Ska Fever Surges Into Genre’s Latest Revival Brings Music Stateside

BY CARRIE BELL

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

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

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

Among the recent ska-influenced hits are Sublime’s ‘96 Gasoline Alley/MCA self-titled third album, which is No. 40 on this issue on The Billboard 200 in its 62nd week. Two tracks from the album are on this issue’s Modern Rock Tracks chart: “Wrong Way” is No. 10, while “Devin Time” is No. 34.

No Doubt’s ‘92 Trauma/Interscope album “Tragic Kingdom” is No. 7 in its second week on the Top Pop Catalog Albums chart after spending 60 weeks in the upper half of The Billboard 200.

(Continued on page 92)

A New Era

Current Craze Opens Doors For Classic Acts, Reissues

BY CARRIE BELL

LOS ANGELES—With the increasing success of new ska-influenced artists, labels are digging into the vaults to release classic ska compilations, while some of the bands responsible for those songs are gearing up for comebacks.

The specials, the fore-runners of 1979’s 2-Tone ska revival, recently signed to the MCA-affiliated Way Cool Records and are working on a new album.

Geffen has reissued albums by the Specials’ cohorts Madness, while a number of labels have recently released classic material by the Skatalites, whose roots go back to the mid-‘60s first wave of ska. Island has issued compilations filled with classic ska.

(Continued on page 92)

Fogerty Roadwork Driving Sales Of Artist’s WB Set

BY DOUG REECE

LOS ANGELES—“Got a one-way ticket to the open road, c’mom Gave a red line engine and I’m rarin’ to go,” croons John Fogerty in the refrain to “Hot Rod Heart,” the forthcoming single from his highly successful Blue Moon Swamp tour has been hailed by critics as one of the most impressive concert events of the year.

In addition, the road trek has anchored promotional efforts for the album, which is No. 96 in its 39th week on The Billboard 200 and has sold more than 36,000 copies, according to SoundScan.

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

“Sometimes with an older act, no matter how great the talent, it’s not obvious that you’re going to reach the...”

(Continued on page 91)

New Troubles For Rap Act Wu-Tang Clan

BY CHRIS MORRIS

LOS ANGELES—The troubled rap group Wu-Tang Clan has been hit with two civil lawsuits—one filed by a Loud Records promotion man who claims he was beaten by members of the act, the other by a woman who says she was injured when a member of the act jumped off the stage and landed on her at a concert in Pennsylvania two years ago.

(Continued on page 101)

Music Biz, EU Execs To Meet On C’right Issue

BY JEFF CLARK-MEADS

LONDON—A top-level record industry delegation is to meet with the European Union’s copyright commissioner Tuesday (14) to argue for labels’ rights in the digital arena. The effectiveness of the executives’ case will be a major factor in the balance of power between copyright holders and digital media companies in the EU for the foreseeable future.

(Continued on page 100)

Badu Among Nominees For Billboard Music Video Awards

BADU

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Twain’s Mercury Follow-Up Showcases Variety Of Sounds

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Buena Vista Trying New Mktg. Tactic For ‘Hercules’

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

Badu, Apple, Elliott Are Vying For Multiple Awards

**By Dylan Siegel**

NEW YORK—Erykah Badu, Fiona Apple, and Misey “Misedemeanor” Elliott are among the artists racking up multiple nominations in the 1997 edition of the Billboard Music Video Awards. To be presented Nov. 22 at Billboard Live in Los Angeles, the awards mark the culmination of the Billboard Music Video Conference, which is being staged Nov. 20-22 at the Beverly Hilton. For the first time this year, the award ceremony will be cybercast over the Billboard Online and JamTV World Wide Web sites.

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

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

Spice Girls, Jamiroquai, Elliott, and the various projects of Wyche Jean, including the Fugees and Refuge Allstars, are also contenders for multiple awards. Two-time nominees include Robyn, Wink, Wild Orchid, Elliott, Rick Braun, Zachary Breaux, Talk Show, and de’Talk.

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

In the multi-stage nomination process, videos clips released between Sept. 1, 1996, and Aug. 31, 1997, were submitted by more than 100 major and independent labels for consideration. Artistas are eligible for nomination in any category applicable to their genre. Nominating committees composed of music video programmers, independent producers, and media experts then chose the final nominees.

The nominees for the Maximum Vision and director of the year awards were selected by a panel of Billboard editors from among nominated clips. In addition to Badu and Apple, nominees for the Maximum Vision Award are Elliott, for “The Rain (Supsa Dupa Fly)”; Jamiroquai, for “Virtual Insanity”; and Propaganda, for “Breathe.”

In addition to these annual awards, the 1997 event will include the new Anthology Video Competition, which will take place exclusively on Billboard Online (http://www.billboard.com). Fans can go to the site starting Monday (19) to vote for one of the five nominated clips. The five clips up for the award by Paula Cole, Shawn Colvin, Jewel, Spice Girls, and the Wallflowers were the most-played videos according to Broadcast Data Systems monitoring from Jan. 1 to Sept. 30.

While votes for the main awards are being submitted in advance by past Billboard Music award winners.

(Continued on page 97)

Need For C’right Bill Seen in Ruling By Federal Judge

**By IRV LICHTMAN**

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

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

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

Industry publisher groups, including the National Music Publishers' Assn., claim that industry usage and passage of a new Copyright Act in 1976 (effective Jan. 1, 1976) make such notice unnecessary. Judge Echoles also noted that the 1909 act left vague a definition of what constitutes “publication” of a song.

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

(Continued on page 97)

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

**By Bill Holland**

WASHINGTON, D.C.—The Supreme Court Oct. 6 refused to review an appeal court decision that Charly Records, a small publisher, had violated the rights of MCA Records by marketing records from the Chess Records "Masters" collection, thus handing Universal Music’s MCA a final victory in an 11-year-old dispute with the U.K. company (Billboard Bulletin, Oct. 8).

The initial 1989 U.S. District Court ruling awarded MCA $8.4 million in copyright infringement-violation damages for Charly’s illegal use of the classic 40s-70s blues and R&B catalog. The label, now in receivership as Charly International Holdings Inc., had challenged the federal California District’s jurisdiction to consider the dispute.

In other news Washington, the House Judici- ciary Committee passed two important indus- try bills Oct. 7. Both bills now go to the House Floor, where passage is virtually assured, according to insiders.

The "La Cienega" bill, H.R. 167, closes a loophole in U.S. copyright law and overrides a recent strict court ruling that put in peril all pre-1978 music copyrights (see story, this page). It is strongly supported by songwriters.

(Continued on page 97)
Early Action Is Key In Assisting Addicts

By DR. JILL COOPER

Three years ago, in the wake of the tragic suicide of Kurt Cobain, there was much written in the pages about the need to reach out to recording artists in trouble and how best to do that. I offered a viewpoint, as a professional who provides services and is familiar with the limitations of many recovery programs, on the problems of applying standard remedies to the creative community (Billboard, July 30, 1994).

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

The reason is simple: Most addicts do not voluntarily enter treatment. Increasingly negative external consequences and circumstances are responsible for most admissions into treatment. But by staying alert, and intervening at the earliest possible stage, those individuals who

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Comments appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

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103 Elton John

Elton John Special Issue

Elton John’s October 4, 1997, commemorative special Elton John — 30 Years of Music — With Bernie Taupin is available through our back issue department. Call 212-536-5223 to reserve your copy for $8 while supplies last.

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COMMENTARY

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Produced by Bruce Botnick and The Doors
Management: Danny Sugerman

In stores October 28
Indie Label Thump Signs With Universal Distribution

■ BY CHRIS MORRIS

LOS ANGELES—After seven years as an independent, Walnut, Calif.-based Thump Records has signed an exclusive distribution pact with Universal Music Group's video distribution arm.

The deal, which was finalized Oct. 1, will bear its first fruit with the Oct. 28 release of the band's debut, "Live at the Fonda Theater," a new concert release featuring Malo, Tierra, and El Chichano; "Renee Renee's Greatest Hits," a package devoted to the bilingual Latino group; and new volumes in Thump's "Flashback Disco" and "Lowrider Oldies" series (Billboard Bulletin, Oct. 6).

Thump also releases the "Old School," "TRD" (Thump Retro Disco), "Old School Love Songs," "Old School Rap," and "Quick Mix" series and releases dance-oriented material by such contemporary acts as teen diva Kata Katalina.

Jim Uri, executive VP/PGM of Universal Music and Video Distribution, (Continued on page 100)

New Spice Girls Album Should Get Lift From TV, Film

■ BY HOWELL LLEWELLYN

GRANADA, Spain—Television marketing and a film tie-in are expected to heat up sales for the new Spice Girls album, due worldwide Nov. 3, according to Virgin U.K. president Paul Conroy.

Conroy and Spice Girls spent some 24 hours in Granada Oct. 6-7 to unveil the new album, "Spiceworld," and to discuss the film and a forthcoming yearlong world tour, which kicks off Feb. 19 in Denmark. The film, "Spice—The Movie," opens Dec. 26 in the U.K. and, in the words of Conroy, will "roll around the world after that.'

The Spanish setting for the launch had more than a tenuous connection to the Girl's new single, "Spice Up Your Life," which debuts worldwide Monday (15), is geared with a touch of Latin sounds, in keeping with the European vogue for such music this year.

"Spice Up Your Life" was exclusively previewed in the Paris premiere edition of the BBC's "National Lottery Live" program, which attracts audiences of more than 9 million.

Spain is also fertile Spice Girls territory. During the unveiling event here, Virgin Records Spain director general Lolo Gallardo, who presented the group with a disc commemorating 1 million sales of its former album in Spain alone, making the country the third-biggest Spice Girls market in the world after the U.S. and the U.K., even though it is only the 11th-largest market in International Federation of Phonographic Industry ratings.

The Virgin U.K. act's "Spice" has (Continued on page 91)

Golden Headseeker. Atlantic recording artist Duncan Sheik was recently present with a Recording Industry Ass'n. of America gold plaque for his self-titled debut album. The album reached No. 1 on the Headseekers chart and produced the singles "Barely Breathing" and "She Was a Runaway." Celebrating the act, from left, are Ron Shapiro, senior VP/GM, Atlantic Records; Val Azzoli, co-chairman/co-CEO, Atlantic Group; Sheik; Michael Greene, president, the National Academy of Recording Arts and Sciences; Annet Ertegun, co-chairman/co-CEO, Atlantic Group; David Leinheiser, Sheik's manager; Andrea Janis, executive VP of promotion, Atlantic Records; and Tim Sommer, VP of A&R, Atlantic Records.

Hercules' To Show Marketing Might Regionally

Buena Vista Plans Retail Tie-Ins At The Local Level

■ BY EILEEN FITZPATRICK

LOS ANGELES—Buena Vista Home Video will test a new regional retail marketing campaign for the release of "Hercules," which leads the supplier's packed first-quarter slate.

The title, which earned more than $65 million at the box office, arrives in stores Feb. 3, priced at $26.99.

"What we're doing is customizing promotions with individual retailers to better match up products with each dealer," says Buena Vista VP of marketing Bob Kopeck.

"Hercules," though, will have a national "instant savings" program from Buena Vista.

Further to purchase the title, they will receive $2 in instant savings on any title in the "Kurt Russell Collection.


Kopeck describes the new local plan as "account specific" marketing and says the supplier will seek out a variety of cross-promotional partners to meet the demands of each local market.

A majority of the cross-promotional partners will be with packaged-goods companies, but Kopeck says the supplier is open to other tie-in opportunities.

In the past, Buena Vista's animated titles have carried national rebate offers from General Mills, Oral-B, brushes, Pillsbury, Nestle, and a host of other packaged-goods companies.

The programs were developed to cater to the grocery and drugstore trades, which have increasingly become important distribution channels.

Other rebates and premium programs executed by Buena Vista have been directed at traditional retail outlets.

Kopeck says that national consumer rebate programs continue to benefit Buena Vista and its partners but that the supplier is looking for "other approaches," such as retail tie-ins, to create an event for new titles.

"This is a huge undertaking, but it can pay dividends," says Kopeck. "I don't know if it's a new trend for us, but it's a new tool."

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

Priority Bows EMI-Linked Dance Imprint Playland

■ BY LARRY FLICK

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

Headed by Steve Oaklander, whose industry background includes a stint as GM of the venerable dance indie Freeze Records, Playland will aim to release records that "straddle the line between the commercial and underground sectors of the genre."

Oaklander says his focus is on "uncover music with mainstream accessibility," Oaklander says. "However, it's equally important that we have a strong presence in the street. We'll be implementing an outreach of the new and emerging frontiers within the dance world, including electronica, drum 'n bass, jungle, and trip-hop."

Initially, Playland will focus on singles and multi-act compilations, though Oaklander says he is also seeking "acts demonstrating the ability to create an album of creative and commercial depth."

Playland is affiliated internationally with EMI Records and will have rights to release repertoire from EMI-affiliated dance labels worldwide. "This gives me a great source of material that I might not have been able to access to," Oaklander says. "EMI was a family owned company, a large family internationally, and there's a great spirit of cooperation among the affiliates."

The first singles on the label's release schedule include "Feel So Good" by Zero V.U. Featuring Lorna B., a European hit licensed from Tilt U.K. and "Those Life" in JES Project. Featuring Ewan McGregor, also a U.K. import, from the "Trainspoting 2" soundtrack (Continued on page 91)

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

■ BY DAN DALEY

NASHVILLE—Citing a response that "overwhelmed" the airline, American Airlines has plans to resume a service between Nashville and Los Angeles, a route it had canceled July 30 (Billboard, Aug. 30). The announcement, timed to coincide with the Country Music Ass'n.'s (CMA) awards show broadcast Sept. 24 from Nashville and revealed from the stage at Opryland by CMA executive director Ed Benson before the telecast, added that American would also add a second Nashville-
THE LONG AWAITED RETURN OF THE HIP HOP DIVAS

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  Derek & the Dominoes “Layla”
  Peter Gabriel “Secret World”
  Tina Turner “We Don’t Need Another Hero”
  The Police “Wrapped Around Your Finger”
  Genesis “Tonight, Tonight, Tonight”
  Mike & the Mechanics “Living Years”
  Foreigner “I Want To Know What Love Is”

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

BY DON JEFFREY

NEW YORK—Paddy Moloney, the chief of the Chieftains, and the traditional Irish band’s managers have formed a world music label, Unisphere Records, whose albums will be marketed and distributed by BMG.

The project for the imprint—based in Vancouver and New York—will be the companion album to the six-hour, four-part PBS TV special “Irish In America—The Long Journey Home.” The Disney-produced program will be aired in January 1998, and the album will be out Jan. 13 (Billboard Bulletin, Oct. 5).

Another project—on which Moloney was working in a studio in Halifax, Nova Scotia, at press time—is an album of Canadian artists performing the music of the Cape Breton region, a seat of Celtic culture in North America. That album—yet untitled—is tentatively expected to be released in May 98.

The label is also in negotiations with several artists, and the first signing may be “imminent,” according to Steve Macklam, who will co-manage the imprint with Sam Feldman. Macklam and Feldman are co-managers of the Chieftains.

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

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

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The biggest names in Rock en Español pay tribute to Queen! Available in stores October 21
Scratchie Bows Kryztal’s Reggae Sound
Chicago-Based Artist Blends Romantic, Gruff Styles

BY ELENA OUMANO

Reggae's commercial profile these days seems confined to flavors hot songs, but that should change on Tuesday (14) with the release of singer/songwriter Tanisha Kryztal's self-titled debut that also includes a feature on Mercury Records. Its 13 powerfully appealing tracks neatly blend reggae and R&B sensibilities, including a versatile "dancetale R&B" style that does not dilute the essence of either.

"This will be the project to convert non-reggae fans into reggae fans," says Lance Pantone, music director at R&B/adult radio station WXFD Augusta, Ga., and creator of its "Superadio" show. "When I got the first vinyl piece with two singles, I literally went, 'Wow!' because it was fun reggae, which I hadn't heard before. (Chaka Demus & Pliers!' Murder She Wrote.' We dug up some old reggae to surround in our mix, because we don't get serviced with that much reggae. I haven't heard the album, but I'm eagerly anticipating it.

Twenty-five-year-old, Jamaican-born Kryztal, who has lived in Chicago for the past 10 years, is not the first reggae artist to alternate singing and DJing (rapping) within a single song. Nor is he the only vocalist to do his own background harmonies. But no one before has sold off this triple threat so effectively.

"People hear my speaking voice, then my DJ voice, and say, 'That's you DJing,'" Kryztal, who was born Henry Buckley. It seems impossible that the two contrasting musical personalities—singer/rap and DJ/rap—come from the same pipe.

Kryztal's mix of melodic, satiny smooth vocals echo contemporary stateside R&B singing, as well as the lover's rock reggae style epitomized by artists like Bob Marley, the Wailers and Wonder, "and this guy Mystic Man, who was on the New York scene," says Kryztal. "They taught me to sing. But I've tried to get away from listening to them and build on what I learned. In R&B, my influences are Lou Rawls, Teddy Pendegrass, and Michael Jackson around the 'Billie Jean' era. But Kryztal's melodic choices are, at times, breathtakingly original and emotionally compelling. A lot of people say they can hear the reggae influence in it," says Kryztal. "Sometimes they say I sound like I'm crying. Whatever the lyrics are, they're deep and the voice is there."

In his bass-voiced MC persona, Kryztal covers the tracks with equal skill, and the album's juxta-positions of sweet crooning, rough riding, and tracks brimming with funky R&B hooks are slightly reminiscent of Shaggy's winning formula. "The Shaggy thing was done on purpose," says Kryztal. "I don't think a lot of people in reggae are trying to deal with those issues. We have been giving people in Jamaica and other countries to go from just underground to mainstream."

The songs, all written or co-written by Kryztal, "deal totally with relationship issues: real love, ghetto love, cheating, and basic things that happen," says Kryztal. "I don't think a lot of people in reggae are trying to deal with those issues. [The group] Born Jamaicans are cool in a dancehall, but if you want to sit down and think about life, you're not going to listen to that."

That relationship theme ties together the many musical influences and moods that reflect, in part, the set's various producers drawn from the hop, hop, TV commercial, rock, and reggae arena. "We thought it would be cool to put the things together, not just stick to one or the other," says Kryztal. "The songs on it are from DJ Rapper/Mixmaster D.J. Spinna's holmes "Silent Treatments" rhythm heavy track embellished with flutelike trills. Written by Kryztal, it features his own growly about a sulky lover in counterpart with his singer/doppleganger's plaintive apologies. The tempo slows for the singer's even more desperate plea—"Whoa, oh, I need you badly! I'm hungry, I need you madly—" on "I Need You Badly," written by Kryztal, Otto Bell, and Airick McKenzie, and produced by the R&B/dancehall wizard Tony Kelly, who helms four of the set's tracks.

"Stay On My Mind" is "my country & western ballad," says Kryztal. Written by Kryztal, the track was produced by commercial music writer/arranger Pete Naison, and "total electric, with passages and Spanish guitar flourish-es, the quietly moving "Ghetto Love"" written by Kryztal and produced by J.C. Griesche along with ray-resista categorization. "Black Girl," a haunting early-90s reggae hit, is the only tune released previously. Written by Kryztal, it was produced by Dave Kelly, Tony's younger brother, whom many call Jamaica's Babyface.

The sole diversion from Kryztal's voice on the album is current boomshot "Lethal Weapon," his Tony Kelly-produced "combination" with DJ Cobra. Kryztal's syncopated rhythm and the six-string vibration of Kryztal's family. His recently deceased father conducted the Jamaica Con- stitutional Storm before emigrating to New York. "We didn't connect until almost a year ago," says Kryztal, who has two children of his own. "We lived together in Jamaica, but he never got in touch after he came up here, until I found out that he had cancer."

Kryztal's first stage performance was at age 10, at a talent show held in the local school. "I sang a slow Michael Jackson tune for the 16-year-old girl's group, and they were just adoring me—oh my God! But Kryztal went on to study computer technology and was a desktop publish-ing consultant at a Chicago Kinok's when music finally became a full-time possibility. A friend suggested that the DJ's put the tail on a fly."

"I went down there for two weeks, but he never showed up," says Kryztal. "He was supposed to take me to stay with a friend of a friend, and he didn't show. I went to church there and told the pastor I was at the point of trying to make this (Continued on page 91)

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

BY TERRI HORAK

NEW YORK—With the Tuesday (14) release of "To Make Me Who I Am," A&M Records is aiming to expand Aaron Neville's mainstream audience to include the R&B adult market.

"To Make Me Who I Am" features Neville's inimitable deeply tender and soulful voice, but with tracks by such superstar songwriters as Diane Warren and Kenneth "Babyface" Edmonds and R&B producers including Tony Rich, the album's grooves were strategically deliberate, the label says.

"He's had very significant success at top 40 and AC, so we have that going for us," says Forty Wiggins, A&M's senior VP of marketing. "But his last album, we saw he could be a voice for urban audiences also, so going into this record we made something compelling for the adult urban as well as the mainstream marketplace."

Five of the album's 12 tracks were written or co-written by Neville, which makes "To Make Me Who I Am" particularly special to him. "I can't just sit and write, I have to be inspired, and got together with everybody was fun and gave me the chance to do it. By them coming up with stuff, I got into it, and then it was easy," Neville says.

"To Make Who I Am" also features duets with Linda Ronstadt on a remake of "First Time Ever I Saw Your Face," produced by Rich, and "Please Remember Me," written by Rodney Crowell and Will Jennings and produced by Ronstadt and (C)W. Wayne Edmonds and Neville have sung together a number of times and had a hit with the duet "Don't Know Much" in 1989. "It's always a pleasure to work with Linda," Neville says. "Hopefully, we'll be able to do a lot of duets together in this life. If label executives gave us the go-ahead, we'd make the time to do it."

Neville says, "To Make Me Who I Am" has something for everybody because I took the songs and delivered them in my way." And though A&M has a definite plan to increase his fans among R&B audiences, Wiggins points out that ultimately, "We don't make records for radio, we make great records and hope they fit into the format, and I think we hit this time. We have the right artist with the right song, going for the right format at the right time, and timing is everything."

The first single, "What's In My Heart," was written by Babyface and Warren and produced by Keith Andes, and Wiggins says it is "in the pocket" for the R&B charts.

"This is among the first urban-friendly projects from Aaron Neville, and we are thrilled about it," says LaBron Joseph, PD of WYDZ (FM) 98 New Orleans, which began playing the record three weeks ago. "As an urban AC, we have embraced his last couple projects, but with his input from Babyface and the writing credits of Diane Warren, this has a little bit more twang."

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

The Neville project is one of the first to be worked by A&M's restructuring urban department under new senior VP of urban promotion Dave Reaves (Billboard, Oct. 13). "We're not trying to put him forth as anything he isn't, just enhance what he is. We can add a rock edge to the urban mass appeal," says Rosas. "I'm (Continued on page 18)

PUBLISHING. Neil Lasher is promoted to VP of promotion at EMI Music Publishing in New York. He was senior director of promotion. The new VP is appointed by senior Tree catalog historian at Sony/ATV Tree in Nashville. She was a copyright analyst.

ORGANIZATIONS. Steven Marks is appointed VP/deputy general counsel of the Recording Industry Assn., of America in Washington, D.C. He was an attorney at Arnold & Porter.
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Artists & Music

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

BY MELINDA NEWMAN

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

To aid him in his explorations, he collaborated with such current hot acts as Babyface and Tony! Toni! Toné!, as well as longtime Bolton cohort songwriter Diane Warren and the legendary Lani Darrell.

The result is the warmest album of his career. “All That Matters” comes out Nov. 4 on Columbia.

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

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

Bolton, who worked with a score of writers and producers for the project, co-produced and co-arranged every cut and co-wrote 10 of the 20 tracks. “I was never as involved in an album in my career in fact as this one,” he says. “At one point, we had four studios going at one in Los Angeles.”

The album also includes “Go The Distance,” which Bolton recorded for this past summer’s Disney animated film “Meet the Robinsons.” The song was the easygoing, midtempo “The Best Of Love,” which was written by Bolton and Babyface, went to top

‘Live From 6A’ Set Proves Conan’s Commitment To Cutting-Edge Music

CONAN THE MUSIC MAN: Conan O’Brien site at his desk in his small office in New York’s Rockefeller Center and contemplates the reaction of the NBC execs to “Live From 6A: Great Musical Performances From Late Night With Conan O’Brien,” released Oct. 7 on Mercury Records (Billboard, Oct. 11). "NBC doesn’t know what the hell is going on, they haven’t watched the show in years," he deadpans. "They’re pretty sure they’ve canceled me." Imitating a studio exec, he questions, “We canceled this guy, didn’t we? What’s he doing in the studio and putting out an album? Didn’t we get rid of him?”

Quite the contrary, of course. After a bit of a shaky start four years ago, “Late Night With Conan O’Brien” has turned into a formidable player in both ratings and in attracting top-notch talent. But what the show had going for it from the beginning was a willingness—if not a necessity, until it proved itself—to book musical talent that was off the mainstage.

That willingness is evident on the album, which features a plethora of modern rock and triple-A acts, ranging from Ani DiFranco to Edwyn Collins and Jonathan Richman, as well as superstars like David Bowie. The collection is compiled and co-produced by his music manager, Pete Ganbarg. Many of the performances predate the artists’ breakthroughs. For example, Jamiroquai’s song was taken from a 1986 appearance.

“You listen to this album and see the philosophy of what the show is trying to do in comedy as well as in music, which is put some stuff out there that not everybody is always exposed to,” says O’Brien. He says the only track that he wanted on the album that approval wasn’t granted for was a duet between Little Milton and Bonnie Raitt.

He acknowledges that “Live From 6A” is limited in that it contains no R&B or country performances from the show. With a wink, he adds, “I’ll be honest with you, I know so little about the music business, I barely know anything about the television business. I have no clue if this could have been even able to generate albums, but it certainly would be a great thing if we were able to put out another one, or even a series, because there’s a lot of music from the show. I’d love to see us do six of them and then sell it like a boxed set and really gouge the people. ‘See, it’s all been remixed.’”

Naturally, as the show’s popularity has increased and music budgets have expanded, more acts are beginning to appear, labels have complained that it’s harder to get cutting-edge acts on the program. O’Brien knows it’s fine the fine line the show treaded. “We were forced early on into a situation that was good for us, because a lot of people had to be creative. We can’t get anyone we wanted. Now that we’re more successful and people like Jon Bon Jovi and Elton John are on, we’re going to continue to run room for groups like the Bare-naked Ladies. You have to make the effort, but it is something I worry about. I don’t want this show to become so successful that it’s an 11:30 show on at 12:30. You have to remember how you got here in the first place.”

O’Brien added that he’s “beenPublishers, more comfortable” but that a collection from the editors of the album, “Live On Letterman: Music From the ‘Late Show’ Reprise” comes so closely on the heels of “Live From 6A,” “It’s a little bit deflating because it’s like, ‘Wow, we had a great idea. I can’t believe no one did this before us,’ and now it turns out we’re only out in front by like 30 days. But in this business, these things, maybe that’s the best you can hope for.”

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

T HIS AND THAT: Columbia recording artist Maxwell is looking for new management after amicably parting ways with David Paris Ltd. Look for former EMI A&R VP Pete Ganbarg to join the A&R department at Arista (Billboard Bulletin, Oct. 7).

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

The Muhammad Ali World Healing Honors, originally slated for Oct. 9 at Los Angeles’ Shrine Auditorium, have been indefinitely postponed. Among the artists who had been confirmed to appear at the original event were 4 and Celine Dion (Billboard, Aug. 9). According to a representative for the event, the concert was postponed because of the “probability of a network signing on” to broadcast the show. In that likelihood, the spokesperson says, more time is needed to negotiate the television deal. An unspecified date is planned for 1998.

