jazz tribute by arranger/saxophonist/guitarist Ed Palermo proves that ZF’s music is ready to take its place in the American musical canon beside such composers as Duke Ellington and Charles Ives. Zappaphiles will sense a kindred spirit in Palermo’s, whose sense of humor and musicianship qualify him for this date. (He even lets a runaway cappella of “Dope Breath” invade his medley “Who Are The Brain Police/Holiday In Berlin.”) Palermo’s vibrant, swinging ensemble features oldies Bob Mintzer and Mike Stern, plus Zappa alumni Mike Keneally and Dave Samuels. The bright, multi-textured charts embrace ZF classics “King Kong,” “Waka-Dakaw,” “Uncle En Regalia,” and “Twenty Small Cigars,” but also such lesser-known pieces as the pastoral “Aybe Sea,” “We Are Not Alone,” “Toads Of The Short Forest,” and the instrumental opus “Little House I Used To Live In.”

NEW AGE

Cirque Ingénieux, a theatrical version of Cirque du Soleil, goes to one of the sources. Kiraro, scores this non-narrative story, but unlike his previous soundtrack work, it has all of the Japanese synthesis’s exotic traditions. Occasionally bombastic with overwrought orchestrations and guitar leads, it’s also poignant on “Winter Waltz,” charming on the sensitive machine exchanges of “Costume Shop,” and darkly magical on “Underworld.” "Cirque Ingenieux" is certain to expose a new audience to this veteran’s music.

CONTEMPORARY CHRISTIAN

PHILLIPS, CRAIG, AND DEAN WHERE Strength Begins PRODUCERS: Phil Nash, Denis Markstorf, Paul Mills Star Song 0156 Randy Phillips, Shawn Craig, and Dan Denninger are unique in the contemporary Christian industry in that they are not only singers and songwriters but also serve as associate pastors at churches in their respective home towns. The flock’s back home should prove to be proud of the trio’s fifth album, a pleasantly aggressive acoustic pop work. Highlights include the driving “Just One,” the infectious title tune, and the power pop ballad “A Time Such As This.” People who think they know PC&D to be stuck in their release—it’s like discovering an old friend one hasn’t seen in a while.

LATIN

Kid Arelha, PRODUCER: Paulo Junqueiro WEALatina 18075 Appealing Spanish-language debuts by beloved pop trio from Brazil spotlight Paulo Thevada’s delightful high voice railing clear over pleasant backing vocals, vivid, colorful, and colorful, or many of the band’s popular Brazilian numbers. “Como Yo Quiero,” a huge Brazilian smash for the group in 1985 with Spanish lyrics penned by Prexuntos Impedidos composer Naouf Cafa, headlines a laundry list of potential hits, including “En Medio De La Calle,” “En Tu Lugar,” and “Por Que Va Tan Sola?”

Brizuela Escalones PRODUCERS: Laura Bonato, Jeff Silva, Bruce Sriage Polyrhythm Rusted 539011 Catchy, unbalanzably romantic ballads drive this bilingual debut, with veteran tenor sax’s soothing vocal touch dominate an uneven label whose bow still sticks, atemporal music seems worlds away out of place. Nevertheless, inviting love songs such as “La Primavera Dulce” and “Yo Sin Ti” are plus lovely language-english ode “The Promise,” more than make up the difference.
**SOP**

**ANJET JACKSON**

Get Till It's Gone (3:39)

**PRODUCERS:** Junior Kim, Terri Lewis, Juan Jackson

**WRITERS:** J. Harris II, Lewis, R. Duplessis

**REMIXER:** B. Mitchell, K. Farrow

**LABELS:** Virgin

**HITS:** F your beauty

**REVIEWS:**

"Jackson rides a prominent sample of Joni Mitchell's "Big Yellow Taxi" with finesse
samples of Rosanne, Rosanne by rap superstar Q-Tip, who finds a
smooth rhyme or two. The understated
toning in how long it will take before Jackson
disciples at first, though repeat
spins reveal a ritely textured recording
be the potential to singer far longer
than a fast-turning pop song.
An intriguing intrweve into the forthcoming album
"The Best Is Yet To Come.""

**LL COOL J**

Candy (no title note)

**PRODUCERS:** Not listed

**WRITERS:** Not specified

**PUBLISHERS:** Not listed

**REMIXER:** Def Jam 181 (4:40)/ 

**REMARKS:** 1:14

"LL Cool J, A LOT. Unlike most of his rap
colleagues, he can serve from
crystal street face into lightweight pop
and back on the turn of a dime.
This preview into his new album, he hangs
mostly on a main street tippm, paddling
how it's on a spring groove
to that is laced with portions of a single.
In a rhythm as rife with
the marco lumer
imagination that has made his recent
vocal dishes almost-one-handed,
not hard not to imagine "Candy" stammding
its way into top 40 playists within

**WYCLEF Jean**

Guantanamo (4:38)

**PRODUCERS:** Wyclef Jean, Jerry "The Tees" Dias

**DISCJOCKEY:** Not listed

**REMIXER:** Not listed

**REMARKS:** Salsoul Record

"This follow-up to the ballad "Alone"

**BEE GEES**

Still Waters (Run Deep) (4:05)

**PRODUCERS:** B. Gibb, R. Gibb, M. Gibb

**LABELS:** Columbia

**REMIXER:** Barry Gibb/Robin Gibb

"The song kicks in one producer Hugh
Parrish in the volume of a wash
wah guitar riff in the mixing
"This is a perfect complement to Barry Gibb's

**PRETTY POISON**

Let Freedom Ring (no title note)

**PRODUCERS:** Robbie Rob Cane, Ross Couch

**LABELS:** Siren

**REMIXER:** David Simpson

**REMIXER:** Steve Sankey

"The act that is known for its 1978-era
hit "Catch Me (I'm Falling)" valiantly
attempts to prove its continued commer-
cial viability with this thumpy hi-NRG
kicker. Singer Jade Stirling is an
assertive presence, belting out her
life depended on it.
She is backed by the decade clanging bell as well
as by a total wave of 1980's house tech
keyboards. Loyalists of the group could
not in hearing new material, Vocal
will be finding its way into an engaging
introduction."

**VERONICA**

Rise On (4:50)

**PRODUCERS:** Jeryth Beck/Beck

**WRITERS:** M. Nover, A. Nover

**LABELS:** Atlantic

**REMIXERS:** Eric Mccrery

"No One But You" was only a teaser for
this emerging young woman's talent.
Vocals are crisp and clean, the
lyrics are on the road to the kind of success in which
long, illustrious careers are made, by
turns, she is easy and coy, breathing
dimensional space. This was an
ambitious one but that sound would
mean like meaningful lip-locked in lesser
hands. The words are perfect, the
bits are a breath into into the
lights of the day."
TRAVIS TRITT: THE RESTLESS KID OF ROBIE CLOUD
Warner Music Nashville
50 minutes; $14.98

Warner Bros. pays tribute to the music video hits of Tritt, who unquestionably is one of country's most enduring entertainers. This is his fifth longform video and a companion piece to the recording artist's gold-certified "The Restless Kid." The video showcases Tritt's classics in this best-of collection, as well as newer tracks. Among the selections are "Helping Me Get Over You" (this correct duet with Lari White), "Ten Feet Tall And Bulletproof," "When Corn Don't Grow," "Sometimes She Loves," and "Here's Your Dog," a duet with comedian Bill Engvall that Warner Bros. also is releasing as a single. The defunct kids-on-a-shoestring for the previously unreleased footage and an interview with Tritt.

FRENCHISCO'S FRIENDLY WORLD: THE BALLAD OF CHRISTMAS
Lyric Studios
30 minutes; $14.95

Frenchisco's animal friends get downright animated in this holiday tale. While Frenchisco tends to the task of decorating the church to celebrate "a very special birthday," he takes the time to explain to Christ- mas story to his buddies using the fresco paintings on the church wall as the backdrop. The animals set off to find the perfect gifts for Frenchisco, they learn one of the most important lessons of the festive season: Gifts given from the heart to those who really need them are the best gifts one can give. Also new in the series is "The Broken Cross," a treatise on friendship and cooperation.

ANABELLE'S WISH
PsyNaps Entertainment
54 minutes; $14.95

A well-told story based on the folkloric that Santa gives animals the gift of speech for one day of the year, "Anabelle's Wish" helps to educate to a campaign by producer Ralph Edwards Films to donate $1 million to the Make-A-Wish Foundation. A cairn named Anabelle, born on Christmas Eve, befriended Billy, a boy who lost his ability to speak after he attempted to save a puppy in a fire as a young child. Anabelle's greatest wish is to share her special gift with him so he may have the ability to speak again. The video boasts the voices of Jerry Van Dyke, Dirck Leachem, and Jim Varney, who stars in a country-rock soundtrack featuring Alunna Krauss, Beth Nielsen Chapman, and, of course, Trivia, who also does the narrator's role. A long list of cross-promotions, including tie-ins with the six new Golden Books that feature Anabelle, guarantee plenty of exposure for this gem.

SECRET OF ANASTASIA
Cinemagic
63 minutes; $12.99

This fictional story about the youngest daughter of Romanov emperor Czar Nicholas II and Alexandra is an adventure story that entertains and teaches a little Russian history as well. When her parents and older siblings are killed in a purge, the young princess is left on her own with a clear idea of her family lineage. She is also unaware of the fact that, by her birth, she is a legal heir to the Russian throne. Gradually, Anastasia regains her memory and sets out to prove her heritage with the help of four walking, talking musical instru- ments who help her keep her head when times get tough. The video is packaged with a CD soundtrack featuring songs from various U.S. Gold video programs.

E-I-E-I-YOA
28 minutes; $14.95

In this delightful skit, the streak to think children can sit still long enough to reap the benefits of a yuca session, this program provides an optional re- view from one of the veterans of the new age lifestyle and fitness movement, offering a formula that might just work. This live-action pro- gram offers routines that combine 25 yoga postures with breathing tech- niques against the backdrop of a colorful farm setting. Renowned yoga teacher Max Thomas as Yoga Dhi, and her husband Rasta the Rooster, and How Now the Moo moo Cow lead the routines. There's also a little yoga Q&A & lots of funny wisecracks that are propo- nent to those who are ready for a turn-down- ing of the core roles, and an opportunity to move and maintain a happy, healthy mind-body spirit.

THE LOST CHILDREN OF BERLIN
A&E Home Video
50 minutes; $19.95

Anthony Hopkins hosts this documenta- ry about some of the many survivors from the last Jewish school which was battered in 1942 in Berlin by the Nazi Gestapo. The program is a story that juxtaposes anything a textbook could offer. Current interview with the survivors about their experiences are interwoven with archival film footage such as photos that paint equally haunting stories of the tragedies and infam lord atrocity are not about to be ignored or subject to. The heart-wrenching reminiscences are tempered by the absent joy on the faces of the former classmates, many of whom were rounded up for the first time after more than 60 years.

COURT TV: COP ON TRIAL
Weissbar Healthcare Entertainment
50 minutes; $14.98

The most recent incidence of police brutality in New York sets a chilling stage for this video, the first WinStar tape to come out of the company's new alliance with Court TV. Straight from the cable network's database, this series explores the 1994 New York of Peter Del-Jeb- bini, a police officer who was tried for firing bullets at an undercover officer in a subway station. The court- room drama is peppered with inter- views with lawyers and other "experts" in the field who call attention to the roles racism, brutality and rampant urban fear could have played in the incident.

HALLOWEEN: THE HAPPY HAUNTING OF AMERICA
Chuck Williams Productions
50 minutes; $14.95

This is one Halloween story that isn't out to scare the daylights out of viewers. It's likable and creative as home- made costumes and spooking pranks, the video is a joyful tradi- tion of Halloween and the unique place the holiday has taken in American culture. The brief history of classic Hollywood monster images segues into a collage of visuals to modernized images of costume shops, movie sets, and Main Streets around the country. Interestingly, thoughts about Halloween are provid- ed by such spooky types as Alice Cooper, actors Robert Englund and Doug Bradley, Boris Karloff's daugh- ter Sarah, and historians. A treat for collectors. Contact: 800-742-4791.

COUNTRY.COM
Country music fans will not be disappointed in the appropriately named country.com, which is the most comprehen- sive country music video-themed site on the Internet. The site contains complete access to TNN and CMT, as well as downloadable audio and video song samples. It also contains links to numerous sites offering scheduling information on the channel or a complete list of songs appears, which includes information on TNN's music sports and outdoor-themed programs in addition to the music video database. Information is available on Nashville's Opryland USA and the historic Grand Ole Opry. Get your boot on.

LOVE4ONEANOTHER.COM
This has been notoriously quiet to the present of his career. But a visit to the Artist's official World Wide Web site reveals the truth behind the myth. Tyler says. In an often stream-of-conscious- ness manner, the purple one spouts off about his charity, the media, and, of course, about his new four-disc release, "Crystal Ball." The site contains gener- ous sound clips from the soon-to-be released album, which is available only through a toll-free number and the Internet. While most artist sites are notoriously dry and defunct of any direct interaction with fans, love4oneanother.com clearly comes straight from the source. Now that has a new fan to speak to and that's the way his fans via the Web, it isn't likely that he'll keep quiet.

RUNNING WITH THE DEMON
By Terry Brooks
Read by Kate Burton
Harper Audio Books
4 hours (unabridged), $24
ISBN 0-679-46057-8
Brooks, the author of the best seller "The Sword Of Shannara," offers a richly imaginative fantasy here. The story takes place in a distant land similar to our own but with elements of magic that coexist with our world. Together the town of Hopewell, Ill., two parallel events are occurring. One is a strike at the town's paper mill. The other is an invisible battle of good and evil, as a demon targets the town. The demon uses the town as a tool to destroy the world, using the people- men's anger as a starting point. The only hope to defeat the demon is the young heroine, Nesta, who can see magical creatures, and John Ross, a mysterious stranger who has come to town. Kate Burton reads in a low, evocative voice, differentiating the characters' voices enough but not overemphasizing her style. Her style is for the story itself, and it is very effective.

HOME VIDEO: All new titles released at self-serve prices are eligible. Send review copies to Catherine Appleseed Olson, 622 Darley Place, Alexandria, Va. 22302. ENTER: ACTIVE: Send review copies to Brett Awbod, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. BOOKS: Send review copies to Green Fitzgerald, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 AUDIOPRINT: Send review copies to Trudy Miller Rosenbaum, 202 Seelye St., Brooklyn, N.Y. 11218

BILLBOARD SEPTEMBER 13, 1997
Great Expectations As MIDEM LATIN Debut

Planners anticipate sun, synergy and much music at the Miami confab. More than 100 acts are scheduled to perform.

BY JOHN LANNERT

The ongoing territorial expansion of the Reed MIDEM Organization is taking the noted trade-management firm to Latin America and the Caribbean for the first time this year.

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

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

More than 100 artists from Latin America, the Caribbean and Spain are scheduled to perform showcase sets, including famed Spanish songstress Ana Belén, Argentina's esteemed singer/songwriter Fito Páez, Brazil's Who's Hit And Who's Coming To Bat

Most Latino record labels utilize the fourth quarter and its important holiday season to maximize sales via releases from blockbuster product from superstar acts.

This year, of course, will be no different—there is a bonanza of high-name product slated to drop between September and November. However, numerous record companies are also shipping albums by new artists for whom they hope to establish a market presence for the beginning of 1998.

In addition, the fourth quarter is an optimum period to hit commercial stride with sophomore albums by baby acts who've demonstrated promise with their initial CD's.

In the U.S. Latino market, the big sales story of the year for new artists is Charlie Zaa's Somolos/Sony CD "Sentimientos." An album containing 10 two-song medley covers of Latino evergreens—each of which was given

The Powers Of Independence

Throughout Latin America, non-major labels are profitably serving niche markets—with everything from New Age and skate-rock to cumbia and polka-meets-salsa.

With the notable exception of Colombia, major labels historically have reigned supreme over key markets in Latin America. Yet the indie market continues to survive, and in some cases, thrive. Brazil, for instance, is home to nearly 100 indie labels which trade in a broad assortment of music,

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Merchants & Marketing LMQ-8
Programming LMQ-10

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WE HAVE THE MUSIC IN OUR HANDS

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FONOVOISA MEXICO:
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COLONIA ESPARTACO
DELEGACION COYOACAN
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(011525) 337-2183 FAX (011525) 679-9710

FONOVOISA ARGENTINA:
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FONOVOISA CENTROAMERICA:
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CURRIBENAT
SAN JOSE, COSTA RICA
CENTROAMERICA
(011506) 224-1906 FAX (011506) 224-0836
The New Album

MARCO

In Stores September 29th
Year-To-Date Latin Music Charts

The recaps in this Latin Music Quarterly show year-to-date performance on Hot Latin Tracks and the Billboard Latin 50 from the beginning of the chart year (Dec. 7, 1996) issue through the August 16 issue.

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

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

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

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

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

Sony remained the top distributor. As an example, Fonovisa heartthrob Enrique Iglesias remains top dog on the Hot Latin Tracks survey, a recent Fonovisa signee, Los Temerarios, has emerged with the No. 2 song, “Yo Me Voy Para Siempre.”

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

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The Billboard Latin 50 Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Artist—Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TANGO—Julio Iglesias—Columbia</td>
</tr>
<tr>
<td>2</td>
<td>VIVIR—Enrique Iglesias—Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>SIEMPRE SELENA—Selena—EMI Latin</td>
</tr>
<tr>
<td>4</td>
<td>DREAMING OF YOU—Selena—EMI</td>
</tr>
<tr>
<td>5</td>
<td>ENRIQUE IGLERIAS—Enrique Iglesias—Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>PARTIDOME EL ALMA—Los Del Rio—PolyGram Latino</td>
</tr>
<tr>
<td>7</td>
<td>MACARENA NON STOP—Los Del Rio—Ariola</td>
</tr>
<tr>
<td>8</td>
<td>PIES DESCALZOS—Shakira—Sony Latin</td>
</tr>
<tr>
<td>9</td>
<td>THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch</td>
</tr>
<tr>
<td>10</td>
<td>NADA ES IGUAL—Luis Miguel—WEA Latina</td>
</tr>
</tbody>
</table>

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The Billboard Latin 50 Distributing Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>DISTRIBUTING LABEL (No. Of Charted Albums)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY (34)</td>
</tr>
<tr>
<td>2</td>
<td>EMI LATIN (30)</td>
</tr>
<tr>
<td>3</td>
<td>FONOVISA (26)</td>
</tr>
<tr>
<td>4</td>
<td>BMG (13)</td>
</tr>
<tr>
<td>5</td>
<td>POLYGRAM LATINO (9)</td>
</tr>
</tbody>
</table>

---

The Billboard Latin 50 Distributors

<table>
<thead>
<tr>
<th>Pos.</th>
<th>DISTRIBUTOR (No. Of Charted Albums)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY (34)</td>
</tr>
<tr>
<td>2</td>
<td>IND (35)</td>
</tr>
<tr>
<td>3</td>
<td>EMI (29)</td>
</tr>
<tr>
<td>4</td>
<td>WEA (15)</td>
</tr>
<tr>
<td>5</td>
<td>BMG (14)</td>
</tr>
<tr>
<td>6</td>
<td>PGO (9)</td>
</tr>
<tr>
<td>7</td>
<td>UNIVERSAL (5)</td>
</tr>
</tbody>
</table>

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Hot Latin Tracks

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Artist—Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ENAMORADO POR PRIMERA VEZ—Enrique Iglesias—Fonovisa</td>
</tr>
<tr>
<td>2</td>
<td>YA ME VOY PARA SIEMPRE—Los Temerarios—Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>PIENSA EN MI—Grupo Miquito—Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>SOLO EN TI—Enrique Iglesias—Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>JUGUETE—Grupo Limite—PolyGram Latino</td>
</tr>
<tr>
<td>6</td>
<td>ASI COMO TE CONOCI—Marco Antonio Solis—Fonovisa</td>
</tr>
<tr>
<td>7</td>
<td>EL DESTINO—Juan Gabriel/Focio Durcal—Ariola</td>
</tr>
<tr>
<td>8</td>
<td>PALOMITA BLANCA—Michael Salgado—Joey</td>
</tr>
<tr>
<td>9</td>
<td>QUIEN PIERDE MAS—Bronco—Fonovisa</td>
</tr>
<tr>
<td>10</td>
<td>NO PUDE ENAMORARME MAS—Los Tigres Del Norte—Fonovisa</td>
</tr>
</tbody>
</table>

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Hot Latin Tracks Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. Of Charted Tracks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FONOVISA (60)</td>
</tr>
<tr>
<td>2</td>
<td>EMI LATIN (34)</td>
</tr>
<tr>
<td>3</td>
<td>POLYGRAM LATINO (33)</td>
</tr>
<tr>
<td>4</td>
<td>DISA (11)</td>
</tr>
<tr>
<td>5</td>
<td>SONY (20)</td>
</tr>
</tbody>
</table>

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Hot Latin Tracks Promotion Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>PROMOTION LABEL (No. Of Charted Tracks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FONOVISA (70)</td>
</tr>
<tr>
<td>2</td>
<td>EMI LATIN (40)</td>
</tr>
<tr>
<td>3</td>
<td>SONY (40)</td>
</tr>
<tr>
<td>4</td>
<td>POLYGRAM LATINO (15)</td>
</tr>
<tr>
<td>5</td>
<td>BMG (11)</td>
</tr>
</tbody>
</table>

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Sony Music Entertainment Inc
EXCLUSIVE ALERT!

RUBEN GOMEZ
National television appearances include Sábado Gigante, Caliente, Ocurrió Así
"Me Vuelves Loco" video on Onda Max and The Box
Management: DIMY Entertainment, Houston, TX 281-280-0337
Booking: William Morris Agency, Los Angeles, CA 310-859-0599

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

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

LA DIFERENZIA
Current release Conta Conmigo is now gold
National television appearances on Sábado Gigante
Management: 823 Mgmt., Austin, TX 512-462-7000
Booking: William Morris Agency Nashville, TN 615-963-3000

NEW MUSIC WILL DEFINE
UNIQUE ARTISTRY WILL LEAD THE WAY.
THE FORMAT.

ARISTA
LATIN
ARTE Y EXCELENCIA...SIEMPRE.
© 1997 Arista Records, Inc., a unit of BMG Entertainment
NEW FACES
Continued from page LMQ-1
its own separate title—"Sentimi-
entos"—reached the top of the
Billboard Latin 50 in August with
no significant radio support.
Instead, Zaa hit retail with in-store
appearances, complemented by
timely video and TV exposure.
Zaa became the first Colombian
artist to hit No. 1 on the Billboard
Latin 50. Likewise, Sonolux be-
came the first Colombian label
to top the retail chart.

CLEAN-CUT AND CUTE
Also breaking through in a big
way on her second album was
Sony Latin/Sony songstress Fey,
August with the catchy tune "No
Puedo Olvidarte De Ti"

HECHO EN MEXICO
As in the U.S., new artists are
breaking out in Mexico, the
largest Spanish-language market
in Latin America. Universal
Records Mexico is making a name
for itself in its first year of exis-
tence with Moenia, a techno-dance
act that has landed their first
No. Puedo Estar Sin Ti," "Déjame
Entrar" and "Estabas Ahí." The
band now is attempting to repli-
cate its Mexican success in Puerto
Rico, with tour dates set for the
end of 1997. In November, Universal
is planning to drop a special-edition disc sporting re-

who used a short U.S. tour in
August to firmly establish herself
as one of the top young stars in the
Latino market. Clean-cut and
cute; the teenager, singer, who
already is a superstar in her native
Mexico, is following the footsteps
of her labelmate Shakira by
becoming the second female pop
vocalist to break in the past year in
the male-dominated U.S. Latino
market.

From Puerto Rico via New
Jersey came Frankie Negron,
whose album "Con Amor Se
Gana" not only contained the hit
single "Inolvidable" but also estab-
lished his label WE-Acabe as a new
force in the tropical-music market.
Warner Music's Latin America
company is expecting to make a
big regional push after the first
of the year. In the meantime,
the teenaged salsero is appearing in
the Paul Simon play "Cantinflas.

MENUDO REINCARNATED
Among other new faces to keep
an eye on in the coming months
are EMI Latin's pretty pop singer
Mille, who has scored two top-40
hits from her second album,
"Emociones," his hard-
some son of Spanish veteran
vocalist Dyangó, whose lead-off
single, "Deseperadamente Ema-
morado," reached the top 5 of
Hot Latin Tracks in August; Victoria,
another Fonovisa act, whose up-
coming lead-off album was pro-
duced by famed studio master
Robertino Livi; and MDQ, Sony
Latin's new reincarnation of long-
time pop vocal group Menudo,
which hit the radio board in
mixes of the band's three hits.

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

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

In addition, Universal is enter-
ing the grupo market with an
eponymous September album by
Ene Elizalde. Her set was pro-
duced by Los Humilides band
member Pedro Ihiuzé.

MATURE VIBES AND
MACHETES
PolyGram Mexico has hit pay
dirt with Kabah's "La Calle De La
Sirenas." A male-female singing
group with prim dance steps that
recall Garibaldi, Kabah scored big
with the titular hit single. Another
PolyGram group in the same vein
but with a more mature vibe is
Menudo, whose new album "El
Rulero" is due this month.

PolyGram has scored even big-
ger sales tallies (175,000 units)
with the eponymous album by
hip-hop act Control Machete.
Released on the PolyGram-distrib-
uted Manicomio imprint, the
album was able to break out of
the box with only one single "Me
Entiendes Ménchize."

Meanwhile, prospects for the
new-artist scene at BMG Mexico,
where debut product by rock/soul
singer Julietta Venegas ("Águil")
doesn't appear to have caught
Efe's "Los Pincho Kings") is due
to drop in September.

The future looks bright for
prosperous sales numbers rung up by Sony
sirens Fey have prompted eager
competition from other labels.
EMI is no different. In October,
the label is slated to release the
second album by a 16-year-old
threat named Lynda.

From left: Charlie Zaa, Fey, Shakira and Frankie Negron

BRIMMING CHILE
Though the Chilean record
market is much smaller than
Mexico's, the country possesses
a vibrant music scene brimming
with new talent. For example,
BMG Chile is set to release the
second album by Javier y Los Im-
possibles, a rock band led by
Javier Parra, sister of Los Tres band
member Ángel Parra. The band's
first album, "Corte En Trámite,"
went gold, selling 15,000 units.

EMI Chile has just released "Ser
Humanos," the first album by ado-
lescent rap/funk outfit Tiro De
Gracias. The album's lead-off sin-
gle, "El Juego Verdadero," was
gaining notice shortly after being
serviced to Chilean radio in July.

The label has also released "Tra-
nsformación;" the sophomore
disc by Brazilian/Chilean percus-
sionist Joe Vasconcellos, one of
the most successful artists in the label's
"club rockero" lineup. Vascon-
celllos' first album, "Toque," sold
more than 18,000 units.

In October, EMI is slated to
drop a followup EP to Machuca's
debut hit "Hogar Dulce Hogar.
"The punk rockers' new set fea-
tures three live versions of tracks
from their debut disc, along with a
pair of previously unreleased
tracks. Also in October, EMI is set
to release the second album by
fonk act Los Tetas. Sales of the
band's debut disc, "Mama Funk,"
surpassed 20,000 units.

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

Continued on page LMQ-24

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PROXIMAMENTE EN COLOMBIA Y CHILE
COMING SOON: COLOMBIA AND CHILE
Two years after their Grammy nominated, multi-platinum selling album *Cuando Los Angeles Lloran*, Mexican rockers Maná are back. With sales of over 1.5 million in the U.S. and 5.5 million internationally, Maná has lived up to their description in the *New York Times* as "...the most successful Latin rock group around..."
The new album
Sueños Líquidos
in stores October 14.
produced by: Fher Y Alex
coproduced, recorded and mixed by: Benny Faccone

The first single
"Clavado En Un Bar"
hits September 9.

Worldwide tour
begins November in Spain.
Management: Marcel A Toffel & José Ulises Calleros para P.M.E.
INDEPENDENCE
Continued from page LMQ-1

ranging from Amerindian sounds from northern Brazil to new age.

Moreover, some independently distributed labels—such as U.S. imprint Fonovisa and Brazilian label Som Lâvere—which benefit as record divisions of giant television networks, outperform them in multi-national counterparts. Indeed, in the year-to-date results shown on the chart recaps in this Quarterly, Fonovisa is ranked No. 1 in The Billboard Latin 50 category, as well as No. 1 in the Hot Latin Tracks categories.

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

Ralph Mercado, president of U.S.
tropicaljazz imprint RMM, recalls that the first three years of his 10-year-old label “were the hardest. Then when I signed a distribution deal with Sony in 1990, it got a bit easier.” RMM, whose roster includes salsa stars Celia Cruz, Marc Anthony and India, is now distributed by Universal.

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

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

SECOND MEXICO OFFICE

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

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

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

In less than one year, Spanish indie Max Music has performed well in Mexico with a series of dance compilations and releases by Spanish artists Ruben and Quiniet Providence. This month, the label is planning to drop two more compilations: “Dance En Tu Idoma,” featuring tracks from Moenia and Kahim, among others, and “Cumbia Mix,” a package of Mexican cumbias from such artists as Los Angeles Azules, La Tropa Vallenata, Los Asiks and Alfredo Gutiérrez.

BRAZIL: FROM CATALOG TO CURRENT

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

Marc Anthony

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

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

COLOMBIA: THE LAST STRONGHOLD

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

Continued on page LMQ-21
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and_record_sales_in_the_region.

"Maná," says Schumacher, "will do press junkets prior to their release in six cities in the U.S. The foursome is splitting up into two

man_promotional_teams_which_will_hold_listening_sessions_of_the_album_with_members_of_the_press." La Ley and Montaner will follow similar promotional tacks as Maná's as soon as their_schedules_are_confirmed.

Schumacher is enthusiastic, as well, over new signees, including Warner Mexico's Tijuana-born

pop_singer_Savane_and_WEA Latina pop/salsa duo from Ven-

ezuela, Serrando Y Florentino.

As for non-Latino acts, Schu-

macher points out that upcoming

albums by Eric Clapton and

Green Day should move well. While she observes that newer acts like Jewel and Collective Soul sell

well in Latin America, Schu-

macher says they do not realize

their sales potential in the region because "we don't have access to these artists and are limited in

working on a start-up.

"But Green Day has committed
to promoting its next album in

Latin America, so I have to believe that Green Day is going from

300,000 units that they sold on the

last album to double that figure. If

they don't commit to come to the

region, I have reached the ceiling

with the band, saleswise." Schu-

macher has secured distribution

rights for electronics act Prodigy

for Mexico, Colombia, Venezuela

and Central America. She will also

work the forthcoming album by

pop star Coolio for Latin America.

** EMI MEXICO HAS enjoyed a

solid year with Los Tucanes De

Tijuana breaking sales records,

Sentido Opuestos hitting the sales

board and Los Mismos maintain-

ing a strong retail presence.

Moreover, Aleks Syntek and Azul

Violeta reinforced the label's rock

profile, along with mega-stars

Víctimas Del Dr. Cerebro, who

recently released their latest

album, "Boutique 2000." Víctimas

will embark on a Latin American
tour later this year. This month,

EMI releases the label debut

Maná's "Uno" ("Soy de Tijuana") by

pop singer Carmina Rico. In

October, the label is set to drop the

next album by Tito Rodriguez.

** POLYGRAM CHILE THIS

month is releasing a nine-volume

compilation of folk music titled

"Pa-Ra Chile." The label's new signee, Adrián Y Los Dados

Negros, is planning to ship its

label premiere in the middle of

October. Long a staple of Poly-

gram-distributed Musicavisión,

the tropical act signed with

PolyGram in July, PolyGram is

looking to break the band

throughout Latin America, partic-

ularly Mexico, where the group

will record tracks with Mexico's

noted norteño act Grupo Limite.

PolyGram Mexico's flagship

artists Grupo Límite and Pedro

Fernández are scheduled to

release albums in the next few

months. Limite's next norteño
disc is due out in October, while

Fernández's album, a set of ran-

chero covers, is expected to ship

in November. PolyGram's re-

cently signed children's star Tatiana

is expected to put out a Christ-

mas album, "Félix Navidad Con

Tatiana," in December.

Continuing its tradition of sign-

ing veteran pop acts, PolyGram

recently inked deals with Manoella To-

res and Francisco Javier.

Torres label debut, "Mi-

Jerez," contains tracks

penned by distaff com-

posers only. Francisco

Javier's bolero album, "Te

Deseo Amor Vol. III," was

produced by guitar virtu-

oso Chamin Correa.

Also set for release on

PolyGram in September is

"Algunos Sonidos," a

multi-artist bolero pro-

duction featuring Torres,

Fernández, Dulce, Yuri,

Emmanuel, Vikki Carr

and Francisco Javier.

Upcoming product set to be

released in October includes

albums by Soraya, "(Firme De

Marfil)" and Maria Conchita

Alonso, "(Hoy Y Siempre)."

NICOLE, WHO JUST released

her third BMG Chile album,

"Sueños En Tránsito," is slated to

start touring this month in the

Dominican Republic. Although

the dates have not been con-

firmed, Nicole is expected to pre-

cede the tour with an extensive

promotion trek throughout

Chile. So far, "Sueños En Trán-

sito," which was produced by for-

ducer Sada Stéreo frontman Gus-

tavo Cerati, has sold around

15,000 units, which qualifies the
disc for gold certification. The

album is expected to be released

this month in Mexico.

BMG Chile's metal act Criminal

is slated to drop "Death Soul,"

produced by Vincent Wojno

(Kreator, Machine Head). Among

the upcoming plans for the band

is an October/November mini-
tour of the U.S. and Mexico with

Warner Argentina's A.N.I.M.A.L.

Los Peores De Chile, led by

Pogo, will release its second BMG

Chile album, "Trece Mordiscos De

Amor." The CD marks the return

of a rock sound that three years

ago was successful with such songs

as "Chicholina." Only Pogo remains as an original member as

his bandmates departed to under-

take their own solo projects.

BMG Chile's hard-rock artists

Venus and Ex are expected to

embark on a Mexican swing Oct.

30 through Nov. 2. Among the

cities where the bands will per-

form are Guadalajara, Ciudad de

México, Suárez and Monterrey.

A female quartet, Venus features two

members of the popular, now-
disbanded '80s rock group UPA! Venus' lead singer Colinda

Parra is the daughter of famous

poet Nicanor Parra, whose chil-

dren comprise one of the most

Philomena

Miguel Bosé

Soraya

Los Temerarios

Marco Antonio Solís

Emmanuel

Chichina

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

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

EMI CHILE'S MOST prosperous rock act, Lucycell, whose previous two discs have sold a cumulative 50,000 units, is now in the studio recording its next album, due for release in March 1998.

SONY ARGENTINA'S best-selling album is "Poschino Al Viento," by Soledad, a 17-year-old charismatic folkloric singer who already has sold 500,000 units of her debut disc. Until she is called for an important November concert in Buenos Aires that will buttress Soledad's crossover pop thrust to the states.