G regg Allman, Bo Diddley, Buddy Guy, John Hiatt, Koko Taylor, and keb’ Mo’ are among the artists involved in a tribute to Muddy Waters, which will take place Saturday (11) at the Kennedy Center in Washington, D.C. The event, produced by Metropolitan Entertainment, will air on PBS next year. . . . Fuzz Bubble, the first rock band signed to Bad Boy Entertainment, has picked Mike Clink to produce its debut. The record, on Royal/Island, will come out in 1998.

C ORRECTION: The reissue of Average White Band’s “Show Your Hand” will be on Foundation Records. An incorrect label was mentioned in the Sept. 6 Beat.
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really excited because this track puts him in a whole new world. Even though he's a black man he's not traditionally a black artist, but with a record like this he can be multi-format. The biggest thing is to not be afraid of it and to promote it with the same confidence of, say, a D'Angelo or Barry White."

Rosas says to R&B audiences at radio might make Neville more accessible to his soul clientele, but "people who are going to buy it will buy it regardless of whether it's rock or soul."

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

Having contributed as a writer to this album more than he had in the past, Neville says this set is especially meaningful to him. He also co-produced two tracks with the album's executive producer, Mark Mazzetti, including the title track. That song evolved out of a conversation with Robbie Nevil, whom he calls his "adopted son."

(There is no relation.) He also credits writers Gordon Chambers and Bradley Spalter.

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

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(There is no relation.) He also credits writers Gordon Chambers and Bradley Spalter.

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

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

**Artists & Music**

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

(Continued from page 12)

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**Miss Rhythm:**

*The Autobiography of Ruth Brown, Rhythm & Blues Legend*

by Ruth Brown with Andrew Yule (Donald I. Fine)

**Blues All Around Me:**

*The Autobiography of B.B. King*

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

**Please Kill Me:**

*The Uncensored Oral History of Punk*

by Legs McNeil and Gillian McCain (Grave Press)
THE INCREDIBLE TRUE STORY OF
GRANDFUNKRAILROAD,
THE U.N.'S HARDEST ROCKIN' OFFICIAL & AWARTORNEUROPEAN NATION.

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

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

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

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

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

AND THAT'S NOT THE END OF THE LINE.

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

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10/26 Albany, NY-Palace Theater • 10/29 Buffalo, NY-Shea's Buffalo Center • 10/31 Red Bank, NJ-Count Basie Theater
11/1 Hartford, CT-Meadows Music Theater • 11/2 - Portland, ME-Merrill Memorial Auditorium • 11/5 Bangor, ME-Bangor Auditorium
11/7/8/9/10 Sun Resort • 11/11/12/13 Waikiki Sun Resort • 11/17 Hollywood, CA • 11/18/19/20 Las Vegas, NV-Grandwest Station • 11/22 St. Louis, MO-Compton Place • 11/23-24 Kansas City, MO-Powers Civic Center • 11/26/27 St. Paul, MN-Minneapolis Auditorium • 11/28 Chicago, IL-Chicago Auditorium • 11/29/30/31 Detroit, MI-Palace Theatre • 12/2 Cleveland, OH-Civic Auditorium • 12/3/4/5 Cincinnati, OH-Music Hall • 12/6/7/8/9/10/11/12 Ohio State University • 12/13-15 Houston, TX-Crowd Control Field • 12/16/17/18/19/20/21/22/23/24 Orlando, FL-Downtown Plaza • 12/25 Las Vegas, NV-Grandwest Station • 12/26/27/28/29/30-1/1/2 Miami Beach, FL-Flamingo Hotel • 1/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30 Cincinnati, OH-Broadway Theater

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BOLTON SHOWS WHAT ‘MATTERS’
(Continued from page 1)

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

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

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

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

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

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

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

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

FRESH LOOK

While contributions from the likes of Rich and Babyface are significant because it shows “that these great performers and songwriters have chosen to be part of Michael’s record,” Corson notes, “at the end of the day, it all revolves around Michael. It’s his record, and that’s where it begins and ends...he’s enjoying a fresher look. All this is a reflection of where he wants to be. I think it’s just where he’s evolved to.”

The “fresher look” includes a haircut. After having long hair for 30 years, Bolton cut his trademark golden locks late this summer. The new look figures prominently in the marketing of the “fresher Bolton.” “I just decided it was time,” says Bolton of the new do, although he adds with a laugh that he was “primal screaming” at one point during the cut.

That new haircut will be on display in the two clips that are being made for “The Best Of Love.” A U.S. version will feature Bolton’s friend, actress Ashley Judd, while an international version, with a similar plot line, will star supermodel Tatiana Patitz, who is better known worldwide. While there are no plans for speciality programming with VH1, Corson says he is “optimistic about their participation in the project.”

Retail plans also call for special interest to be paid to mass merchants like Target and Wal-Mart, where Columbia says Bolton “owns” the bulk of his records. We had five or six accounts where we designed certain programs for his Christmas record last year. We don’t have the time this year, but we’re doing different programs so they get the attention they deserve.” The suggested list price for the CD is $17.98.

While Bolton will not tour until early 1998, he will be a presence on U.S. television, with appearances planned on a number of talk shows and morning programs, as well as a potential TV special, the details of which are still being worked out. Worldwide, Bolton plans a promotional tour before the album comes out, as well as a follow-up outing after its release.

For the remainder of 1997, Bolton will promote the album, tying in promotions with his children’s book, “The Secret Of The Lost Kingdom,” which comes out Nov. 4 from Avon Books. Columbia and Avon are planning an in-store at Borders Books & Music, to promote both book and CD around the time of their release. Columbia has also set up a contest with ABC Radio Networks that will run from Nov-3-14 and covers approximately 100 top 40 and AC stations.

Listeners will be able to win “All That Matters” and as well as a dinner with Michael. The marketing plan also includes preheating to the concert in hopes that they will spread the news of the new album, and to promote the three cassettes, each containing snippets of four songs, to 10,000 members of Bolton’s fan club—people for them to keep and two to pass along to friends.

Most promotions for the album are geared toward females, who make up the vast majority of Bolton’s fans. “There’s no particular way to get the men,” says Corson. “I don’t think that’s what it’s about. Michael’s primary audience is female, but we’re happy for men to join the party.”

BRANCHING OUT

Coming from Bolton in early 1998 is an album ofarias, which will be released on both Columbia and Sony Classical. While he says Columbia “was very supportive of the [aria] album,” Bolton admits, “I knew they were all hoping there was going to be a studio album before that.”

The aria album came about after Bolton performed with Luciano Pavarotti at a benefit. Bolton began studying Italian and opera and just “fell in love with this incredible body of music.” He worked with three vocal coaches on the project because “this is not a pop singer singing opera; this album; it’s an operatic approach.”

Bolton would like to include some of the arias when he returns to the road in February. He’s tremendously excited about getting back in front of a live audience. “Touring has become the most gratifying part of what I do,” he says. “It used to be split between the writing, recording, and performing, but now it’s almost like the writing and creating and implanting the seeds and the performing is the harvest.”

“The relationship between you and your audience is a romance,” he continues. “There’s nothing corny about it, I’m not exaggerating. It’s a relationship that you look forward to. You don’t see each other for two years; maybe it’s an affair, I don’t know.”

Recalling the joy and surprise that he felt 10 years ago when he first began seeing amphitheaters filled with people who came just to see him, he notes that now he thinks, “Thank God they’re still coming to see me. There’s a deeper gratitude and a feeling of being very, very fortunate.”
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Thanks Radio, Twice as much
5 MINUTES’ FIVE IRON FRENZY TAKES A MAINSTREAM SWING

(Continued from page 11)

In his "Hillbilly Musician," he says: "Now there are four signed ska bands in Christian music (including) the Supertones, the InSane, and Squad 5-0. But we go for our own sound and are doing things that a lot of ska-core bands don’t, like gigging for self-defense.

Besides Roper, Five Iron Frenzy (the name derives from a housemate’s concept of using a free-four golf club as a self-defense weapon) consists of bassist Keith Hoerig, guitarists Mieah Ortega and Scott Kerr, drummer Andrew Verdierchio, saxophonist Jeff Ortega, trumpeter Nathanael Dunham, and trombonist Dennis Culp. "I write most of the lyrics and can’t afford to talk about what I believe," says Roper, "but I’m not going up there with my Bible and beating people over the head...

Roper’s themes range from wanting to help the local derelicts who inhabit the downtown bus line intersection of ‘Where Zero Meets 15’—the Christian modern rock chart hit from ‘Upbeats And Beatdowns’—to ‘Our New Home’—from ‘Four.”

The latest album, ‘Handbook For The Wounded,’ which Roper says has to do with charges of selling out levied by the other ska bands. These artists say ska is a musical culture, that ska bands do ska music, and that ska has a visual edge.

"We’re hoping to follow the pattern of success of the Mighty Mighty Bosstones and Less Than Jake—even though they’re mainstream," says Roper, who executive produced both Five Iron albums, with Masaki Liu producing the first. "I probably shouldn’t admit it, but the first album was done in nine days. We spent five weeks this time, which isn’t like a year for U2, but it is like a day for us, and hopefully [helped make] a much better product.

Tate adds that since no one who has seen Five Iron Frenzy’s live show hasn’t talked about it, even the punk press have taken up the group’s forthcoming Rock Your Socks Off tour, which will cover the debut album’s top 30 sales markets, will be vital. The tour’s sales success should provide the group’s release date and continues five weeks following with ‘Fly dates’ added in January to avoid adverse winter driving conditions.

Show attendees will be asked to bring a pair of wool socks, to be donated to the band members are ardent skaters. Getting skaters to the tour’s name. ‘We’ve already given jackets and blankets and shoes to the shelters we work with, so this seemed like the next thing,’ says Tate. ‘It’s easy to think only of yourself when you’re out on the road doing rock.’

The bands have a lot of people bringing them to the show, and they’re relying on people staying to help people warm up. ‘You’ve got to take the focus off yourself.’

Whoever brings the most socks to the Oct. 30 tour stop at Nashville’s 328 Bar and Grill (18 Nashv. Ave. 2002), is going to Denver for the New 11 release party, followed by biking (even though the band members are ardent skaters) the next day at Breakenridge, Colo. Meanwhile, four-color stickers announcing the new album are being given away at all tour dates, with giveaway disc merchant being supplied to radio stations when the single is released Oct. 5. 5 Minute Walk is also producing a 30-minute edit of a seven-camera video shoot of the group’s recent Bay Area show, to be serviced to concert promotion, retail, and other industry types.

‘Even if they hate ska, they’ll appreciate how good the band is—and they won’t just have to take our words,’ says Tate.

But the act has already made believers out of people at WEA, having performed before the distributor’s West Coast staff and top customers at its Las Vegas regional sales meeting in April. 5 Minute Walk will perform at the Charlotte NC Optimist Club’s annual fundraiser Oct. 20.

“We’re making a huge effort in cross-marketing with [WEA’s Nashv. Ave. 328 Bar and Grill 2002],’ he says. ‘We’ve got a lot of people saying ‘Albrite.’ ‘We’ll work the band like Matchbox 20 or Sugar Ray or any other developing artist, trying to get across the point that music is a business and that it has its own message—but that it’s up to customers to determine what they want to buy. But we also want to dispel the perception that Christian music is just Gregorian chant: When U2 started, they had a huge college record, and people thought they were a Christian band.’

What it means to be a Christian band is also at stake, notes Tate. ‘There’s definitely a formula to Christian music,’ he says. ‘You can use the right words and sell a lot of records if it’s 4/4 time and rhymes with ‘king,’ but [the members of Five Iron Frenzy] have a Christian life without manipulating it. They can cross over because they’re not playing a part to be religious, but just wanting to write and reading really good songs—and being totally emotionally ignited.

Addis Roper. ‘Like any other band, we work hard. The only difference sometimes is our motive, which isn’t always just to have fun but to tell people about the hope we experience.’

Artists & Music

LITTLE BLUE CRUNCHY THINGS

WILKIE: Little Blue Crunchy Things’ new CD, ‘Swarm,’ doesn’t register the band’s high onstage energy level, but it does accurately survey the breadth of its influences and aspirations. Noah Tabakin sings words like a cross between a rapper and an auctioneer as the funky band careers across genres. Mastering the potentional of metal with jazz-toots, soulful horns, and subliminal hints of hip hop and blues, ‘Swarm’ represents a step up for the group who independent released albums, ‘Rhetoric’ (1994) and ‘Owner’s Manual’ (1998), in songwriting. ‘Swarm’ eclecticism has earned it airplay from WMAD Madison, Wis., and WLUM Milwaukee, along with college stations in Wisconsin, Minnesota, and Iowa. The act’s debut album, ‘Swarm,’ was featured on the 1996 CMJ compilation album ‘Certain Damage,’ and one of the act’s songs was included in the soundtrack to ‘100 Proof,’ a film shown at the Sundance Film Festival. Earlier this year, Little Blue Crunchy Things were showcased on the nationally seen “Blurred Sensi- nos” TV show; arguing that business proficiency can’t outmusical it. The Crunchies have played Milwaukee, Madison, Minneapolis, Chicago, St. Louis, and Cincinnati. Among the acts they’ve shared bills with are Mighty Mighty Bosstones, Gravity Kills, and Violent Femmes. Contact manager Daniel Holland at 414-872-5762.

WASHINGTON, D.C.: It makes sense that Priest Da Nomad would be drawn to such pioneering rappers as Big Daddy Kane, The Fat Boys, Run-D.M.C., since all of the above were more concerned with setting trends rather than following them. That’s not to say that this mike-man with the relentless rhyming skills is a know-it-all on the old school of rap and beats. Instead, Priest’s concern lies solely with his craft, and it’s his determination and diversity that sets him apart from the current hip-hop pack. Priest Da Nomad has seen his work cross over to medium recognition on commercial radio stations like D.C.’s WKYS and WPGC. Currently featured on the BET-sponsored compilation tribute to Betty Shabazz, Priest is in the studio working on his first full-length release, a self-proclaimed journey into “true hip hop” complete with sampled beats, live instrumentation, and even sax vocals. “I have to stay true to myself,” Priest concludes, “and just make music that people can vibe with—people who care about those with suffering for hip-hop culture. After all, I’m the one who has to deal with the man in the mirror,” Contact BlackHorse Recordings at 801-354-3855.

BOSTON: The Mudhens have been on a hot summer. They won a battle of the bands contest at Boston’s premier club, the Paradise, and the prize was to play on three dates in New England on the 1997 H.O.R.D.E. tour. Over the past four years, the Mudhens have been one of the “in” mid-Mass bands, and the H.O.R.D.E. gigs simply closed in new listeners to the group’s engaging, complex music. “Our sound is constantly evolving, and we feel that there is always room for growth,” says electric upright bass player Pete Chandler. “When people say that they simply can’t classify our sound, that is the highest compliment. The banquet adds to a twist to the basic rock mix as they spit with euphony, acclamation, trumpet, and keyboards, all played by Dave Ford. Vocalist Carla Ryder injects an intensity and emotional resonance often lacking in young bands. They’ve recorded two discs, which, combined, have sold in excess of 20,000 copies. The Mudhens are staples on the local club scene and have opened for “Throwing Muses, Cake, and Cowboy Mouth, among other bands. “Musically, I am not so predictable these days,” says Chandler. “I have learned to live as well as engage our listeners,” says Chandler. “We’re going to continue to evolve.” Contact Leo Black at 603-834-7571.

UPDATE: The correct number to reach the Pat McGee Band (Continental Drift, Billboard, Oct. 4) is 804-754-1986. Updated sales figures are 10,000 for 1997’s “Rev” and close to 15,000 for 1995’s “From the Wood.”

Continental Drift

UN SIGNED ARTISTS AND REGIONAL EDITED BY MELINDA NEWS

KAP CHAPMAN
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have not appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart.

### Heatseekers Chart

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>DAYS OF THE NEW (OUTLIER 300006/GEFFEN (9/9/98))</td>
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<tr>
<td><strong>2</strong></td>
<td>LEE ANN WOMACK (DECCA 11558/MCA NASHVILLE (10/9/98))</td>
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<tr>
<td><strong>3</strong></td>
<td>ALEJANDRO FERNANDEZ (SONY DISCMARK 82464/Sony 19/98 EQ(9/18/98))</td>
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<td><strong>4</strong></td>
<td>ROBYN RCA 6477 (10/9/98)</td>
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<tr>
<td><strong>5</strong></td>
<td>OUR LADY PEACE COLUMBIA 74940 (10/9/98 EQ(9/18/98))</td>
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<tr>
<td><strong>6</strong></td>
<td>MICHAEL PETERSON REPRISE 4666 (EMI/NASHVILLI (9/9/98))</td>
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<tr>
<td><strong>7</strong></td>
<td>SOMETHIN' FOR THE PEOPLE WARNER BROS. 46755 (10/9/98)</td>
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<tr>
<td><strong>8</strong></td>
<td>SNEAKER PIMPS CLEAN UP COME BLEAR (10/9/98)</td>
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<td><strong>9</strong></td>
<td>THE KINLEY'S EPIC 6745 (10/9/98)</td>
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<td><strong>10</strong></td>
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<td><strong>11</strong></td>
<td>CREED WANG UP 13049 (10/9/98)</td>
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<td><strong>12</strong></td>
<td>CHELLY WRIGHT MCA NASHVILLE 70030 (10/9/98)</td>
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<td><strong>13</strong></td>
<td>NEXT ARISTA 19973 (10/9/98)</td>
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<td><strong>14</strong></td>
<td>S TRU THINGS 18503/RELATIVITY (10/9/98)</td>
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<td><strong>15</strong></td>
<td>9 DEGREES MOTOWN 33076/9 (10/9/98)</td>
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<td><strong>16</strong></td>
<td>STEVARLON ELEKTRA 62835/3 (10/9/98)</td>
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<td><strong>17</strong></td>
<td>SAM SALTER LACEY 26400/ARISTA (10/9/98)</td>
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<td><strong>18</strong></td>
<td>D AFT PUNK SONY 42609/VIRGIN (10/9/98)</td>
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<td><strong>19</strong></td>
<td>ALLURE TRACK MASTER/CHUVE 6784/EPIC (10/9/98)</td>
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<td><strong>20</strong></td>
<td>CRISTIAN ARIKO 52205/ISLAND (10/9/98)</td>
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<td><strong>21</strong></td>
<td>JACI VELASQUEZ MYH1000 673/EPIC (10/9/98)</td>
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<td><strong>22</strong></td>
<td>FOREST FOR THE TREES (COLUMBIA 100/98) FORREST FOR THE TREES FALL 98</td>
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<tr>
<td><strong>23</strong></td>
<td>TALK SHOW ATLANTIC 83515 (10/9/98)</td>
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<tr>
<td><strong>24</strong></td>
<td>THE GATHERER VOCI10000 (ILLUMINAL 10/9/98)</td>
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<tr>
<td><strong>25</strong></td>
<td>BARENAKED LADIES REPRISE 65380/WARNER BROS. (10/9/98)</td>
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### Alleged Heatseekers

**MARK'S REVENGE**

In a stunt, Mark, a Louisville, KY-based jingle writer who found his work interrupted by the calls of telemarketers, just may have the last laugh.

"Beware of The Telemarketers," released this past summer by New York-based indie Harder Than Normal Records, is a gut-busting collection of vignettes that shows what happens when the creative, quick-witted, and somewhat disturbed Mark starts turning the tables on his adversaries.

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

### On Track

On TRACK: Chicago-based music company Fresh Tracks hopes that it can help indie and unsigned acts sprout grass roots through its new subscriber-based CD delivery program.

For $14.95 a month, with subscriptions ranging from two to 12 months, Fresh Tracks mails its patrons two full-length CDs from artists in the roots rock or alternative rock categories.

The acts, which are selected by Fresh Tracks co-founders John Wanzenberg and Kip Schuemloffel, come from a pool of artists suggested by booking agents, college reps, and record-store workers, among others.

Wanzenberg, who says that 50%-75% of Fresh Tracks clients have bought subscriptions as gifts, admits that it may take a while to build a consumer trust in the service.

Still, the company is off to a respectable start, with 2,000 subscribers for its September debut mailing, which featured albums from Swerve, Hello, The Yellowhammers, and Soup.

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

### Rising Sun

"The Sun Is Often Out," the smashing Mothers/Island debut from modern rock group Longpigs, is being reinvigorated with the popularity of the single "On And On." Stations like WHFS Washington, D.C.; KROQ Los Angeles; and WVPX WNAQ Boston are leading the charge.

The band opens for Echo & the Bunnymen beginning Oct. 24 in Boston.

### Miami

The band's 50 Music debut, "Electro Glide In Blue," was released in September... Jamie Blake supports her self-titled A&M debut with a continuing tour of Hard Rock Cafe restaurants, which runs Monday (10) through Thursday (16). Blake makes stops at franchises in Phoenix, Las Vegas, Universal City, Calif., and Newport Beach, Calif.
H-Town Gets Serious On 'Ladies’ Relativity Act Broadens Its Subject Matter

BY HAVELOCK NELSON

NEW YORK—After making it big with such hit single titles as "Knockin’ Da Boots," "Back Seat (Wit No Sheets)," and "Part Time Lover," three-man vocal group H-Town is taking its music and sound to a new and older audience. The way they see it, they now have a chance to make a dent in the male-oriented market that has traditionally shunned R&B music.

H-TOWN

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

With songs like "Natural Woman," "Woman Anthem," "Woman’s World," and "Julie Rain"—the last a somber tale about sexual abuse—the new set is a concept album, and the concept is based on a deepened respect for the fairer sex. It clearly reflects growth, and G.I. says, "We came up with these songs because we wanted to do more positive music. We wanted to do things that can really help people. So we decided to take a stand and just do songs that give women props. We don’t wanna be singing a girl’s clothes off all the time."

The first single, "They Like It Slow," advocates this kind of "let’s chill" attitude. "It’s basically telling the fellas they need to slow down," says G.I. "Like when he first meets a girl, chances are he’s thinking, ‘Yeah, I’m gonna get it to him if I can.’ What we’re saying is, try to get to know her as a person first and make sure she’s the one for you."

Dino says that, like the rest of "Ladies Edition," "They Like It Slow" is a typical H-Town song. He adds, "The H-Town flavor is R&B with a hip-hop twist and a little Southern accent. And on our previous albums there might have been two or three true H-Town-type songs. The rest would just be other groups’ songs. This album is more H-Town."

The members of H-Town say that they are very pleased with their creation and that they are excited to be part of the Relativity family. They were previously signed to Luther Campbell’s Luke Records, where they were a part of the successful albums—the No. 1 R&B entry "Fever For Da Flavor," which (Continued on page 30).

CGI Sees R&B Crossover In Becton’s Gospel ‘Love Song’

BY LISA COLLINS

Are R&B stations open enough to play more than one inspirationally fused cut on their playlists at a time? That’s the question CGI executives are pondering as they gear up for what is expected to be their biggest release of the year with the Tuesday (14) bow of William Becton’s "Heart Of A Loving Man.

The eagerly awaited sophomore release signals the marketplace return of an artist whose 1995 debut, "Broken," entered Billboard’s Top Gospel Albums chart at No. 3 before unseating Kirk Franklin to win the No. 1 slot.

Songs from the set earned heavy rotation on some of the nation’s top R&B radio stations. Becton garnered two Stellar Awards and became a dominant force on the gospel music scene.

Much is riding on the new album, which will not only reposition Becton as yet another R&B/gospel alternative, but also stand up to CGI’s status as the nation’s largest gospel label, a distinction it took with its early 1997 purchase of Inspiration Records and the Spirit, Billboard, Dec. 7, 1996.

“We are pulling out all the stops,” says Platinum/CGI CEO Steve Devech. "This is critical for us because we have had an active marketing schedule for this album, plus we are a part of the Spirit, Billboard, Dec. 7, 1996.

“"We are pulling out all the stops,” says Platinum/CGI CEO Steve Devech. "This is critical for us because we have had an active marketing schedule for this album, plus we are a part of the Spirit, Billboard, Dec. 7, 1996.

"As a result, we decided to invest heavily in the production of this album," Becton said. "I believe that the more significant ancillary issue here is whether or not there is room at urban radio for more than one great gospel artist at a time. Kirk Franklin has broken the mold, but what does that mean for the rest of us? I’m hoping—and I’ve seen indications that—urban radio has come to realize that great chunk of their listeners are gospel lovers.

"With that in mind, CGI has designed an extensive cross-marketing strategy trying in to the album’s lead single, "Working Out," which was serviced last month to R&B radio and is in rotation at KKGO Denver, KRDQ Dallas, WERB Miami, WBLS New York, WUSL Philadelphia, and WGCQ Chicago.

"I predict he’ll get an excellent response at urban radio," says WDAS Philadelphia station manager Chris Squire. "He’s an established crossover artist, and if the project is good it’s going to take off because of the success of the song. ‘Stomp’ by [by God’s Property]. Everyone is looking for more of those."

"Also in place is a pre-bye promotion at retail in designated markets. Buyers who put down a [by God’s Property]. Everyone is looking for more of those."

"Also in place is a pre-bye promotion at retail in designated markets. Buyers who put down a [by God’s Property]. Everyone is looking for more of those."

"Also in place is a pre-bye promotion at retail in designated markets. Buyers who put down a $5 deposit to reserve a copy of the record prior to street date receive a copy of the video and an electronic press kit.

"We want to be contenders, and we plan to be competitive," says CGI marketing director Lynette Brook. "We’re going for something that is very contemporary. The album leans heavily to urban, although there are definitely some tracks that will appeal to gospel purists. But the imaging is basically urban."

"To that end, CGI serviced four mixes of ‘Working Out’ and teamed (Continued on page 30)."

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

This week’s column was written by Janine Courvoisier, managing editor of R&B/Airplay Monitor.

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

THIS BUD CAN BLOW: In the early ’90s, it wasn’t unusual to see youth-oriented artists flourish on the airwaves only to bomb miserably when they hit the stage. While the industry buzzed about acts that were “studio creations,” the discussion public simply pronounced those deadly words, pronounced with ghetto attitude: “He/She can’t dance.”

True or not, those words killed ticket sales in the MTV era during which a video gave better satisfaction for free. Labels have since concentrated on signing artists who “sang”; today, the higher stakes resulting from instrumental-oriented artists like Erykah Badu, Maxwell, and D’Angelo, and the pressure not to lose audience base, have made artists come up clean and strengthen their acts before hitting the road.

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

Dru Hill’s harmonic intensity burned; Ginuwine’s dance routines and sinewy vocals had women screaming; Aaliyah hit her trademark high whipsy notes despite some heavy choreography; and the members of Bone Thugs-N-Harmony enthusiastically presented their take on life and hip-hop.

But the revelation of the show was Mary J. Blige, who has overcome bad press and a few bad live performances over the past few years. From the moment she hit the stage in a teal-blue halter, shorts, and boots, Blige looked fresh, relaxed, and in charge as she rolled confidently through hits from her three albums, “What’s The 411,” “My Life,” and “Share My World.” Her voice ranged from seductive to chary to diabolically sweet, all而 she skatted down a staircase in hat and cane, amid a spray of pyrotechnic effects to “I’m Going Down,” there was no denying her power as the audience soared. Overheard in the ladies restroom after Blige’s set: “You know, I wasn’t really checking for Mary before, but I gotta admit, girlfriend broke it down!” Well put.

TITLE SNAP!: In last issue’s story on Bobby Brown, the titles of several MCA executives were incorrect. Ken Wilson is president of R&B music, Ashley Fox is VP of R&B music, and Jeff Reed is senior director of A&R.

BEATS N’ PIECES: With Allure featuring 112’s remake of the Lisa Lisa & Cult Jam hit “All Cried Out (Grown&Sexy) taking over the airwaves, many may wonder what happened to the original writer/producers, Full Force. Well, the six-man troupe from Brooklyn, N.Y., is experiencing what spokesman “Bowlegged” Lou George calls a “resurgence.”