Just released by Sony is "Babasonica," a rock act that will tour Chile, Argentina in September and October. Product due out in September includes the debut solo album by Ramon Ondara, "Inti-Ramona," a 20-year-old singing the music of his grandfather Juan, and the label premiere of rock act Rebeldeos Debuts.

AEROSMITH is about to reach platinum (60,000 units sold) with "Nine Lives," now at 50,000 units. The Tupeaux is booked to play Oct. 18 as sales of "Traveling Without" approach gold (30,000 units sold). A special contest to promote the concert called "Looking For The Cosmic Girl" is being held with several FM stations in Argentine states.

A PHENOMENAL SALES success has occurred with Italian artist Andrea Bocelli, whose PolyGram Argentina album "Romanza" has sold 200,000 copies and it has earned the hit row into the first Latin American country where his European sales have been duplicated. Heavy radio airplay began with Buenos Aires radio station Cadena 100 during May. Bocelli's immediate appeal forced other local stations to follow suit and embrace his songs. On July 29, folkloric singer Mercedes Sosa and rock icon Charly Garcia released the album "Alta Fidelidad," a package of songs in which Sosa sings Garcia's greatest hits backed by arrangements and production realized by Garcia himself. PolyGram shipped 40,000 units.

New releases for late August and early September are CDs by rap stars Ilya Kuryaki & The Valdecaramas and punk-rock outfit Djivos. Upcoming product by international acts includes titles by Elton John, Metallica and Boyz II Men, plus an unplayed disc by Bryan Adams.

UNIVERSAL HAS ENTERED into a series of distribution and licensing accords. Universal signed a deal with EMI Argentina band Los Nocheros, who will produce albums of new hits for a local called PBI. The debut of the label's first act, Rodrigo Requeño, is due out in November. Also, Universal has signed a licensing accord with Mexico's pop imprint Melody Records. The deal's initial releases are an album by Lucero and an early greatest-hits set by Cristian.

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

Among owned tion. She titled was only album, Molotov and Uruguayan group Peyote Asesino. Rosita’s first album, a disc by Giancarullo and heavy-metal pioneer Ricardo Iorio was released Aug. 11, a double CD titled “Tribute To The Clash” is due to drop in September.

Rosita has reached 155,000 units in Argentina with her Universal album “Lunas Rotas.” She is scheduled to make her Argentina debut in November.

EMI Chile is still hard at work promoting “Orozco,” the July release by veteran folk-rooted artist León Gieco. The video clip of the debut hit single, which uses only the vowel “o,” was serviced in August.

The label’s October release slate includes product by Los Enamorados Verdes and Manuel Wirtz. Among the important international releases for the fourth quarter are discs by the Rolling Stones, Carlos Vives and Amistades Peligrosas.

INDEPENDENCE
Continued from page LMQ-16

made a huge name for itself outside the country, with blockbuster releases by Carlos Vives and Charlie Zaa.

A third indie—Discos Fuentes—was founded in 1984 and is Colombia’s oldest record label. In the past five years, the major labels have finally shown their apprecia-

Most Indies not affiliated with larger corporations generally struggle to gain access to precious radio airplay and even more precious space at retail outlets. Many Indies, therefore, have been compelled to align themselves with a multi-national throughout the region.

tion of Colombia’s vast music potential by setting up offices in the country. Pedro Fuentes, COO of Discos Fuentes, points out that, in spite of what he calls “the worst recession in 20 years,” the Indies are holding their own.

“We are expecting a 5% growth this year,” says Fuentes, “which is more than we than we hoped for. But every year, we are pleasantly surprised (by the sales figures) because the economic situation is usually so bad.” Among Fuentes’ top new acts are pop artists Silvia O and Adriana Bortinu.
have emerged in a market that has been historically a springboard for pan-Latin American prosperity. In addition, genres like dance, country and hip-hop have finally established themselves as commercially viable music alternatives to the usually dominant pop, rock and regional Mexican music.

**THE CULTURAL Department of the Mayor of Buenos Aires recently organized "Buenos Aires No Duermes," a non-stop 29-hour rally with exhibitions of music, video, arts, comics, photography and literature. Also featured was an extensive schedule of free seminars and concerts by new artists and popular bands. Performing at the event were Los Visitantes, Los Brujes, Juana La Loca, La Mississippi, A.N.I.M.A.L., Gienfuegos, Los Caballeros De La Quema, Antonio Birabent, Gabriel Carambula and Bersuit Vergarabat. The shows played before audiences of 3,000 spectators. A grand total of 200,000 people attended the event.**

**WARNER BRASIL LUMINARY**

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

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

**THALIA, EMI'S SUPERSTAR**

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

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

CNR IS A SANTIAGO, CHILE.

MIDEM LATIN
Continued from page 1AOL 10

are dance clubs located on Miami Beach.

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

One of MIDEM Latin America's main musical events will be a private opening-night party Sept. 7.

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

—MIDEM chief Xavier Roy

Manolo Diaz

Xavier Roy

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

One of the party sponsors is the Trinidad & Tobago Tourism And Industrial Development Corporation (TIDCO), along with MPO-Americ, and Caribbean Records. Among the artists scheduled to perform are Andre Tanker, Sharlene Bontrum, Blak May, H2OFLOW, General Grant, Choco, Michael Montano &

Xotic, Ajala, Colin Lucas, Atukhu, Tony Present, Sweet Blue, David Ruddler, and 3Ganal.

Caimán acts booked to play are Chichi Peralta, Leedy Perez, the Cimaron Brass Band and Gennini.

Noting that attendance and participation at MIDEM Latin America has exceeded expectations, Roy adds that about 3,500 sq. mtr. (11,500 sq. ft.) of space has been sold.

"That is already more space than our second MIDEM Asia," notes Roy.

MIDEM SI, CUBA NO

Despite Roy's upbeat report concerning Reed MIDEM's inaugural foray into Latin America, all has not been rosy.

In July, Reed MIDEM announced that Cuban acts would be banned from participating in the Miami trade show. This announcement was greeted with ire by, among others, the Cuban Ministry of Culture.

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BILLBOARD SEPTEMBER 13, 1997

LMQ-23
NEW FACES
Continued from page LMQ-12

With new remixes, Warner Chile has re-released the new version of the old album by the techno act. The group's second album is due out next year.

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MIDEM LATIN
Continued from page LMQ-23

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

In response to the outcry, Reed MIDEM issued a prepared statement on July 21, which contained remarks from the Greater Miami Convention & Visitors Bureau.

The GMCVB states that the bureau “and its government partners will not support any participation of the Reed MIDEM Latin America & Caribbean Music Marketplace of the Cuban government, Cuban music industry, Cuban musicians, and/or third party representation of the Cuban music industry or government.”
ARGENTINE SUCCESS STORIES

Although the multinational presence has expanded in Argentina in the past two years with the entrance of Universal and Sony, Argentine indices do not feel menaced and continue working with a wide array of acts. Unfortunately, as with several

Latin American countries, reliable sales statistics of these domestic sales are hard to come by since they are not affiliated with Argentina's recording trade association CAPPE.

In fact, Argentinian indices long engaged in under-the-counter sales activity until the country's internal-revenue office began shutting down the illicit practice five years ago.

Nonetheless, there are above-the-board notable success stories in Argentina. The biggest Argentinian indices of the last decade have established their prosperity by nurturing bolero artists. This popular genre—first made famous with Leader Music and now becoming the hot sound with Magenta Records—is a catchy combination of pop-flavored refrains layered over a tropical rhythm best described as "polka streets sales."

Both Leader and Magenta have realized multi-platinum sales with crossover artists who have reached a pop audience with national hits. But Magenta has developed a flawless formula that features intense rotation of their artists on their radio and television stations.

Magenta acts like Commanche, Señoritas and Volcán are household names in Argentina, so industry observers do not question the alleged 600,000 units moved by Señoritas' smash disc "La Ventarría."

The majors have failed to repeat Magenta's success because of the label's anti-right monopoly of the specialized media.

An interesting licensing deal, though, was secured in July by Universal with Clan Music. The first release is a sampler called "Clan Mix," plus packages of early hits of Gibela, a singer who died in a car accident early this year and whose last two records became huge hits for Leader.

Leader also has released many Argentine rock acts from the 70s through a reunice licensing pact with Music Hall, which filed for bankruptcy in 1989. Among the artists released under the deal are blues idol Pappo, Charly Garcia's band Nena Gira and folk veteran Leon Gieco.

Continued on page LMQ-26

INDEPENDENCE
Continued from page LMQ-21

Reed MIdEM followed the quoted commentary by stating that "We find ourselves, for the first time, in a most regrettable situation, where we are not able to welcome all the professionals—musicians, authors and artists—who would like to be present. We certainly hope that the cultural sale of this situation, with particular emphasis on music, will change in the near future."
INDEPENDENCE
Continued from page LMQ-23

FOLKLORE & KID SHOW ALBUMS
Outside the bootleg-exclusive companies, two players have developed an interesting and respected catalog after spending years involved in other industry sectors: EPSA Music, an important manufacturer, and Distribuidora Belgrano Norte (DBN) logged many years in distribution. EPSA Music has specialized in folkloric artists and the production of a series of guitars called “Guitarra Del Mundo.” DBN has worked with many hot-selling kiddie-show albums, but their main asset is Argentinean rock, with cult heroes Patricio Rey Y Sus Redonditos De Ricota and recent hit act Los Pajoos. DBN still represents such American independents as Rykodisc, Alligator and Epitaph. In addition, the label distributes some titles by domestic indie Del Cielo.

In the alternative-rock arena, some indie imprints have folded, but many have entered the market and blossomed by catering to a specialized audience. The tiny F.A.N. Records began as a label vehicle for rock group Suíça, and it now has evolved into an umbrella organization for fellow bands Fototibia, Victoria Abril and solo artist Adrián Paolelli.

Similarly, an ascension of punk, hardcore and thrash bands flock to Frost Bite Records, another Buenos Aires indie, whose last two releases were skate-rock compilations with tracks Minofía Activa, Ubiha, Massacre Palestina and Wincofones.

CHILE: FROM EMI TO INDIE
Chile’s indie imprints, which industry insiders reckon account for 3% of the overall domestic market, have become a haven for rock acts disillusioned with the ineffective efforts realized by major labels.

One of the effects of EMI’s difficult campaign to break rock acts—in which only three of the 10 rock artists originally signed two years ago have made a sales impact—is that former EMI rock groups Santos Dumont and Pánico are now releasing product on indie labels. Santos Dumont is putting out its disc on Fusión, a domestic indie founded in 1984 by Carlos Fonseca that issued early albums by noted domestic rock acts Los Prisioneros and La Ley. Patricio is dropping its next album on its own imprint, Combo Records.

Fonseca explains that competition in Chile’s indie sector is hotter than ever, even though consumption of Chilean music remains low. “But what’s happening with Indies is healthy, and it is going to allow the generation of a new group of fans for our rock,” he explains. “The musicians have recognized that it is not difficult to be an indie, and even with a small infrastructure they can make music.”

Other indie labels have already carved out niche markets for themselves. Sum Records, an Argentinean indie with an office in Chile, has held its own in Chile by working such hard-rock bands as Sepultura and Todos Los Muertos. Background Records has hooked its wagon to the techno movement, especially after releasing its first electronica disc, an eponymous set by Plan V that featured a guest performance by Soda Stereo’s former frontman Gustavo Cerati.

Alerce Records, fresh from sev- ing its year-and-a-half joint venture with Sony Chile, once again

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

CREDITS
Assistance in preparing this edi
tion of Latin Music Quarterly was provided by Teresa Aguilera, Marcelo Fernandez Bilar, Pablo Marquez and Enor Piaiano.

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<tr>
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<td>Ike &amp; Tina Turner To Hot To Cold</td>
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<td>The Moody Blues Time Is On My Side</td>
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<td>HAD</td>
<td>Jerry Lee Lewis The Piano Man</td>
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<td>CWN</td>
<td>Frank Sinatra Night &amp; Day</td>
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<td>HAD</td>
<td>Judy Garland Miss Showbusiness</td>
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<td>HAD</td>
<td>Fred Astaire Fascinating Rhythm</td>
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<td>HAD</td>
<td>Willie Nelson Blame It On The Times</td>
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<td>Conway Twitty Great Man Of Country</td>
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<td>Black Sabbath We Sold Our Soul Vol 1</td>
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<td>PSC</td>
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GRP Jazz CDs $3.75

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<td>9624</td>
<td>Dave Valentine Musical Portrait</td>
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<td>5747</td>
<td>Sound the Trumpets Gold Encore Series</td>
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Spanish CDs $3.00

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<td>Celeste Mendoza La Perla De La Sagrada</td>
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<td>Celia Gonzalez Que Viva El Chango!</td>
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<td>Malena Burke NG La Banda</td>
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<td>PSC</td>
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Videos: $4.75

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<td>11848</td>
<td>Jeff Speakman The Expert</td>
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<td>6356</td>
<td>Jamie Lee Curtis The Heli Chronicles</td>
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<td>11997</td>
<td>Eric Roberts</td>
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<td>6602</td>
<td>John Travolta The Dumb Waiter</td>
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<td>93301</td>
<td>Don &quot;The Dragon&quot; Wilson</td>
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<td>6341</td>
<td>John Goodman King Kok</td>
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<td>3628</td>
<td>Samuel Jackson/Nelson</td>
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<tr>
<td>95083</td>
<td>The Outer Limits Vol 1</td>
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<tr>
<td>6075</td>
<td>Harry Hamlins Dinner at Eight</td>
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<td>5847</td>
<td>Marylin Chambers Glenn Brian</td>
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Erotic Thrillers $4.75

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<td>00506</td>
<td>Teresa Hill The Heat of Passon 2</td>
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<td>20483</td>
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<td>11942</td>
<td>Paula Barbieri Night Eyes</td>
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Videos: $3.00

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<td>Charlton Heston Call of the Wild</td>
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<td>5599</td>
<td>Goldie Hawn Loves &amp; Lusts</td>
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<td>Cary Grant Charade</td>
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<td>5571</td>
<td>Elizabeth Taylor Last Time I Saw Paris</td>
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<td>Shirley Temple The Little Princess</td>
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<td>Rutger Hauer Blader from Sobibor</td>
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<td>Bruce Lee Fist of Fear</td>
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<td>David Hasselhoff Bath Out</td>
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<td>5834</td>
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<td>Nicole Kidman Painted Lady</td>
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<td>Michael Douglas</td>
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<td>5793</td>
<td>Melanie Griffith/Woodlenn &amp; More</td>
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<tr>
<td>5691</td>
<td>John Candy Seemed Like A Good Idea</td>
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Old Recordings: A Retail Challenge
Archival Material Can Be Profitable, Within Limits

WASHINGTON, D.C.—While music retailers continue to look forward to new product that fits the next-greatest-thing category, they also are increasingly finding themselves facing a blast from the past, courtesy of a swell in archival recordings.

Among the labels that are fueling the nostalgia machine is Paradigm Music, which in May launched the Archive Recordings imprint and brought in Barry Ehmann, a veteran of the live performance radio program "King Biscuit Flower Hour," to head up its efforts.

Live recordings of previously unreleased sessions or products that had limited major-label runs before it was pulled also are flowing from Fantasy Records and Music Club and from major labels that are spicing up boxed-set collections for the fourth quarter.

With a lineup of performances from the likes of Humble Pie, Canned Heat, Deep Purple, and Nils Lofgren, Paradigm is inviting fans and collectors on a nostalgic trip. Under Ehmann's stewardship, 75% of Archive's release slate consists of live concerts spanning the early '60s through the early '90s that were recorded for radio, with previously unreleased recordings rounding out the score.

Critical to the success of the line is a concerted effort to "not just throw things out there to see if they stick," Ehmann says. The label's releases are accompanied by targeted marketing efforts that give retailers as much to grab on to as possible. Humble Pie, for example, received an extensive promotional push in the northern California market.

But for retailers, who are hungry to increase sales, the reaction to these archival newcomers is a mixed bag. Some are embracing the chance to sell an additional product, while others cite low sales figures that don't add up to any significant business.

"There is a meaningful market for releases of archival and live recordings," says Ron Phillips, VP of purchasing at Valley Record Distributors. However, there is one caveat: Phillips says major buyers are bringing in only a handful of pieces on each title, with a game plan of selling to devoted fans who might happen to notice the titles on the shelf.

"It's a good business as long as whoever's putting them out has an ear for the product. If you have to sell 50,000 copies to make a profit," he says. "They become instant catalog for a lot of retailers, but really good-turning catalog at that."

The economic model poses even more of an quandary for Stan Goman, senior VP at Tower Records. "The customer base that's interested in these things is too small to be worthwhile in this age," he says. "It's one thing to bring in some previously unreleased material on a retrospective, but just to release an hour's set of a band you happen to have tape on—unless it is mindboggling—who cares? If you sell 1,000 of them, you are doing well."

Sales at Tower of the $20.35 Archive releases, for example, have been sluggish at best. As of Aug. 24, the 103-store chain had sold 135 units of the Deep Purple album, 132 pieces of Nils Lofgren, 114 pieces of Humble Pie, and down from there for a total of 649 pieces.

"This is a series for collectors, so you kind of expect more sales in stores focused in the major metropolitan centers," Goman says. Calling the labels that are charging out archival material "frustrated librarians," he says, "There's no doubt that this stuff should be available to the public, but at the recording day there's not enough of the public that really cares."

For the 315-store Camelot Music chain, Lowell Garrett, VP of buying and merchandising, says that in certain stores archival recordings sell very well. It is limited mostly to larger stores or stores in larger metropolitan areas that can afford the additional inventory. Frankly, this is just one more piece of a very large gout of product, in particular in the fourth quarter, that put on the buying public. You have to have a hunch about what you put in.