Though Mariah Carey produced the Allure remake, Full Force’s presence is increasing. The group produced songs on the late Selena’s last studio album and produced five tracks on the new Yvette Michele album on Loud, including the new single “Di Keep Playin’ That Song.” Full Force also produced “All I Have To Give,” a track on the Backstreet Boys’ multi-platinum live debut set, which is likely to become the next single; upcoming RCA projects include girl group Wild Orchard, Jennifer Brown, and N-Sync; the Force is also working with Atlantic female group Totally Basic, Jive male quartet Imajin, and developing male soloist Jamal on Edel America Records.

As if that’s not enough, George makes his standup comedy debut, featuring BET’s Big Lee, on NBC’s “Showtime At The Apollo” Saturday (11). “We’re still the same original members—three brothers and three cousins,” says George of himself, along with Paul Anthony George, Brian “B Fine” George, Curtis Redfeud, Gerald Charles, and Junior “Shy Shy” Clark.

“There will be another Full Force album, too—right now we’re fielding offers,” he adds. “We never gave up—we just keep pushing and striving.”

When Kimberly Scott, Columbia’s new preteen vocalist, performed at the recent National Black Programmers Coalition meet in New Orleans, folks were amazed at the power of the young lady’s voice. Though the chorus of her first single, “Tuck Me In,” sounds like a mildly sexual come-on, the song’s lyrics actually express the fears of a young person who has witnessed too much violence and needs some reassurance before bedtime.

“Friends of mine I used to hang with has an address way up there/She was minding her own business, tryin’ to have herself a little fun and she never knew what hit her, she never saw tomorrow come,” Scott sings. If you consider the hundreds of thousands of young people who are afraid that the sun might never come up on them, again, this song gains a compelling and melancholy significance.
H-TOWN GETS SERIOUS ON ‘LADIES’

(Continued from page 26)
sold 767,000 units, and “Beggin’ After Dark,” which sold 833,000 copies, both according to SoundScan.

“A lot of people really weren't aware of that second album,” says Dino. “We were going through a lot of problems with our label, and after a while we really weren't happy at that company. Business just wasn't being handled the way we wanted it to be handled. Money was owed to us. Plus [the label] had a lot of litigation against it and was going into bankruptcy.

In response to these claims, Campbell says, “After ‘Fever For Da Flavor’ broke out, we renegotiated H-Town’s contract and paid them $760,000. They recorded the second album, put it on tour; then when they came back they refused to promote the album. All of a sudden they weren’t happy. They were an integral part of this company, and it’s their actions that brought on a lot of litigation. I think part of it has to do with their attitude, not being fair to me by Relativity.” (Luke has since restructured itself and is now being distributed by Priority Records.)

After negotiating a settlement to break free of its Luke Records contract, H-Town maintained its presence in the marketplace by contributing songs to music soundtracks. “Part Time Lover” appeared on “A Love So Beautiful,” and “A Thin Line Between Love And Hate” appeared in the same-named movie starring Martin Lawrence.

H-Town was signed to Relativity by its president, Sal Licata, who met the band briefly when he was an executive at RED, which distributed Luke for a while. “I got to know the guys when they came by for a promotional visit one time,” Licata recalls. “They’re very talented, and I discovered they’re really good guys. So when they became available, I was very interested because I saw their potential.”

Now that the group is connected with Relativity, Alan Grumblatt, the company’s senior VP, says, “H-Town has a tremendous fan base, and now it’s just a matter of letting people know that there’s a new record out. Our thing is really to give them the marketing support that they’ve done.”

Dino adds, “Our mission is their mission, which is to sell records.”

In late August, Relativity serviced a promo single of “They Like It Slow” to R&B radio. Already it has picked up 700 spins for the week ending Oct. 5, according to Broadcast Data Systems.

Mariana Smoler, music director at KKBV (the Beat) Los Angeles, says that “They Like It Slow” is “a total smash. Right now it’s on our ‘Battle of the Beats’ segment, and it’s been championed for about two weeks. It’s very strong, and it will be in regular rotation very soon, as soon as we get room.”

According to Grumblatt, H-Town has a “tremendous, tremendous base at independent urban stores, more than anything on the other R&B radio. To appeal to that base, Relativity plans to blanket these outlets with posters and other materials. ‘They Like It Slow’ is the perfect vehicle for this. If a consumer purchases a copy of ‘Ladies Edition’ early, he or she will be offered an H-Town gift, perhaps a game or a bowl.”

Kevin Smith of the Wash-ington, D.C.-based indie retailer Music Galaxy says he is interested in the new H-Town single. “We put it for some DJs, they were going crazy for it. H-Town has visited our store about four times since they came out, and their records have always done well. To me they’re a strong ballad group, and that’s what they should keep doing.”

Because Relativity is such a street-oriented label, it will in many ways be working H-Town like a rap record. “We’ve gonna have our street team go after this record aggressively,” says Grumblatt. “In addition to record stores and clubs, they’re gonna visit places like bowling alley. In two weeks it’s gonna be everywhere.”

For three weeks in advance of the album’s release, 30-second spots will run on MTV, BET, and the Box. The videoclip for “They Like It Slow” is being considered for rotation play on BET and the Box and local outlets.

WILLIAM BECTON

(Continued from page 26)

with PolyGram for a major promotion tied to the 10th anniversary of Walter Payton’s retirement from pro football. To mark the occasion, PolyGram is releasing a version of Becton’s hit “Somethin’,” featuring a career-spanning career highlights via NFL footage and featuring the “Working Out” single, that will be supplied to video outlets as well as sports outlets, such as ESPN and Prime Ticket.

Additionally, marketing reps are looking at other innovating ways to play up the cut’s physical- fitness angle. Meanwhile, a promo-only 12-inch single, serviced to radio, will be kept. 26. A different single, “Worthy Is The Lamb,” is being serviced to gospel radio.

’Somethin’ has paved the way for records like this, which seem to be set up for urban and should do well at retail. People are really asking for it, so I brought it in pretty heavy,” says Larry Blackwell, GM at Central South Gospel, a leading national one-stop.

“This project is a No. 1 priority for us to get it out, because everything is done, and we have still some big things in the works,” says Jeffie Hargrove, director of promo for PolyGram, “we’re not leaving out gospel either. That’s his base.”

The classically trained Becton, a graduate of the Duke Ellington School of the Arts, says that his new set offers “something for everyone, from worship and praise works, to even jazz, gospel, &B, and classical, and intermingling traditional church rhythms with the contemporary funk influence of artists like Sly Stone and Earth, Wind & Fire. “I want it to be trend-setting—I believe ‘Broken’ was cutting edge,” he adds, and it goes great with the message, to know that my music has influenced people.”

The project also serves to showcase another of Becton’s talents: singing. “I

STILL GOING: OK, I guess I’ll have to take back what I said in last issue’s column about Usher peaking. In fact, after dipping 3% in listeners last week, his “You Make Me Wanna…” (LaFace/Arista) returns with the eye of the tiger and breaks its own record for highest R&B debut in the Broadcast Data Systems era. The song first set the mark in the Oct. 4 issue at 50.7 million listeners and now raises the bar to 82.3 million after picking up another 6% in audience impressions. At retail, Usher reboots 5% at core stores and m-bullets at No. 2 on Hot R&B Singles Sales.

MAKE ROOM: Five strong records in the top five of Hot R&B Singles set up a struggle for survival of the fittest, which means that one or more songs could get pushed backward next week. In Boys II Men’s “4 Seasons Of Loneliness” (Motown) would, under normal circumstances, be wearing the No. 1 crown right now, with more than 10,000 total chart points. However, they’ll have to settle for another week at No. 2, despite an audience gain of 1% and a retail boost of 1% among core stores. With Usher’s radio audience continuing to grow, the Boys would need to sell about 34,000 units at the core panel to safely earn the No. 1 slot. Sales for the tune stands at 29,000 this week, although it does stand at No. 1 on the component Hot R&B Singles Sales list.

Hot on the Boys’ trail is Somethin’ For The People’s “My Love Is The Shhh” (Warner Bros.), which sits at No. 3 on Hot R&B Singles. Although it took a more gradual build, the track has seen growth of at least 10% at both retail and radio in each of its eight chart weeks. “My Love” sees a 35% boost among core stores and ranks at No. 3 on Hot R&B Singles Sales. Since listener reach for the song has already hit $5 million with a 13% growth, another week with a similar increase could earn the group the No. 2 slot. Strongest airplay increases include WHTA Atlanta (63), WJZC Cincinnati (44), WFLM Port Pierce, Fla. (32), and WPGC Washington, D.C. (44) albums.

DOUBLE TROUBLE: Missy “Misdemeanor” Elliott’s “Sock It 2 Me” (RCA/Elektra) earns Hot Shot Debut at No. 5 on Hot R&B Singles. It’s also the first commercial single from her album “Supa Dupa Fly,” which hits stores in July. “Sock It 2 Me” already has more than 13 million listeners, with support on 66 stations. Meanwhile, “The Rain (Supa Dupa Fly),” which was the first non-commercial available single from the album, serves as the single’s B-side. That track still has more than 6 million listeners and ranks at No. 6 on Hot R&B Airplay. Based on a double-A-sided-single policy revision in March, Billboard will list a second song if it gets enough airplay to reach at least No. 30 on Hot R&B Airplay. Since both songs hold such a ranking on Hot R&B Airplay, they are both listed on the overall chart.

S OUL SUPPORTER: It appears that the film “Soul Food” is taking the country by storm. With $22.7 million grossed to date, the film is No. 2 at the box office. The movie’s LaFace/Arista soundtrack benefits from the exposure, as it has hit #1 on Billboard’s Hot 200 and Top R&B Albums. On the latter, a 42% increase earns the album the pole position, moving 5–1. The title moves 11-4 on the former, scanning 139,000 units at the all-stores panel, a 39% boost over the previous week.

BUBBLING UNDER

Hot R&B

SINGLES

WILLIAM BECTON

(Continued from page 26)
Hot Rap Singles

**RUTHLESS GOES FOR DISTRIBUTION**

By Havelock Nelson

RUTHLESS BIZ: Ruthless Records has announced the signing of a distribution deal with Epic Records. The label was formerly handled by Relativity Records. Relativity had signed the family to the label and has been marketing and promoting duties while its sister company RED facilitated distribution.

The new arrangement automatically places Ruthless—which was founded by former gangsta rapper pioneer Eerie (Easy-E) Wright and is now helmed by his widow, Tomica Woods-Wright—on a bigger international stage than before. Speaking about the label's intra-Sony shift, "Our world is about international support. Epic is a world-class company, and we're excited to be working with them on this distribution deal," said Woods-Wright.

From its inception 10 years ago, as a vehicle to support the groundbreaking, hard-edged albums by Easy-E and the late Eazy-Duz-It, Ruthless has largely been a stand-alone company, performing many of its promotion and marketing duties itself. That tradition continues today. "We have a strong relationship with Epic, and they have the resources and the distribution to help us get our music to the masses," said Woods-Wright.

The first artist to emerge under the Ruthless-Epic collaboration is the two-man hip-hop crew NX. Its first single, the uptempo party-starter "Get Up!," was released early last month and is gaining exposure on R&B radio all over, as well as on BET, the Box, and assorted local video outlets. "This is going to be huge," said Woods-Wright, "and we're proud to have NX on our label." NX's debut long-player, "NX Factor," is due out this summer.

Other artists expected to be included in the new deal include Eazy-E's widow, Tomica Woods-Wright, and the duo Boogie and Bizarre, who have released several successful singles through Ruthless.

The deal is significant for both labels, as Epic gains access to the Ruthless catalog and the label gains access to Epic's distribution network.

**CGI SEES R&B CROSSOVER IN BECTON'S GOSPEL**

(Continued from page 30)

BECTON'S GOSPEL CROSSOVER

by JAY-Z

BECTON: I think there's a lot of crossover potential in the music of Gospel artist Earnest Becton. His latest release, "First Love," features a blend of R&B and Gospel elements that could appeal to a wide audience.

But Becton's album also includes soulful ballads and upbeat dance tracks that showcase his versatility as a singer-songwriter. He's been gaining attention for his powerful vocals, which have been described as "soulful" and "intense."

Becton's music is gaining popularity not only among Gospel fans, but also among R&B and rap listeners. His latest release, "First Love," has been well-received by critics, who have praised his ability to blend different musical styles.

"I think there's a lot of crossover potential in the music of Gospel artist Earnest Becton," said industry analyst Mark Johnson. "His latest release, "First Love," features a blend of R&B and Gospel elements that could appeal to a wide audience."
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CONTACT: Christine Chinetti - 44-171-323-6686

RAP

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

SOUND OF THE CITIES: CHICAGO

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

5TH ANNIVERSARY LOUD RECORDS/SRC

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CONTACT: Adam Waldman - 212-536-5172

GERMANY, SWITZERLAND, AUSTRIA

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

NAXOS - 10TH ANNIVERSARY

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

1998 International Buyer's Guide

Publication Date: December 11  Ad Close: October 8
CONTACT: Dan Dodd (US/Canada) - 213-525-2299
Christine Chinetti, Ian Remmer - 44-171-323-6686
Jackson Shows Clubland She's Got It 'Together'

**BEHIND THE ROPE: Ain't it a real kick in the butt that the satisfying dance jam we've encountered in recent days was not delivered by a card-carrying citizen of clubland?

In fact, "The Velvet Rope" shows Janet Jackson making her first serious attempt at crafting a proper house music song with "Together Again," which pays tribute to friends lost to AIDS-related illnesses. Nick-pickers surely have never been a trendier song, however, largely wordless "Throb" from 1990's "Janet," which seems more like a balsam, mellowly pandering interlude than a song of substance or significance.

Easily the standout cut on an album rife with flashes of brilliance, "Together Again" is an intense, emotional journey, matching tear-stained lyrics with a muscular, completely credible beat. Jackson, sometimes a lonely warhorse, has assembled with longtime collaborators

Vicki's Workin' It. Vicki Sue Robinson is all smiles after a recent gig in New York. The diva is currently stomping in support of the U.K. pressing of the single "House Of Joy," which sports tasty new interpretations by Roger Sanchez, Rhythm Masters, and James Khari. The new incarnation of Junior Vasquez' original production has been issued overseas on Logic/BMG. Drive/Pagoda Records will release these mixes here before the end of October. Meanwhile, Robinson has just written and recorded "Hit The Grove" with producer Kevin Kevin for the soundtrack to the Canadian dance documentary "Hang The DJ." That project is expected to see the light of day early next year.

**Jimmy Jam and Terry Lewis— with a soulful finesse hinting that she's probably spent many an hour carefully studying Donna Summer's catalog of classics.

Aside from feeling like an appropriately appropriate act of respect from Jackson to a musical community that has long and angrily supported the remixes, her "Throb" pop efforts, "Together Again" should provide a much-needed splash of cold water to the denizens of clubland lost in creative inertia.

Simply put, it's time for a little quality control within the community's incestuous ranks. There's inexcusable relevance in the fact that a pop superstar has come forward with a stronger club offering than far too many recent jams created by folks who live in the "inside." Mainstreamers are schooling themselves, kids, and they're clearly learning how to merge pop sensibilities with dance music with the aid of underground producers.

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

**FEVER REVIVAL: Can it really be 20 whole years since the release of "Saturday Night Fever"? Scary how fast time races by, isn't it? Well, the smarties at top dance radio station WKTU New York are commemorating the landmark film's anniversary by gathering the soundtrack's glittery array of artists for a one-night-only show at Brooklyn, N.Y.'s Spectrum nightclub—the venue where a 10th anniversary gala honoring dance music as a cultural phenomenon. Brace yourself for the lineup: The Bee Gees, The Trammps, Tavares, Kool & the Gang, and R.C. & the Sunshine Band have all been confirmed to appear.

In fact, the only artist from the soundtrack not locked in for a performance is Yvonne Elliman, who is missing in action. Yvonne, if you're out there, give us a call. We'd kill to see you bring "If I Can't Have You" to life once again.

By the way, it looks like Mr. Travolta may also be making an appearance. Tickets for the show are available solely through on-air giveaway.

**IN THE POCKET: If you're among the many who do not require pop-rock ditties to get you fired up, you might like to know that the band has been assembled to allow us to direct your attention toward "Zeitgeist," a nammish, three-CD Stress U.K. set that takes you on a journey through an eclectic array of underground rhythm concepts.

Dare one be subtilized "The Electric Circus," and it cruckles with cinematic electronic concoctions of Scaffold's prog-house classic "Set In Stone" and Sunday Club's deliciously sprawling, crackles-infused "Eastman's Flight." The second CD, "The Psychedelic Shack," hangs on a future-funk tip, thanks to contributions by Genetica ("Retrospaces"), The KLF's Convention ("Dancin' In Outer Space"), and Desert ("Sonic Boom"), among others. Lots of groovy break-beats and snatches of jazz and old-school soul go on here.

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

As that's not enough techno nourishment for you, then chomp on the tasty "White Noise: The Big Beat Compilation" on DJ's choice of Angela Bory cardinals. Lending their talent to the project are Simply Jeff ("My Planet"), Dub Pistols ("Westway"), the Wise guys ("A Better World"), and Monkey Mafia ("Lion In The Hall"), among others.

Elsewhere on the compilation tip, Universal Records A&R exec Marc Nathan has assembled a cutie in the form of "Dance Across The Universe"—a set that scores big points for not getting lost in pretension. Rather, this is an album of nothing but uplifting fun, with an occasional sprinkling of kitchen floor. Those with a head for hits will want "Dance Across The Universe" for its inclusion of remixes of " Mouth" by Merrill Bainbridge and "Dirty Love" by Lonnie Gordon, while others will be pleased for a chance to grab the house versions of "Make Your Own Kind Of Music" by Mama Cass and "Whenever There Is Love" by Donna Summer & Bruce Roberts—both of which were previously available on promo-only vinyl.

The compilation has a couple of firm future hits with "Under The Milky Way" by Shining Path and "I Can't Take The Heartbreak" by Killer Bunnies. The latter cut has just been shipped to club DJs and radio programmers.

**LINE 'EM UP: The fine folks at Positive Records U.K. have a winner on their hands with "I Need A Miracle" by Ceeo. Produced with a keen eye on both mainstream dance and crossover radio airwaves by Victor Imbrea, the track steers with urgency, N'Geet and a vocal performance that will have you wanting to hear much more of the lovely (and wonderfully full-bodied) Miss Coco. A double-pack of remixes allow Matthew Roberts and Soli Brothers a chance to give this "Miracle" a dab of underground spice. In the end, however, it's Imbre's original version that will have punters twitchin' with delight.

Veteran electronic publicist Brian Bomberry is fleeing from the land of the jocks to join Sire Records as head of publicity. He's leaving his company, Motor Mouth Media, in the capable hands of Judy Miller. Bomberry's first Sire projects include the wicked, underground acts "The Sounds Of The Satellite" by Laika and "Come To Daddy" by Aphex Twin—both of which are due within the next two months.

**K-LAIS member Paul Roberts is launching his own label, Kingpin Records, which will be distributed in the U.K. via the True Love Label Collective of Indies. In addition to scouting out young bands for the label, Roberts will continue trekking around Europe as a DJ. In fact, his life as a turntable artist will dominate the direction of Kingpin.

"I'm aiming to sign only the sort of music I would play out," he says. "So, none of your crap, phony drivell. Can't wait to hear what he delivers.

Following an encounter on Judge Jules' "Judge & Jury" U.K. radio program, techno vet Carl Cox and Westham are said to have bonded so intensely that they're rushing off to a studio for a collaboration. We can hardly envision what these quirky geniuses will come up with. It should be deep. No word yet on which lucky label will enjoy the fruits of their labors.

In the meantime, Westbam loyalists can seek extended pleasure in "Sonie Empire," issued under the banner Westbam Presents Members Of Mayday, on Love Speed Records. This surprisingly tuneful techno charger was actually a No. 1 dance record in Germany earlier this year, though the rest of the world is just now gaining easy access to its assauging charms. It's a killer that is enhanced by Cut La

Premiere Signing. Alien recording trio Premiere recently signed with David Steinberg of the Los Angeles-based Mad Hat Management for representation. The act is playing clubs and radio stops this month in promotion of its eponymous debut album and the single "Something About You." Pictures, from left, are Daven Michaels of Mad Hatter; Leslie Maninang of Premiere; Gigi Floresca of Premiere; Steinberg; Alisha Floresca of Premiere; and Chris Warner of Mad Hatter.

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

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

#### CLUB PLAY

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<tr>
<td>1</td>
<td>MARIAH CAREY</td>
<td>IT'S RAINING MEN</td>
<td>ULTRA/FFRR</td>
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<tr>
<td>2</td>
<td>LISA STANSFIELD</td>
<td>SO IN LOVE WITH YOU</td>
<td>ULTRA/FFRR</td>
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<td>3</td>
<td>PHUNKY PHANTOMS</td>
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<td>JO CORDWELL</td>
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#### MAXI-SINGLES SALES

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**Hot Shot Debut**

- **1.** SUGAR
- **2.** JIMMY JAM & TERRY LEWIS
- **3.** GERMANO PIETRINI
- **4.** SUGAR
- **5.** JIMMY JAM & TERRY LEWIS

**Greatest Gainer**

- **1.** SUGAR
- **2.** JIMMY JAM & TERRY LEWIS
- **3.** GERMANO PIETRINI
- **4.** SUGAR
- **5.** JIMMY JAM & TERRY LEWIS

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**New & New Again**

1. **1.** SUGAR
2. **2.** JIMMY JAM & TERRY LEWIS
3. **3.** GERMANO PIETRINI
4. **4.** SUGAR
5. **5.** JIMMY JAM & TERRY LEWIS
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NASHVILLE—Showcases, exhibit booths, and industry seminars drew about 550 people to the SRO '97, the Country Music Assn.'s (CMA) seventh annual international entertainment expo, held at Nashville's Convention Center. The expo was capped off by an awards presentation (see story page 38).

The SRO '97 showed a few changes. Normally held the weekend following the CMA Awards show, SRO '97 took place Sept. 29-Oct. 1. "We had to move it off of the week of the show because of scheduling and the availability of the Convention Center," says CMA senior director operations Tammy Genovese. "[After] we had gone to contract with the Convention Center, CBS decided to move our show date back, and we couldn't move. Since we had that opportunity, we thought we'd try Monday through Wednesday because it's a less busy time for the artists who tour... And we did have a better turnout of artists coming to the event than we have [had] in the past."

Attendance for the event was down by about 90, a slight dip that Genovese says might have been because people who are in town for the CMA Awards often stay over to attend SRO. "We had some good responses and others who said they prefer it on the weekend after the show," rather than early the following week, Genovese says. "So we're evaluating all this now, and we'll decide which way we want to go. It could be luck on the weekend again."

Genovese also says the shows are scheduled differently, with fewer artists presented. Instead of three showcases presenting 28-30 artists, there were two main showcases spotlighting 15 acts and a late-night showcase, Club Crossroads, for alternative country acts—Robbie Fulks, the Thompson Brothers, the Delvantes, Joy Lynn White, and Jack Ingram—that was well received. The Sept. 29 showcase featured Gary Allan, Billy Yates, Troy Casar-Daley, Sherrié Austin, Deryl Dodd, Ricky Skaggs, and David Kerns. The Sept. 30 show spotlighted Michael Peterson, Dean Miller, Anita Cochran, Mila Mason, and Johnny Paycheck.

In addition to the music, SRO registrants checked out the wares available in 66 exhibit booths and attended seminars dealing with a wide variety of subjects. There were four panels on "Creating A Standard For Doing Business On The Road," "Expanding Facilities Gridlock," and "BSP's Off The Touring Associations."

Two of the best-attended sessions were "The Changing Face of Radio" and "Town Meeting: The State of The Industry." Among the issues discussed during the former were the problems with marketing shows warring over concert "pre-sents," where each station wants exclusive rights to present a concert and has a high visibility at the show. (Continued on page 38)

Sweet Dream. Veteran country artist Randy Travis is the first signing by the new DreamWorks Records Nashville. Pictured at the signing, from left, are DreamWorks Records Nashville president executive James Stroud, Travis, and his manager, Lib Travis.

Delbert McClinton Is Still Smokin'; Sony Relaunches Monument Label

Some days the mail brings diamonds. Some days it's dirt. Diamonds all around today with the return of Delbert McClinton. McClinton's own potentated routehouse blend of country, blues, R&B, and gospel continues to amaze me. I first saw him in the late '80s, when he was sharing a tiny stage with the great bluesman Jimmy Reed at a private joint named Jack's Place on Jackson Highway outside Fort Worth, Texas, and he was burning the place up. McClinton is no less electrifying now than he was then as a teenager. His new album on Rising Tide Records, "One Of The Fortunate Few," is his first in four years, and it serves to remind just what a valuable artist McClinton is. Much of the album is self-written, and it's a nonstop joy ride through the musical South that McClinton inhabits. He's also joined here by a lot of old friends, including B.B. King, Lyle Lovett, John Prine, Mavis Staples, Vince Gill, Patty Loveless, Lee Roy Parrish, Dolly Parton, Benmont Tench, and Pam Tillis. It's not in any sense a duet album, he points out. "It's kinda just a bunch of people hanging out and having a good time," McClinton tells Nashville Scene. "It was not all planned, like on the song 'Loup Of Faith.' When I first heard that, I could just hear B.B. King playing on it. So he came in and played on it. Wow! Dreams come true. There it is."

His studio demeanor is legendary (co-producer Emory Gordy Jr. told me, "Delbert is a very elusive, quiet man. You have to catch him when you can"), but on this one he says he was primed and ready. His co-writer/guitarist Gary Nicholson co-produced. "Gary and I knew just what we wanted to do." he said. "We're both so used to having around three songs a week, and the four songs we got on this album. It's better, because we've spent so much time on these songs, and I think we did a pretty good job with that. Gary and I have gotten real close, like brothers, and we can write together really well, which is a great thing to find. There's days we might not write anything, but at least it's good company."

The results are sometimes poignant, as with "You Were Never Mine," or outright funny, as in "Somebody You Love." "On that one," McClinton says, "I had the book, and I say, 'I got a good song going: Then step by step we built it from, you got to have somebody to love to what else do you get to have? What are things that are really necessary? You got to have a good set of numbers, have to get that good buddy." He's been a Nashville resident since 1989, moving here from Fort Worth. "You got to go where the cotton is if you want to pick cotton," he says, and he says the move is what he needed, both personally and professionally. "My music's changing every day," he says. "I can't walk through the house without something changing. Things have changed since I moved here. I came here seeking something. When I decided to move here, I had just gone through my second divorce, my career was in the toilet. I had just turned 40 years old, and I had a lot of bad habits. I got really lucky. Somebody came into my life who just really turned it all around. He's referring to his manager and wife, Wendy Goldstein, and picked me up and kinda dusted me off and made me believe in myself. Things just started gettin' good and gettin' better and better. Life is good."".

On the Row: Sony Music president Allen Butler revives a proud Nashville name on Tues.-Wed. (14-15) when, in a ceremony at the Ryman Auditorium, he officially reopens Monument Records. The label, which was founded by Fred Foster in 1958 and became home to Dolly Parton, Willie Nelson, Kris Kristofferson, Roy Orbison, and a host of others, went into legal sleep in the mid-'80s. Now, Butler, who has also launched Lucky Dog Records to stand alongside Sony's Epic and Columbia labels, says that's the time the Monument Flag flew again. "We have a lot of talent," Butler tells Nashville Scene, "that we need to get to sooner than later. I don't want to keep these people in development for three years, and I see a distinct change in our music. It's trending toward being decidedly country, and the people who are building Monument Records have already decided that their mission statement is to be a quote unquote country music label. What a concept, huh? And they want artists that when people hear their music they'll know without question that it's country music. It'll be fairly traditional country, but the artists will be hip, '80s-style artists." Butler says that the first act will be Dixie Chicks, a trio of women that he signed out of Dallas. "They've had three independent albums that they worked themselves," he says. "They're awesome, they're ready. Their first single goes to radio Oct. 27. The second signing is the band Yankee Gray. They're one of the best bands I've ever seen, very reminiscent of early Alabama. Both these groups have developed themselves and would have had to wait three years to get on Sony or Epic." Their first releases are set for 1998. Blake Chancey will direct A&R at the label, and Larry Pareidis will oversee promotion. Country music labeling redesigns will be handled by Sony Legacy in New York.
CREATIVE ARTIST AGENCY'S JAMES YELICH SAID STATIONS ARE OFTEN DIFFICULT TO WORK WITH AND WILL SOMETIMES ASK FOR AS MANY AS 600-1,000 TICKETS FOR THE SAME TRACK PRIOR TO THE FIRST PERFORMANCE. "A ONE-ON-ONE MEETING WOULD HAVE BEEN MORE EFFECTIVE," HE SAID.