At Wilson, senior VP of merchandising for Strawberries, says the company just isn't able to support broad or deep sales of most of the archival live recordings arriving in stores.

"We have a very peripheral interest and critical acclaim for these kinds of releases than actual buyers," Wilson says. "When Fleetwood Mac put out a live recording, although ['The Dance'] is not an archival recording, along with their name comes the sales. But most of the names I'm seeing coming out with these other reissues have hidden their spot in people's hearts and in the music industry but not to the extent where they are selling big."

However, Wilson says the niche products are an important draw for selected portions of the chain's customer base. "There are a lot of buyers who are looking for anything by a specific artist. But unfortunately, many things that are issued released in our industry, often some of the things you like the most don't sell as well. And a lot of these recordings come..." (Continued on next page)

Debt-Saddled LIVE Rescued By Investors
2 Firms Buy Co., Steer It Toward Security

LOS ANGELES—Once again, LIVE Entertainment is trying to come back from becoming another Hollywood casualty.

This time, investment banking firm Bain Capital of Boston and Chicago-based Richland, Gordon & Co. say they can turn the company around. In July, the firms acquired LIVE for $15 million, assumed its debt, and took the company private.

"What we see is a company with a tremendous library of product from Vreston and Carolee and an extremely valuable worldwide distribution capability," says LIVE's newly appointed CEO Mark Curcio, who previously was VP of Bain's mergers and acquisition department.

Although LIVE's video distribution operation has prospered from "Rambo," two "Terminator" films, "Total Recall," "Basic Instinct," "Dirty Dancing," and a number of top-selling children's video titles, overall, the 9-year-old company has been hobbled by other factors.

Once a vertically integrated company that owned rackjobber Lieber- man Enterprises, retail chains Strawberries and Waxie Maxie, and music distributor Navarre, LIVE had problems managing these various businesses, and its profitability fell.

In 1991, LIVE, sold the assets of Liberman to a competitor, and later unloaded Strawberries and Waxie Maxie to investment firm Castle Harlan and Navarre to the distributor's management.

In 1998, LIVE briefly operated under prepackaged Chapter 11 creditors' protection to restructure its debt, which at that time was $70 million, with annual interest payments of $11 million. But perhaps the biggest financial blow came from Caroloe Pictures, which was sinking with $150 million of debt. LIVE had owned a 10% share of the film company.

Between 1991 and 1994, the two companies tried to merge at least twice, but Caroloe's debt made it a bad investment for LIVE's stockholders. In 1995, 20th Century Fox Film Entertainment acquired the assets of Caroloe Pictures for $50 million, but LIVE retains video distribution rights well into the next century, according to Curcio.

LIVE will continue to produce low-budget films for theatrical distribution and direct-to-video. Over the past year, the company has produced "Stargate" and "The Substitude," both of which enjoyed box-office success.

Curcio and his management team, with a relatively clean slate, have high hopes for LIVE. Other members of the team include former CEO Roger Burlage, former ICM talent agent Bill Block, and former October Films co-president Amir Malin.

"LIVE's previous problems have put a box around what the company could do," says Curcio. In addition, Curcio says, the company lacked the "depth of management that could get the right product."

Curcio is confident that Malin's and Block's knowledge and combinations within the independent film production community are the solution to that problem. "Block has been a top talent agent for the past 15 years and has deep relationships to get the talent to make quality films," says Curcio. "Malin knows the independent film business and has done video distribution as well."

In one of his first executive acts, Curcio shut down LIVE's current film production unit and laid off 40 staffers. Carolee's films, "Wishmaster," "Critical Care," "The Suicide Kings," and "The Real," are the remaining movies left over from the old guard and will be released theatrically by LIVE over the next six months.

The strategy now will be to produce five to six low-budget theatrical films, acquire and distribute another five, and produce between five and eight direct-to-video titles per year, Curcio says.

While LIVE gears up on the production front, its video division will carry many of the cash-flow responsibilities.

“Our home video business is an extremely important part of the cash-flow plan," says Curcio, "and we are working hard to develop our home video sales forces in the business."

Curcio says the video division will remain untouched by staff reductions. Although LIVE has stopped pro- (Continued on next page)
OLD RECORDINGS A RETAIL CHALLENGE

(Continued from preceding page)

that specializes in catalog tracks the label licenses and then assembles in unique compilations at $9.95 under this heading. Ehrmann acknowledges that the retail climate is cloudy and that getting product onto crowded shelves is more difficult than ever. "The retail market is tough for everyone, but the chains are taking the material in and moving it," he says. "You have to give them a reason to carry the titles, to see that the label is all about something else.

A large part of the push at Archive is to provide material that, while it may be 30 years old, is still relevant and to put out things just because they were deleted by another company," Ehrmann says. "We are providing new-to-roomer material from well-known artists.

The label is looking to additional promotional avenues as well. An Archive Recordings Worldwide Web site is in the works, and Ehrmann is talking to several radio stations about bringing some of the live recordings back to the airwaves and possibly even to television when video is available.

"It's about giving consumers a reason to put Archive in their homes," Ehrmann says. "You can't just sell a CD, you have to sell people a sound experience." He adds, "The radio stations will provide a lot of exposure for us, and we'll provide them with programming that will enhance their station's music.

DEBT-SADDLED LIVE RESCUED BY INVESTORS

(Coordinated from preceding page)

example, it will fly key accounts to Las Vegas to announce its first-quarter schedule.

This team has recognized that the video division is very successful, and when something isn't broken, they don't fix it," says Fink. "We have a more aggressive slate now than we've had in the past year and a half. For us, video sales are looking very positive.

Although many industry observers have speculated that the new investors will fix LIVE and sell it in a few years, Curcio says Bain and the other investors are in it for the long haul.

"We have no intention to sell, and in three to five years we'll see where we are," says Corcio. "The core focus is to grow the company. In the financial community, if any company is going to save LIVE, Bain is the one to do it.

The one difference here is that Bain has a track record of taking a company and making it better," says Steve Cegnser, managing director of the Los Angeles investment banking firm Grefe & Co. Cegnser says that Bain pulled TBV, an information technology company, from the brink of disaster and sold it off for a healthy profit.

But the entertainment business provides Bain with a challenge. "LIVE is on a much smaller scale than the other companies it's fixed up," says Cegnser, "and they haven't picked an easy target. But Bain is no fly-by-night operation."

newsline...

HANDLEMAN, the largest rackjobber of recorded music, reports that music sales rose 7% in the first fiscal quarter to $127.4 million from $118.9 million in the same period a year ago. The Troy, Mich.-based company attributes the increase to the "strength of best-selling items" in the quarter compared with a weak retail environment.

Video sales declined 54% to $19.1 million from $41.6 million last year because of "lower sales of megahit titles, as well as continued increases in direct purchases of video products from manufacturers by some mass merchants," Book sales fell 10% to $12.3 million, and personal computer software sales were down 8% to $7.1 million.

The company's North Coast Entertainment subsidiary, which includes primarily classical music releases, showed a sales decrease of 14% to $6.6 million "due to the timing and level of consumer promotional activities and general softness in the video market."

But the company's gross profit margin rose to 23.7% from 22.5% a year ago because of increased music sales and reduced sales of low-margin megahit videos. Overall, Handleman reports a net loss of $6.4 million on $290 million in sales for the three months that ended Aug. 2, compared with a loss of $8.2 million on $225 million in sales a year ago.

IMAGE ENTERTAINMENT, the laserdisc distributor, reports a net loss of $191,000 in the first fiscal quarter on a 15.9% decline in sales to $163 million. A year ago, the Chatsworth, Calif.-based company posted a net profit of $600,000 on $201.1 million in sales. The company says that "financial difficulties experienced by several of its largest customers [including Alliance Entertainment and Montgomery Ward, which are operating under Chapter 11 bankruptcy protection] and the speculation, anticipation, and uncertainty surrounding the launch and following the March 1997 launch of DVD software" have negatively affected laserdisc sales. Image says it increased its provision for slow-moving inventories by $500,000 during the quarter.

The company is hoping to counteract the trends by releasing its own licensed DVD titles and by aggressively pursuing additional laserdisc rights. The latest deal, announced last month, was an exclusive laserdisc distribution agreement with Warner Home Video.

K-TEL INTERNATIONAL says that its shareholders accepted an offer by Platinum Entertainment to buy K-tel's worldwide music operations for $55 million. Platinum is acquiring the stock of two subsidiaries, K-tel International (USA) and Domini Entertainment. K-tel will retain its music assets in Eastern and Western Europe and receive licenses to distribute overseas the products released by Platinum.

BARNES & NOBLE, operator of 454 superstores selling books and music, says that sales from superstores open more than a year rose 10.6% in the second fiscal quarter from the year before. Superstore revenue increased 22% to $508.6 million from $420 million during the quarter. Superstore sales are up 15% from $341.7 million during the quarter.

The New York-based company notes that although merchandise inventory rose 7% to $283.3 million as of Aug. 2, borrowings under the revolving credit facility market raterose $4 million at that date. Superstore revenue increased 25% to $341.7 million from $275 million during the quarter.

During the quarter the retailer opened 14 and closed six Barnes & Noble superstores and closed eight B. Dalton mall stores. Overall, the company reports a net loss of $13.5 million on $617.7 million in revenue, compared with a net loss of $27.7 million on $524.3 million in revenue the year before.

ALLIED DIGITAL TECHNOLOGIES is expanding its duplication capabilities in a three-month program that will enable the company to increase CD production by 15%. Hauppauge, N.Y.-based Allied says it is "responding to constantly increasing demand."

MOOVIES, the operator and franchisee of 313 video stores, reports a net loss of $1.7 million on revenue of $27.5 million in the second fiscal quarter, which ended June 30, compared with a profit of $591,000 on $18.3 million in revenue in the same period last year. The loss this year included a $1.5 million pre-tax charge for a "reduction in the company's growth plans."

The increase in revenue came from the addition of new stores, as sales from stores open more than a year rose 4% to $208 million. Revenues fell 24% to $174 million during the quarter. Revenues fell 24% to $174 million during the quarter.

CINERGIS PICTURES ENTERTAINMENT, a movie production company, reports that its net loss widen to $7.7 million in the second fiscal quarter from $6.6 million in the first quarter. Revenues fell 24% to $174 million during the quarter. Revenues fell 24% to $174 million during the quarter.].
"Weird Al" Yankovic still flips over the prerecorded music cassette.

He's crazy about those little tape things and thinks that every record store on the planet should stock plenty of 'em — especially his recent album, "Bad Hair Day" (Rock 'n' Roll/Scotti Bros. Records).

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IT AUDIO CASSETTE COALITION CHARTER MEMBERS: Allied Digital Technologies • Auriga Aurex • BASF Audio/EMTEC Magnetics • BMG Distribution • BMG Entertainment • Cinram • PolyGram Group Distribution • Sonopress • Sony Disc Manufacturing • Sony Music Distribution • WEA Manufacturing

CONTRIBUTING MEMBERS: AMI • Concept Design • Olamon Industries • Replication News

Don't miss the premiere of THE WEIRD AL SHOW, Saturday morning, September 13th on CBS-TV (check local listings).
ALL TOGETHER NOW: The Musicland Group and its holdout major suppliers are on the verge of settling their disagreement over credit terms that will be available to the chain over the holidays. According to sources, the five majors individually will extend Musicland a credit line for the holiday selling season that will be up to 20% above what the chain owes each of them as of Aug. 31. As part of that agreement, Musicland will begin payback of the amount owed from February, when the company began a stand-still agreement with suppliers. Each major will likely arrange its own specific terms before the deals are concluded.

Payment is expected to be completed by Dec. 11, the same day that Musicland is supposed to make a $20 million payment for its revolving credit facility as well as the final installment for the payment scheme accepted by most suppliers in early August.

While Dec. 11 looks like it will be a busy day for Musicland's CFO Keith Benson, sources suggest that in the deal just cut, there is a mechanism for returns whereby Musicland could extend final reconciliation of the amount due from the stand-still agreement of February 1997 to February 1998.

If the terms are agreed to, as seemed likely at press time, the trade is compromising by giving up its demand for security on the new credit—while Musicland will have to make due with considerably less than the amount of credit it had been asking for.

Musicland executives were unavailable for comment.

NOISY NOISE: Over the past two weeks there has been quite a to-do about a story appearing in HFN, a retail trade magazine, asserting that Best Buy is pulling out of the music business. Laurie Bauer, a spokeswoman for Best Buy, says the story is completely false: "We have no intentions of getting out of the music business." CELEBRATE: Last month, Harmony House celebrated its 50th anniversary in grand style, according to industry attendees. The event included a video presentation that showed vintage clips of founder Carl Thom, who passed away in 1994, and Bill Thom, chain president, as well as other long-time staff members and long-term vendor partners, including BMG's Bob Bean. Also, to help celebrate the event, the chain prepared a program designed like a high-school yearbook, with photos of staffers and label sales and distribution executives from their teenage years. Retail Track was unable to attend the event, so I turned to someone who knows a little about parties to get his take on the event. Exa Katajamki, Rhino's Midwest regional manager, says the party was "top-shelf. I can't say that I have been to a more lavish affair since I've been in the record business. Someone told me that this is the way that parties use to be, but that was before my time. Harmony House didn't miss a trick."

Katajamki reports that AHI-4 One and Bill Mann were among the performers, and by the "time (Continued on page 82)
presents the most important compilation of the 4th quarter

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THE CHILDREN'S HEARING INSTITUTE

Founded in 1983, the Institute funds research and development work in restoring hearing among profoundly deaf children and adults. It provides funding for research, education and patient support where alternative funding is not available. Although CIU focuses much of its efforts on deaf children, it assists patients of all ages.
LOOKING EAST: After years of playing second fiddle to the Video Software Dealers Assn. (VSDA) Convention, the East Coast Video Show is on the verge of becoming an equal partner in the video trade show arena. The ninth annual East Coast conflag will take place Oct. 7-9 at the new Atlantic City Trade & Convention Center. Previously, the show had been held at Atlantic City's Trump Taj Mahal.

"We've been a hotel show for quite a while, and this will be the first year that we'll be in a state-of-the-art facility," says Exponex Management Assn.'s Diane Stone, show director. "The exhibit floor and studio presence will be larger this year."

The attendance also will be larger. Exponex has announced a 20% increase in preregistration over last year. In 1996, attendance at the show was more than 6,300 retailers, and in 1996, attendance jumped to more than 2,200.

Stone won't predict how many retailers, suppliers, and distributors will attend this year's show, though. She does add that the goal is to beat VSDA's attendance, which was reported at 12,000 (including exhibitor staff) at July's Las Vegas gathering.

We've been consistently building the East Coast show into a stronger event year after year," says Stone. "There's no goal on my wall to beat VSDA's attendance numbers.

Stone says the East Coast show differs from VSDA, and she doesn't like to compare the two. "Our show is not an event that is positioned for Wall Street," she says. "It's a trade show about doing business, and the business world doesn't look to this to define the industry."

For example, attendees won't hear a state-of-the-industry address but will get information about basic business issues such as accounting and merchandising. This year's confab features 17 business seminars, with topics ranging from how to make buying decisions to how to hire good employees.

Attendees also will get a look at DVD. A rental know that the East Coast Video has been selling into retail for the past several months will be available for hands-on training.

"In the trade we've been DVD'd to death," says Stone, "but this session will focus on how retailers can sell it to consumers, because how much do they really know about this new technology?"

Stone says the show has always had a "roll up your sleeves" and get-down-to-business attitude. "Everything we offer is positioned to help retailers run their business better."

In addition to the new site, other first-time offerings include studio-sponsored events and a non-video retail business seminar.

Cost of attending the East Coast Video Show is $25 per person, which provides an all-access pass to evening events and seminars. For more information, contact Exponex at 203-256-7470, extension 17.

BOX OFFICE: RECOVERY: While the first half of 1997 yielded for many summer movies have filled empty cash registers at the box office. According to Entertainment Data, the summer box-office take for 1997 is up 9.2% over last year. The box-office tracking firm estimates that this summer's take will be $2.15 billion. The time frame is the 15-week period from Memorial Day to Labor Day, which makes up more than 40% of the annual box-office take.

The firm attributes the increase to a steady stream of hits from May to August, including "The Lost World: Jurassic Park, "Men in Black, " and "Air Force One," which combined for a box-office total of more than $600 million.

In addition, surprise hits "My Best Friend's Wedding," "Waterworld, " "George of The Jungle" and another $120 million. In 1996, the summer season started off at a blistering pace with "Twister," "Mission: Impossible," and "The Rock," but no other blockbusters were released in late summer.

According to Entertainment Data, on average, six films released during the summer will achieve a box-office gross of $100 million. However, the firm points out that this year, a total of nine or 10 films have the potential to reach $100 million before their theatrical runs are finished. So far, seven films released during the summer have broken the $100 million mark.

The report is good news for video retailers who already have two summer hits in the fourth-quarter well through lineup. Those include "The Lost World: Jurassic Park, " "Men in Black, " and "Air Force One."

PIPP'S BACK: Even before the animated feature "Pippi Longstocking" hit theaters, Warner Home Video was announcing its video street date. In fact, the film opened in limited markets Aug. 22 but the studio put the word out Aug. 19 that the movie would be released on video Nov. 24, priced at $19.96. The minimum advertised price is $13.50.

Although studios usually announce the video date before the film opens, Warner feels that letting the trade know doesn't hurt films that have low box-office expectations in the first place, says a company spokesman.

The company used the strategy was with "Swan Princess: Escape For Castle Mountain" and "Cats Don't Dance."

Marketing elements for "Pippi Longstocking" include a free "Pippi" doll attached to the video packaging, a $2 instant coupon good toward the purchase of select Warner titles, and a coupon worth $125 in discounts for Continental Airlines.
McMillan is similarly cautious. "I think we'll carry them on a limited basis," he says. "It's a rather pricey boxed set. If it sells, it'll probably move a little during the Christmas season." McMillan considers the Clint Eastwood feature about Charlie Parker, "Bird," probably the closest thing to a successful jazz title the chain has had.

"For something like that, you may sell a few in the major metropolitan markets," says another buyer for a national chain. "We might sell a few in New York, but it's not an item that we would stock on a regular basis. Why carry the inventory? If you are going to carry it as a stock item in certain stores, you'd need to get extended dating on it because it just doesn't turn that frequently."

Shanachie Video also steps up to the boxed-set bandstand with the "Jazz Scene USA" series, previously released on four $19.95 cassettes. Slated for October release and priced at $60.00, the series includes eight half-hour black-and-white TV shows that spotlight such artists as Cannonball Adderley, Stan Kenton, Shelly Manne, Jimmy Smith, and Phineas Newborn. The programs were licensed from its executive producer and sometime jazz musician Steve Allen.

Sherwin Dunner, director of video acquisitions for Shanachie, says the set was launched "to reach a gift market and to have a gift item for jazz fans. There's a lot of jazz videos out there, but there are very few things that are gift set-oriented. We just thought it would be a good item to get in different markets. We wanted to have something to get a little more presence at retail."

Shanachie's catalog contains other jazz titles, including tapes of Ben Webster, Dexter Gordon, Bill Evans, and Charles Mingus. One of the most intriguing is "Birmingham Black Bottom," released in August, a program of four 1929 comic shorts with black performers playing for black audiences. "Birmingham Black Bottom," says Dunner, is "a unique little lost piece of cinema history."

The talkies were based on the "Downtown Birmingham" stories of Octave Roy Cohen, which ran in The Saturday Evening Post. They featured actors from the Lafayette Players Stock Company of Harlem, N.Y., and Los Angeles jazz band Curtis Mosby's Dixieland Blue Blowers.

Kino Video adds some up-tempo accents to its catalog with the August release of the four-volume "Hollywood Rhythm" series, "Radio Rhythms," "Jazz Cocktails," "Blue Melodies," and "Hollywood in Black and Blue" are available in a boxed set for $89.00, or $21.95 individually.

More than just filmed musical performances, these shorts (or "soundies") were the true precursors of music videos. Stories were spun around songs by such jazz greats as Armstrong, Ellington, Cab Calloway, Fats Waller, and Artie Shaw and pop stars Bing Crosby, Rudy Vallee, Ethel Merman, and Ginger Rogers. The series also includes blues legend Bessie Smith's only screen appearance:

"I think it's going to be the Kino sleeper of the season," says Bret (Continued on next page)
### MORE JAZZ TITLES BOPPING INTO RETAIL (Continued from preceding page)

Wood, in-house producer of "Hollywood Rhythm." The titles were licensed to Kino from Douris Corp., which represents the Raymond Rohauer collection, a long-established movie archive.

"Sometimes the material at hand wasn’t so great to start with, but we got the best that existed within that collection, did the best job we could of transferring them, tuning the sound and picture, and so forth. These were marginal films that weren’t of use to the studios. To us, it was like a gold mine. They are really terrific performances in some cases, some really beautifully made films.

"It’s not purely historical interest, it’s not esoterica, and it’s not just great music. I guess that’s what I like about them so much. They sort of score on every selling point. Let’s hope the consumers feel the same way."

Wood adds, "There’s certainly built-in markets. There are a lot of people who are interested in African-American film or African-American culture, people who are interested in jazz, people who are interested in classic Hollywood."

Belcher says that he plans to stock "Hollywood Rhythm" in TLA’s New York store and in some of his Philadelphia outlets. "I tend to be a little conservative with my buying," he notes, "but something like this is great to start taking a chance on."

For video retailers interested in a deeper plunge, the Lynne, Conn.-based Rhapsody Films is the source. President Bruce Ricker produced and directed the Kansas City Mo., Jazz documentary, "The Last Of The Blue Devils" and produced "Thelonious Monk: Straight No Chaser." Its 60-title-plus catalog includes the Sony/Rollins documentary "Saxophone Colossus," "Texas Tenor: The Illinois Jacquet Story," "Last Date: Eric Dolphy," "Monk In Oslo," and "Benny Carter: Symphony In Riffs."

The Sun Ra title “Space Is The Place” has proved to be a strong seller. "The one thing about Sun Ra is that if you’re into Sun Ra, you buy everything,” says Ricker. "It’s like the Grateful Dead."

Ricker entered the jazz home video market in the mid-’80s, selling "to colleges and libraries and individuals who wanted to pay $59.95" for a title, he says. (Some Rhapsody videos were (Continued on next page)
**Top Music Videos**

**September 13, 1997**

**COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY:**

**PrincipaL Performers**

**NOTE: Top New, Top Then, and Top Return are determined entirely by sales and not by airplay.**

**Billboard/BPI Communications**

**Top Music Videos**

**Billboard**

**Top Video Rentals**

**September 13, 1997**

**COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY:**

**PrincipaL Performers**

**NOTE: Top New, Top Then, and Top Return are determined entirely by sales and not by airplay.**

**Billboard/BPI Communications**

**FOX PAYS HOMAGE**

(Continued from preceding page)

last year issued "The Simpsons: Cartoon Studin. And since some of the placing charges over the eight years of episodes, all kinds of incoherencies had to be ironed out."

Pepsi is supporting the Simpsons House Giveaway contest, especially marked packages of Slick, Mug root beer, Lipton iced tea, and Jesta beverages include pieces of a game that will gain consumers entry into a sweepstakes. Grand prize winner will receive a house named Mandarine Orange Slick, Bart Simpson skateboards, and "Virtual Springfield" are among the others. In addition, Pepsi will offer six rebates for the purchase of both Fox Interactive titles.

The 2,000-square-foot, four-bedroom replica of Springfield is located just outside Las Vegas in a community appropriately named Springfield. On the 122 stations carrying the series, House week begins Sept. 15, promoting the prize and house-themed episodes. The grand-prize winner will be announced during the season-premiere episode.

"I was just hoping to be part of something successful," concludes Castellaneta, marveling at going on ice.

"But the show that took the series to another level was "Mooning Lisa," from the first season, which has a great little introspective type of story showing a character really being depressed. It took us in another direction where prime-time animation never went before."

**MORE MUSIC TITLES**

(Continued from preceding page)

purchased by the New York Public Library, which, Ricker says, "did very well with them. So well, people never returned them."

A jazz-buff buyer for Tower Video, which couldn't carry the titles, convinced Ricker to lower his prices to sell-through levels and upgrade his packaging. Today, Ricker sees his business divided into "a third directly to stores, another third to mail-order companies, and another third to individuals. I don't have full-time salesmen like some of the other companies, so the time I spend on them is the money of how astute the buyer is for each store."

Another label with a large jazz catalog is Kultur, even though it was founded as a video supplier for such "high culture" as classical music and ballet. Kultur sells the "Lisa At The Smithsonian" series, including performances by Art Blakey, Carter, Art Farmer, Red Norvo, and Mel Lewis. Documentaries "Lady Day," "The Many Faces Of Billie Holiday" and "Celebrating Bird: The Triumph Of Charlie Parker" are considered good sellers.

That's the thing that Kudos was well for the videocassette is the rare performances of somebody," says Kultur president Dennis Bedlund. "The New York-based label's V.I.W.E. Video also has an eclectic taste in jazz. In the catalog are standardbearers Nancy Wilson and Boggs Brothers, progressive Don Cherry and Carla Bley, and heavyweights dizzy Gillespie and Herbie Hancock.

Meanwhile, the new Video is releasing a $39.95 boxed set of "Roots Of Rhythm," documenting the development of African American music. It tells the story of influential jazz artists like Gillespie and bandleaders Tito Puente and Xavier Cugat.
A CHIEVEMENT AWAITS CHARITIES: The third annual International Achievement in Arts Awards (IAIAA), benefiting several charities, will be held Sept. 28 at the Beverly Hilton Hotel in Beverly Hills. Calm. Among music personalities being honored are Celine Dion, chosen entertainer of the year for distinguish- ing achievement in recording at Decca; Smokey Robinson, who receives the Pacesetter Award for distinguished achievement in songwriting and music; Diane Warren, chosen songwriter of the year; Elektra Entertainment Group chairman/CEO Sylvia Rhone, who wins the Pioneer Award for distin-

guished achievement in the recording industry; contemporary, pop, jazz and R&B music; and MCA Music Nashville president Tony Brown, who gets a Pioneer Award for distinguished achievement in the recording industry: country, countrywestern music. Aided by the event is the Michael Bolton Foundation, the Whitney Houston

Foundation for Children Inc., the IAIAA Scholarship Program, the Motion Picture and Television Fund. The awards banquet also includes performances by major music acts. Con-
tact: Ron Higgins at 310-271-6499.

HELPFUL WALK: The Philadelphia Music Alliance (PMA), in association with the Philadelphia branch of the National Academy of Recording Arts and Sciences, will offer its 10th annual Hall of Fame Awards Sept. 25 at the Park Hyatt Philadelphia at the Belle-
view Beach Resort, to benefit MusicCare and PMA’s musical instrument donation program, will honor Walk of Fame inductees Randy Brecker and Michael Brecker, Mike Douglas, the Overtones, Gary Graffman, Larry Magid and Allen Spivak, Leon Red

bone, Jimmy Smith, and Joe “But-
terball” Tamberlo. Also, the Founders Award will go to Avenue of the Arts Inc., the Institution Award to the Philadelphia Folklore Society, and the Creative Award to Kevin Eubanks. For more info, call 215-893-1776.

ANSWERING THE CALL: Ticketmaster has made an agreement with Marriott Hotels to provide telephone-
servicing for the American Red Cross donor assistance telephone num-
ber, 1-800-HELP-USA. Under the agreement, Ticketmaster will provide live operator services through 25 call centers. Contact: Larry Solters of the Bonnie Pinedexter at 310-390-6000.

CARLY DONATES CBS: Carly Simon is donating copies of her new Arista CD, “Film Noir,” to cable channel AMC for sale to its viewers during its fifth annual Film Preservation Festival in October. Proceeds from sales of the CD will be donated to director Martin Scorsese’s Film Foundation for distribution to various archives. Two days of the festival will be devoted
to classic suspense films from the film noir era. Contact: Linda Boxer, Angie Jenner Smith and Jennifer Berman at 212-656-4499.

Reaping The Award: Phil Ramone, veteran record producer and partner in 2K2 Records, was recently honored by the music, entertainment, and media unit of the B’nai B’rith at its 31st annual awards dinner-dance in New York. Shown, from left, are Janice Dopp, member of the B’nai B’rith unit; Ramone; and Joe Cohen, co-chairman of the event.

HEAT IS ON FOR GERMAN PUBS.

(Continued from page 69)

the current pop business to be charac-
terized by national productions that are increasingly capable of being exported, a local share of the singles charts of 40% or more, and a coupling contribu-
tion from paid-on copy sales, allowing hit authors to be paid larger sums than a few years ago.

Under van Os, PolyGram Songs has acquired 70% of the A&M Publishing Co., which controls the great Paul Lincke evergreens. This acquisition is joined by the catalogs of Autobahn Musikverlag, Editions Joe Menke, and some songs by rock singer Udo Lin-
denbarg. PolyGram’s Song’s most important new signings include 47 Greek Songs, which has the rights to successful singer Sabrina Setlur’s domes-


tic hits. Van Os sees competition among the major music publishers intensifying: “‘Things will become even tighter, but as long as the market is there, we can talk about any sum of money.”

Adrian Facklam-Wolf, managing director of MCA Music, observes that the competition is often more about market share than cost. “The splits are worse, the terms shorter, and the advances higher,” he says, summariz-
ing his view of the situation. Facklam-

Wolf adds that MCA Music is also on the lookout for new catalogue deals, as the company has only been active in Ger-
mehr for a few years and, for that rea-

son alone, needs to extend national catalog. In Germany, PolyGram will begin some catalogs, including Star Music, with the copyrights to early Udo Lin-
denbarg albums, and might join with the copyrights to Italian sound-

track composers Guido and Maurizio DAngeles. All three artists have many well-known songs.

Mike Weller, managing director of Sony Music Publishing in Frankfurt, points out that the number of attractive catalogs in the market in Germany is declining substantially. “This fact doubtless influences the manner in which each individual deal is fought for.”

However, Weller says that he has observed that in many cases prices have risen so steeply that a return on investment is no longer possible. Sony Music Publishing’s largest acquisition was the Mammal catalog, purchased three years ago and including such acts as Enigma, Münchener Freiheit, San-

na, and Spyder Murphy Gang.

Commenting on German publishers’ business methods, Weller says, “We will contribute our share of the necessary capitalization, as the market remains exciting. Whether this is in the million-dollar region depends on the appeal of what is on offer.”

As to where the race will end, the German Music Publishers Assn.’s Hansen-Strecker says it will change the market as market concentration reaches its limits: “In the future as well, it won’t so much be the large fish that eat the small fish; but the quick fish who eat the slow fish.”

BLUHM and Steven Apple, Aug. 19 in Wynnewood, Pa., mother is owner and president of Dana Kornbluth Public Relations. Father is VP of new business development and corporate communications at West Coast Entertainment.

Boy, Christian Andrew, to Janet and Andy Denton Aug. 21 in Nashville. Father is member of Damasus Road music record act Independent and an

independent World Wide Web designer.

BIRTHS

Girl, Gabrielle Lydis-Marie, to Brooke Wentz and Alfredo Alisa, July 14 in Baltimore. Father is music director at ESPN and a producer. Father is a drummer/song-writer.

Girl, Hannah Casey to Lisa and Andy Sullivan, Aug. 11 in Los Angeles. Father is a producer at Boy Top Interactive and an independent World Wide Web designer.

DEATHS

Dick Marx, 73, from injuries sus-
tained in an auto accident Aug. 13 in Highland Park, Ill. A jazz pianist in the ’50s, Marx began composing and arranging at NBC, worked on the string and horn arrangements for Joe Cocker, Yoshiki, and his son, Richard Marx. He also branched out into pro-
ducing TV and radio jingles and later movie and TV soundtracks, including music for “A League Of Their Own,” “Groundhog Day” and “Fudge.” Marx is survived by his wife, Ruth; children Jim, Nancy, Judy, and Richard; and grandchildren Jennifer, Ryan, Brandon, Lucas, and Jesse.

LIFELINES

Sept. 4, Country Music Ass’n’s 31st Annual Country Music Awards, Grand Ole Opry House, Nashville, 11:30-244-9240.


Sept. 9, “How To Choose A Subpoena,” sponsored by Assn. of Independent Music Pub-

lishers, Hotel Sofitel Ma Maison, Los Angeles, 818-

482-6457.


Sept. 15-25, The Australian Music Conven-

tion Seminar, Fair and Festival, Sydney, 011-

61-3880-6648.

Sept. 27, 20th Anniversary Audio Engineering Society’s 103rd Convention, Jacob J. Kivas Center, New York, 212-661-8258.

Sept. 27, Technical Excellence & Creativity Awards, Marriott Marquis, New York, 510-500-

6149.

Sept. 27, How To Start & Run Your Own Record Label, New York Hotel, New York, 212-

688-3504.

Sept. 28, Concert At The Point, Point Point Point Park, Norfolk, Va, 757-441-2345.


OCTOBER


Oct. 6, Indie Label Forum, co-sponsored by the New York chapter of NARAS. Location to be announced. 212-745-5480.


Oct. 8, 9, East Coast Video Show, the New America Conference Center, Atlantic City, NJ, 609-256-4700.

Oct. 9, Wizards At The Board: New Technol-

ogy For Engineers, presented by the New York Chapter of NARAS, New York, 212-245-5440.


Oct. 17-19, MusicWomen International Fourth Annual Global Conference, La Mar's Van-

derbilt Plaza, Nashville, 615-860-4049.


Oct. 25, Fourth Annual Regional Public Health Care Jazz On The Run Ski Race, sponsored by KFJC

Jacksonville, Fl, Metropolis Park, Jacksonville, 904-739-1917.


Nicole Van Horn, 14, of cancer, Aug. 15 in Baltimore. Van Horn is survived by her father, Richard "Vance" Van Horn, president of Sheffield Audio/Video Productions and Remote Recordings; mother Nancy Van Horn, assistant pastry clerk at Sheffield; brother Michael; grandfather Paul Bonomo Sr.; and uncles Richard Van Horn Jr., Paul, and John. For information on how you can can be made in her name to the Johns Hopkins Hospital Children’s Center, 600 N. Wolfe St., Baltimore 21287.
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Remixes: Too Much Of A Good Thing?
PDs Confronted With Numerous Choices

This story was prepared by R&B Airplay Monitor managing editor Janice Combs and Monitor staff writer Deana Dunn.

The rise of the "superproducer" has led to a proliferation of radio-ready remixes of new R&B singles. Producers, from Sean "Puffy" Combs and Timberland to Trackmasters and Jermaine Dupri, stay busy re-creating already recorded songs into new tracks.

For example, Mariah Carey’s new single, "Honey," comes with a Bad Boy remix, a smooth version with intro, and a smooth version with no intro. Newcomer Uncle Sam, signed to Boys II Men's StoneCreek imprint at Epic, debuts with "Can You Feel It," available in two radio edits with and without rap; a Club Bogan remix; and two Club Bogan remixes, with and without rap.