The efficacy of artists doing radio promotion tours was also debated during the meeting. Several panelists brought up suggestions for making those outings’ time and money better spent. "If you are going to spend the time and money getting the artists to radio, why not take them out to the community?" asked Creative Artists Agency's John Hui, who suggested that the artists perform for the public in the markets they are visiting on radio promotion tours.

"You've got to have those shows and those weekly sales on SoundScan; that's the report that New York looks at," one panelist agreed. Another panelist said that superstar acts didn't tie up the playlists with successors simply because there would be more room for new acts to get played. However, Levitan agreed with Mansfield that the parent companies in New York are "looking ahead" and want the stations to feature their superstar acts getting sales, but there's no doubt it would be better for the industry to open up room for new acts.

All panelists agreed that country music needs to bring in younger listeners, and to do that, consultant Glenn Lipsky, who recently launched the firm Sound Thinking, said it was vital to have issues young people relate to, such as a sense of gender equality, and social tolerance.

"Which country artists can be relevant to them is the key," he said. "That's important to the business overall."

Assistant: in preparing this story was provided by Phyllis Stark in Nashville.

SRO '97 Award Winners Named

SRO '97 culminated in the event's seventh annual awards ceremony. The awards were presented to members of the Country Music Assn. who are in the talent buyer/promoter, artist/musician, talent agent, and personal manager categories.

Gary Chapman hosted the awards show, broadcast by BMI and Trisha Yearwood. Yearwood filled in for Mindy McCready, who had to take a few days off because of tonsillitis.

A listing of the SRO '97 award winners follows.

Touring artist of the year: Garth Brooks.

New touring artist: LeAnn Rimes.

International touring artist: BRR-49.

Concert venue of the year: The Nashville Arena.

Club of the year: Caffè Milano.

Talent buyer/promoter: George Moffett, Variety Attractions.

Talent agent: Rod Essig, Creative Artists Agency.


SRO '97 Walker–Hutch Award: Steve Moore, Moore Entertainment.

Publicist: Evelyn Shriver, Evelyn Shriver Public Relations.

Record company: Arista Records.

Connie B. Gay Award: Trisha Yearwood.

Jo Walker-Meador Award: Barry Colburn, Ten Ten Management.

Radio station: WAMZ-FL Studio, KY.

Artist manager: Larry Fitzgerald, the Fitzgerald Hartley Co.

COUNTRY MUSIC FESTIVAL, fair special event of the year: Country Music Association.

International talent buyer/promoter: Rob Potts, Allied Artists Event Services (Australia).

Road tour manager: Terry Elam (Vince Gill).

Support service company: Concert Staging, Nashville.

Talent buyer/producer: George Moffett, Variety Attractions.

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**Billboard HOT COUNTRY SINGLES & TRACKS**

**October 18, 1997**

**COMPiled FROM A NATIONAL SAMPLE OF RECORD STORE AND RACK SALES REPORTS COLLECTED, COMPiled, AND PROVIDED BY**

<table>
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<tr>
<th>WEEK</th>
<th>RANK</th>
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**Billboard Top Country Singles Sales**

**October 18, 1997**

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<tr>
<th>WEEK</th>
<th>RANK</th>
<th>TITLE</th>
<th>ARTIST</th>
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**Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to records which charted this week for the first time. \( \times \) weeks to availability. Catalog number is cassette single, or CD single availability. (C) Cassette single availability. (D) CD single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. © 1997, Billboard, Inc. All rights reserved.**
Bogotá Eagerly Welcomes Tower

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

So far, only Tower has ventured into Latin America by setting up its store operation in Mexico City, Buenos Aires, and now Bogotá, Colombia.

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

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

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

BMG Colombia managing director Gonzalo Gutiérrez says that Tower’s customer-friendly posture will spur sales. "In a regular store here, the employees don’t know what the store has in stock and often panic if you ask for a record, they don’t know if they have it," says Gutiérrez. "But if you have a new store like Tower that is modern and geared to the customers, they will spend money on records."

Dan Harner, GM of Tower's Sacramento, Calif., operation, who is overseeing the opening in Bogotá, says that "the response to Colombia’s biggest record store has been great."

Harner notes that the franchises of the Tower store in Bogotá carry 70,000 CDs, 15,000 books, and 6,000-7,000 videos. The average price of a CD is around $17; cassettes are approximately $10. There is a small cafe and a magazine section that Harner notes is a "great magnet for the store." In addition, (Continued on page 42)
“LA VENIA BENDITA”

DEBUTED # 1 HOT LATIN TRACKS

MARCO
ANTONIO SOLIS

To all Radio Programmers
Thank you for your plays!

Available on Compact Disc and Cassette.
SP-0514
SÃO PAULO, Brazil—Olodum is bringing the drum more quietly these days.

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

So fans don’t seem to mind. On Sept. 21, local police estimated that more than 120,000 people were on hand when Olodum (pronounced “OLO-DOON”) performed a show in the Bahian capital of Salvador to support its new album, “Liberdade” (Freedom).

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

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

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

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

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

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

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

“We don’t fear being misunder- stood by the Brazilian public,” says Jorge, adding that the band is trying to regain its home-grown followers. “Until 1994, we left the country three or four times a year. This year, there were 20 [international] trips. There were so many invitations for international concerts, we had no time to perform in Brazil. But we’ll change that.”

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

According to Warner Music International, there are current plans to release “Liberdade” outside of Brazil.

NOTAS

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

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

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

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

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

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

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

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

On Oct. 21, PolyGram Latino is shipping a whopping 500,000 units (Continued on page 44)
by Heidi Wilesen

NEW VOICE: “The Dark Is My Delight,” counter tenor Brian Asawa’s solo vocal debut album from RCA Red Seal (due Tuesday [14]), marks a new phase in the mainstreaming of the period performance movement. Early music has fostered new expectations about how voices and instruments can sound, and even more exotic than gut-stringed violins and natural horns is the counter tenor voice, the highly developed male falsetto. Counter tenor singing has remained a specialist, niche music, but now, with the boom in Baroque opera performance, some of the young singers now busy on stages around the world appear to have even greater market potential.

That is what RCA (BMG Classics) is counting on with Asawa, a 23-year-old American who already has only been heard in the big opera houses, including those in San Francisco, Seattle, Berlin, and the Netherlands. His unusually powerful and singing sound (which, to the untrained, sounds very like that of a mezzo-soprano) is captivating and attractive in the Renaissance songs of the new recording. A second recording, “Vocalise,” scheduled for spring, will leave the traditional counter tenor repertoire for 20th century vocalises and songs by Rachmaninov, Fauré, and others. Plans include a disc of Baroque arias, larger projects with RCAs other tenors, and perhaps even some mixed-match projects with other singers on the label.

Laurel’s inspired by the example of Cecillia Bartoli have been working for several years to bring big follow-ups for individual singers, but this is the first time it has tried with a counter tenor. David Kuehn, who heads BMG’s U.S. classics division, outlined some of the company’s plans: a November Latin party in San Francisco and possibly in Los Angeles, a focus on radio, possible teasers through BMG’s record club and at retail (the sort of deal in which the customer calls in to order the release who, since he also is, and a major push in Asia, with television in Japan and Korea (Asawa is half Japanese). In that region, the company intends to take a “Nigel Kennedy/teen idol” approach to selling the records.

The company has already prepared a lengthy electronic press kit, which features Asawa chatting informally about his voice, life, and music. Kuehn says he has gotten only positive reaction from the press and the public, “They don’t expect this voice to come out of this person,” he says.

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

NOTES: The EMI Classics recording of Alexander von Zemlinsky’s “Der Zwerg” (The Dwarf), led by James Conlon, has received its second major international award: the 1997 Echo German Recording Prize for best recording of music of the 20th century. “Der Zwerg” also won the Grand Prix International du Disque in France. Conlon’s next Zemlinsky opera, “Eine Florentinische Tragödie,” also recorded with the Cologne Philharmonic, will be released this spring. The album will include music of Zemlinsky with the New York Philharmonic.

Lincoln Center has gotten even more user-friendly: Potential ticket buyers to any Great Performances broadcast can now make advance reservations for some mix-and-match projects with other singers on the label.

for the select few day of a full day, you can make a commitment to enjoy the whole program at once—that’s how long it is. Sounds insane, but I bet some zealots go for it. Evans’ mastery has a spiritual resonance for many, many listeners. Maybe Verbe should put a copy in the night table drawer of hotel rooms and motels across the country. The package lists for $288.

INFO: GRP/Impulse! has recorded many of the bands that frequent the New York jazz club Smalls for a forthcoming compilation. The Greenwich Village venue has become a haven for young talent over the last three years, several of whom have gone on to form their own pia
to—whose music was just as shrewd as it was sensitive—made his best discs for the imprint. Others say that Evans’ initial forays into the studio, under the aegis of producer Orrin Keepnews and the Riverside label, had more imagination and vitality. One thing’s certain. His work for both concerns is sublime.

Fantasy/Milestone released its whole enchilada, “The Complete Riverside Recordings,” in the mid-’90s. Recently, other Evans boxes have surfaced. Warner Bros. “Turn Out The Stars,” which documents the pianist’s late-in-life work, hit in July ’96; SoundScan says that 1,700 copies of the six-disc set have sold. Fantasy’s “The Secret Sessions,” an eight-disc live package that came out in November ’96, has moved 1,100 copies, according to SoundScan. Though they contained gorgeous and intriguing stretches of trio impro, those collections weren’t prime Evans.

Verbe, which streeted its bundle Oct. 7, knows it has some high ships. The music speaks for itself, he’s been3
ever killed by the b truths and with guitarist Jim Hall—verbe duo sessions stood out in the boxed set’s quartet of trio dates. So it’s the art that makes the most immediate impression. Packaged in a cubeshaped shelf, complete with some stones caused by caustic drippings, “The Complete Bill Evans On Verbe” contains a 100-page book and a fan pack that holds the 18 discs. There are 96 pairs of usually taken taken, of them live. The musical configurations range from solo to orchestra.

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Help: Jazz musicians take on many uphill battles, and indeed they’ve won some of the skirmishes in the pro
cess. A few of the more recent examples: Bill Charlap, Greg Tardy, Avishi Cohen, and Sherman Irby—have earned themselves recording contracts. The Impulse! disc includes the work of pianist Jason Lindner’s Big Band, bassist Omer Avital’s sextet, tenor saxophonist Charles Owens’ quartet, hornman Zaid Nasser, and a group that calls itself Across 7th Street. The disc is scheduled for retail touchdown at the start of ’98.

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Artists & Music

NOTAS
(Continued from page 2)

Grupo Limité's newest disc, "Senta-mientos," the first two albums by the massively popular norteño band went top 10 on The Billboard Latin 50. Also dropping Oct. 21 is Marc Anthony's hotly anticipated new RMM disc, "Contra El Corriente." The label is expected to ship 350,000 units.

PolyGram Latino star Pedro Fernández was honored Sept. 5 at the Viva El Mariachi 97 festival in Los Angeles and "Rey de la Música Ranchera" (King of Ranchera Music). His next album, due to drop Nov. 4, is a tribute disc to Mexico's legendary ranchera composer José Alfredo Jiménez titled appropriately "Homenaje A José Alfredo Jiménez." Ariola/BMG star Cristian held a video press conference Sept. 30 with 100 media representatives from throughout Latin America. Originating from Miami, the 90-minute conference now can be seen on the Internet at www.mmvnet.com/cristian -castro. The conference will run on his World Wide Web site throughout October.

According to Julio Sáenz, president Latin North American operations for Warner Music Latin America, sales of Luis Miguel's "Romances" have surpassed 1 million units in Mexico. In September, "Romances" was certified gold by the Recording Industry Assn. of America for sales surpassing 500,000 units. Also, got-well wishes go out to Sáenz, who is recuperating from injuries suffered when he was struck by a car last month while jogging in Key Biscayne, Fl. Sáenz says that he will convalesce in Miami for several months.

Aqua has cut a Spanish-language cover of its novelty hit "Barbie Girl." The track has been released by Universal in Brazil and Mexico. Also Universal Music Latino has signed lib- liana Rodríguez, daughter of Jose Luis El "Puma" Rodríguez. Her pop debut is slated to drop in January.

Olga Tañón performed Sept. 18 in San Francisco as part of the concert series called Miller Genuine Draft Síó Con Invitación. WEA Latina's pop/merengue superstar, which opened before 600 contest winners who were invited to the show without knowing which Latina star was going to take the stage.

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

Among the prominent names slated to appear at Brazil's most important music festival this year are Jamiro- quin, Mingus Big Band, Lee Konitz, Jimmie Vaughan, Jack DeJohnette, Joe Lovano, Marcus Roberts and Brazilian artists Virginia Rosa and Armandinho.

The concerts are being held Sept. 9 through Sunday (12) in São Paulo and Rio de Janeiro with the invited artists rotating between the two cities. Addi- tional performances are booked for Monday (13) and Tuesday (14) in Porto Alegre.

Accompanying the musical happenings in World in Jazz, UFM features in- terviewing appearances by such music luminaries as Charles Mingus, Art Blakey, and Bob Marley.

CATCHING UP—ARGENTINA:

Caetano's Space. PolyGram Brasil recently debuted "Espaço Caetano," a room in PolyGram's office building near Rio de Janeiro that is dedicated to its legendary star Caetano Veloso. "Espaço Caetano" contains Veloso memorabilia from his 30-year career with PolyGram. Pictured, from left, are Marcelo Castello Branco, music director at PolyGram Brasil; Paula Lavine, Veloso's wife; and Veloso.

Going Coco For Pochy. In September, Fonovisa signed a three-album deal with Pochy Y La Cocoband. Shown standing, from left, are Carlos Maharbiz, director of A&R at Fonovisa; Luis Silvestre, Pochy's U.S. agent; and Milton Adames, Pochy's personal manager. Seated is Pochy.

Assistant in preparing this column was provided by Teresa Aguilera in Mexico City, Mario Fernández Bizar in Buenos Aires, and Enor Patino in São Paulo.

KEEPING SCORE
(Continued from preceding page)
can call 212-663-7700, enter the date of the concert, and hear a one-minute sample of its music, as well as an intro- duction from WQXR New York's Gregg Whiteside. The sampler is pro- duced by QXR and supported by Time Out East and New York magazines and HMV record stores.

IN THE BINS: The Schubert anniver- sary this year has prompted a spate of releases. Among the notables are two baritone solo discs, a "Schone Mül- lern" from Bo Skovhus (Sono) and a collection of Goethe songs from Matthias Goerne (London). Skovhus has an appealingly youthful and virile directness, but I liked Goerne's lush, intimate lyricism even more. Helm has released a collection of Romantic music for flute and piano performed by flutist Linda Marian- iello and pianist Robert Morrison. The repertoire, which includes Mari- ariello's arrangements of three of Liszt's "Consolations," was recorded using period instruments. The "Liszt" piano, an early grand built by Eduard Steinweg in 1875, was often played by the composer and is housed in Steingraeber House in Bayreuth, Germany, and the 1890 Powell flute is close in sound quality to late 19th-century instruments.
IBM Media Group Turns Up Its Audio Capabilities

BY DAN DALEY

ATLANTA—The steady, button-down reputation that computer giant IBM has acquired over the years is nowhere more evident in the wing of its massive factories in Armonk, N.Y., than in Cape Canaveral, Fla. In the 260 graffiti artists, designers, engineers, and general-purpose multimedia wranglers who populate this Southern Silicon Valley on a 24-hour basis.

What the group’s area lacks in formality, though, it more than makes up for in irony. Every computer station on the massive main work-area floor here in the heart of IBM country is an Apple product. And what are they just building there for? Machines for graphics and other interactive media work, says Amy Kerley Moore, one of the group’s marketing directors, casually observed. She adds just as matter of factly as she walks through the marbled foyers and halls of the building that leads to a labyrinthian honeycomb of computer stations, “When people think of IBM, they usually don’t think of creativity.”

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

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

“When I started here [two years ago], there was so much in the way of audio,” says Johnston. “When the word ‘audio’ came up, it was almost always outsourced. But the novelty of pictures has worn off, and now multimedia products require sophisticated audio to make them more realistic.

Johnston works out of a small studio space on the building’s second floor, based on Digidesign Pro Tools Version 4 and Sonic Solutions multitrack hard disk systems, a Mackie console, and an array of mid-level outboard processing gear. The modstely of the audio technology compared with the high-powered graphics gear, though, belies its capabilities and impact. Johnston, noting the work the group has been doing in MPEG compression of both video and audio for the mostly business types of clients the group has thus far attracted.”

“We’re just starting to work on surround mixes and DVD,” he says, “We tell clients, ‘Give us some latitude with this, and we’ll be pleasantly surprised.’ We can use the Sonic Solutions No Noise feature to clean up old tracks and make mono into stereo. As businesses need the space for newer audio as part of their multimedia marketing—something we’re sort of evangelizing—we get more opportunities to show what we can do.”

The group has become a revenue source for IBM, profitable since its inception. This year it has outsourced several developers of interactive media. “Audio’s importance curve has paralleled that of films, and we’ve brought on Denis to both expand our audio horizons and increase our ability to turn things around fast,” Johnston says. “That’s one of the ways that multimedia differs from film and television. Everything is on a much shorter time scale. What we call a ‘Web year’ is three months to anyone else.”

The audio and video elements of the group are now deep into developing an IBM team for P2P software and are comparing the relative merits with Apple’s AC-3 and the Philips-licensed MPEG formats for data compression. The latter is becoming more critical since the group is branching out to include European clients (IBM is the primary DVD audio standard for Europe; Dolby is primary for North American releases) and theatrical ones. IBM has a reciprocal relationship with global replication company Nimbus and will be creating such services as mastering and pre-mastering for IBM in conjunction with that replicator, says Culbert.

The Interactive Media Group has grown tentacles in other directions as well. It has outsourced some of audio productions, scoring, editing, mixing, and other services to Cross-town Audio in Atlanta and Dallas Audio Post Group in Texas.

Another point that spurred increased reliance on outside service suppliers is the group’s view that multimedia audio will need to come in as well. It has outsourced some of the audio productions, scoring, editing, mixing, and other services to Cross-town Audio in Atlanta and Dallas Audio Post Group in Texas.

The group’s expansion will continue. A California location near Venice is now being outfitted, and a New York satellite of the group’s working operation is expected to be up and running shortly thereafter. In each case, says Culbert, IBM will be looking to establish relationships with local recording studios as service vendors to the group.

“We look at our operation here as Cape Canaveral,” says Culbert. “The space shuttle can only be launched from there, but it has a lot of places it can possibly land. This will be the core operation. We’ve got a $16 million—$8 million infrastructure investment in MPEG technology alone here, and there’s no reason to replicate it elsewhere. But we will replicate the relationships we have with regional recording facilities because it makes so much sense, economically and creatively.”
Hit & Run Takes On Western Europe
Firm To Directly Oversea Region On All Levels

BY NIGEL HUNTER

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

The change reflects the growing importance of mainland Europe as a significant and potentially lucrative market. The company is better able to control its music, says the firm's president/CEO, Bill Strachan. "We have more information from local record companies through Europe, and we'll supplement the activities of artist management in promoting their acts and their records," says Strachan. "We'll construct a picture of an act and the sort of songs they cover, and we'll deal directly with them. We're also looking to sign European acts who write their own material. It's a two-way street now with European artists breaking in the U.K. and other territories, and Hit & Run can offer a very comprehensive and favorable subpublishing deal for the U.K., Europe, and the States."

Massey reveals that more than a half-dozen major albums by artists Hit & Run publishers are set for release next year. Among those involved are Kevia Jones, Kula Shaker, Space, Collins, Genesis, and a debut album by Satellite Beach. He predicts that the London-based promotion and liaison will enhance their sales prospects throughout Western Europe and that the company will also get behind other artists whose new albums contain some Hit & Run cuts, such as Edyta, Patricia Kaas, Rosanne Cash, and Shalamar Collins, whose new album is titled "Dance Into The Light," is a well-established seller in Western Europe, particularly Germany. "Hit & Run's reshuffle is further demonstrated by the success of two of its female writers. Long Island, N.Y.-born Shelly Peiken co-wrote "The Silence of the Heart" for Faith Hill and "The Rocking Chair" for Tina Turner, both #1 hits this year."

The move away from an agency arrangement with Warner-Chappell allows the company to establish a more direct relationship with its artists and to better control its resources in Europe. "We can now move more aggressively into the European market," says Strachan. "There's a lot of growth potential there, and we're looking to expand our presence in Western Europe."

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

At home at Cherry Lane: Cherry Lane Music, which recently signed Maury Yeston, Tony winner this season for his "Titanic" score and 10-year deal, has repeated another unusually long-term writer/publisher relationship with lyricist/librettist Leslie Bricusse.

The decade-long agreement with the veteran songwriter and movie composer is with Cherry River Music, Cherry Lane’s BMI affiliate. Bricusse’s current Broadway teaming is with Frank Wildhorn for "Jekyll & Hyde" (Wildhorn has written lyrics for over 40 musicals and films, earning him two Oscars, a Grammy, and eight Tony Award nominations in his native U.K. His standards include “What Kind of Fool Am I?” “Candy Man,” “Tell Me The Animals,” and “Only Live Twice.” His next projects are stage musicals of his musical film “Dr. Dolittle” and “Honey’s Wax.”

Rockin’ & Rollin’—Ken Weiss started off in publishing in partnership with Stephen Stills and shared control of all the songs penned by the rock star for the first Crosby, Stills & Nash recording, "Greatest Hits, Vol. 1." Ham, he decided to “broaden my publishing interests” by shifting from the contemporary rock scene to the AC and pop music markets.

From one relationship alone, that decision has proved to be a big winner. “I knew Frank Wildhorn for some years by this time, and when the time was right, I started a company [Sherrin Osaks, Calif.-based Bronx Flash Music] and entered into a long-term exclusive publishing deal with Frank,” Weiss says. Wildhorn, a pop writer, has gone on to the stage with the musical. "But Ken’s been a very gratifying, dedicated rock musician," says "Jekyll & Hyde," the upcoming “Scarlet Fimpernel,” and some new songs for Broadway’s “Victoria.”

Also on tap is a production called “The Civil War—An American Musical,” in which every song will be a brand-new song. "The method has been inspired by speeches, letters, diaries, journals, and newspaper accounts of the period." Atlantic Records, at recording. "I want this album to serve as Atlantic Theatre credit director, plans a spring/summer release consisting of three configurations. One is a double album with both dialogue and music, the other is the second will be a single album of musical selections, and a third album will be "The Civil War: The American Musical." It will contain 12-14 Nashville tracks. A two-hour TV special will air around the same time, says Weiss, and will be produced by long-time Grammy producer Pierre Gassart. And the show itself will embark on a 50- to 60-city national theater tour.

Weiss notes that this year he entered into a co-publishing agreement with Warner-Chappell to further develop his catalog. "Warner-Chappell is, as Weiss puts it, "my first home," for he started in the music business at the end of the ’60s as a publicist.

Weiss' association formally ended with Stills in 1981—annually, he adds—when he sold his part of the company, Gold Hill Music, to Stills. That same year, he formed Bronx Flash Music which would eventually evolve into Wildhorn's publishing company.

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A Winning Combination

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Asia Facing Exchange Troubles

Currency Shakeout Is Affecting Prices

This story was prepared by Alexan
dro Nacich in Schengen, Malasia;
Dele Campbell in Jakarta, Indonesia;
and Mike Gonzales in Quee
city Philippines.

How badly is Southeast Asia’s
financial turbulence—that is, the
depreciation this year of currencies
in such countries as Malaysia, Indone
sia, the Philippines, and Thai
land—ffecting the region’s music
industry?

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

In the longer term, the current
problems are likely to accelerate the
region’s switch to local CD manufac
tering.

"Music is only a secondary prod
uct," says Sutanto Hartono, manag
ing director of Sony Music in Indo
nesia. "Thus, at a time when the
[national] economy is weak, our pro
ducts are among those affected the
most." Eric Yeo, managing director
of PolyGram Malaysia and Singa
pore, says that any losses from the
financial turmoil are hard to gauge.
"The Malaysian currency is like a yo
py right now. Everybody knows that
it’s not going to be an easy six
months."

Frankie Cheah, who likewise su
 pervises BMG’s companies in
Malaysia and Singapore, comments,
"The Singaporean scenario is not as
signficant as Malaysia. It is hinder
ing parallel imports. We're looking at
the possibility of BMG Singapore
manufacturing in Malaysia."

Eddie Huo, marketing director of
Singapore independent Form Records,
says, "The currency drop has dam
phered the share market and
was prompted by its marketing stra
egy, not the devaluation. The execu
tive claims that Warner's competitors
have since hiked their prices too.

Among merchants, Malaysia’s Ter
ence Thum, retailer manager of the
Music Valley chain, says, "The situa
tion here isn’t as bad as in Thailand,
where it’s clear that the economy is
down. People are still waiting for
published forecasts over here.” For
the moment, Thum says, "people are
spending as usual.” However, he ex
pects a greater negative impact
toward the end of the year.

At Tower Records—a newcomer to
the Malaysian market this year—
director Melvin Elias says that the
currency situation is definitely hav
ing an impact on its pricing policies;
Thum makes similar observations.
However, Freddie Santamaria, retail
manager of Terence Thum, says,
"People are not really too
affected by the situation."

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

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

The document establishing the Music Alliance was signed at a ceremony on Sept. 29 in the Wigmore Hall concert venue in central London by PRS chairman Andrew Potter and Jonathan Simon, chairman of MCPS parent body the Music Publishers Assn. (MPA). The signing followed almost a year of discussion and preparation (Billboard, Dec. 7, 1996).

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

The two bodies will now share information and systems as a way of keep
ing administrative costs to a minimum through a jointly owned company, Music Copyright Operations Services Ltd.

Pictured at the signing, back row from left, are former MPA president and MFS board member Andy Heath; Assn. of Professional Composers chairman David Stoll; PRS/MPA chief executive John Hutchinson; and British Acad
emy of Songwriters, Composers and Authors chairman Gaye Fletch. In the front row are MPA president Stephen James, Potter, and Simon.

JEF CLARK-MEANS

Warner Australia ‘Export Or Die’ Policy Brings U.S. Rewards

BY CHRISTIE ELIEZER

SYDNEY—Warner Music Australia’s direct sign
ings are beginning to make their presence felt in
the U.S. market, reflecting the operation’s move
to sign and work with acts with international
potential.

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

March 1988 will see releases from the Super
jess, a joint signing with Warner’s U.S. and
the Earthling, inked by Seymour Stein for a new
Sire imprint. Half a dozen more signings have
interest from U.S. affiliates or are in development
with American songwriters and producers, says
the company.

Warner Australia’s international activity is the
result of a roster shake-up in 1996 by Brian Har
ris, chairman in Australia and senior VP for the
Asia-Pacific. A roster of 30 acts was culled to four:

**Warner Australia ‘Export Or Die’ Policy Brings U.S. Rewards**

Jazz trumpeter James Morrison

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

Regurgitator was initially skeptical about sign
ning to anything but an indie. “A big organiza
on can be exciting,” bassist Ben Ely says now. “It
means a little idea in a bedroom becomes some
thing huge. But that only happens because of peo
ple at the label, it becomes like a family.”

Notes Superjess guitarists Chris Tennent, “We
liked them as people. They were trying hard for
us, and we liked how they worked Regurgitator.”