Other singles initially serviced with just allowable radio edits may reappear weeks later with remixes.

With so singles being serviced to radio with up to 10 remixes, are PDs pleased or overwhelmed by their many choices?

"I think when a label puts eight, nine, or 10 remixes out, it’s because they are trying to please too many people," says Eric Lee, music director of WCXJ (Power 92) Richmond, Va. "You have a go-go version for your D.C. area, a West Coast version for Cali, a bass version for down South—it’s overkill. I think they end up losing focus then. It becomes just a marketing tool for the label to continuously promote their record."

Damon Williams, PD of WYSX Washington, D.C., says, "Sometimes a label will give you a new record with about 10 remixes to choose from. I look at that as a signal that this is probably not a great record to begin with. Otherwise, why does it need so many remixes? In that case, we wouldn’t play it unless one of the remixes was outstanding."

adds Heart Attack, assistant PD of WOWT Norfolk, Va., "The majority of programmers really don’t have time to listen to all those mixes."

YOU WITH ME, I’M BORN AGAIN

But many PDs surveyed agreed that a remix can add life to a record that is already getting exposure in its original form. "Because [we're the only station playing] close to 80% of our music, songs don't burn as quickly, so remixes do help to freshen the song up," says Russ Allen, PD of WHJM (102 Jams) Orlando, Fla.

"Remixes are important for us, especially in the 6-10 p.m. time slot," says Williams. "We usually decide to play a remix after a record has been a hit and has been on the air for a while, and we need to freshen it up. But the song really needs to be a hit in its original form."

"There comes a time," says WCDX's Lee, "when the original version becomes dated, everybody has heard it over and over, and in order to sustain the

life of the single, for record company purposes more so than for radio, a remix is created."

Quality is more important than quantity when it comes to remixes, note many. "If the remix is better, then you go on the remix, but generally they come with the remix after the original is already out," notes Rajeyrah Shabazz, music director of WYEE (V109) Atlanta. "If the original is doing well, it’s very rare you’ll go on the remix."
January Ordu Gets Up-Close Lesson In The Music Biz Via Crave’s DJ Company

A NEW DAY FOR JANUARY: Like many young women around the world, January Ordu had long held dreams of being in the music industry. As she studied her way through college—financing herself by recording demos for various German dance production teams—the Afro-German singer truly happened upon a pie-in-the-sky opportunity. Out of nowhere, Crave Records VP of A&R Michael Ellis called from America, offering her a chance to front the burgeoning Sony label’s first pop project, DJ Company, an act she barely remembered recording a demo for some years back.

Only problem was, Ordu wasn’t studying to be a singer. She was enrolled in business school, focusing on the nuts-and-bolts side of the industry. “I was interested in being in A&R, talking to publishing companies, that sort of thing,” says the quick-witted and feisty artist. “It was business all the way; the singing part was just to get money, to pay my school fees. Hey, I want to be the CEO of Crave, but don’t you dare tell me I said so.”

DJ COMPANY

by Chuck Taylor

In recent months, however, it appears that Ordu has found a way to content herself as the lead singer for a group that six months ago was just a name in a producer’s cache of demo wannabes.

“I had my doubts, but they were really serious about it. When they told me I’d have to come to New York for six months to promote the record, it was like, ‘Noah, I really have to think about it,’” she says with a guttural laugh.

Today, the track that drew Crave’s attention, “Rhythm Of Love,” has added to the bevy of Ameriﬁc hits, while scoring airplay at up to 70 mainstream and rhythm top 40 stations. It peaked last month at No. 58 on the Hot 100, reaching No. 31 on Airplay Monitor’s Top 40/Mainstream airplay list and No. 8 on Billboard’s Hot Dance Music/Club-Singles Sales chart.

With the radio release of DJ Company’s second single this month, a cover of the mid-80s European smash “Forever Young” by Alphaville, the act is poised to push through to the top half of the Hot 100—perhaps ensuring that Ordu will have no worries concerning her education in the future (She’s taking the semester off).

“This song was No. 1 record in Germany; in the U.S., it was a classic cut, but never a mass-appeal hit,” says Ellis, who was key in deciding on the act for the self-titled DJ Company album due Sept. 30. “It has been recorded at least five times, both in slow and fast versions, but none of them have been hits here. We decided we’d give it from the ‘he raps, she sings’ thing that’s all over Germany.”

“We have what we have here is an act with a personality that performs live and an album with more than just one hit,” offers Crave president Rick Risselada. “A lot of these acts come out, and they’re one-hit wonders. Our early feedback from promotion is that ‘Forever Young’ is really going to fly. It’s been set up right, and it really feels good.”

All of which is part of the meticulously laid plan that Crave initiated to make DJ Company stand above the steady stream of Europop/dance acts vying for a place on the charts here.

The story that runs behind the scenes, in fact, is a textbook example of just how many steps—and open doors—are sometimes required to take a random track from obscurity to the charts. (And, in fact, it would make fine fodder someday for a thesis on the workings of the business. Ordu, are you listening?)

It all began in January, when Epic senior director of U.S. marketing Frank Cerallo handed to Ellis a compilation he had put together, “If You Love Dance,” suggesting that Crave might be interested in pursuing some of the tracks for release (Epic is also under the Sony umbrella). “The compilation came together from a sample box of songs from all territories,” Cerallo says. “Rhythm Of Love was a track that I thought would fit the repertoire. The hook was what caught me. It thought it would be great for a small label like Crave, where it would get the nurturing it needed to succeed.”

“It had a very strong type of radio hook, the kind that would do well in call-out research,” echoes Ellis, who, targeting the track, called Cerallo back, asking, “I love this record, but is there an album? I was biting my nails for a few days, because if there wasn’t already an album, we probably wouldn’t have pursued the project.”

Indeed, there was one, which had been released solely in Canada. Back in Germany, a series of singles had been worked, all mastered by the well-known production team of Stefan Benz, Paul Strand, and Louis Lasky. “I’ve known these guys for seven years and did tons of stuff for them,” Ordu says. The songs that made up the album, in fact, had been recorded over the course of five years.

“I knew if we could get three or four hits off the album, it would sell well,” Ordu says.

(Continued on page 100)

Morris Earns PD Stripes At KDWB Minneapolis

THE PAST THREE MONTHS of Rob Morris’ life seemed to pass more slowly than the previous three years he spent as assistant PD/music director of KDWB Minneapolis. On May 30, PD Dan Kieley left to program KIIIS Los Angeles; Morris was named interim PD. He was formally named PD of the Chancellor outlet on Aug. 5.

Morris endured a similar two-month waiting period two years ago between Mark Bolke’s exit and Kieley’s entrance. “Both times, I never actually moved into the PD’s office,” says Morris. “I used the office, but I never moved my stuff in. I didn’t think it was appropriate.”

Although a parade of qualified PD candidates was traipsing through the hallways and the rumor mill was in overdrive, Morris’ persistence and professionalism paid off. With the help of consultant Bill Richards, Morris and staff drove KDWB’s 6.8-7.1 12-plus, with an 8.0 in July.

Morris’ hometown of Columbus, Ohio, was the site of his first radio gig, working part time at R&BAC combo WVKO/WSNY. Later, he broke into programming at rhythmic top 40 WCLT (Hot 100). When that station went bye-bye, Morris was on the air at crosstown WNNC, until Bolke called him in 1994 to replace Kevin Peterson, who had gone to WSTR (Star 94) Atlanta. “I only worked with Mark for about six months, but he taught me how to properly utilize research and all of the other tools I suddenly had at my disposal,” says Morris. “Suddenly, the prize closet was open—we had money for promotions and marketing, we had trips and other grand prizes, and we had access to accurate research in our music meetings.”

He adds, “KDWB has always been a consistent radio station. Every PD just brought a different philosophy with them. Brian Philips, Mark Bolke, and Dan Kieley each approached the same goal from a different perspective. I was like a sponge, picking up what I could from each of these guys.”

One of the byproducts of rising through the ranks is the delicate art of bringing the staff along for the ride. During Morris’ interim period, he says he felt he had the respect of the staff. “And not just from the programming side,” he says. “GM Marc Kalman, [who also runs rock WRQX (Rock 100) and triple-A KTCZ (Cities 97)] indicated to me that the sales staff felt that they could work with me as well. They understood where I was coming from, and they knew I wasn’t going to be some ro回落y guru.”

Fortunately, Dan had always afforded me enough control of some station decisions. I was a jock as well, but I had worked to be looked at as a leader rather than a peer,” Morris says. “Of course, when you actually sit in the PD chair, it’s a whole different situation. As APD/MID, I was only emblazoned to my computer; if I had a problem with that, I could easily fix it. When I became PD, suddenly I inherited the needs and wants of 15 people on my immediate staff.”

Although KDWB shares audience with modern KECE and AC KSTP-FM (RS80), Morris points to the days of the late WLOL to indicate that the Twin Cities have a relatively healthy appetite for rhythmic music, something that helped contribute to the station’s rebound several years ago. “This is also the home base of Jimmy Jam, Terry Lewis, and the symbol guy,” he says. “We’re still serving that rhythmic segment today, while remaining mass appeal, upbeat, and fun.”

It’s all something Morris has kept an eye on for some time. “Experience is one thing, but I felt I already had a three-year head start at this radio station. I know the strengths and weaknesses of this station; I know the direction we need to go, I don’t want to sound egotistical—I’m just conﬁdent in my abilities to get the job done.”

KEVIN CARTER

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BILBOARD SEPTEMBER 13, 1997

98
Rock 'n' roll is especially revered as a source of inspirational figures for kids, Maida says. "This shit just isn't real a lot of the time. Kids can get solicite from songwriters. They can get up to musicians because what we're doing is just bullshit. I've got people who know, trying to be like a stepchild.

"Finding people of conviction in rock music is so hard, you can't imagine today. But they can't look up to musicians. And a lot of these bands that have only one or two decent songs per record, I sometimes feel like to its playing arenas and saying, 'I want a Band.' But not if they started doing that.
Radio Programming

Radio Ireland Looking For Luck To Change Station To Roll Out New Programming, Marketing Strategies

This story was prepared by Mike McGeever, programming editor for Music & Media in London.

DUBLIN—Ireland's beleaguered national commercial station, Radio Ireland, is planning a major revamp of its programming and marketing over the next few weeks, with a special focus on new programming and marketing changes designed to attract a wider audience.

The full-service broadcaster, perhaps unfairly nicknamed "Radio Díread" by some media circles, has decided to put all of its programming and marketing activities into a special task force to work on new programming and marketing changes.

Hammond says the results of that task force will be announced in several weeks, with the station's new programming and marketing changes being integrated into its regular schedule.

Radio Ireland is looking to attract a wider audience through its new programming and marketing strategies.
BET On Jazz, Ovation Coming To NYC's Time Warner Cable

NYC ADDS BET JAZZ & Ovation: Two young music and arts channels are receiving a major distribution boost from New York's Time Warner Cable.

The all-jazz channel BET on Jazz and the arts and entertainment service Ovation will be added to the top cable package in the nation's largest market, effective this fall. The development is good news for both struggling specialty channels, which have had a difficult time finding significant distribution on cable and satellite systems. Most operators face a significant crunch in channel capacity, and the promise of a "500 channel" universe still remains

Significantly, the added cable exposure will put these two channels "on the radar screen" of music industry executives in the Big Apple. Several music-video channels had been campaigning heavily for space on Time Warner Cable since it announced earlier this year that it intended to add a dozen new channels (Billboard, Aug. 2). M2, MuchMusic USA, and the Box were among the channel operators hoping to score one of the open slots at the time. In all, there were two lesser-known channels that prevailed.

BET on Jazz, Black Entertainment Television's all-jazz sister channel, launched in early 1996 and contains performance and documentary programming. It is owned by BET, which is also the parent company of BET on Jazz. The channel airs live music videos—though there are only a handful produced each year.

Box's Jazz has not charted straightforward music-video programming, but it does air longform music-performance specials and documentaries (Billboard, May 11, 1996). Among the acts that have appeared on the year-old channel are the Chieftains, Elvis Costello, and Nina Simone.

CONFERENCE UPDATE: In recognition of the growing significance of new digital avenues of music video exposure, Billboard has chosen Progressive Networks CEO/Chairman Rob Glaser and the Box world-wide CEO/president, Alan McGlade to co-keynote the 19th annual Billboard Music Video Conference and Awards. The event will be held Nov. 20-22 at the Beverly Hilton in Los Angeles.

Both speakers will explore new and emerging opportunities for music video exposure, including development for Internet broadcasting and digital cable.

A pioneer in the rapidly evolving Interactive Television market, Rob Glaser will speak about new programming, promotion, and production possibilities on the Internet for music video. Progressive Networks is the established market leader and creator of Jazzvideo, the Internet's first and only real-time media over the Internet. Progressive's Real-Player technology, which includes RealAudio and RealVideo, is already used by all of the major music companies to netcast live and on-demand music content. New Internet-specific music programs are emerging to take advantage of this new technology, which has been downloaded by more than 15 million users.

The Box's McGlade will also discuss new digital opportunities for music video programming through cable, direct-broadcast satellite, and other avenues. Head of the world's leading interactive music television network, McGlade will unveil at the conference specific plans for a new multiplex of genre-specific music video channels. The Box already reaches more than 25 million households in the U.S. and abroad and is expected to expand its reach significantly with the addition of four clip channels.

There's more exciting news to come on this year's conference, which is the largest annual gathering of music video programming, production, and label executives. For registration and sponsorship information, contact Maureen Ryan at 212-536-5002.

Billboard is delighted to organize the conference for regional programmers to submit their shows for award consideration. All music video programmers must submit a 30-second clip for this year's highlight reel of a show's reel and a submission form to Ryan no later than Sept. 12. Contact her at the above number.
"SKA'S THE LIMIT FOR SETTING EARLY TUNES (Continued from page 5)

"The Island 40th Anniversary Retrospective Series," an eight-CD, genre-specific compilation series (to be released over the next three years), celebrates the 40 years of music-making that followed 1960 Jamaica's independence. The series launches Sept. 16 in the U.S. (Sept. 15 in the rest of the world) with two 20-track collections, "SKA'SQUEEZE" (Volume 1: 1960-1964) and "Rhythm & Blues Beat (Volume 2: 1964-1969)" (see separate story, page 5).

"Island" opens, fittingly, with Aitken's buoyant early ska delight, a blend of R&B shuffle with wuerto, a little bit on the wild side. ska

"Ska actually began as a Jamaican version of the boogie-woogie," says the 70-year-old Aitken, who also penned "Boogie-woogie," his earliest song like American singers Smiley Lewis, Roscoe Gordon, Brook Benton, and Nat "King" Cole. You had to enter a contest called "Opportunity Hour" and either come in first or second for people to say, "Yeah, this is a true singer."

"In the U.K., IZORS in Kingston, and it's a small place, so people knew me. I also worked for the Jamaican Tourist Board, singing calypso songs like 'Jamaica is a Land of Welcome' to welcome tourists to Jamaica. I did that about a million times. Blackwell said he would like to make a record with me. He was a nice young guy and very good at producing what he thought could be a successful record in those days.

Most of "Ska's" belovved classics, including those by future superstars Robert Marley ('68's "Judge Not") and Peter Tosh ('69's "Legalize It"), "mirror the mood of hopeful expectancy that greeted Jamaica's 1962 independence," says "Independent Jamaica," released that year, "an accurately detailed, typically optimistic account of the political manoeuvres that brought freedom to the island from English colonial rule."

Derrick & Paty's "Housewives Choice," the first Island release to attract attention outside Jamaica and an audacious example of female Jamaican domestic independence, was also written for Paty. But it was re-recorded to radio stations before it was even released, "Housewives" received its name from (thoroughly Jamaican women) who wanted to over to hear its sassy "back chat."

Yet two years after independence, disclaimers to make initial selections, then lyrics, as more and more country folk streamed into Kingston in search of work and a good life that, increasingly, was becoming more profitable. Little Hinds & The Dominoes' sublimo. "Call Me, Go Bring, Come," produced in 1964 (by legendary sound system don Duke Reid), expressed the relation between recordism and anti-recordism against the " wicked old Jeebel" then sitting on the English throne.

Blackwell's original ska and the late '50s-early '60s wave of Jamaican emigration (including Aitken, who relocated to England in 1969) apoptosis for what was the soul of lesser, closer, Millie Small's "Infamous My Boy Lollipopp," soared up international charts, in 1964, establishing the music and Island on the worldwide music map.

PAIRING IT DOWN

Work on the first series began two simultaneously in January of this year. Island CEO Blackwell teamed with an A&R veteran at Island U.K., Trevor Wyatt, to make initial selections, then Wyatt and Island's New York-based senior VP, Matthew Stringer, experimented with the final choices.

"Chris had the primary input as to which tracks had to be included," says Stringer, who worked closely with him and produced many of these tracks himself. During the first five years, Aitken, "a very pop-oriented singer, ska really matured and hardened. Of course, there are obvious standout tracks, so the final culling was from his original volume, of self-selected singles. I added and subtracted tracks and put together different sequences for Chris' enjoyment."

After 12 different versions of "Ska's The Limit," they arrived at a natural point where every element flowed. "I was looking for tracks that were important at the time and trying to put them together in somewhat of a chronological order," says Stringer. "We've found that a little more complicated because we also had American R&B and English groups like the Spencer Davis Group and the Animals, going strong in Europe.

The next period will be much more complicated, because we had more genres and artists. We've had to rework the album, so chronologically organized won't work: we'll think more in terms of genres, like rock, folk, or more Black-oriented records.

Though ska's smiley-face sound has picked up speed and punk-rock influences over the years to match the energy of the reggae sound, ska's music's bounce-party ambiance and structure remain essentially intact. But ska's place has changed, from a "Lion" of Jamaican culture to a record behind each of "Ska's" seminal tracks—most of which never outnumber their niche markets—highlighting how greatly the music business has changed over the past four decades.

"When I was running my own company, I was able to think in a different way and in much longer terms about building relationships and a strong artist roster with creative people," says Stringer. "I felt the best thing to do was always treat the artist as paramount. It's not that I've changed, but, generally, people who have jobs in publishing are more interested in a CD or the timing of their promotions cycle.

"You can't blame the people doing A&R now; they have to go for the numbers," he adds. "For example, to sell 20,000 copies, artists have to go for things like having a second single. They build up for the single. They buy money."

Executive marketing and the late '50s-'60s wave of Jamaican emigration (including Aitken, who relocated to England in 1969) appears to have been a turning point, as ska became more and more commercial. ska is ultimately captivating. It will be a very happy thought for Aitken, and this semi-colon collection is really important.

"Whenever a music is poised on the cutting edge, it's key to look back and see where it came from. That's also very much true with reggae," Scott Stringer continues. "It's important that Island's music transcends any ethnicity.

Numerous feature articles on ska have appeared recently in alternative and mainstream daily, weekly, and monthly press in music magazines. More than 20 local U.S. video programs are currently devoted to ska. In the past 12 months, I've seen ska-influenced tracks have appeared on Billboard's Modern Rock Tracks chart. Ska festivals and touring bands tour around the world. Ska, a New York-based label and retail outlet owned by Bob Hingley (also a member of ska band the Toasters), churns out dozens of new albums by dozens of groups every year.

Ska Island, another compilation from Island story, features new and veteran artists having a go at ska classics. Also out this month: Heartbeat Records' "Ska-Island," a 20-track round-up of the groundbreaking instrument ensemble's greatest Studio One hits; Tuff Gong's "The Up The Ska Album," by Lloyd Lord; and Shanachie's "Ska's Third Wave, Vol. 3." MTV has featured two-hour blocks of special programming called "Skatourday," and the Internet carries at least 700 ska World Wide Web sites.

The Island Records concept is keenly aware of ska's rising currency and unusual demographics.

"Ska's" marketing campaign targets its "very varied audience," says Stringer, including new collectors, upscale buyers—baby boomers for whom songs of that era were formative—and young buyers interested in ska's second wave.

"Ska's" will be serviced Monday (8) to noncommercial stations that feature ska music, ska-friendly college radio, commercial stations broadcasting ska either in standard rotation or through ska specialty programming, and oldies stations and stations with oldies "crazy programs.

"Key stations will hold contest giveaways to increase awareness," says Stringer.

Listening Stations KEY

In the retail sector, "the key objective is to get the record positioned very visibly and to utilize listening booths and listeners to generate as much in-store play as possible," says Stringer.
dancefloors of such trend-setting London clubs as the Flamingo on Walterton Street and the Roaring Twenties on Carnaby Street, where there existed a cosmopolitan audience of Afro-Caribbean, Caribbean, African-American, and young, white suburban kids.

In the clubs, the new Jamaican sounds were played alongside imported hits from the U.K. The regionalism saw the potential—and the common roots—of both. Skà had initially developed an audience in London on American R&B, and Blackwell hit upon the idea of marrying the ska rhythm to an old R&B hit by Barbie Gaye called “My Boy Lollipop.”

Mille Small’s cover was recorded in London in early 1964 with a band directed by the Jamaican guitarist Ernest Ranglin. Blackwell’s friend, Beggars Banquet’s Dick Booth, at the insistence of Blackwell and Blackwell, moved the recording to a studio in New York on New Year’s Eve. Blackwell and Stevens had provided a British audience with the very best of the U.S. R&B. Blackwell later remembered there was this feature on the back page of the U.K. music weekly paper Disc in which each of the four columns would be named his favorite records. Out of 16 records, seven of them were on Island’s Sue.

Also among the new generation of U.K. musicians inspired by the U.S. material that Blackwell and Stevens had brought back was 15-year-old Steve Winwood, who went on to become one of Island’s most enduring artists. Blackwell first came across him when he was 17 and Winwood was singing and playing with the Blackwell and Blue Quartet.

“Before I had even got up the stairs I heard this amazing voice,” recalls Blackwell of the occasion. “When I got in I was astounded to see it was this little lad of 15. It was Steve Winwood. I went back a couple of days later and met his parents and befriended him and the band.” Blackwell changed the act’s name to the Spencer Davis Group and licensed its recordings to Fontana, which at the time was better placed to exploit the pop sound.

“I’d seen independent labels die because they had a hit,” he says. “The group had a huge buzz and the potential to manufacture the records, and then they would have problems getting paid for the records they sold, and they’d go bust.”

“Spencer Davis Group” is the name of the island 45 series.

The Spencer Davis Group’s biggest hits, “Gimme Some Lovin’” and “Keep On Running,” are featured on volume two of the “Island 45” series.

By 1967, however, the music scene was changing rapidly in the U.K. Blackwell recalls, “It was the end of an era when music was an evolving scene. Up until then, I had spent 75% of my time on Jamaican music and 25% on pop.

Until I started touring the world with Millie, I spent most of my time in London tapes, pressing records, marketing them, and taking them around shops. From 1967, I began to concentrate on rock, because at the time it was all the rage.

On music: “I remember I was at the label’s cover was recorded in London in early 1964 with a band directed by the Jamaican guitarist Ernest Ranglin. Blackwell’s friend, Beggars Banquet’s Dick Booth, at the insistence of Blackwell and Blackwell, moved the recording to a studio in New York on New Year’s Eve. Blackwell and Stevens had provided a British audience with the very best of the U.S. R&B. Blackwell later remembered there was this feature on the back page of the U.K. music weekly paper Disc in which each of the four columns would be named his favorite records. Out of 16 records, seven of them were on Island’s Sue.

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On music: “I remember I was at the label’s
FIRST HONG KONG RAID NETS CBS, EQUIPMENT

(Cited from page 19)

CDs were identifiable as local: the high quality and the packaging.

Suspenses have long been held in May that the proliferation of pirate products in May is the result of a raid by Golden Arcades, located in Hong Kong's Mongkok district, and throughout the Sham Shui Po area (both on the Kowloon side) and North Point, also have been supplied locally.

IFPI figures indicate that 9% of all CD piracy in Hong Kong concerns music; the market for pirated music CDs is 3.5 million units, compared with 14.5 million units of legit music CDs, recorded in 1994. A full house, including 20,000 fans, was in attendance in Hong Kong for $42.45, about three times as much for $12.75.

Gow says, "It will have an impact on the local market. The raiding of music CDs will not be reversed. The same thing is already happening in China."

Also of major concern, and more worrying from an export perspective, is the nearby enclave of Macao, located 40 miles and an hour away by ferry to the west along the South China coast and officially a Portuguese colony until 1999.

CD consumption in Macau is estimated at less than half a million per year. IFPI figures quoted as recently as March 1995 showed that the capacity of 90 million units were barely understood.

Earlier in 1995, IFPI asked the Macau government to start a registration system for CD manufacturers there. Of the 11 plants raided in Macau last week, eight were found to be in four raids, we have turned up altogether 15 replication in four plants,

Gow says, "In a company alone, Yau Shing Plastic, eight monopolies were seized along with 100,000 music cards VCIs. Thu, Gonqua says, "Capacity could be as high as 120 million, where the consumption is less than half a million."

Sources say that several companies have expressed interest in Trauma, including Interscope, Island, and Warner Bros. But, Kahane says that although his label is splitting with Universal Music Group-affiliated Interscope, he would "not rule out" negotiations for a possible "network (and Video) Distribution" in the future.

Trauma's other acts include Shaquei Nezoni and his T.W.I.S.T. label, which have recently released "One Accord, S.H.E., and Peter Gunz. Other Trauma acts include the Phunk Junkies.

As part of the agreement, the debut by Trauma act Eva Troutt will be released as scheduled in mid-September.

While a source close to Interscope principals Ted Field and Jimmy Iovine indicate that the company will "split with Trauma, they are said to be concerned about Interscope's future with Death Row, which is uncertain. The label's founder, Marion "Suge" Knight, is serving a nine-year prison sentence for probation violation. Its biggest star, Tupac Shakur, died of gunshot wounds on Sept. 7 in California. Meanwhile, a federal investigation is being conducted into the label's activities. In February, a jury subpoenaed the records of some 15 companies affiliated with Death Row (Billboard, March 8).

Interscope's distribution deal with Death Row has certainly been fruitful. The companies launched their association with the 1990 release of Dr. Dre's "The Chronic," which has sold more than 3.3 million copies, according to SoundScan.

The label's string of hits includes Snoop Doggy Dogg's chart-topping 1993 album "Doggy Style," which has sold more than 5 million copies, and his second studio, "Doggystyle, The Don Killuminati: The Day Theory," which has sold more than 1.8 million.

Other major Death Row releases have included Snoop Dogg's 1996 debut "Doggy Food," which has sold more than 1.6 million copies, according to SoundScan, and Shakur's 1996 release "All Eyez On Me," which sold more than 1.6 million copies, according to the same source.

Before Shakur moved over to Death Row prior to the recording of "All Eyes On Me," the rapper recorded three albums for Interscope. "Me Against The World," released in 1995, has sold more than 1 million copies, and his 1996 album "N.I.G.G.A.Z.," released in 1996, has sold more than 1 million; and his 1992 Interscope debut, "2Pacalypse Now," has sold more than 600,000, according to SoundScan.

While Death Row undoubtedly has the most high-profile hit in the '90s, Death Row's fortunes appear to have hit a downturn. Death Row's last hit, the second one from its album's with its label, "The Chronic," sold 2 million copies since its June, has yet to sell more than 100,000 copies, according to SoundScan.

Despite the eventual loss of Bush and Tupac, Interscope, Death Row, Interscope still sports hit acts.

Interscope proper has scored such namers as rains, a hit album "Bringing Down The Horse," which has sold 8 million copies, according to SoundScan.

Other successes include Teddy Riley's "BlackStreet." The group's 1996 album "Another Level" has sold more than 2.5 million, while its 1994 self-titled effort sold 1.5 million.

A deal with theS as well as a Herbman imprint B-Rite, which spawned "God's Property" by God's Property From Kirk Franklin's "Nation," has also proved successful, according to SoundScan.

The label released Marilyn Manson's "Antichrist Superstar," which has sold more than 1.2 million; as well as Nine Inch Nails, Interscope/Nothing continues to share the profits from the label's acts with its original label, TVT. The label, which released "The Downward Spiral," has sold more than 2.6 million, according to SoundScan.

Interscope also has had its share of disappointments. Hard rock band Helmet, a group Interscope signed a hefty $3 million deal with, recently sold 100,000 copies, according to SoundScan.

In 1995, Interscope hit with 4 Non Blondes' "Bigger, Better, Faster, More," which has sold more than 1.6 million and "Older," which has sold more than 1.5 million. The label released the album "Pink" that year. Singer Linda Perry's solo debut, released in the fall of 1996, failed to sell more than 25,000 copies, according to SoundScan.

When Dr. Dre split from Death Row, Interscope was able to maintain its relationship with the artist by establishing the Aftermath imprint. However, the label's debut effort, the compilation "Dr. Dre Presents: Aftermath," has yet to find a home, Interscope/Nothing sold more than 55,000 copies, according to SoundScan. Nonetheless, a source says Interscope is optimistic about the future of Aftermath and other new label deals.

On Oct. 31, Aftermath will release the self-titled effort by the firm, featuring Nas, AZ, Fox Brown, and Nature, and produced by Dr. Dre and the Beatnuts.

Other new label packs include a deal with R&B superstar R. Kelly, whose label, "R.Kelly's Label" is being managed by Teddy Riley's Lil' Man label; and Organized Noise, named for the hip-hop production team.

NEW QUESTIONS OVER FINANCING OF DEATH ROW

(Cited from page 5)

Corey adds that Knight discussed where the early funding for Death Row came from, which indicated that Porter had requested and received a stipulation of that details the deposition be kept confidential.

The death of Death Row has been set for Griffty and Curry's suit, with a mandatory settlement conference scheduled for late November. Both Porter and Curry have indicated that there have been preliminary discussions regarding a settlement. Corey says, "We've asked for a proposal. Metzke says she has not been a party to any settlement discussions so far.

In an effort to clear its debts, Death Row recently filed for a reorganization but cleared its affairs deepens, Death Row has settled a couple of other lawsuits in recent months.

In July, the label settled a wrongful-death suit lodged by the family of Kelly Jamerson, who was stomped to death at a Death Row function at the El Rey Theatre March 15, 1996, in L.A. Porter, who represented the Jamerson family in their action, says the terms of the settlement are confidential.

In late August, Death Row reportedly settled a $130 million action filed by Al Sharak, mother of the late rapper Tupac Shakur, and attorney Richard Fischbra, who are the joint administrators of the musician's estate (Billboard, Sept. 11). Al Sharak, who alleged that Death Row had defrauded the musician out of millions of dollars, was told by the return of the lawsuit. Their attorney, Mark Fischbra, says, "The majority of the start-up money [for Death Row] did come from [Tupac's] estate."

She adds that Knight said that "he didn't get any money. The company representative says that the company does not comment on speculation. Representatives of the Death Row estate could not be reached by press time at the time of this report.
### Billboard Hot 100 Airplay

A compilation of the top songs on the Billboard Hot 100 for the week ending September 12, 1997. The chart is based on the sales data of digital downloads, streaming, and traditional radio airplay. Here are some notable entries:

**#1**

- *Jewel* - "I'll Be Missing You*" (R&B/Pop/Urban)

**#2**

- *Busta Rhymes* - "Bring It On*" (Hip-Hop/Rap)

**#3**

- *Jodeci* - "Put Your Hands Up*" (R&B/Pop/Urban)

**#4**

- *D'Angelo* - " Meer Honeysuckle*" (R&B/Pop/Urban)

**#5**

- *Jodeci* - "Lil' Mama*" (R&B/Pop/Urban)

**#6**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#7**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#8**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#9**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#10**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

### Billboard Hot 100 Singles Sales

This chart reflects the top-selling singles in the United States, based on sales data from point of sale reports and Nielsen SoundScan. Here are some highlights:

**#1**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#2**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#3**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#4**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#5**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#6**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#7**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#8**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#9**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

**#10**

- *Shaggy* - "Boomerang*" (Reggae/Pop/R&B)

These charts provide a glimpse into the most popular music at the time, reflecting the diverse tastes of the American audience.
HOT 100 SINGLES

COMPiled FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MOntOURED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILeD, AND PROVIDeD BY

BILLBOARD SEPTEMBER 13, 1997

1. **HONEY**
   - **ARTIST**: Mariah Carey
   - **Label**: Columbia/Capitol
   - **Position**: No. 1

2. **106 MILLION MILES (FROM "BATMAN & ROBIN")**
   - **ARTIST**: Various artists
   - **Label**: Various labels
   - **Position**: No. 2

3. **I CAN'T HELP IT**
   - **ARTIST**: Babyface
   - **Label**: Motown
   - **Position**: No. 3

4. **LOOK INTO MY EYES (FROM "BATMAN & ROBIN")**
   - **ARTIST**: Various artists
   - **Label**: Various labels
   - **Position**: No. 4

5. **BETTER DAYS**
   - **ARTIST**: Whitney Houston
   - **Label**: Arista
   - **Position**: No. 5

6. **LIONHEART**
   - **ARTIST**: Various artists
   - **Label**: Various labels
   - **Position**: No. 6

7. **ALL I WANT (FROM "GOOD BURGER")**
   - **ARTIST**: Various artists
   - **Label**: Various labels
   - **Position**: No. 7

8. **ADVERGENCY (FROM "THE MATRIX")**
   - **ARTIST**: Various artists
   - **Label**: Various labels
   - **Position**: No. 8

9. **DON'T CALL ME BABY**
   - **ARTIST**: Various artists
   - **Label**: Various labels
   - **Position**: No. 9

10. **LOVE WILL KEEP US ALIVE**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 10

11. **MAKING THE NATION SING (FROM "BATMAN & ROBIN")**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 11

12. **DANCING WITH THE WIZARDS**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 12

13. **THANK GOD IT'S FRIDAY**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 13

14. **BECAUSE THE NIGHT**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 14

15. **EVERYTHING IS BEAUTIFUL**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 15

16. **LONE PINE**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 16

17. **REMEMBER THE TIME**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 17

18. **WHO'S THE MAN?**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 18

19. **YOU CAN'T DANCE**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 19

20. **WHERE CAN I TELL YOU**
    - **ARTIST**: Various artists
    - **Label**: Various labels
    - **Position**: No. 20

... (Continues with the full list of songs and artists)


### Capitol to Sell downloadable singles

(Continued from page 11)

Capitol is teaming with several online retailers to cross-promote the album and the Internet single. Participating retailers, which include Tower Records’ eTower site, CDNow, and the Ultimate Band List, will offer advance-purchase opportunities for the full-length Duran Duran release.

“Tower has always been an innovator, and we are open to looking at new ways of doing business,” says Mike Farrace, Tower Records VP of publishing and electronic marketing. “Singles have always driven interest in full-length albums, but the marketing of singles is a money-losing proposition. In that perspective, the downloading of a single is not such a dark thing for retail. I would be more afraid if it were an entire album. This is an exciting development, and retail shouldn’t stand by and watch this opportunity slip by.”

Capitol does not have any current plans to sell complete albums for digital download via the Internet, according to Farrace.