“We live by the philosophy “export or die,”” says
Pope. "The break-even point is very high in Aus
tralia, and an act has to show global potential
before we’re interested. All we will get is a release
abroad, but at least we’ll give it a shot.”

Acts have made their presence felt in other ter
ritories. Two-thirds of the 100,000 sales for R&B
vocal act Kulcha’s debut were in Southeast Asia.
Albums from divas Hines and Max Sharam sold in
Europe.

In terms of U.S. presence, Pope and Parisi point
out that Ruby Marchand, VP of A&R of Warner
Music International, is an invaluable ally in get
ning material to affiliate labels. “Warner Music is
not expecting to hit pay dirt with the first release.”

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BILBOARD OCTOBER 18, 1997
results talkin louder than words

Roni Size Reprazent

newforms

ALBUM OF THE YEAR

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

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

Extra 4% Damages Hopes Of Lower EC Rates

**BY MARK DEZZANI**
**AND DOMINIC PRIDE**

The thorny issue of value-added tax (VAT) is back at the top of Europe's agenda after the Italian government inaugurated a list of new VAT records, and BMG Holland protracted legal action by issuing a CD as a book.

The Italian move flies in the face of European Union permission to cut VAT rates and follows efforts to lower VAT on recorded music and to have records regarded as cultural goods within the European Community. The Italian government has launched the Phonographic Industry (IFPI) and other bodies, including the European Music Office, representing musicians and record companies, among others.

**The U.K.'s Government Department for Culture, Media and Sport**

The U.K. government's department for culture, media and sport has revealed the losses suffered by Sony Music Entertainment (SME), BMG UK (which includes Warner Music UK) and Virgin Records UK in the U.K. SME has suffered losses of 8.5% in revenue and has re-elected the chairman of the board, Paul D'Alfonso, for a further year.

**EDGEHILL UNIVERSITY STUDENTS**

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**BMG ENTERTAINMENT INTERNATIONAL U.K. & IRELAND**

To pay U.S. singer/songwriter Michelle Shocked's former manager Martin Goldschmidt and his legal team, the label, BMG Virgin, has agreed to pay $10,000 to settle damages plus court costs following a libel suit in London's High Court in which Shocked was named.

The out-of-court settlement, agreed Oct. 2, followed an action brought by Goldschmidt over an allegedly libelous press release issued in October 1996 by BMG in the UK. The release was intended to publicize Shocked's album "Kid-Heart Woman." However, a reference to an earlier work, "The Texas Campfire Tapes," appearing to quote Shocked, caused offense.

**AUSTRALIAN MUSIC RETAILER**

Sanity has sold the 16-outlet CD Records chain. The move, part of an aggressive national expansion plan by the Electrolux unit and its local subsidiary, Music World, which has been investing in the new chain. The retailer has not revealed whether CC's loss Lipton will remain if his losses would be caused by the takeover, which is effective Nov. 1.

**PROFESSOR DR. NOBERT THURLOW**

Senior managing director of German labels' body BWP and managing director of the International Federation of the Phonographic Industry (IFPI) Germany, Warner Music Central Europe president Gerald Gehbaur and Sony Music GSA president Joachim Leuschner remain on the BWP board, while Heinz Carlin and Helmut Fost, presidents of Universal Music GSA and EMI Music GSA, respectively, stay on the board of IFPI Germany.

**THE COOK REPORT U.K. TV PROGRAM**

This successful program, which accused the British record industry of hyping its "chart" by inflating sales, has been cleared of all charges by the Independent Television Commission. The BPI has complained that the two-part transmission broadcast nationwide in June was inaccurate and had neglected "obligations of fairness and truth." (Billboard.

**WARNER MUSIC EUROPE**

Has appointed Geraldoa Caccia president of its Greek affiliate, in addition to his existing role as president of Warner Music Italy. He succeeds Marco Bigotti, who gave up a similar joint role to become president of Warner Music France. Caccia joined the Music World group in 1991.

**FORUM RCA RECORDS U.K. managing director Hugh Goldsmith has revealed that the new imprint he is setting up for Virgin Records U.K. will be called Recorded Ink. He expects to announce the label's first signings in the next few weeks. Goldsmith moved into Virgin's London headquarters Oct. 1, but is remaining tight-lipped about the direction younger director of the label, which was once home to the band's A&R director in addition to being the label's finance director and managing director. The new label will be called Audio F.I.T. Label, Mark Hutton, GM of Virgin marketing divisions, is to also oversee sales, press, and promotions. The moves follow the departure of former co-managing directors Ashley Newton and Ray Cooper to become co-presidents of Virgin Records Americas.

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supervisor of key urban music web Salem Power Station, maintains that there are no immediate plans to hike prices.

In Indonesia, shopping malls and retailers in general are reporting sign-
ificantly weaker sales. At the largest specialist music chain, Disco Tan-
wati reports a sales dip of 25%-30%.

In the Philippines, Fidel Esteban, director of the Music One superstore and a VP of the Radio City chain, says that the business is affected by the devaluation. Music One buys its own products and has a VP con-
ingent system that is customary in the Philippines. “We tried holding back on raising prices,” he adds. “We were able to do so on Oct. 1. It costs more now to buy [imported] CDs from the U.K. or the U.S., and so we passed on the cost to our customers.”

In Malaysia, PolyGram is reportedly the hardest hit by the ringgit’s drop, due to their heavy investment in an interna-
tional repertoire. “It’s definitely eating into our profit margins,” says a marketing manager Kaiser Tan.

**Kingston’s Music Scene Thriving**

Local Acts Benefit From Supportive Climate

by LARRY LESBLANC

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

Birthplace of Bryan Adams, Cana-
da’s best-known pop artist, and the home territory of Canada’s unslugged top rock band, the Tragically Hip, Kingston is also home for such nation-
ally respected popular/alternative groups as Weeping Tile, the Hollies, and the Shovels, and the City of Benares. Also with strong ties to Kingston’s music community are members of Canadian bands the Indiroyals, the Mohicans, and the Seals, and the American band Van Morrison, who is on tour in Canada.

“Kingston deserves as much atten-
tion as a musical center as Halifax,” says Steve Johnson, A&R rep for Warn-
er Music Canada. “It’s a great place to major music centers, has been largely responsible for the city’s growing mu-
sical maturity.”

“We are sheltered and don’t get influ-
ence from the Toronto or Montreal scenes, so we’ve built up our own scene,” he says. “We’re not Toronto or Montreal. We’re in between [Toronto-Montreal], closer to St. Louis and Syracuse [N.Y.]. However, there’s not a trend or a sound [here]. Kingston bands are quite different from each other.”

Kingston bands have access to sever-
al local studios, including the Funhouse Studio, Lemon Studios, and Kingston Soundworks, with rates running $25-$50 per hour. Additionally, such local independent music retailers as Zapp Records, House of Souma, Turk’s Brian’s Record Option, and CDami have a variety of product support by local musici-
ans, as do, to a lesser degree, local out-
lets of such chains retailers as Sunrise, and HMV Canada.

Among the Kingston clubs featuring local talent are The Boat House, the Toon Stages, the Wellington Arms, Grizzly’s, the Slip, Tir Na Nog, and Alfie’s. Each summer, local folk artists perform at the Famous Styles Festival and the All-Folk Festival.

With such major Kingston clubs as the Lakeside Manor and Dover Hills shutting down almost a decade ago, Canadian bands from elsewhere no longer play the city as much as they did in the 1980s and 1990s. Two factors that has helped foster a music scene dependent on Kingston talent.

“Kingston has a bustling downtown, says Gary LaValle, owner of Zapp Records. “There are a lot of people downtown because it’s such a close vicinity to the university.” Downtown Kingston, the Flats, which is lined with a lot of student traffic, and in the summer there’s a lot of tourism,” he says.

A thought on Kingston insiders complain about the small number of clubs available for live music, an unusually strong crop of individualistic acts have developed in recent years. Other factors include alternative rockers Crazy Fish, the Mudwatu, Ludwig Wright & the Wrongs, Cadence Code, and the Gaudl Birds, roots-based Uncle Remus, Night Sun, Gerry O’Rian, Kevin Head, Blue Monday, and Geoffrey Fry (who also fronts Electric). In the area, such acts as New Digs, Pico De Gallo, and Chris McCann.

“Each group is different,” says La-
Valle. “You can’t make a comparison between any two bands [in Kingston]. It’s a scene that’s been built up around very different things.” Many of the audi-
tiendy clubs are in bands or used to be in bands, but they really support local music.

Adds Harner, “[The club scene] began to change five or six years ago, from being a competitive scene to support-
ing original acts. You play a gig, and if you don’t have an audience, you’ll be musicians from other bands.”

According to Tragically Hip guitarist Gord Downie, “Kingston is a music town. It has long tradi-
tionally been “street kids mixed with the college kids, musicians, bikers, and criminals, all thrown into this big pot together.”

Performing in local venues is the best route for exposure for most local bands because local radio airplay is minimal.

Only Queen’s University’s CFRB, class-
ical rock CHKL in nearby Brockville, and album rock CJCO in Belleville, also nearby, pay attention to what is hap-
pening in Kingston’s musical communi-
ty.

The majority of [Kingston acts] don’t fit our format,” says Steve O’Brien, music director of adult top 40 CRCK Kingston. “We do, however, play [selected tracks by] the Mahones and George Brown,” he adds. “It’s just a matter of course, of course, is a given at [our station]. But there’s not much else we can play.”

Says Andrew Schurer, who co-hosts CRFC’s weekly two-hour “Orphans & Bence” show with Matt Barber, “Our focus is on local bands. We have them in for interviews and [to perform live].”

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

wider audiences in Ontario in the 1970s were ‘60s-styled club band Percy & the Teardrops and the Blushing Brides, a Rolling Stones tribute band.

The state of the local music scene when the Tragically Hip formed in 1986, Baker says, “During our first two years together, we played most cover-
ners. The club owners didn’t want any original music. We purposely picked obscure covers you’d never hear in a bar. In some clubs, we’d announce our origi-
nal tunes as someone else’s song.”

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

While the Tragically Hip has long been known within the city, its influence is still felt by the city’s arts commu-

The Hip opened up things because more [clubs] began ascribing to live music,” says Brown. “Consequently, that helped Kingston bands [to develop creatively]. Since, we played every [Kingston] pub five days a week for two years before we had any time to lose. Today, Forego-
to is where every band goes [to play].”

“You can easily saturate the market in Kingston,” says Mahones drum-
mer, Jerry Choy, “But there’s a certain local tastar, Jerry Fisher of Uncle Remus. “You then go to [perform in] Montreal, Ottawa, Toronto, St. Catherine’s, Peter-
borough, up to the 401 [high-

ways]. Bands from Kingston have no trouble in pushing their musical hori-

s.
### Japan

**Singles**
- CANDIE IN THE WIND 1997
- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
- ELTON JOHN

**Albums**
- THE ROLLING STONES: BRIDGES TO BABYLON
- NORTHERN HARP
- GREGG ALLMAN

### Germany

**Singles**
- CANDIE IN THE WIND 1997
- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
- ELTON JOHN

**Albums**
- THE ROLLING STONES: BRIDGES TO BABYLON
- NORTHERN HARP
- GREGG ALLMAN

### Canada

**Singles**
- CANDIE IN THE WIND 1997
- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
- ELTON JOHN

**Albums**
- THE ROLLING STONES: BRIDGES TO BABYLON
- NORTHERN HARP
- GREGG ALLMAN

### Netherlands

**Singles**
- CANDIE IN THE WIND 1997
- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
- ELTON JOHN

**Albums**
- THE ROLLING STONES: BRIDGES TO BABYLON
- NORTHERN HARP
- GREGG ALLMAN

### Australia

**Singles**
- CANDIE IN THE WIND 1997
- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
- ELTON JOHN

**Albums**
- THE ROLLING STONES: BRIDGES TO BABYLON
- NORTHERN HARP
- GREGG ALLMAN

### Italy

**Singles**
- CANDIE IN THE WIND 1997
- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
- ELTON JOHN

**Albums**
- THE ROLLING STONES: BRIDGES TO BABYLON
- NORTHERN HARP
- GREGG ALLMAN

### France

**Singles**
- CANDIE IN THE WIND 1997
- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
- ELTON JOHN

**Albums**
- THE ROLLING STONES: BRIDGES TO BABYLON
- NORTHERN HARP
- GREGG ALLMAN

### Belgium (Flemish)

**Singles**
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- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
- ELTON JOHN

**Albums**
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- NORTHERN HARP
- GREGG ALLMAN

### Belgium (French)

**Singles**
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WEA Regains No. 1 In Album Market Share For ’97

BMG Still Has Wide Lead In Singles, R&B

By Don Jeffrey

One retailer says that, although his music sales are up and there are more customers in his stores than last year, he has noticed that the average amount spent by each customer hasn’t changed. This raises some questions. At a time when the economy is in good shape, is the typical record consumer becoming somewhat stingy? Is he or she no longer leaving stores with a new CD plus a couple from the budget bin and maybe a tape for the car? And is this an ominous indicator about future retail sales?

All of this leads to an examination of what can be termed the active music buyer. Is such a consumer a phenomenon of past glory days of the industry when, as some old-timers would huff, there was a better selection of titles on the shelves?

Recent data from Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, suggests that active music buyers are alive and well, buying. They may not be digging deeper in their pockets on each trip to the store (the study didn’t measure that) but they’re still purchasing a significant number of recordings.

An active buyer is defined by Strategic as one who has purchased three or more recordings in the past six months. The researchers poll consumers through random dialing of phone numbers nationwide, tallying responses from more than 10,000 people. Of that number, 5,238 have been deemed active buyers.

Strategic finds that these consumers bought an average 10 albums each during the six months prior to their interviews; 56% purchased more than six albums, and 47% bought at least one single.

A closer look at the numbers reveals some interesting connections and refutes some popular notions.

For one thing, many industry people believe that store shoppers and record-club members are different consumers. The research says that (Continued on page 61)

Electronic templates created by Sight & Sound Digital Imaging.
NYC’s ‘Encores!’ Series Preserved On Disc
City Center’s Revived Musicals Recorded By DRG

BY SETH GOLDSTEIN

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

As the crowds have grown, so have album sales, though more slowly. With a first shipment of 18,000 CDs, DRG founder Hugh Fordin thinks “Boys From Syracuse” ultimately will surpass the combined total of three earlier releases that have averaged about 10,000 units each. DRG and City Center, just a couple of blocks apart in midtown Manhattan, are planning the fifth in the series, the Jerome Kern/Oscar Hammerstein “Sweet Adeline,” staged earlier this year. “We’re in bed together,” says Fordin, author of books on MGM producer Arthur Freed and Oscar Hammerstein and an experienced hand at cast albums, cabaret acts, and movie soundtracks.

His approach is unvarying. Fordin brings back the City Center cast and the 26-piece Coffee Club Orchestra under the direction of Bob Fisher, who helps assemble an arrangement that’s as close as possible to the Broadway original. The only new work is the newly recorded scores long considered lost is exhaustive and expensive. “Encore!” angels American Express and Visa, which helps defray recording costs, which can run as high as $300,000. But DRG keeps a tight lid on production costs to stay profitable. With the cooperation of theatrical guilds and the musicians’ union, which is restricted to a two-day recording build-up, Fordin is able to produce a show for a scant $50,000. Quality remains high. The recording of “Boys From Syracuse,” Fordin insists, is “Rodgers and Hart at their best.”

Some retailers are listening. Virgin Megastore Times Square has displayed the CD in a new-release rack inside the main entrance. Fordin, whose current catalog is BMG and Island, Orion Broadway and off-Broadway albums, sought out the “Encores!” assignment after his successful New West and installing, Irving Berlin’s “Call Me Madam,” starring Tyne Daly. Once he had the permission of the R&H Foundation, which administers the Berlin estate, Fordin pitched the unions. They were amenable, says (Continued on page 78)

WEA REGAINS NO. 1
(Continued from preceding page)

chatted up 14.9% in market share. Sony Music’s strengths were in soundtracks, Latin rock and hip-hop and country, where it was the No. 2 distributor in each category.

Right behind Sony, PGD gathered 15.1% in total album market share, half a percentage point down from the slice of the pie it had last year in the corre- sponding period. No. 3 was BMG, the No. 2 distributor in classical and jazz.

Despite the fact that Universal showed the greatest increase between the same time frame last year, and the same time frame this year, the company’s 12.6% figure—up from 9%—tells us we can safely predict, in total album market share. The company had a strong showing in alternative rock, where it was the No. 1 distributor, and gospel, where it was No. 2.

EMD showed the second-biggest total-market-share gain, finishing with a 12.3% share, up from the 8.3% it had last year. EMD was the No. 2 distributor in soundtrack albums and rap albums.

ATC finished in last place, even though it also was one of three distributors showing market-share increases over last year. The company had an 11.4% showing, up from the 10.3% market share it had last year. It was the No. 1 distributor in rap and new age.

Earning BMG top singles distributor honors, though by a slimmer margin, was EMD, 28.9% market share even managed to improve on the 28.4% it had in the first nine months of last year. Its top-selling single was included in Jamie, Jet, and Ramone in back, from left, are Tim Rosta, executive director of Lifefeast; Daniel Glass, chairman of Lifebeat; Doug Calvin, president of Royalty Records; and Dave R., VP of Royalty Records.

DISTRIBUTION. PolyMedia in New York names John Esposito senior VP. He was senior VP, PolyGram catalog development group. The Rep Co. in Salem, Mass., names Beth Gobeille sales administrator; Joe Lefebvre telesales rep, Jonathan O’Toole marketing coordinator, and Matt Sliifkin advertising manager. They were, respectively, assistant managing director/office manager at Rykodise in London, telephone sales rep at Distri- bution North America, intern at Rykodise, and director of retail operations at Heartbeat Records.

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

HOME VIDEO. Trimark Home Video in Santa Monica, Calif., names Daniel Ryan new Western region sales manager. He was Western region sales manager at Turner Home Entertainment.

MUSIC VIDEO. C&C Films in New York names Camille Currie music rep. She was music depart- ment coordinator for the Fox tele- vision series “New York Under- cover.”

ELECTRONIC TURN TABLE

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

NATIONAL RECORD MART (NRM), buoyed by the Princess Diana tribute single, continues to post strong year-to-year sales gains. In September, the Carnegie, Pa.-based retailer reports, sales from stores open more than a year jumped 13.4% for a year. This was the fourth consecutive month of double-digit sales increases for the 146-store chain. In August, same-store sales were up 18.8%. The company cites the success of Elton John’s “Candle In The Wind 1997” as an important factor in September’s sales growth. NRM says the single represented the largest unit purchase in the chain’s history. Year-to-date same-store sales for the retailer were up 10.8%.

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

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

RENTRAK, which distributes video-cassettes to rental stores on a revenue-sharing basis, says it is providing retailers with Internet home pages to allow consumers to browse its inventory and access information on movies. The company says that a later enhancement to the service—called foreveryou.net—will allow consumers to purchase videos through the retailer’s World Wide Web page. A third- party provider would fulfill the order and share the revenue with Ren-trak and the retailer. Customers will also have access to technology that recommends movie titles based on their expressed opinions of previously viewed films.

THE MOTION PICTURE ASSN. OF AMERICA reports that video store owners in New Jersey and California were recently sentenced to serve time in state prison for selling pirated videos. The two owners of Uptown Vari- ety in Elizabeth, N.J., were given three-year sentences in September after raiding this year and last year yielded 1,776 unauthorized copies of movie video-cassettes. The owner of Karina’s Video in Los Angeles received a two-year sentence for possession of more than 2,500 pirated videos from the store and from a warehouse locker.

DIAMOND ENTERTAINMENT, a budget home video distributor, reports that sales in August were 200% higher than in the same month last year and that sales for the five-month period through August were 78% ahead of last year. The Cerritos, Calif.-based company markets videos to mail- order houses, retailer chains, department stores, drug stores, and super- markets. Diamond also distributes computer software and import toys.

ON STAGE ENTERTAINMENT, a producer of live worldwide theatrical events, reports that net profit plunged to $300,642 in the second fiscal quarter, which ended June 30. The company posted $27,000 profit in the same period last year. Faith Evans "I'll Be Missing You"; Puff Daddy’s "Can’t Nobody Hold Me Down"; Romeo’s "I Belong To You"; the Notorious B.I.G.’s "Hypnotize" and "Mo Money Mo Problems"; R. Kelly’s (Continued on page 62)
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Listen for purchasing at Camelot; and Doug Smith at National Record Mart. They report that November will see albums from Yanni, Babyface, Erkah Badu, Spice Girls, Eric Clapton, Michael Bolton, Sublime, Led Zeppelin, Celine Dion, Metallica, Barbra Streisand, and Shania Twain. And if that isn’t enough for you, there will also be new sets from Rod Stewart, Tony Rich, LSG (Levert, Keith Sweat, and Johnny Gill), Enya, Hanson, Harry Connick Jr., Paul Simon, and Bryan Adams. Also, retail says that Capitol Nashville is still making noise about unleashing a Garth Brooks album. Moreover, MC Eiht, Method Man, Will Smith, and Scarface will keep the rap audience happy.

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

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

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

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

ON FILE: Camelot Music has filed its reorganization plan with the Delaware bankruptcy court, but details will be kept under wraps until a disclosure hearing later this month. But in a surprise move, the plan filed focuses only on the North Canton, Ohio-based chain and excludes the Wall.

As readers of this column are aware, W H Smith, the Wall’s parent, and Camelot have been negotiating a merger between the two companies for almost six months. In that scenario, the Wall stores would be run out of Camelot headquarters.

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

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

(Continued on page 460)
Johnny Dowd Probes The Dark Side;
Paul Burlison’s Latest Slice Of Fuzz

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

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

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

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

Utterly flabbergasted by this unique, terrifying stuff, we quickly shuffled for the material that accompanied the album, which is titled "Wrong Side Of Memphis" and bears no label name. A cover letter identified the artist as Johnny Dowd. “I’m 48 years old and make my living as a moving man in upstate New York,” Dowd’s letter said. “If rock ’n’ roll was a religion, I’d be a preacher in need of a church.”

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

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

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

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

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

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

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

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

He says that he recorded and pressed “Wrong Side Of Memphis” himself, in an initial run of about 500 copies. “I got a lot of response, and I got some dealers,” he says. He says that three catalog-oriented companies, Miles of Music in L.A., Red Eye Music in Chapel Hill, N.C., and Channel 88 in Minneapolis, had been handling the record, but that he has no distribution as such.

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

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

Johnny Dowd has created a stark, oft-terrifying, and head-thumping original record that deserves far wider exposure than it has received so far. If you’re interested in contacting Dowd, he can be reached at 111 Coy Glen Road, Hutch, N.Y. 14550; his phone/fax number is 607-272-8027.

FLAG WAVING: A lot of people think that guitarist Paul Burlison’s sound—heard on his new Sweetfish Records album, “Train Kept A-Rollin’”—is the product of some kind of secret.

“Engineers would tell me and say, ‘How’d you get that sound?’ It’s a loose tube. And they’d say, ‘Aw, c’mon, you can tell me!’”

But the origin of Burlison’s signature fuzz tone—heard famously on his 1956-57 recordings with Johnny Burnette’s Rock ‘n’ Roll Trio—was really that simple: Burlison dropped his Deluxe amp before a show in Philadelphia in ’56, jarring a tube loose; the accident produced the buzzing guitar tone that highlighted the original ’56 version of “Train Kept A-Rollin’” (later covered by the Yardbirds and Aerosmith) and Burlison’s other hits with Burnette and his brother Dorsey. (Today, Burlison goes an easier route to attain his tone—he uses a foot control.)

That dazzling sound has been in short supply in recent years. With the exception of a Flying Fish album he cut with the Sun Rhythm Section a decade ago, Burlison has remained out of the spotlight. The Sweetfish album is his solo debut, in fact.

“It’s kinda like a second childhood for me,” Burlison says of the album. “I quit music for 20 years and raised my family, put the kids through school. So this is the second go-round.”

Executive-produced by Dan Griffin (who also helmed Scotty Moore’s recent Sweetfish album, “All The King’s Men,” “Train Kept A-Rollin’”) features Burlison in the company of some storied musical guests. The players include Cesar Rosas, David Hidalgo, and Conrad Lozano of Los Lobos; Levon Helm, Rick Danko, and Jim Weider of the Band; Kim Wilson of the Fabulous Thunderbirds; Mavis Staples of the Staple Singers; Elvis Presley’s longtime drummer D.J. Fontana; and Rocky and Billy Burnette, Johnny and Dorsey’s sons. Burlison says that his glittering guest list is little more than “a bunch of friends, guys I know from the road.”

As famous as his colleagues are, it is Burlison who shines brightest on “Train Kept A-Rollin’,” weaving a series of typically trash solos through remixes of the old Rock ’n’ Roll Tiar tunes.

Burlison, who says a U.S. tour is being planned, adds that for future releases, “I’ve got some friends who do rock’n’Cajun, and I’d like to do a record with them. I’d also like to do some real blues, stuff I grew up playin’.”

RETAIL TRACK
(Continued from page 58)

W H Smith appointed a new CEO, Richard Handover, and it is unclear how that will affect negotiations. Supposedly, W H Smith had a board meeting Oct. 7 (at press time), and the fate of the Camelot/Wall deal was on the agenda.

More on this as it develops.

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SPICE 1, The Black Bossalini 6.49 10.49
THREE SIX MAFIA, Chpt.2-World Domination 6.49 10.49

October 27th

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Diamond Hater, Passion 6.09 9.99
H-TOWN, Ladies Edition 6.19 10.49
John P. Kee, Strength 6.19 10.49
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BUY CYCLES
(Continued from page 53)

one out of four active buyers is a member of a record club. But before retailers cry that this is empirical evidence that their customers are being seduced away from stores by lavish record-club offers, it should be noted that only 2% of the active buyers purchase music from the clubs only. As previous studies have indicated, record-club members are more often than not avid record-store shoppers. In fact, the study shows that 66% of active buyers still obtain music from a record store or department only.

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

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

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

Looking at the males, the age group with the greatest number of active buyers is the 25- to 34-year-olds (27.3%); the group with the least is 44-54s (16.8%). Many people probably think the 18-24s are the most active, but at 20.3%, they even trail the early middle-agers, 25-44 (22.1%).

There is variance according to region of the country. The most active are in the central states (30.5%). The least (5.5%) are in the Northeast, but that’s because for this research, the smallest population is in this region.

The active male music buyer also is more likely to live in a suburb (47.9%) than a city dweller or rural resident.

Strategic also polled consumers on the radio formats to which they listen.

For active males, rock is the overwhelming choice (39.2%). Their lowest choice was AColdies (7.2%), formats that generally appeal to the older, more conservative consumer.

In what kind of store does the active male music buyer shop? Large chains get the most mentions (29.2%), while bookstores get the least (1%). In specific terms, the active’s top four retailers are Musicland (8.9%), Best Buy (8.2%), Wal-Mart/Sam’s Club (7.4%), and Blockbuster (7.3%).

And where does the male active stand in the store/club debate? The researchers find that 24.4% buy from clubs, 14.1% make purchases from other mail order, and 97.9% shop at stores. Club-only buyers come in at only 2.1%; while store-only purchasers make up 75.6%, and 22.3% say they buy from both.

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

Now the females.

Age-wise, there is no difference from the male active. The 25-34s buy more music than other age groups (21%), and the 45-54s buy the least (15.2%).

As for region of the country, none stands out as the home of the most active female buyers: Four regions—South Atlantic, South Central, Pacific, and North Central West—show up at about 16.7% and 17.6% of the totals. As with the guys, the Northeast gets the fewest actives (5%). And suburbs dominate the list (60.7%).

But there are marked differences in the radio formats preferred by females. Rather than rock, they select top 40 stations (22.1%) more than others. And they are least likely to favor the news/talk/sports categories (3%).

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

Large chains got a 29.1% of their votes, bookstores only 1.5%. But, when asked specific places in which they shop for music, the females’ most cited source is not Musicland or Best Buy, like the guys, but Wal-Mart/Sam’s Club (13.4%).

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

There are no significant differences between the sexes as to clubs vs. stores.

On the question of singles, however, there is some divergence. Strategic reports that 41.7% of active male buyers purchase singles. But slightly more than half of the female actives (50.9%) buy them.

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

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## Billboard Top Pop Catalog Albums

<table>
<thead>
<tr>
<th>NO.</th>
<th>Artist</th>
<th>Title</th>
<th>Catalog</th>
<th>Label</th>
<th>DISTRIBUTING LABEL</th>
<th>GREATEST HITS</th>
<th>Weekly Sales</th>
<th>SoundScan</th>
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<tr>
<td>1</td>
<td>ELTON JOHN</td>
<td>A Collection of Great Dance Hits</td>
<td>1981.11.28</td>
<td>A&amp;M</td>
<td>MCA</td>
<td>1166</td>
<td>120,000</td>
<td>GREASE</td>
<td>GREASE</td>
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<tr>
<td>2</td>
<td>FLEETWOOD MAC</td>
<td>Rumours</td>
<td>1976.11.26</td>
<td>CBS</td>
<td>BMG</td>
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<td>1981.11.28</td>
<td>A&amp;M</td>
<td>MCA</td>
<td>1166</td>
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<td>4</td>
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<td>Dark Side of The Moon</td>
<td>1973.11.25</td>
<td>Capitol</td>
<td>BMG</td>
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<td>Legend</td>
<td>1976.11.26</td>
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### Merchants & Marketing

**WEA REGAINS NO. 1 IN ALBUM MARKET SHARE**

(Continued from page 56)

"I Believe I Can Fly"; As Yet's "Hard To Say I'm Sorry"; Tracy Braxton's "Un-Break My Heart"; 112's "Cupid"; Backstreet Boys' "Quit Playing Games (With My Heart)"; and Whitney Houston's "I Will Always Love You."...

More than seven percentage points behind BMG, WEA was the No. 2 singles distributor, with a 21.3% share, up from last year's 19.9%. Its top-selling singles include Mark Morrison's "Return Of The Mack"; Tim McGraw's "It's Your Love"; LeAnn Rimes' "How Do I Live"; Jaheim's "You Were Meant For Me"; Changing Faces' "G E T T O U T"; and Monica's "For You I Will."...

No. 3 distributor PGD could be picking up singles market share in the second quarter of this year. John's "Candie In The Wind 1997"/"Something About The Way You Look Tonight" already has earned the distinction of being the No. 1-selling single so far in 1997, based on one week of sales. In the last week of the measured nine-month period, the Princes Diana tribute moved about 3.4 million units. Other top-selling singles from PGD include Hanson's "Mmmbop" and Dolly's "Is My Baby Ready?"...It's still an 18% of the singles market share, compared with last year's 15.5%.

While EMI finished the period in fourth place, more than nine percent, age points behind PGD, the company's 8.9% almost doubled last year's 4.6% share, when it was in last place for singles distribution.

Sony Music, independent distributors as a group, and Universal all suffered market-share declines this year, with Sony posting an 8.4% share, down from 11.8; the industry scoring 7.5%, down from 12.2%; and Universal getting 7.9%, down from 7.8%.

In country albums, WEA maintains a firm grip on first place with a 31.9% market share, almost nine percentage points better than its 1996 industry-leading total of 22.4%. Far back in the No. 2 spot, Universal had a 9.9% share, down slightly from the 10.4% the company garnered in the first nine months of last year. BMG also suffered a decline, finishing the ninth-month period this year with 16.7%, down from last year's 18.6%.

EMI, meanwhile, was the only other distributor besides WEA to post a market-share gain this year. The company's market-share showing of 10.6% is up 1.4 percentage points from the 9.2% it had last year. In fifth place, Sony garnered a 10% market share, down from 11.9%.

The indie sector managed to climb out of the cellar to sixth place, even though its market-share total went down: 6.9% in the first nine months of this year vs. 8.1% in the same period last year. PGD came in last with a 5.9% share, down from 10.5%.

For R&B albums, BMG managed to stay on top despite suffering market-share erosion. The companychalked up a 19.6% market share in the first nine months of the year, as compared with 22.4% in the same time frame last year. EMI came in second with 14.6%, down slightly from 15.1%.

Universal and EMI, respectively the No. 3 and No. 4 distributors, were the only ones to post market-share gains for R&B albums. Universal's market share slipped to 14.3% from its last-place market share of 6.8%, while EMI slipped the nine-month period this year with 13.7%, up almost five percentage points from its performance last year.

The No. 5 and No. 6 distributors, PGD and Sony, respectively, suffered declines with the former going to 14.2%, down from 19.4%, and the latter finishing with 12.7%, down from 19.6% of the year. Independent distributors collectively turned a more favorable market share score for both 1996 and 1997, 11.9%.

Adding to accumulating data by distributor, this year SoundScan began tabulating data by ownership. With that, the total album market share for each of the six major remains the same, but the market share for the Alternative Distribution Alliance is finished to WEA's share to give the Warner Music Group a total album market share of 19.7%. Similarly, Sony adds Relativity's and its Special Product division's market share for a total album market share of 16.5%.
SPECIAL INTEREST VIDEO

A BILLBOARD SPOTLIGHT
Getting Real
Timing Is Everything For Videos Tied to News Headlines And Current Trends
BY CATHERINE APPLEFELD OLSON

ike almost everything else in life, timing is critical in the distribution cycle of reality-based videos. The still- Capitolization market for tapes that tantalize with subjects culled from actual events of recent or past history is a testament not only to consumers’ thirst for stories about the guy next door but also to the carefully crafted marketing campaigns being lodged by a variety of distributors. As they continue to refine the art of “coattail marketing,” companies such as WinStar Home Entertainment, MVP Home Entertainment and Real Entertainment are searching for products that are broad enough to generate wide support but specialized enough to grab attention at critical times in the buy cycle. Even such documentary stalwarts as National Geographic Home Video and PBS Home Video are wrapping their wares in more attention-grabbing packaging and bringing them to market more closely tied to headline events.

WinStar Home Entertainment, a subsidiary of reality programming firm Fox Lorber Associates Inc., was “dealing with him as he was on his last leg, so to speak. So that one was timed to bring to market after his death.”

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

And sometimes the art of timing means knowing when not to release a product into the market. WinStar learned earlier this year that, in some cases, the best timing is to increase the distance between an event and a related video release. The company shelved its “Air Disasters” reality title for several months following the fatal crash of TWA flight 800 in January. Despite the emphasis it places on Released on page 66

Exercising Options
As The Health-And-Fitness Craze Cools Down, Familiar Brands And Cross Promotions Heat Up
BY TERRI HORAK

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

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

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

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

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

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

For the “Buns Of Steel Classic Series,” WarnerVision culled the line’s top performers, and both the new and reissued titles will get extensive marketing and promotion, including a direct-response television campaign, advertising in national magazines and a significant publicity push. The titles will also include bounce-back coupons.

A key marketing feature for the “Buns Of Steel” line is a partnership with Gold’s Gym. Starting in 1996, each title will include a certificate for a free two-week membership, a $50 value, according to WarnerVision. Coupons for the videos will be distributed in Gold’s Gym outlets, and there has been some discussion of including retailers in promotion opportunities, Williams says.

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

STEP TO IT
As a result of its new deal with Reebok, BMG Video is re-releasing three of the Reebok step videos starring Gin Miller and dropping the price from $19.98 to $14.98. In addition, the company will release a new Reebok step title, “Intense Moves,” also priced at $14.98, and two new aerobic workouts, which will carry a $9.98 suggested price. All six titles have a street date of Nov. 18.

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

Kovner says repackaging and re-branding the new titles may revitalize the step category. “We wanted to create and establish a new look because, as we come out with new titles in the next few years, we felt the

Continued on page 66
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Eric Nies hosts Fat Burning Grooves
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$12.98

Approx. 50 mins.
LV 49337

Approx. 90 mins.
LV 49331

Approx. 90 mins.
LV 49331

Both releases will be supported with national advertising on home video.
EXERCISING OPTIONS
Continued from page 64

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

Getting Real
Continued from page 64

tie-ins, Oliven says WinStar is not interested in the “me-too” phenomenon that has inundated retailers in recent months with treatments on Elvis Presley and Princess Diana. “We don’t want to be involved in the general sense with anything that’s a fad,” he says. “We are interested in a long-term involvement.”

IMMEDIATE GRATIFICATION

Distributing a combination of tapes that piggyback immediately onto a given event and those with longer legs is the modus operandi at MVP Home Entertainment, where president and CEO Philip Knowles says the event-based product comprises about 15% of the company’s releases. Recent entries in that category include “North Hollywood Shootout,” a chronicle of the standoff between police and perpetrators in the streets of a Los Angeles neighborhood, and an equal-quick-turnaround treatise on the Heiresses’ Gate suicide. The company had a video chronicle of the life of Princess Diana out within weeks of her sudden death. Although some might consider some of the MVP fare on the border of good taste, Knowles says MVP tries to stick with subject matters “with a positive message.” The North Hollywood treatise, for instance, would not have made the cut had any police or bystanders been seriously injured or killed, he says. And the Heaven’s Gate tape in part is aimed at alerting friends and family members of telltale behavior people might display, if they are becoming involved in a cult. “Diana: The People’s Princess” will be “a celebration of her life,” he adds, and some of the proceeds from tape sales will benefit selected charities. Still, Knowles recognizes the need for speed with regard to the more sensational videos. “Speed is of the essence,” he says, noting that one month from the event is the absolute limit for “more sensational” titles. To help facilitate a speedy delivery to market, Knowles says neither the “North Hollywood” nor “Heaven’s Gate” tapes were exactly “Gone With The Wind” productions, “and both shipped high volumes initially and have not seen particularly strong shipments since. The company is spending considerably more money on the Diana tape, which Knowles expects will have a much longer shelf life.

PERENNIAL THEMES

Mike Currie, VP of sales at Real Entertainment, notes that because rushing a tape to retail often can mean a sacrifice in quality, he tends to look for titles with broader appeal than one event. “We try not to do reality that is time-sensitive,” he says. “For ‘Cops’, the voyeuristic video appeal will go on and on forever. There will always be a market for those titles.”

Currie says Real passed on a two-video Diana box because, by the time it would have made it to market, there would have already been a stable of competitors. “There were so many people scrambling for DI product, and you have a somewhat volatile consumer market. The first two or three tapes are what’s going to sell, and if you can’t be out immediately, it’s not a battle worth fighting,” he says.

“The key is to have a really good quality production, because those products will have a longer shelf life,” Currie adds. “And I also base a lot of the dates on when I feel the dollars are going to be there to make the release worthwhile.” For example, Real Entertainment recently decided

Continued on page 74
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Catalog # 72333-80344-3
Approx. 60 min.

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- $3 Rebate on Donna videos
- In-store display and circular ads
- Free Heart-Healthy Recipe Inserts
- Year-round P.R. Campaign

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More Marketing Punch — For CRUNCH!
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- Expanded Advertising Schedule—6 mos!
- Crystal Light Sweepstakes-Jan. ‘98
- “Workout Right with Crystal Light” Spa Sweepstakes
- $250,000 radio ad campaign
- $3 Rebate on CRUNCH videos
- In-store display and circular ads
- Year-round P.R. Campaign

**FEELING THE CRUNCH**

Anchor Bay Entertainment is adding to its 60-plus titles on the market with two new Donna Richardson titles, “30 Days To Firmer Abs & Arms” and “30 Days To Thinner Thighs.” Promotion plans include the

**EXERCISING OPTIONS**

Continued from page 66

Priced at $12.98, “The Grind Workout: Fat Burning Grooves” features music and popular host Eric Nies, who will make appearances at a number of health expo shows this year. Last year, Nies did a 20-city in-store promotional tour, and a similar plan is under consideration, according to Alex Beeman, SMV’s senior director of marketing.

As part of the Grind franchise, Tommy Boy Records is issuing a music CD that will include an insert for the video, and Active Apparel is launching a clothing line. A promotion with a teen magazine is in the works, Beeman says, though details have not been finalized. SMV and MTV also have created a new exercise video, “Advanced Workout: Total Body Training With Keith Byard,” which is due Oct. 21. “Advanced Workout” features rock and alternative music, and the workout is more traditional than the dance-oriented Grind series. It’s aimed at the intermediate and advanced fitness fans and runs 90 minutes, including a 30-minute yoga session. The Grind has done so well that we’re taking a shot at a very different kind of workout to reach the MTV audience,” Beeman says.

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

“It’s a combination of everything: the association with MTV—which of course is a ‘favorite among young people—as well as Sony Music, in terms of delivering the latest, hottest music. But the workout itself is very high-quality, and consumers really get their money’s worth.”
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The chart recaps in this Spotlight use the same methodology used to calculate Billboard’s Year In Video chart and offer a year-to-date preview of how the Health & Fitness and Recreational Sports categories are shaking out thus far. The top-20 titles list contains non-theatrical titles on the Top Video Sales chart.

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

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

## Special Interest Videos

**Top 20 Special Interest Videos**

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<td>Columbia/TeStar Home Video</td>
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<td>2</td>
<td>Lord of the Dance</td>
<td>PolyGram Video</td>
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<td>3</td>
<td>PlayBoy’s Voluptuous Vixens</td>
<td>Universal Music Video Distribution</td>
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<td>4</td>
<td>S.I.L.E.: Enlarged to Show Detail</td>
<td>PolyGram Video</td>
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<tr>
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<td>Fun and Fancy Free</td>
<td>Walt Disney Home Video</td>
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<td>6</td>
<td>PlayBoy Celebrity Centerfold: Shannon Tweed</td>
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<td>7</td>
<td>AB Fab: The Last Show</td>
<td>PolyGram Video</td>
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<td>8</td>
<td>I’m Bout It</td>
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<td>Cops: Too Hot for TV</td>
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<td>10</td>
<td>Farran Fawcett: All of Me</td>
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<td>PlayBoy’s Spring Break</td>
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<td>12</td>
<td>PlayBoy 1997 Playmate of the Year</td>
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<td>Spawn Warner Home Video</td>
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<td>The Wallace and Gromit Gift Set</td>
<td>Set Fox Video-a&amp;i</td>
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<td>Wallace and Gromit: A Close Shave</td>
<td>Fox Video-a&amp;i</td>
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<td>Alans Morrisette: Jagged Little Pill, Live</td>
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<td>The Rolling Stones Rock &amp; Roll Circus ABCK Video</td>
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<td>Honey, We Shrunk Ourselves</td>
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**Top Recreational Sports Videos**

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<td>2</td>
<td>Crunch: Fat Blaster Plus</td>
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<td>3</td>
<td>The Firm: Complete Aerobic</td>
<td>BMG Video</td>
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<td>The Firm: Fat Training</td>
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<td>The Firm: Time Crunch</td>
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<td>The Firm: Lower Body Sculpting</td>
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<td>The Grind: Hip Hop Aerobics</td>
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<td>9</td>
<td>The Firm: Body Sculpting</td>
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**Top Health and Fitness Videos**

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</tr>
<tr>
<td>2</td>
<td>The Firm: Aerobic Interval</td>
<td>BMG Video</td>
</tr>
</tbody>
</table>

## Computer Animation

**Reach A Growing Niche**

Geared toward music or meditation, videos draw on special effects

**BY EILEEN FITZPATRICK**

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

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

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

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

Until recently, this niche market was dominated by "Mind's Eye," a four-part series that was released in 1995 and has cumulatively sold 1.5 million units. The first "Mind's Eye" is distributed by Miramax, but five other titles in the series are distributed by Sony Music Video, which picked up the rights 18 months ago. A new title in the series is due out in the fall of 1998.

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

"Every studio is looking for new sell-through categories," says Sony Wonder senior VP of marketing Wendy Moss, who oversees "Mind's Eye" and other SVW computer-animation product. "This is collectors' product because its fans don't buy just one tape, and the audience is broadening."

Moss says she first recognized the potential of computer-animation product when she was an executive at laser disc distributor Image Entertainment. "When I was at Image, the numbers were huge, which really astounded me," she says. Although she didn't recall exact figures, she says cumulative sales were well into the six figures.
This unprecedented animated exposé of TV's negative spin features a hard hitting score from Scott Rockenfield and Sir Mix-A-Lot.

- From the director of the multi-platinum, award-winning Mind's Eye series.
- Miramar's most-anticipated release of the year PREMIERES EXCLUSIVELY on DVD from Simitar Entertainment.

- Breathtaking cinematography set to the scores of new age artists PHILIP GLASS, TANGERINE DREAM and MICHAEL STEARNS
  - Chronos was filmed in 70mm for IMAX and OMNIMAX, the world's largest format.
  - All titles feature wall-to-wall special effects for unbelievable in-store demonstrations, boosting sales phenomenally.
- DVD is the ideal format for these instrumental musicians and daring cinematographers.

• THE MIND'S EYE SERIES: #1 selling computer animated music video collection of all time
  - Features GRAMMY Award winner Jan Hammer and four time GRAMMY nominee Thomas Dolby
  - Video and laser sales totaled over 500,000 units

**DVD the next generation...**

TO ORDER CALL (612) 479-7000 OR 1-800-486-8273 OR FAX (612) 479-7001
"I am Sumoc, last of the Phleig, The Planetary Travelers..."

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

**Key Selling Points**

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

**Marketing Support**

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

**Inside every video is a mail-in card for a free $5 phone card from WinStar Home Entertainment.**

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**EXERCISING OPTIONS**

Continued from page 68

"Workout Right With Crystal Light" sweepstakes, a rebate offer, extensive print and radio ad campaigns, a five-city tour for Richardson and cross-promotion with her new book.

Also part of the Crystal Light sweepstakes are the six new titles in Anchor Bay's "Crunch" fitness series. In addition, the titles will be promoted through advertising and on the "Crunch Fitness" exercise show on ESPN2. The Crunch brand franchise includes gyms, a widely distributed line of apparel, books, music, personal care products and footwear, which will launch in 1998.

**A METHOD OF SUCCESS**

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

Also from Parade are several new installations in "The Method" line of workout tapes. One reason the Method has been so successful is word of mouth," says Gary Korb, director of public relations for Parade parent, PPI Entertainment Group. "You can put out celebrity voices, but name alone is not going to sell them. If it's not a quality workout, people will get wise."
THE STUNNING ORIGINAL VIDEO IS ONLY AVAILABLE WHILE STOCKS LAST.

Last chance to stock the record-breaking Dublin recording - over 2,000,000 videos sold to date and over 65 weeks in the Billboard Chart.

#1 Billboard Special Interest Video!

THE SPECTACULAR NEW VIDEO LIVE FROM NEW YORK CITY.

PRE-RELEASE QUANTITIES AVAILABLE ON NOV. 1

An all-new recording of 'Riverdance' with electrifying new performances never before seen on home video.
### Top Video Sales

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Label Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Rank of Video</th>
<th>Price</th>
<th>Budgeted Lifetime Sales</th>
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<td>Paramount Home Video 326123</td>
<td>Diane Keaton Goldie Hawn</td>
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<td>Playway Home Video Universal Music Video Dist. PBV012</td>
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<td>1997</td>
<td>$19.98</td>
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<td>Steve Guttenberg Lori Loughlin</td>
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<td>I'M BOUT IT ♦</td>
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* RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail.  ★ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. 觀 RIAA platinum cert. for a minimum of 225,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles.  ★★ RIAA platinum cert. for a maximum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997 Billboard/Billboard Communications.
**Tie-Ins Abound For Disney ‘Jungle Book’ Reissue**

by Moira McCormick

$5 mail-in rebate can be received by customers who buy any three Kid Cuisine meals, which are packaged in a cardboard sleeve that features artwork from the Disney’s animated feature-length film “The Jungle Book.”

**NEWCOMERS**

(Continued from page 75)

Larry DeVos, former executive VP of Sight & Sound, a major distributor based in St. Louis, is proud of 1130’s first release, “The Last Home Run,” sold 15,000 pieces, according to DeVos, who originally hoped only 500 to break even. The fact that several labels have folded in recent years has made acquiring product easy, DeVos says. “The key is to get out there and let people know there aren’t enough distributors to take it to market.”

Dorfman is also releasing self-through titles, though on a limited basis. Two made-for-TV shows have recognizable stars, including Jessica Lange and Tommy Lee Jones in the 1985 production of “Cat On A Hot Tin Roof” and Bernadette Peters and Mandy Patinkin in the Stephen Sondheim musical “Into the Woods.”

Joe Brady, CEO of Rated Gee! in Bethel, Conn., has a different reason for entering video business now. Brady, who was VP of finance at Jetset Vestrion Video, established Highland Trading Co., a video retailer whose clients include supermarkets, drugstores, and mass merchants. Customers “were constantly asking us to supply family product,” he says.

To give them what they want, Rated Gee! will produce six to seven family-oriented features each year, each budgeted at $2 million to $3 million. In addition, it plans to acquire that many Brady’s schedule for 1986 is set with releases every six to eight weeks.

First out of the door is “Walking Thunder,” which stars John Denver. It’s now in solicitation to distributors. Future titles, starring veteran actor Wilford Brimley and Mel Harris of “The Six Million Dollar Man,” are “along the lines of Disney live-action films,” Brady says. All will debut at rental prices.

Rated Gee! has a sales staff of seven, who’ve been given an ambitious goal target for the initial offering. “My sense is that we’ll do 20,000 units or so,” Brady says. “We support this market. We think rental doesn’t get its due (Continued on next page)
**NEWCOMERS**
(Continued from preceding page)

Fordin, because the project wasn’t feasible otherwise.

The attitude prevailed through recordings of Rodgers and Hart’s “Pal Joey” and “On the Town” and “Lady Be Good” and “7 for All Mankind” and “On the Avenue,” and “By the Light of the Silvery Moon.” The numbers had the “ PMC” tag attached to them, and the tag was all that was left.

Nike’s Encores! (Continued, from page 56)

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Ivy's third album of new music builds on its trademark silky harmonies and insin- 
cu-able arrangements. This time, though, the group delves deeper into the musical 
treatments that underlie its vocal magic, eliciting such track masters as silkyface, 
Sue "Fuzzy" Combs, Jimmy Jain and Terry Lewis, Ken Cross, and Durrel 
Bottoms to mix things up. Best tracks include the tender "Sweet Talk," "Giraffe in 
The Life Magazine" and the sultry "Comes On." Album No. 1 entry on the Billboard 200 last 
week, it's bodes well for a multi-platinum hit and for the group's continued place 
in the company of modern R&B.

VARIOUS ARTISTS
One Step Up/Two Steps Back: The Songs Of Bruce Springsteen
PRODUCER: Bruce Springsteen
MOTOWN RECORDS
THE RIGHT STUFF 59780
Two-CD set_fronts the Boss, with perform-
ing of some familiar and unfamiliar—10 of the tunes here have never 
been officially released on any Springsteen recording. Like most charity 
tribute records—all $1 from each album sold 
goes to World Hunger/World-affirmation 
and the fight against AIDS. Similarly, 
like most such projects, the results are
often spotty. The songs that work best 
here are the ones where the artist has 
invested his or her personality instead of 
simply mimicking the Boss's version.
John Hiatt's spirited, "Swampy" "Johnny, 
Ben E. King's majestic "4th Of July, 
Ashbury Park (Sun Day)," Paul Cebar's 
bat drop "One Step Up." Donna 
Summer's racy "Protection," and David 
Bowsie's over-the-top "It's Hard To Be A 
Saint In The City." Hardcore Bruce fans 
will consider this a must-have for the 
core material and the interesting inter-
pretations.

R & B
MACK 10
Based On A True Story
PRODUCERS: desert island
Priority Records
Following his hardcore collaboration with 
Ice Cube and WC in the gun-totin' West-
side Connection last year, Mack 10 
returns to record racks with an album 
characterized by its depictions of old-
school funk alongside new-school assai-
"The scene: These days, after the tragic 
deaths of Tupac Shakur and the Notorious B.I.G., 
real-life street violence seems to high on the agenda.
Bosom cronicates this time's Englewood, Calif: a palm-tree ghetto that's just 
like Compton, Calif: the rapper sounds not 
neren his style with his signature song, "What You Need?" (Dopeyman 7) "because that's 
all a nigga know. Never mind that's he's made 
much cash selling records and has been around the world on tour.

VITAL REISSUES

LAFO SCHIRF
The Dissection And Reconstruction Of Music

LETTERS TO CLEO:
Go! PRODUCER: Peter Conte Revolution/Weald Video 2646B-2 Richly inventive third album from 
Letters To Cleo is a sure crowd-pleaser. Hard rock faves take front and 
off-front: Kay Hanley's rapid-fire lyric imagery is matched by her heartfelt 
chorus. First single "Anchors." (with guest ex-Car-Jobs keyboardist Greg 
Harlowe) is already tearing it up at modern rock radio. And fans of the 
band's day-ah "Swampy, "(the best one of the rock best tracks of 
"The will love the vigor gained between its evolution and second album 
and "Go," with producer Peter 
Collins (Streep) capturing the in-concert power of bassist Nott 
Riebling, guitarists Michael Eisen 
and Greg McKenna, and hot 
new drummer Tom Pule. Mostly 
"Disappearing" and "Veda Very Shiny." 
retro-pop "Cool It" and 
and acoustic "Alien" are added 
ammunition to remind listeners: Don't miss Letters To Cleo live.

WINGLESS ANGELS:
FEARLESS. Keith Richards & Robben Ford Mindreportsale 314-524-647 Since the early '70s, Keith Richards 
has kicked back between Stones 
tours at his villa in Jamaica, rejoe-
vating his tapped spirit by singing 
and playing with a group of Rasta-
san drummers right in his front 
room. He long considered these late-
night sessions of song and spilt 
moments of the moment, but Richards 
was finally persuaded to document the sounds made by his friends— 
whom he dubbed the Wingless 
Angels. Their sweet soul music is 
the kind you'd hear at a Rasta 
night, or growth ceremony: 
chants based on old Protestant 
lyrics and set to a deep back-to-
Africa groove. With a subtle touch, 
Richards embellished the tunes with 
the drones of Irish mandolin 
featuring both as well as his own 
spice, dub-wise bass. Crackers chirk-
ning outside and impromptu jokes and 
chatter also color the mix. A lovely 
record, and a bonus to anyone inter-
ested in the roots of reggae.
**Reviews & Previews**

**POPP**

**BARBRA STREISAND & CELINE DION Tell Him** (hmv)

*Changing Faces Featuring Jay Z* All My Days (BMG)

**CHANGING FACES FEATURING JAY Z: ALL MY DAYS**

**PRODUCER:** R. Kelly

**WRITERS:** R. Kelly

**REMIXERS:** Jamarl Lewis, Epix, James Doha, Pastor, Michael Skates, John,A Stamp, John, Paul, Tony, Q. Smith

**HOLLYWOOD ENSEMBLE.**

**HOLLYWOOD ENSEMBLE, INC.**

**RECORDING:** at the L.A. Recording Studio

**GENRE:** R&B

**LABLE:** Hollywood/Columbia

**DAMITA JONES:**

**RECORDING:** at the L.A. Recording Studio

**GENRE:** R&B

**LABLE:** Hollywood/Columbia

**NOTES:**

- **DAMITA JONES:**
  - **NO. 1 HIT:**
  - **CHART:**
  - **DATE:**

**BRANFORD WILSON**

**DAMADA**

**RECORDING:** at the L.A. Recording Studio

**GENRE:** R&B

**LABLE:** Hollywood/Columbia

**NOTES:**

- **BRANFORD WILSON:**
  - **NO. 1 HIT:**
  - **CHART:**
  - **DATE:**

**ROBBY BROWN**

**SINGING IN THE RAIN**

**RECORDING:** at Elektra

**GENRE:** R&B

**LABLE:** Elektra

**NOTES:**

- **ROBBY BROWN:**
  - **NO. 1 HIT:**
  - **CHART:**
  - **DATE:**

**PICKS**

- **NEW Releases with the greatest chart potential.**
- **CRITICAL CHOICE**
- **NEW releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.**
- **NEW & NOTEWORTHY:** highlights new and noteworthy releases.
- **REVIEWS:** Includes reviews of new releases, reissues, and general product news.
- **NOTES:** Includes information about artists, albums, and industry news.