(Continued on page 110)

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### If you’re not buying your compact discs directly from Europadisk...

...we’d like to congratulate you on having money to burn.

<table>
<thead>
<tr>
<th>Most compact disk &quot;manufacturers&quot; are actually middlemen. You place your order with them, they place your order with us, and then charge you a hefty premium. For twenty years, Europadisk has been providing its clients state-of-the-art technology, personal service, and the most competitive prices in the business. From mastering to replicating, to graphics and fulfillment, Europadisk does it all!</th>
</tr>
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</table>

**OUR SERVICES INCLUDE:**
- CD-AUDIO REPLICATION
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- DIGITAL MASTERING STUDIOS
- CUSTOM GRAPHICS & PRINTING
- FULFILLMENT

Europadisk Ltd.
75 Varick Street, New York, NY 10013. (212) 228-4401 (800) 455-8555 fax (212) 966-0456

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### Bubbling Under Hot 100 singles

<table>
<thead>
<tr>
<th>Last Week</th>
<th>This Week</th>
<th>Artist &amp; Label/Promotion Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>1</td>
<td>Toyah &amp; The Ol' Skool</td>
<td>Lovers On The Go</td>
</tr>
<tr>
<td>15</td>
<td>5</td>
<td>Brian Culbert &amp; Dorothy</td>
<td>From Me To You</td>
</tr>
<tr>
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<td>6</td>
<td>Mike &amp; The Mechanics</td>
<td>Give It To Me</td>
</tr>
<tr>
<td>17</td>
<td>7</td>
<td>The Isley Brothers</td>
<td>Beatitude</td>
</tr>
<tr>
<td>18</td>
<td>8</td>
<td>Runaway Children</td>
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<td>Lynne &amp; The Boogie Kings</td>
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**Note:** This list is based on closed internet sales and contains the top 25 singles under No. 100 which have not yet charted.

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<th>ARTIST</th>
<th>ALBUM</th>
<th>LABEL</th>
<th>RANK</th>
<th>PRICE</th>
<th>SHIP</th>
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<tr>
<td>2</td>
<td>OASIS</td>
<td>(13)</td>
<td>EPIC</td>
<td>NO. 1</td>
<td>$12.98</td>
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<td>3</td>
<td>FLEETWOOD MAC</td>
<td>REPRISE</td>
<td>Warner Bros.</td>
<td>NO. 38</td>
<td>$14.98</td>
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<tr>
<td>4</td>
<td>TRISHA YEARWOOD</td>
<td>(SOUNDBOX)</td>
<td>A Collection Of Hits</td>
<td>NO. 51</td>
<td>$12.98</td>
<td>N/A</td>
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<td>5</td>
<td>SPOICE GIRLS</td>
<td>(DIAMOND)</td>
<td>Virgin</td>
<td>NO. 58</td>
<td>$12.98</td>
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<td>6</td>
<td>SOUNDTRACK</td>
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<td>Columbia</td>
<td>NO. 62</td>
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<td>7</td>
<td>MATCHBOX 20</td>
<td>(DREAMWORKS/RCA)</td>
<td>RCA</td>
<td>NO. 69</td>
<td>$12.98</td>
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<td>JEWEL</td>
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<td>DV</td>
<td>NO. 80</td>
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<td>SARAH McLACHLAN</td>
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<td>BILLY JOEL</td>
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<td>Columbia</td>
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<td>17</td>
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<td>(VOLKSWAGEN)</td>
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<td>NO. 18</td>
<td>$12.98</td>
<td>N/A</td>
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<tr>
<td>18</td>
<td>BACKSTREET BOYS</td>
<td>(REPRISE)</td>
<td>Warner Bros.</td>
<td>NO. 19</td>
<td>$12.98</td>
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<td>19</td>
<td>SOUNDTRACK</td>
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<td>NO. 20</td>
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<td>Columbia</td>
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<td>21</td>
<td>TIM McGRAW</td>
<td>(COUNTRY)</td>
<td>Sony</td>
<td>NO. 22</td>
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<td>22</td>
<td>ARTISTS</td>
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<td>23</td>
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<td>24</td>
<td>JOE</td>
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<td>Columbia</td>
<td>NO. 25</td>
<td>$12.98</td>
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<tr>
<td>25</td>
<td>THE NOTORIOUS B.I.G.</td>
<td>(5000)</td>
<td>Warner Bros.</td>
<td>NO. 26</td>
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<td>N/A</td>
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<td>26</td>
<td>VARIOUS ARTISTS</td>
<td>(WARP)</td>
<td>Arista</td>
<td>NO. 27</td>
<td>$12.98</td>
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<td>27</td>
<td>DAVE MATTHEWS BAND</td>
<td>(RCA)</td>
<td>RCA</td>
<td>NO. 28</td>
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<td>28</td>
<td>WYCLEE JEAN FEATURING ALL STARS</td>
<td>(REPRISE)</td>
<td>Warner Bros.</td>
<td>NO. 29</td>
<td>$12.98</td>
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<td>29</td>
<td>MISSY “MISDEMEANOR” ELLIOTT</td>
<td>(REPRISE)</td>
<td>Warner Bros.</td>
<td>NO. 30</td>
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<td>(REPRISE)</td>
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<td>NO. 31</td>
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<td>THE MIGHTY MIGHTY BOSSTONES</td>
<td>(REPRISE)</td>
<td>Warner Bros.</td>
<td>NO. 32</td>
<td>$12.98</td>
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<td>GEORGE STRAIT</td>
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<td>33</td>
<td>WU-TANG CLAN</td>
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**THE BILLBOARD 200**

**THE TOP-SELLING ALBUMS COLLECTED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS, COMPILLED, AND PRODUCED BY THE BILLBOARD.**

**SEPTEMBER 13, 1997**
Summer Blockbusters Primed For Video
'Men In Black,' 'Wedding' Expected For Holidays

LOS ANGELES—While all signs point toward a stellar holiday season for "Star Wars," the title won't be the only video on consumer gift lists this year.

On Nov. 23, Columbia TriStar Home Video will release the sci-fi comedy "Men In Black." The title will carry no suggested retail price but will have a $15.95 minimum advertised price.

Over Labor Day weekend, the film jumped into the top summer box office spot, with $34.6 million in three days. It surpassed "The Lost World," which grossed $227.9 million from May 25 to Sept. 10, the "Star Wars" wave's last stop in stores Nov. 4.

Columbia TriStar is also expected to slip in "My Best Friend's Wedding" Dec. 9. The film landed in the No. 4 top box-office spot for the summer. A spokesman for Columbia would not confirm the street date for the Juliette Roberts comedy.

For "Men In Black," Columbia is hedging its bets with Ray-Ban sunglasses, the shades Will Smith and Tommy Lee Jones sport in the movie.

Bauhea & Lomark, which makes the eyewear, will offer $5 and $10 rebates when consumers purchase the video and sunglasses priced at $50 or more. Columbia will advertise the title on all retail BGWs and print an insert. It will conduct a radio promotion. The title will also be featured during a program on ABC's "Good Morning America." The MTV will debut a new video Smith this fall called "Crusin,'" featuring clips from the movie. The music video is a membership code of "Men In Black." In total, Columbia expects the marketing campaign to create 1 billion consumer impressions, according to executive VP Paul Culberg.

Other top summer movies, including "Air Force One," "Face Off," "Tombstone" and "The Fugitive" also have not been announced for the fourth-quarter video schedule.

However, Buena Vista Home Video is expected to swing "George Of The Jungle" into stores Dec. 2. The supplier would not comment on its plans for the film's video release.

Also in December, the box will be jockeying for shelf space, observers say more titles will drive store traffic to an all-time high. "There is such a thrust to bring people into stores," says Steve Scavelli, president of Brooklyn, N.Y.-based distributor Flash Electronics, which has been given an opportunity to make some money. EILEEN FITZPATRICK

TREND: Video buyer Kevin Mahler says the 17ths-store chain is selling the pan-and-scan version at full retail price and the letter-box version at $44.99. Individual units are also at full retail. The higher pricing hasn't hurt sales. Macy's, which recently opened Borders' initial order has sold through. "And we're making a nice profit, as well," he says.

Unlike with the first trilogy release, which has been on moratorium for more than a year, sales of the sets are outsizing single-unit sales.

Single sales are OK, but "they're not at a blockbuster level," says Virgin Megastore video product manager Marty Sikich. "People are grabbing the trilogy set mainly because the single units are not letter-boxed."

Sikich says the single-chain has sold through two-thirds of its initial order, and its New York, San Francisco, Chicago and Los Angeles stores are "just about out of product."

Tower Video's VP of video John Thrasher says the chain's 100 stores have sold through 25% of the initial order. "Out-of-the-box sales are a little faster than the first one," says Thrasher, "and momentum didn't stop on the other one."

Several retailers offered special promotionsto boost first-week sales. Best Buy offered a free 15-minute "Star Wars" collectible phone card with purchase. Musicland gave away a Yo-Yo doll with purchase of the trilogy, and Blockbuster conducted a "Star Wars" cornet program at its school, fax site. Sikich adds that the special-edition trilogy was the first piece of video product sold at the Virgin Megastore at Caesar's Forum in Las Vegas, which had its grand opening Labor Day weekend.

Mall managers say the special-edition trilogy will be a high-priority gift item for the upcoming holiday season.

"STAR WARS' FORCE IS BACK (Continued from page 10)

MUSIC. (Continued from page 10)

artists have joined the RIAA to fight government legislation. Several artists joined the organization's Artists for Performance Rights Now coalition in 1990 to fight for public performance rights for sound recordings, and several artists have aided efforts to stop various censorship proposals.

"Hopefully the coalition will serve to provide some good public education about [the issues]. The two treaties will be signed in the summer" in Amsterdam. American creativity is protected and combat piracy in the new environment, bringing respect and protection for all creative works," says an APRORN rep.

NEW GROUP Jafa STANDING UP FOR WOMEN IN REGGAE

(Continued from page 14)

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seas contrasts sharply" with the lack of jobs back home. Williams had her Jafa brainstorm and, upon returning to Jamaica, set out on a national tour, it dallied, in one month. It was an 11-weeks, rallied approximately 100

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PIRATE RECORDING SEIZURES (Continued from page 4)

laser cassette and CD labels snapped up at raided manufacturing facili-
ties.

D'Onofrio makes a connection be-
tween the wiping out of much cas-
sette and CD stock with the mani-
festation of legitimate Latin product. Most bogus cassettes in the last few years have been of Latin product. While non-
Latin product saw a 29% decline in recent RIAA midyear sales figures (Billboard, Aug. 30), sales of Latin product were down 42%.

The RIAA's anti-piracy division is now focusing its attention on Inter-
et piracy, both in suits such as those filed in June against three music archive sites and through new educa-
tional outreach programs with the Internet community.
which has sold 3.5 million copies worldwide, and is in the top 40 in France, 620,000 in Germany, 200,000 in the Netherlands, 130,000 in Spain, and 180,000 in the U.K.—where an ap-
pearance on Saturday night “Lottery Draw” program on BBC 1 TV introduced Bozelli and Brightman's “Time To Say Goodbye” to an audience of millions of viewers, boosting the song to No. 2 on the country's singles chart.

Bozelli's career has been extremely well in Latin America, where it was released in both Italian and Spanish versions, according to PolyGram Hol-
lund international manager Kari Engels. The album has sold 200,000 copies in Argentina and has reached No. 1 in Colombia, according to Engels. It has also been accom-
moted with a massive publicity and marketing campaign that will include a celebrity-studded launch party, a PBS special, other high-profile press stories, and TV, radio, and print ads. Furthermore, the album will be worked on radio throughout the U.S., and Philips and Mercury labels, reflecting Bob-
elli's classical and pop constituencies and maximizing the project's crossover po-
sibility.

Mercury Records (U.S.) presi-
dent/CEO Danny Goldberg says, “We know Luciano is a very significant music audience that bought the 3 Tenors and the Benedictine Monks and Enya and Gérard. We know the audience is there and we know they can be mus-
cially be activated. We look at this as an incredible opportunity to sell millions of records, and we're saying that the audience that different in the rest of the world than they are here."

Although Goldberg admits that Bozelli is not a typical U.S. pop or rock
material, he is not ruling out the pos-
sibility that radio will embrace it.

“Every year there are radio hits that are counterintuitive,” says Goldberg, citing Bob Carlisle's “Butterfly Kisses” as a recent example. “We're going to try to have our staff service it to stations that might want to test it. There are all dif-
ferent kinds of radio. There's National Public Radio, which isn't necessarily part of the world of chart, but it's mean-
ful exposure for an artist like this.”

PolyGram Classics (U.S.) presi-
dent Chris Roberts says a Bozelli PBS special planned for December will be the cornerstone of the label's market-
ing plan.

“In the U.S., that's one of the most
tangible opportunities to position an artist, whatever kind of music it might be, but particularly this more sophisticated type of music, whether it's Yanni or James Taylor,” he says.

While Bozelli has a “magical voice” that he effortlessly applies “in a pop context and in classi-
cal context. Over time, there have been opera recordings which crossed over to pop, but they end up sounding like opera singers.”

“Romanza” is a compilation of pop and classical recordings from Bozelli's pre-
vious albums, with additional live recordings
plus “Time To Say Goodbye.”

TOURS & EVENTS

GROUPS (U.S.) senior VP of mar-
keting Lisa Altman says “Romana-
za” will be unveiled officially Sept.
30 in the U.S.—one week after its release in Europe—on a New York City eve-
held by actress Isabella Rossellini.

“She's very much a Bocelli proponent, and she's going to be personally invit-
ing people to the party,” says Altman of Rossellini. The event—which will fea-
ture Bocelli performances of pop and classical repertoire—will take place at
Tuscan Square in Rockefeller Center, as well as in 30 to 50 U.S. cities from Miami through New York, Chicago, and Los Angeles. The tour, which is distributed by Universal Music Group.

PolyGram Holland recognized Bocelli's potential early, when the company's then heads of A&R, Albert van der Horst, and the newly appointed head of new artist's televised performance of “Con Te Par-
tiro” at 1994's Sanremo Song Festival. PolyGram licensed Bocelli's first three albums through a deal with his manager, B. "BoZZ," and “Viaggio Italiano,” for Holland, Belgium, and Germany.

The “BoZZ” album reached No.1 on the albums chart in all three territories, paving the way for the comprehensive Latin deal on February, begin-
ing with “Romanza.”

In the U.K., the latest European ter-
itory to release “Romanza,” the album is scheduled to hit the streets on July 12.


Bocelli's initial BBC appearance was followed by other TV dates and a guest performance at Kiri Te Kanawa's open-air concert in June at London's Hampton Court Palace.

The artist's as-yet-unitled upcom-
ing album—the planned follow-up to “Romanza”—was recorded in July in Piacenza and Florence and is being transformed into a recording stu-
dio for the two-week session. The pro-
gram includes arias from operas by Puccini, Verdi, and Bellini, plus works by French com-
posers Bizet and Massenet and a piece from Strauss' "Der Rosenkavalier" sung in Italian.
MTV’s Schuon To Key Billboard Radio Meet

Andy Schuon, executive VP of programming for MTV, has been confirmed as the keynote speaker for the upcoming Billboard/Airplay Monitor Radio Seminar & Awards, set for Oct. 16-18 at the Orlando Renaissance Resort.

Schuon, who oversees the music, talent, and program scheduling departments for the network, will address the conference Friday morning, Oct. 17, at 10:15. Among other topics, he will address how programming decisions are made at MTV and how the process differs from decision-making at radio.

Before joining MTV, Schuon was program director at modern rock KROQ Los Angeles. In his three years there, he turned around the station’s ratings, making KROQ one of the most influential alternative outlets in the nation. Prior to that, he held positions at KAZY Denver, KISS San Antonio, Texas, and KISW Seattle.

The annual Billboard/Monitor Radio Seminar will offer more than a dozen panels and sessions, as well as T.L. Martel, Orlando Golf Classic, and artist showcases. It closes Saturday, October 18, with the push awards show and dinner, this year hosted by radio legend Casey Kasem.

For registration information, contact Maureen Ryan at 212-536-5002. For hotel and discounted airline flight information, call Pegg Travel at 800-877-9770.
MTV now has over 13 distinct international channels, with more on the way. 300 million homes in 84 territories.
SOUNDTRACK
MUSIC FROM THE "SOUL FOOD" MOTION PICTURE

BLACKstreet (featuring: Jay-Z)

XSCEAPE

Puff Daddy (featuring: Lil' Kim)

OutKast (With Cee-Lo)

Tenderoni

Total

Tony Toni Tone

En Vogue

Dru Hill

Monica & Usher

Milestone (featuring: Jo Jo, K-Ci, Kevon, Melvin, Babyface)

SOUNDTRACK IN-STORES 9/16/97
ALSO FEATURING BONUS TRACK FROM EARTH, WIND AND FIRE

Monica & Usher

Boyz II Men

Monica & Usher

Total

Tony Toni Tone

En Vogue

Dru Hill

Monica & Usher

Boyz II Men

Monica & Usher

Total

Tony Toni Tone

En Vogue

Dru Hill

Monica & Usher

Boyz II Men
“writer
arranger
singer
MC
producer
musician
linguist”

...is there no end to the talents of Wyclef Jean?"A  —Entertainment Weekly

“The Carnival is every bit as exciting and liberating as the grand affair from which it derives its name.”
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—Rolling Stone

“The Carnival is Wyclef’s genre-hopping declaration of independence.
...a bold far reaching vision of hip-hop’s future.”
—Details

“. . . one of the most creative people working.”
—Time

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Management: DAS Communications

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remix featuring Beenie Man and Ky-Mani.

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