**SINGLES**

**NEW & NOTEWORTHY**

- **Paul Badura-Skoda**
  - **Beethoven: Liszt**
  - **Symphony No. 5**
  - **BMG**

**KILLER BUNNIES**

**I Can’t Take The Heartbreak**

**PRODUCERS:** Barry Harris, Reuben Webster

**RECORDING:** at RCA

**GENRE:** Pop

**LABLE:** RCA

**NOTES:**

- **KILLER BUNNIES:**
  - **NO. 1 HIT:**
  - **CHART:**
  - **DATE:**

**BIG BAND KANE**

**Hold It Down**

**RECORDING:** at Sony

**GENRE:** Pop

**LABLE:** Sony

**NOTES:**

- **BIG BAND KANE:**
  - **NO. 1 HIT:**
  - **CHART:**
  - **DATE:**

**RAP**

**TWISTA**

**Get It Wrong**

**RECORDING:** at Def Jam

**GENRE:** Rap

**LABLE:** Def Jam

**NOTES:**

- **TWISTA:**
  - **NO. 1 HIT:**
  - **CHART:**
  - **DATE:**

**GRAMMY WINNERS**

**Kanye West**

**Best Rap Album**

**RECORDING:** at Roc-A-Fella

**GENRE:** Rap

**LABLE:** Roc-A-Fella

**NOTES:**

- **GRAMMY WINNERS:**
  - **NO. 1 HIT:**
  - **CHART:**
  - **DATE:**
ELVIS COSTELLO LIVE—A CASE FOR SONG
Walter Rejuse Video
75 minutes, $19.98
Fans of this ELVIS will have plenty of musical group in the form of live clips from a recent taping at the BBC in London.
In this video complement to the forthcoming greatest hits tribute, "Extreme Honey: The Very Best Of The Warner Bros. Years," a somewhat subdued Costello takes to the stage to put a new signature on some of his hits, covers, and other stand-out songs. Although the artist at times appears a bit removed from some of his earlier material, he pulls off an inspirational show complete with sessions with his former band the Attractions, the Brodsky Quartet, and the White City strings to throw in some terrific acoustic sets.

TOY TRAINS & CHRISTMAS
Sony Music Video
75 minutes, $19.95
A celebration of trains and Christmas, this video is designed to bring out the child in some familiar toy-train sets decorated to the nines for the holidays. A music score featuring traditional Christmas favorites plus some original tunes written for the program provides the background to the footage, which includes a hobby of the John Hancock building in Chicago to the Hanswark Schlemmer Gaship. Also, of note is a toy train that's been found in a New York shop.

A TRIBUTE TO CHARLES KURALT
Sony Music Video
55 minutes, $19.98
A series of television specials, the collection of six videos here is a great way to watch the newscaster and the man himself. Kuralt was an anchor of the CBS News team for more than three decades, a testament to his dedication to the craft. He was a master of the art form, known for his ability to capture the essence of a place or a person in a few words. His language was simple and his delivery was measured, but there was always a depth of feeling in his voice that made you feel you were part of the story.

Year Of The Horse
Directed by J.J. Abrams; Produced by L.A. Johnson
Starring Neil Young, Frank "Poncho" Sampe-
dio, Billy Tabot, Ralph Molina
An Osbourne Films release
107 minutes
"Year Of The Horse," a rock-'n'-roll documentary about Neil Young and Crazy Horse, is made for fans by a fan. Director J.J. Abrams, unlike many documentary filmmakers, didn't set out to make a film, but was enticed by his friend Neil Young's creative process. The film is a chronological exploration of Young's career, from his early days as a member of the band Buffalo Springfield to his current status as a solo artist.

Jarmusch, best known for such cult classics as "Dead Man" and "Night On Earth," has a long association with rock. Tom Waits, Gilby Haynes, and Iggy Pop have appeared in his movies, and he has made music videos for Talking Heads, Young, Waits, and Big Audio Dynami-

Jarmusch worked on the film alongside actors like Roberto Benigni and the late, great John Belushi. The director aimed to create a film that was as much about the experience of making a movie as it was about the characters and their interactions. The result is a kaleidoscopic portrait of life in contemporary America.

Jarmusch's film was shot over a long period of time, and the director was able to capture the energy and spontaneity of the moment-to-moment experience. The result is a unique and often surprising look at the world of film.
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Update

GOOD WORKS

PISTACHIO A STATION'S 1,000th Year, and Shaquille O’Neal are among the acts whose tracks will be featured on “Jive’s Unreleased Masters For the Children’s Health Fund” Vol. 11,” with all proceeds benefiting the Children’s Health Fund, said to be the nation’s largest primary provider of primary health care to homeless and indigent children. Other acts on the 10-track album are E-40, Marc Dorsey, Imajin, Kaleef, and Blue Eyed Gator playing Daryl Hall. The album is set for a Nov. 25 release and will feature a booklet written by Dr. Irwin Redlener, who, with singer-songwriter Paul Simon, founded the Children’s Health Fund in 1987. Contact: Nathalie Moar or Sean Cassidy at 212-695-4300.

VITAL MUSIC VIDEOS: Ireland Records Black music president Hirimam, who is in the midst of formalizing his philanthropic initiatives by launching a nationwide nonprofit umbrella group called Unity in the Community, which will unite the community’s various volunteer organizations and support the arts in public schools. Its first program is “The Births,” which has been launched in schools in Newark, N.J., and Philadelphia. Senior classes will create and produce music videos on the theme of family community and human- ity under the guidance of Hicks and the entire Island Black Music staff. Both acts are set to perform for the pilot program—Newark’s West Orange High and Philadelphia’s Simon Gratz High School—have a high number of at-risk and mentally disabled students. Contact: Lenore Merlis at 212- 685-4490.

SPOKESWOMAN: Pat Bernatar has been appointed spokeswoman for Road- er’s Digest Music’s “Leading Ladies” 4-CD boxed set. A portion of the proceeds from sales of “Leading Ladies” will benefit the National Alliance of Breast Cancer Organizations. The boxed set, which includes a track from Bernatar, features original top 40 hits from 82 other female artists from the 70’s on. Contact: Joseph Panettta at 212-407-0750 or 914-212-7589.

HONOR FOR DAVID FOSTER:

CALENDAR

OCTUBER
Oct. 11-12, Mix 98.7 MIXFEST, sponsored by WBKB Boston, Boston City Hall Plaza, Boston 617-222-6970.

PITCHING IN FOR KIDS: R. Kelly, A Tribe Called Quest, Joe, KRIS-One, and Shaquille O’Neal are among the acts whose tracks will be featured on “Jive’s Unreleased Masters For the Children’s Health Fund” Vol. 11,” with all proceeds benefiting the Children’s Health Fund, said to be the nation’s largest primary provider of primary health care to homeless and indigent children. Other acts on the 10-track album are E-40, Marc Dorsey, Imajin, Kaleef, and Blue Eyed Gator playing Daryl Hall. The album is set for a Nov. 25 release and will feature a booklet written by Dr. Irwin Redlener, who, with singer-songwriter Paul Simon, founded the Children’s Health Fund in 1987. Contact: Nathalie Moar or Sean Cassidy at 212-695-4300.

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Active Rock, Modern AC Put The Squeeze On Modern

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

WAXQ (FM) Joe Sullivan does see a trend in the works. "The product was good, and it was sound, but it tended to least in this market to skew pretty heavy 18-24, and really, if you want the money sexes, you have to grow 25-40," he says. "It's about looking at the market and making this more salable. Right now, the strength for the radio station is the male demo, so we're learning more male.

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

THE BIG SQUEEZE

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

That's what John Gorman sees in Detroit from his perch as PD of active WRKL, which signed on with a heavy modern lean before moving further into the active rock world. "The alternative end was testing terribly. It was the bands like Tool" that started emerging as front-runners in WRKL's research, Gorman says. "As for the other half of the modern rock universe, Gorman notes that cross-town modern WPLF (the Planet) 'moved to one of the more successful modern adult positions, I consider them to be what a modern AC should sound like. That's where you're going to hear the Liliths.

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

Gorman cites the success of the Offspring as an example of active rock coming "back with a vengeance. When the new Offspring came out, alternative ignored it. Offspring now has an active rock band," he says. "It's still show business. And all the excitement and show business are back on active rock. Suddenly, having Van Halen doesn't sound so bad. This is the mass audience. They like what they like. They don't necessarily put out the same labels on music that we do." "Alternative is now hit-driven as opposed to artist-driven," says Richards. "Suddenly, this lack of core bands is putting this format in flux. The core bands are not serving the modern market," leaving the format to subsist on one-hit wonders.

"WXUK (PD) Steve Kingston was in here a few months ago, and he was saying it's changing out there," Gorman recites. "The music tastes are changing. He was one of the smart programmers who saw the change and didn't get himself stuck on trying to maintain some kind of alternative image (for its own sake)."

K-ROCK GOING OFF ITS RAILS?

While some market observers have seen WXKK's recent addition of about one non-modern cut per hour as a warning shot across the bow of any potential change at Channeler's New York outlets, Kingston does allow that trying to reconcile the many moods of modern has been on his mind recently, too.

Kingston sees the active and modern end of the spectrum as places stations can go "to maintain the franchise.

(Continued on page 88)

Party Time. After receiving a Lifetime Achievement Award at the recent Minneapolis Music Expo, Walter "Q Bear" Banks of KMOJ Minneapolis, right, spends a celebratory moment with buddy Bowlegged Lou of Full Force. Banks, PD and an on-air talent at KMOJ, has been with the station for 15 years. Producers Jimmy Jam and Terry Lewis were also given awards at the event, which featured performances by Sounds Of Blackness and the original lineup of the Time Full Force, meanwhile, has recently worked with the Backstreet Boys and is enjoying the success of Allure's cover of the group's 1989 hit featuring Lisa Lisa. "All Cried Out."

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**Billboard**

October 18, 1997

85
Texas, By Way Of Paris, Redefines 'White On Blonde' Set

NESTLED BEHIND the sensual orchestration of a 24-second intro track for "White On Blonde," the fourth album from Glasgow, Scotland-based foursome Texas, is the sound of a young Parisian girl saying to a friend, "It's 9:30. I need to go somewhere else."

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

The result is a wealth of hitworthy diversions. There's the melancholic-placed lead single "Say What You Want," the subtle latter of the elegant "Breathless," the more aggressively charged pop sensibilities of "Drawing Crazy Patterns" and "Halo," and the Motown gildiness of "Black Eyed Boy." All are bound by the richly textured, chamber-melon-like vocal qualities of Spiteri, perhaps a modern-day Maria McKee for the masses.

"This is definitely not just another album for us. It's a personal thing as well," guitarist in her strongly tempered Glaswegian accent. "We recorded 50 songs over the period of a year, going through different moods and different seasons. You hear all of the ups and downs and noks and crannies in this album."

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

So far in the U.S., the band's brilliant 1989 debut single, "I Don't Want A Lover," is its only claim to fame on radio. But the music of Texas has indeed earned notice. For one, Ellen DeGeneres uses its So-Called Friend (from 1995's "Rick's Road") as the intro backdrop on ABC's "Ellen" and invited Spiteri to perform the tune during the closing credits a couple of years ago. As well, the current "Say What You Want" is prominently featured in the summer flick "Picture Perfect" with Jennifer Aniston and Kevin Bacon.

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

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

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

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

While she was gone, Texas songwriting partner and bassist Johnny McElhone (Altered Images, Hipsway) exchanged song ideas from Glasgow via answering machines. "I would get these late-night phone calls, sometimes at 4 in the morning, with an idea for a baseline or something," Spiteri says. "Then I'd come in and hear it in a completely different environment. It was great, because we'd be hearing the same thing in different ways.

Meanwhile, as Spiteri and McElhone leisurely toyed with song ideas, he and the other boys from Texas—guitarist Ally McErlane, keyboardist Eddie Campbell, and drummer Richard Hynd—worked on building a backdrop of Spiteri's house for the actual recording process for "White On Blonde."

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

"Add to that the gentle and relaxed aura that the home recording process aroused. It was a weird thing. You want to have dinner, you go cook it right there," she says. "Suddenly there are family and friends working and living together. The combination of the two was very inspirational. It was a perfect recipe for Texas."

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

And then came the No. 1 debut in the homeland. Says Spiteri, "You know, we were waiting on that Sunday to find out where it entered, and Johnny knocks on my door and says, 'One.' I said, 'One what?' I didn't get it. Then I stood there in absolute silence. I don't think the band spoke for a week after that. We (Continued on page 88)
With the single “Everything To Everyone,” Everclear picks up where it left off with the ace cut “Local God” on the hit “Romero + Juliet” soundtrack album. That sanguine groove tune is the missing link between the barnes new wave of the Portland, Ore., trio’s new Capitol album, “So Much For The Afterglow,” and its grungier, angel-in-the-pantry 1996 smash, “Sparkle And Fade.” “Everything To Everyone” not only reprises a lyric from “Local God” and a similar breezy melody but the subtle hip-hop influence of its rhythm as well. “We’re not a white-boy funk band by any means, and we’ll never be,” says Everclear front man Art Alexakis. “But I grew up listening to soul and funk—I’ve loved everything from the Ohio Players to Public Enemy. So I like a good groove, and I’ve been playing around with sampling for a while. In terms of subject matter, “Everything To Everyone” diverges from the head-over-heels entreaties of “Local God” to cover solicitude for a less romantic guise. Alexakis explains: “In life, there are times when you might not be as real as you perceive some thing, some person. Say you’re a young guy at a bar and not quite hitting it off with this girl, but you’ll try to do everything for her just because she’s cute and you want to get laid. Or you’ll be on an interview for some job you don’t even really want. You just laugh hard at the guy’s dumb jokes any way just because you need the money. You do it, do it, all do it—especially if you’re fucked up on drugs and alcohol, like I was for so long.”

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

**SUMMER ’97 ARBITRONS**

12-plus overall average hour shares (8) indicates Arbitron market rank.

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(continued from page 86)

**Texas**

were in shock.

Now, however, a whirlwind schedule has left little time for the peaceful pondering as Texas hits the road for its second take on fame. The band is currently gearing up for a European tour through the holidays, with a few random radio station visits likely sprinkled throughout the U.S. as well.

"You know, when you make your first album, no one knows what you've done, where you've come from. You just go and make a record," Spieter says. "We had to find a way of experiencing music again like it was the first time: using the experiences we'd had with innocence. I think we've recorded the best songs we've ever written."

Reach radio editor Chuck Taylor by E-MAIL at cctaylor@billboard.com.
**HIGHLIGHTS**

THE 19TH ANNUAL BILLBOARD MUSIC VIDEO AWARDS webcast live on the internet from Billboard Live with special performances TBA

KEYNOTE ADDRESS BY ROB GLASER, CEO/Chairman, Progressive Networks, maker of RealAudio and RealVideo & ALAN MCGLADE, CEO/President, The Box Worldwide

Opening Night Party sponsored by

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

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

**REGISTRATION BAGS**

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

**DISCOUNT AIRLINES**

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

**HOTEL ACCOMMODATIONS**

The Beverly Hilton Hotel
9876 Wilshire Blvd.
Beverly Hills, Ca. 90210

For reservations, please call 1-800-HILTONS and state that you’re with the Billboard conference. Reservations must be made no later than October 19th!

Room rate: $155 single

**CONTACT INFO**

Maureen P. Ryan,
Director of Special Events
(212) 536-5002 ph.
(212) 536-1400 fax

Brett Atwood,
Interactive & Music Video Editor
(213) 525-2289 ph.
(213) 525-2394 fax

**REGISTRATION FEES**

$375.00 - Early Bird Special received by September 30th
$405.00 - Pre-Registration received by October 30th
$465.00 - Full Registration after October 30th & Walk-Up

**TO REGISTER**

First Name: __________________________ Last Name: __________________________

Company: ____________________________ Title: __________________________

Address: ____________________________ City: __________________________ State: ______ Zip: ______

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I'm Paying by:  

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Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference if notification is received on or before October 7th.

Cancellations received between October 2nd and October 30th will be subject to a $100.00 cancellation fee. No refund will be issued for cancellations received after October 30th or for "no shows."

**I palpated**
Mahrin Lobbies To Alter How Directors Are Hired

BY SHARON STEINBECH

NEW YORK—Should record companies rethink the way music video directors are approached for work? Is soliciting “treatments” from unsolicited contenders freeing of charge, unfair, and unjust? Director Matt Mahurin raises these issues in an attempt to build the hiring process.

In the spring, Mahurin began distributing a letter to directors and production companies to encourage a more open, committed dialogue in an effort to change the process by which record labels solicited music video treatments. The letter, which was distributed first May 15 states, “This process of hunting and gathering treatments has become a concept writing concept-free for all. For all the greed and potential.

Mahurin cites standards in the newspaper and book publishing fields to support directors that he feels for treatments whether they are hired or not.

“The idea that an art director would call several illustrators and photographers and ask them to send all in their ideas for free, and that the writers and editors would look over and then choose and pay for only one idea would be insulting and laughable,” he says.

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

Billy Poveda, president of music video production company Oil Factory and current president of the MVPA, says that discussion of the issue is a positive development. He notes that the issue was raised approximately three years ago when two directors, Matthew Raisin and Hal Ritts, began charging for treatments regardless of whether they were given the job. Poveda says that while their action prompted immediate reaction, the issue is still not resolved in widespread action.

“A lot of directors firstly respond virulent, and during the industry response, it never resulted in widespread action,” he said. “It appears to me that what they really want to be appreciated is really going to be the factors and the way what the proprietary issues are.

As for those who don’t necessarily want to get into that. They want to make that if they put an effort into it something that will be real and respond to it in a timely manner. There’s a possibility to directors to get paid for treatments for expenses that are incurred by the production companies, such as storyboards and sketches.

Marvin Bradley, senior director of video production for Columbia Records, said that he would not consider taking treatments for free, but pays whatever he needs to make the treatment what they want instead of what they don’t want.

He adds, “When I was struggling along in the 80’s and 90’s, my tapes were actually rental. It’s the little director that can use that money more than the well-known directors.

Director George Seminara hopes that this issue focuses the video community on the idea of picking only a handful of people to write.

“Artists have more protection than we do,” says Seminara. “I got $25,000 to do Snow’s ‘Informer.’ That video was a hit and sold millions of records. I got a flat fee and had to do 17 variations of the rough cut. If it was an artist’s video, I’d be sitting on the Riviera now.”

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

In the video commissions encou-

NASHVILLE

Director Steven Goldmann was the eye behind Lonestar’s “You Walked In,” the top video of the week. The Collective also produced Joe Diffie’s video for “Through The Fire,” which Best Video Chain.

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

Music Video Programming

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music thing, that I didn’t want to work for somebody for the rest of my life. I’ve got what I want that point, everything blossomed.”

Upon his return to Chicago, Krystal was introduced to Jeremy Freeman, who also managed the acts of Kryztal, Darcy and Davey Wotkynyshn; Wotkynyshn’s husband, Kryztal’s manager, and his assistant, Schiefer of Ivy and Fountains Of Wayne and looking for singers. Krystal played him “Lone Ranger,” his combi- nation of rock and roll and reggae, and then said, “We went pretty quick, says Krystal. “I made a deal where my own label, Skin- ny Dwy (also name of Krystal’s daughter) and the label, SCRATCHIE”.

He plans to launch the label sometime after his album is released. “I’ve been working with Pancho for the past three years, since before Scratchie,” says Scratchie president Freeman, who also co-manages Krystal’s career. “He’s a remarkable talent, and his songwriting and vocals have developed remarkably. I’ve never seen a talent grow so quickly. It is a very important project we’ve ever had, and I know that for Mercury, it’s the most important project in the company, so we’re working closely with them, in terms of our relationship.”

Scratchie is delivering Krystal with a marketing plan. “They’re very hands-on,” says Freeman. “They had done our major tours and product management (U.S.) Darryl Lindsey. “We’re just sending it through our cars and boom boxes everywhere, so it’s a grassroots effort. Our promotion and sales departments are working it in the field, but our direction comes from Scratchie.”

Scratchie’s modulus operated with even bigger and multifaceted, aimed initially at “the (reggae) dancehall base, but not limiting him to dancehall," says Freeman. “We don’t have a commer-
cially planned single right now. Instead, we have several singles out there to create interest in the album.”

“Pancho awareness” launched in June in Jamaica. “Girl A Chat” and “I Need You Badly” were released there as part of the 7-inch single (both sides read “A” and contain both tracks) to radio DJs only. “Lethal Weapon,” released exclusive of the long Vista’s “clack and dagger” rhythm track, was released approximately two months ago in Jamaica. Sixty-four units of the 7-inch single were sold in the country’s radio dis- soces.

National promotional tours are being set up in conjunction with the album release. “From March 1st we’re han- dling the album for the U.K. and the rest of Europe; it will be released some-
time after beginning of the new year,” says Freeman. “We’re seeking licensing in Japan quite right now,” adds Freeman. A U.S. tour will follow Krystal’s national promotional appearances, and the band is planning to work with U.S. and overseas licensers for international touring.

A remix of “Ghetto Love,” by DJ Spinger, goes to radio in late October. “Pancho is commercial in a lot of independent marketers and retail and radio promotion outlets to work different aspects of the album in conjunction with Mercury. The record has so many different directions, and we view Pancho’s flexibility as a strength.”

**HERCULES’ TO SHOW MARKETING WIGHT (Continued from page 8)**

The $26.99 title will carry a $10 rebate from General Mills cereals and Betty Crocker products, a $6 rebate from Cadbury’s Dairy Milk, a $2 instant coupon when consumers purchase the title plus any one title in the “Hayley Mills Collection.”

McDonald’s will also promote the title with “Peter Pan” premium give- aways throughout the month.

The McDonald’s promotion will celebrate the film’s 65th anniversary, and Buena Vista will stop taking orders for the video April 16, which is 45 days from street date.

Six years ago, the title sold through approximately 6.4 million units, accord- ing to industry sources.

Buena Vista is in higher VCR penetration, a mature sell-through market, and a new generation of children make the time right. In the last quarter of 1997, VCR penetration was at 75%, vs. more than 95% today. Adds Kopeck, “There are 16 million new kids since the first Peter Pan.”

Buena Vista will also sneak in “Air Bal” Dec. 23, priced at $19.95. The title will have no rebates or tie-in partners. After Christmas street dates, titles are becoming more common since Universal Home Video’s successful launch of the “Land Before Time” series, which was hand-awarded during that time frame.

Dealers have discovered that having a new title in late December can help extend their buying frame.

“That time frame is an open window,” says Kopeck, “and with the com- petition for computers and video games now, any window is an opportunity.”

Other new twists on the schedule include the special-interest series “America The U.S.K.’s Long Journey Home.”

The four-tape series, a co-production between Walt Disney Studios and PBS, began air in stations Jan. 27. Retail price is $79.99.

The series is scheduled to air Jan. 26 in New York and is slated to be com- batted with a book from Hyperion and a soundtrack from Unispheric/BMG (see story, page 11).

The series features noted Irish musicians, including the Chieftains’ Paddy Moloney, Elvis Costello, Van Morrison, and Sinéad O’Connor.

The tape will take the next big move into the special-interest category,” says Kopeck, “but there are 40 million families with VCRs and today’s Irish descendants, and they may have an interest in this video series.”

Other upcoming releases include “Chicago: The Theme” from Peter Gabriel at $22.95, and “Evita,” and “Everyone Says I Love You,” re-priced to $19.95, Feb. 3.


**AMERICAN’S NASHVILLE-LA. FLIGHTS RESTORED (Continued from page 8)**

But American Airlines’ new strategy was working, Vista’s aggressive title for the March 27 anniversary edition of Billboard.

The title will feature a full, 12-page spread, and a fold-out “100%” tear-out cover, according to O’Connor. “It’s a very healthy title,” he says. “No one made any commitment to us, or to fly first class more often,” he says. “We wanted to convey our willingness to make whatever commitment was needed.”

Nick Gold, owner of Entertainment Travel in Nashville, says he had done an ad hoc assessment of the entertain- ment community’s reaction to the flight cancellation and found virtually every one he contacted were willing to write letters to American protesting the move.

“Record companies, recording artists, everyone seemed willing to complain in writing,” he says, motivated by “loss of advance reservations, reserved seating, first-class service” offered by credit card Southwest, which would have offered the sole remaining nonstop flight on the route. “The thing with first class was definitely part of it,” he says. “That’s a normal part of the music busi- ness, you pay for all those things that alarmed people.”

**JOHN FOGERTY TOUR (Continued from page 1)**

“Tears on This Bus” is back on the road and the band is adding a second stop to its June tour, a week-long run through the Midwest.

“Tears on This Bus” is due to leave on May 12 in Concord, CA and play- ing dates through May 22 in Philadelphia, PA. The tour will return to the Bay area on May 27 and play dates through June 6 in Santa Monica, CA.

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**CHIEFTAINS’ MOLONEY, BMG LAUNCH UNISPHERE (Continued from page 1)**

“in the abstract” during renegotia- tions of the Chieftains’ contract. But it wasn’t until Macklam, Feldman, Palmer and BMG parted company and the new management took over that Cor Dubois was traveling together to a Chieftains concert at Jones Beach in Wantagh, N.Y., more than a year ago that the venture took shape.

Macklam says, “We brought the topic up casually. We had noticed that opportunities were right in front of us, and we got some talk of a boycott of some Amer- ican’s other rosters [by record labels], notably our transcontinental flights. And we started talking about the idea of senior officers from Nashville busi- nesses.”

At the same time, adds Smith, the protests caused American to give the economies of the route a second look and, in conjunction with what he called "verbal commitments" by Nashville businesses to support the nonstop flights, the decision to put two flights on the route instead of one could make it more profitable by providing more convenient scheduling. "This is what we mean when we talk about healthy competition," he explained. "This is not a longer hub feeding other cities, so the traffic in the two cities has to support the flights." Dubois described the interest of the Chamber of Commerce as an agreement to provide American with mailing lists to promote the route. "No one made any commit- ment to us, or to fly first class more often," he says. "We wanted to convey our willingness to make whatever commitment was needed.”

Nick Gold, owner of Entertainment Travel in Nashville, says he had done an ad hoc assessment of the entertainment community’s reaction to the flight cancellation and found virtually every one he contacted were willing to write letters to American protesting the move.

“Record companies, recording artists, everyone seemed willing to complain in writing,” he says, motivated by “loss of advance reservations, reserved seating, first-class service” offered by credit card Southwest, which would have offered the sole remaining nonstop flight on the route. “The thing with first class was definitely part of it,” he says. “That’s a normal part of the music busi- ness, you pay for all those things that alarmed people.”

**CHIEFTAINS’ MOLONEY, BMG LAUNCH UNISPHERE (Continued from page 1)**

“We are an A&R arm,” says Mack- lam of himself and his partners in the imprint, “although we will sit down with every act and make sure they deal in our motion. We’ll devise budgets together. Paddy is the person involved with the artists. I set in the more conventional A&R sense—encouraging relationship- ships, arranging introductions.”

Moloney is the label’s executive pro-ducer.

Another project that is in a very early stage is a Christmas collaboration with the composer who directs music for the Slinte Chapel in Vatican. Meanwhile, the Chieftains’ next album is expected in February. It will feature guest artists like Joan Os-bourne and O’Connor and is titled “Tears Of Stone.” That set will come out on RCA Victor, not on Unisphere.
SKA'S LATEST REVIVAL BRINGS MUSIC SIDESTAGE

(Continued from page 1)

The album has sold more than 6.9 mil-
lion units, according to SoundScan.

The song is the latest of the Skatalites' all-
star tribute albums, which have included
the reggae groups The Beat and the Bu-
rch. The Skatalites have toured the world
and have released several albums.

The band's current lineup includes
Soulvo, Horace Andy, and Pauline Black.

The band has been together since the late
1960s and has recorded more than 20 al-
bums. They have also toured extensively
in North America and Europe.

The Skatalites are known for their
upbeat, danceable sound and their in-
dependent spirit. They were one of the
early groups to gain international recogni-
tion for their music.

The band has received numerous
honors and awards throughout their career,
including inductions into the Rock and Roll
Hall of Fame and the Guinness Book of
World Records.

The Skatalites continue to perform
and record music. Their latest album,
"Rasta Feeling," was released in 2018.

The band's influence has been wide-
spread, with many modern artists
drawing inspiration from their sound.

The Skatalites remain an important
presence in the reggae music scene,
continued on page 10.
paid attention. And you certainly weren't going to get rich quick off selling copies of it."

"Now, with all the attention, it's easier for new bands to book shows or get someone to finance the CD. But we've seen other cases where a new band is hoping for a breakthrough with its recently released MCA album "Honey, I'm Home" and doing well in the charts, but not able to get into ska for those reasons alone."

Other bands currently enjoying some success, such as Reel Big Fish, Sayre's album "Crying 9-0-Nine," and a plethora of other bands that have been around for years playing college cafeterias, know they have it easier due to the structure of their fanbases.

"If you told me two years ago that I'd have two songs on the radio, I would have laughed," says guitarist/vocalist Brian Martin. "Five years ago, we were the band's cover of Doxy Midnight Runner's "Come On Eileen" is No. 38 on the Modern Rock Tracks chart this issue. But the climate changed and allowed ska into the mainstream. And I'd be kidding myself to think that my band would be booking big shows if the ska bands that came before us, including recent ones like No Doubt, helped pave the way for the next set of ska-influenced bands."

Lead singer/guitarist John Feldman of Goldfinger, whose second album, "Hang-Ups," was recently released by MCA, says, "This is a band is enjoying the fruits of success."

"We put in our time on cold floors back in those days. You'd spend more in the studio than you spent in the house. I'd rather do that than have a bus and a hotel room," he says. "Bands don't need to apologize for public interest. But they are lucky. Those were the days of the old punk rock bands who deserve to be where we are, who have been playing ska for longer."

The scene has changed, says Feldman, "It has centered around the harder and more vigorous realm of punk ska or skacore, like Goldfinger and Voodoo Glow Skanks, and bands like D Becky on Doubt or Save Ferris."

However, a growing number of acts, led by the Pilacasters, Let's Go Bowling, and a few others, are picking up the traditional route with a smoother rock-steady sound that focuses on the mainstream.

"Perhaps that's why demand from collectors for the classic ska material," says Winston Gordon, owner of Summit Records, a leading U.K. black music specialist with three retail outlets in Birmingham. "There's quite an underground movement out there, and we do get a big response, regardless of whether or not it is in fashion."

There is also a less intense variety of fusion acts, like the Celt-ska blend of The Jakies, who wear four-piece suits, which scrambles drum'n'bass with ska.

"There is so much music to explore that falls under ska. We are investing a lot. There's a real-world market and doing well with listening booths books, compilations, says Paul Marash, a writer for the Splendid, N.J.-based, nine-compact DiscWar world. "I think people just hear the bands and different types, they are more than just 'bass, guitar, drums.'"

Like any music movement embraced by popular culture, ska runs the risk of overexposure. This could be a rude awakening for the bands that are now in the public eye.

"Ska is rearing its head more than ever right now, and we are lucky to have caught the attention of the powers that be," says Reel Big Fish vocalist/trumpeter Scott Klopfenstein. "But we also realize that the attention can go away just as fast as it came. Going back to the underground is not a bad road to go down, but we got into this for the music. I'm proud of ska, and I'm proud to be in a ska band."

Real Big Fish's "Turn The Radio Off" is No. 112 on The Billboard 200 this issue and has sold more than 57,000 copies. Martin says it's "like a ska version of the Stone. The band's "Sell Out" is No. 17 on the Modern Rock Tracks chart after 22 weeks.

"Some say that a flood of less-talented bands riding the coattails of the ska wave may accelerate the decline. The main thing is to keep what ska is about: music becomes stale and lacks enthusiasm," says Vinnie, the drummer for Less Than Jake. "Labels start signing copy-cat bands, and fans say, 'Not another girl that sounds like Gwen. Not another guy with green hair and a suit. Not another band jumping on crowds during horn solos.'"

Some radio stations are already reporting listener fatigue.

"We already get comments that people are tired with the horns or certain tracks. My fear is that eventually even ska fans may get a little sick of the music because they have a trombone in them," says Brian Philips, operations manager of modern rock station WOR in New York. "We've got to peel attachment to ska, and the only reason it is big at the station now is that there is a surge of ska-influenced bands on the horizon. Once that stops, we will move on."

Goldenvoice owner Paul Toeltt also notes saturation in the live entertainment world.

The field is glutted," he says. "I used to be lucky to book one ska band on a tour, but now it's like one every second week. Last week we had one a night, and one evening there were two. There aren't going to be enough people to fill clubs, and labels will stop fronting concerts."

The one thing industry sources agree on is that bands will have to evolve and find the inevitable backlash against ska.

"It will always be about good songs. If you have the right kind of music, it will continually grow to stay around, no matter what element they started in," says Craig Aaronson, the A&R representative for Fiction Records. "Our deal was to give it to Capito! If we signed another ska band, it would be because Capito felt they had long-term potential. We aren't trying to make the fast buck off a fad."

In the last wave of ska follows suit with the first two, the most likely scenario will be that it will enjoy a few years of mainstream popularity before retreating to the underground. "Ska comes and goes in cycles and is huge periodically," Klopfenstein says. "I just hope this generation of bands can go out and get people to buy the bands before they have. Don't get too sad. The best bands will carry on in some form, and the underground ones will continue to do the grass-roots thing. And don't worry, it will be back for the 14-year-olds 10 years from now."

Assistant in preparing this story was provided by Nigel Williams in London.

# RIO ASTRON #

Back in the U.S., Fogerty's major label at radio have taken place in the triple-play format.

For the week ending Oct. 4, "Blue Boy" is No. 14 on the Triple-A Airplay chart published in Billboard's sister publication, Rock Airplay Monitor.

WXR's Doody says the station is simultaneously playing the artist's first single, "The Hogs" off of their album, as Creedence Clearwater Revisited until the singer won a legal battle for the rights to change his name. "Fogerty was also involved in a series of protracted legal battles with Fantasy owner Saul Zaentz that included copyright issues over the band's singles, as well as a precedent-setting plagiarism case from which the singer emerged victorious (Billboard, April 19). At age 52, Fogerty says this has been his most enjoyable tour, thanks in part to the comfort afforded by having his family join him on the road.

The first leg of the Blue Moon Swam tour, which kicked off two days before the album was May 20 release, finished Oct. 2.

# SCANDINAVIAN WELCOME #

Interestingly, some of Fogerty's newest fans have been made in such Scandinavian countries as Denmark, Sweden, and Norway where classic rock stations perform in regular rotation.

In Sweden, for example, "Blue Moon Swamp" entered the country's chart at No. 1. (Billboard, June 7), dominating that spot for the majority of the summer with only brief interruptions by Spike Glee's "Spice" and Prodigy's "The Fat Of The Land."

Fogerty, being forthoming Scandinavians, with the exception of a single, recently added Stockholm show, and will open their fall tour in Sweden.

Sales of "Blue Moon Swamp" outside the U.S. have reached 500,000 copies, according to Warner Bros. Fogerty's label, MCA, have recently certified this, and what we found was that sales of CCR and John Fogerty albums in the last few years were surprisingly high," says the CCR, senior VP of international, Tom Ruffino.

To capitalize on this activity, Warner Bros. is releasing a Uk version of the song "Blue Moon Swamp" and another new single, "Get Yourself Off."

Even before beginning his concert dates, however, the artist taped performances for VH1's "Storytellers" and '80s A Hit Rock program. Fogerty says the tour has provided a lesson in the workings of the modern music business.

"What I've learned is that touring on my part is a very integral part of exposing my career and this particular album to the public," says Fogerty. "I would have agreed with that in the Creedence Clearwater Revival years. I was young and so was my audience, and radio was more unified. In those days you could put out a record and people didn't need to see you live to know you were a happening thing."

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BILLBOARD October 18, 1997
TWAIN BRANCHES OUT ON SOPHOMORE SET
(Continued from page 11)

TWAIN's View of 'Come On Over's 16 Songs

The following are Shania Twain's thoughts on the making of her forthcoming album, "Come On Over:"

"I'm Holding On To Love (To Save My Life):" That's a quintessentially Shania song about love, healing, and moving on. The song is about the power of love to heal everything.

"That Don't Impress Me Much:" That was really quite fun. It'll be different in the final mix; we're taking a reference to Batmunk and his Bat-mobile out to make it more understated. It's a perfect description of some of the kinds of guys I'm proud of that.

"Don't Be Stupid (You Know I Love You):" 'Mutt and I were talking out in the studio the other day, and I think it takes a while, several listens, to really get the full picture of the whole album because there's so much information in it.

"I've Got a Way:" 'My favorite ballad. I started writing that at Michael Bolton's house while Mutt was singing under a tree and started it. It's a very 'me' ballad.'

"I Won't Leave You Lonely:" I added lines in French and Spanish because I don't want to bore people with romance languages. Even though it may not have a country feel, it has more of a universal feel.

"When:" That was written lyrically in about two hours in the car while we were driving. I love that drive. I'm a big believer in solo, I love the bridge, and lyrically I love the whole concept. It's a neat way of saying 'never' about a relationship. Let's just say I don't have any more sweethearts frozen over without saying that.

"Whatever You Do! Don't!": That's a fun twist. You always have these songs about men meeting over women, but women do exactly the same thing over men, but for some reason it's not sung about as much. It's like those Diet Coke ads where working women watch construction workers.

"You're Still The One": I relate very much to this Mortimer song. When I look at our relationship (her marriage to Lange), it's a very successful relationship, and having to get out of the shack which was very unlikely to succeed. Not in my mind but I think in a lot of people's minds. I think a lot of people in the industry think it's based entirely on career, which is so ridiculous. They say, well, he married a young, good-looking girl, and she married a successful producer. So people really a master at arranging things. You can hear where the rhythm will change from a verse to a chorus or have a completely different feel in a bridge.

"For The First Time" with Creative Artists Agency. Twain's publishing is Looyn Echo Inc/EMI. Lange's is Out of Pocket Productions Ltd., all rights controlled by Zomba Enterprises Inc. (ASCAP).

GALLIN MOREY BOSS SUED
(Continued from page 8)

Gallin, his partner, Jim Morey (who is not named as a defendant in either suit), that "they would actively involve [him] with GM's film and television divisions."

Kwatinetz claims that while at Gallin, he helped recruit Mariah Carey as a client, while Green asserts that he helped bring in clients such as Richard Lewia, Richard Jeni, and Tommy Davidson to the firm.

Kwatinetz and Green allege that while at the company, they labored under "intolerable working conditions."

Both suits maintain that Gallin "actively and maliciously interfered" with Kwatinetz, Green, and other employees by "yelling and screaming at them, throwing things, and otherwise exhibiting unprofessional behavior."

According to both actions, Gallin "also constantly and inappropriately inspired into [Kwatinetz's and Green] and their families. In my opinion, both men if other employees were gay or straight and requesting that the men's voices very much was on the Ghana Gallin could satisfy his sexual desires."

Gallin's "embarrassing" office conduct was allegedly the result of Kwatinetz and Green alleging that his behavior included "yelling at employees, throwing objects, and具体化
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBERS/ PROMOTION</th>
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</thead>
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<tr>
<td>47</td>
<td>FOR YOU I WILL (FROM &quot;SPACEJAM&quot;)</td>
<td>SHAQUILLE O'NEAL &amp; SPACEJAM ORCHESTRA</td>
<td>(C1) ROMA/SPACEJAM (GREAT NECK/BOCA)</td>
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<tr>
<td>50</td>
<td>NO Tengo DINERO</td>
<td>LUIS UMILDA &amp; LOU AFRICA</td>
<td>(C1) ROMA/UMILDA (GREAT NECK/BOCA)</td>
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<td>51</td>
<td>GOTHAM CITY (FROM &quot;BATMAN &amp; ROBIN&quot;)</td>
<td>ERIC B. &amp; RICK ROSS</td>
<td>(R1) C4/MAVERICK (FRANKLIN/ROCK)</td>
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<td>52</td>
<td>ME AND MY CRAZY WORLD</td>
<td>NO LOOSE TEETH</td>
<td>(C1) ROMA/NO LOOSE TEETH (GREAT NECK/BOCA)</td>
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<td>53</td>
<td>I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING)</td>
<td>DIANA KING</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<td>54</td>
<td>HEAVEN</td>
<td>DIONNE WARWICK</td>
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<td>55</td>
<td>CU WHEN U GET THERE (FROM &quot;NOTHING TO loose&quot;)</td>
<td>MELODY EXPRESS 2000</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<td>59</td>
<td>AFTER 12, BEFORE 6</td>
<td>OH KING</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>60</td>
<td>THE LONELINESS OF THE NIGHT</td>
<td>K-CI &amp; JOJO</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<td>64</td>
<td>ELECTRIC BARBARELLA</td>
<td>MOJO PATH</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>66</td>
<td>DON'T GO</td>
<td>JASON DERULO</td>
<td>(B1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>60</td>
<td>I CAN HELP YOU</td>
<td>MARY J. BLIGE</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>62</td>
<td>BIG BAD MAMA (FROM &quot;DEF JAM'S HOW TO BE A PLAYER&quot;)</td>
<td>T-PAIN</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>70</td>
<td>THE WAY THAT YOU TALK</td>
<td>EMINEM</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<td>66</td>
<td>A TRUE ONE (FROM &quot;DEF JAM'S HOW TO BE A PLAYER&quot;)</td>
<td>T-PAIN</td>
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<td>69</td>
<td>WHEN I DIE</td>
<td>SANA</td>
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<td>71</td>
<td>LOVE IS ALIVE</td>
<td>JASON DERULO</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>73</td>
<td>TO THE MOON AND BACK</td>
<td>LADY ANTEONIO</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>74</td>
<td>GO THE DISTANCE (FROM &quot;HERCULES&quot;)</td>
<td>LADY ANTEONIO</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>75</td>
<td>I'M NOT A FOOL</td>
<td>RATT</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>76</td>
<td>1</td>
<td>SHAWN COREY</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>77</td>
<td>FREE</td>
<td>LADY ANTEONIO</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>81</td>
<td>PLEASE</td>
<td>THE KINESYS</td>
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<td>87</td>
<td>A SMILE LIKE YOURS (FROM &quot;A SMILE LIKE YOURS&quot;)</td>
<td>NATALIE COLE</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<td>83</td>
<td>3</td>
<td>DIANE DAVIES</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<td>85</td>
<td>1</td>
<td>SHAWN COREY</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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<tr>
<td>86</td>
<td>THE BEST OF MINE</td>
<td>SHAWN COREY</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
</tr>
<tr>
<td>87</td>
<td>YOU'RE THE INSPIRATION</td>
<td>SHAWN COREY</td>
<td>(C1) ROMA/MAV (GREAT NECK/BOCA)</td>
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</tbody>
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**Notes:**
- The Hot Shot Debuts are indicated by an asterisk (*) preceding the number.
- The Hot Singles are indicated by a double asterisk (**) preceding the number.
- The Greatest Gainer/Airplay is indicated by a three asterisk (***) preceding the number.
- The Greatest Gainer/Sales is indicated by a four asterisk (****) preceding the number.
- The Highest on Billboard is indicated by a five asterisk (*****).
AIRPLAY APEX: With 85 million audience impressions derived from airplay at 250 monitored stations, Sugar Ray's "Fly" (Lava/Atlantic) becomes the 10th song to top Hot 100 Airplay this year. The song is No. 1 at 44 stations, including Capital's WQOK-Muncie, Ind., and WDMP/Philadelphia.

Incidentally, "Fly" is not available as a retail single because Atlantic brass believe that it would cut into album sales. This issue, Sugar Ray's album "Fly-Cored" slips 23-18 on The Billboard 200. If there were a commercial single, "Fly" would only need to sell one piece to debut in the Hot 100's top 10 because the airplay is so strong.

To fill the void, Under the Cover Records is recording and releasing "Fly" by the studio group Sweet Rain. The label also released a cover of Smash mouth's "Walkin' On The Sun" (Interscope) by the group Smack.

Both singles arrive at retail on Tuesday (14). The group names selected by Under the Cover are very similar to those of the original artists because retail product alphabetically by artist, and the label hopes to capitalize on the fact that consumers are scanning the racks, looking for hits that happen to be unavailable.

ETERNAL FLAME: After its phenomenal first week, sales of Elton John's "Candle In The Wind '97"—"Something About The Way You Look Tonight" (Rocket/A&M) were naturally off. Sales were down about 65%. The single, however, still scanned 1.2 million units during its second week on Hot 100 Singles Sales and 3 million copies for a second week. John's herculean lead outdistances the second-best-selling single, Royz II Men's "4 Seasons Of Loneliness" (Motown), by more than 750,000.

BACK & FORTH: The competition between the singles in the top four of the Hot 100 is fierce. Despite a 9% gain in audience impressions and a 4% improvement at retail, LeAnn Rimes' "How Do I Live" (Curb) is pushed back to No. 4 by Usher's "You Make Me Wanna..." (Interscope/Artista). Usher, leaptrogs Rimes to No. 3 due to a 23% improvement in audience impressions and a 9% gain at retail. Usher's 42 million listeners advance the track 20-13 on Hot 100 Airplay.

AIR RAID: Although Chumbawamba's "Tubthumping" (Republic/Universal) posted the largest increase in audience impressions on the Hot 100, its group didn't win Greatest Airplay/Greatest Sailer awards bestowed upon titles with the largest airplay and sales increases among singles that rank below the top 20. Since its bow on the Hot 100 in the Sept. 13 issue, "Tubthumping" has picked up the Greatest Airplay/Airplay award three times. The song has 45 million listener impressions derived from airplay at 214 monitored stations. It's a good thing the airplay has taken off because only 70,000 units were shipped to retail, half of which have already been sold. This doesn't necessarily mean that the single will hit a brick wall. This week, Jewel's "Foolish Games"/"You Were Meant For Me" (Atlantic) only scanned 1,000 pieces but reached 82 million listeners, good enough to hold at No. 5 on the Hot 100.

WOMEN LEAD BILLBOARD MUSIC VIDEO AWARDS NOMINEES

(Continued from page 5)


...and the National Music Publishers Association, the No Electronic Theft Act, H.R. 2285, targets intellectual-property infractions by providing civil and criminal penalties for those who do not financially profit from their Internet scans. The Recording Indus-

try Association of America strongly supports the bill.

Still awaiting full committee markup is the bill that would extend copyright-er relevant provisions of the DMCA to include works created more than 20 years more than under current law. All three bills were passed out of subcommittee Sept. 30 (Billboard, Oct. 11).

The Senate passed its own version of the DMCA Oct. 7, 282-11, a controversial bill opposed by the music industry that would limit online liability of online service providers, such as telephone companies.

Tied to discussion of this bill is the still-pending enabling legislation in the House and Senate for the ratification of the World Intellectual Property Orga-
nization treaties, which service providers and equipment manufacturers oppose because the treaty, they say, has liability encryption and copyright-protection system provisions that might unfairly snare them.

and in government-related broadcast-
ing news, confirmation of Federal Communications Commission Commissioner Jean Shiplet as chairwoman of the National Telecommunications and Information Administration (NTIA) and the appointment of new FCC Commissioners Rachael K. Pai, a long-time Bush administration senior official with an extensive telecommunications policy background, and Jennifer L. Rozen, a wireless industry attorney with a law degree from Stanford University, to the NTIA.

In 1999, the La Cienega/ZZ Top case reached the U.S. Supreme Court, which ultimately decided to hear the case. In its oral argument before the court, the solicitor general argued that "No other private right had been so expansively protected by law," and the Department of Justice under Attorney General Janet Reno argued that the right to "noncommercial speech" was not protected.

The music publishing community, fearful that thousands of pre-1978 copyrights would be lost to the public domain as a result of relief in Congress to keep those songs in copyright. That legislation is now pending.

ALTERNATIVE/MODERN ROCK

Best new artist: Beck, "The New Pollution" (DGC/Geffen); Foo Fighters, "Everlong" (London/Sub Pop); Erykah Badu, "I Love You To Death" (Aftermath/Interscope); and The Black Crowes, "By Your Side" (Atlantic). Beck was also honored with the Best New Artist award.

OTHER AWARDS

Maximum Vision: Fiona Apple, "Sleep To Dream" (Clean State/Work/Epic); Pokey LaFarge, "On Your Side" (Atlantic); and The Black Crowes, "By Your Side" (Atlantic). The Black Crowes were also honored with the Best New Artist award.

NEED FOR RIGHT BILL (Continued from page 5)

judgment and in turn granted the defendant's motion for a summary judg-
ment and dismissed the case.

As for the litigation that brought into focus the smoldering issue of possible loss of copyright—La Cienega vs. ZZ Top suit, filed in 1986—parties to the action have settled out of court (Billboard/Bulletin, Oct. 8).

The settlement terms, confirmed by La Cienega's lawyer, Alan G. Dowling of Los Angeles and Max Schulte of the law firm of the Los Angeles, law firm of Lavelle & Singer, which represented the defen-

анс, are, by agreement, confidential. However, the source, who said the case was settled for a "substantial sum" was, he said, "very happy". In the case were Bill Ham, the group's manager; his company; Hamstein Music; Warner Brothers. Records, ZZ Top's label; and WEA International.

In 1996, the La Cienega/ZZ Top case reached the U.S. Supreme Court, which ultimately decided to hear the case. In its oral argument before the court, the solicitor general argued that "No other private right had been so expansively protected by law," and the Department of Justice under Attorney General Janet Reno argued that the right to "noncommercial speech" was not protected.
A delegation consisting of EMU Music's European president Rupert Perry, his counterpart at BMG Music, Manfred Zimmermann, and David Fine, president of the International Federation of Phonographic Industry (IFPI), will meet in Brussels today with Commissioner for the Digital Economy, Mario Monti, head of the EU's DG15 department responsible for internal trade. As part of its role, the commission has been reviewing copyright issues within the EU.

The core of their discussion will be the draft Copyright and Related Rights Directive, which is an updating of the current legislative machinery of the European Parliament and the Council of Ministers.

The draft directive carries such huge implications for both the copyright community and the telecom companies and allied Internet-related entities that it has been at the forefront of discussion at a focal point of the industry. A broad range of representatives from across the copyright community met Oct. 3 in IFPI's Brussels offices to agree on a common position to present to the commissioner.

Says Moore, "The copyright holders represent one of the world's largest industries. The European Union's gross domestic product—that's growing. We hope this is the kind of argument that the commissioners will hear."

While the text of the draft directive remains a secret, it is known that it will address the resolutions of the World Intellectual Property Organization (WIPO) covering copyright in the digital arena (Billboard, Dec. 28, 1996, June 21).

The WIPO resolutions gave record companies rights in principle to control their copyrights in the digital arena, but no one is sure how. Says Moore, "There is a real possibility that telecom companies and Internet-access providers have seized that opportunity and are using the telecommunication platforms to undermine existing copyright protections. A main plank of their objectives, she says, is to take the directive literally and their liability when copyright owners are abused by Internet users.

She adds that the core of the labels' arguments to Monti will be that if record companies do not feel their rights are secure in the digital environment, they will not invest. This will deprive Europe of one of its "showcase industries," she argues, adding that the music industry will not be the only industry: "Without the copyright holders, there is no Internet."

Another cause for concern for the labels, and for the commission for the directive to take a minimalist approach, Moore says that Monti can hear testimony both for and against home copying or he can leave the subject to the judgment of the individual governments within the EU.

"We simply can't afford to be in a position where one nation in the Union—and it would only need one—and copies this so-called 'private copying.'"

She says that since Monti has completed his consideration of the draft directive, the EU will be made public and entered into the EU's legislative process. This, Moore estimates, will take around six months. The most likely add is that the EU's member governments are awaiting the completion of the individual processes as their means of adopting the directive's solutions into their domestic legislation.

"Commentary"

(Continued from page 6)

The importance of these moments is that they offer invaluable inroads and insights into the artist's temperament and unique needs. When you are comfortable enough to share your information that will help an intervention specialist do his or her job later.

Intervention, a prepared confrontation with the addict in which treatment of the disease is initiated, is the most effective way that professional assistance can be effective. As previously mentioned, the earliest is perhaps in simply offering services. The patient must be convinced that a treatment plan has been reached at the early stage of the disease, can be lost.

Since anyone using drugs is constantly at risk of their deadly consequences, there is no time to wait before seeking help.

When, for example, a suspect that someone is addicted, there is professional help available to him or her toward a beneficial course of action. It is at this early stage that critical decisions can be made and a treatment path chosen that will, one hopes, keep more tragic headlines from having to be written.

INDIE LABEL THUMP SIGNS WITH UNIVERSAL

(Continued from page 8)

Navaree made its offer. He says that in the fall of last year, at an international Universal City, Calif., he was introduced to Universal Music Group president Zachary Shenkman, a music executive who owns experience in direct-marketing products, and who licensed a number of tracks from Universal's catalog to Thump.

However, after coming close to sealing an agreement with Universal, Walker and Lopez decided to take up Navaree's purchase offer. But, Walker says, this became apparent by the time of Navaree's August sales meeting in Minn.-based No. 8, Steve Resnikoff, Universal's executive VPGM of special market and products, who had licensed a number of tracks from Universal's catalog to Thump.

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NEW TROUBLES FOR RAP ACT WU-TANG CLAN
(Continued from page 1)

However, at least for the moment, the heat is off the Loud Records group in court after the federal police in Tinley Park, Ill., where the beating allegedly took place, have suspended their investigation pending follow-up interviews with the purported victim, Jessica "Mookie" Styles (Billboard Bulletin, Oct. 3).

Tinley Park police are now all but another pending legal mill. The Hamilton County, Ind., prosecutor has decided not to charge the rap unit with inciting a riot, after hearing an offer from the nearby Guitar Center Music Club in Indianapolis.

Early in the morning Aug. 30, Tinley Park officers received a complaint from Styles, his major promotion and talent agent, Moe Lane, about a beating by the band, Kool-J, which later resulted in Styles’皈 wounded (Billboard Bulletin, Oct. 3). Styles’ attorneys—allegations—which differ in some details from his initial complaint to police—are contained in his civil suit, which was filed Tuesday in Cook County (Ill.) Circuit Court. The action seeks damages in excess of $2 million.

The suit names as defendants Wu-Tang Clan and its corporate entity, Wu-Tang Production Inc., seven members of the group—RZA (real name Robert Fitzgerald Diggs), GZA (real name Joseph, "Joe," Jones), Mike "Stooges" Gibbons, Mr. Porter (real name John "Doe" Porter, "Doe," Jones), Masta Killa (Elgin Turner), Method Man (Clifford Smith), U-God (Lamont Hawkins), Ghostface Killah (Wesley Joseph Butler), Raekwon (Victor Dash (Jason Hunter); Gibbons; and the Nederlandian Organization, which operates the venue.

According to the suit, Styles was backstage at the New World around 9:45 p.m. Aug. 29, when Gibbons led him a group ofKool-J members to talk to him. There Gibbons and the seven Wu-Tang members "by physical force and without provocation, did strike, kick and beat [Styles] for several minutes," the suit states.

The suit also claims that as a result of the beating, Styles "sustained serious internal, head and other bodily injuries." The action also alleges that at the time of the beating Gibbons and the group members surrounded Styles, "threatened to kill [him] and told him that the violent action taken against him was not his fault but he had brought it on himself." According to the suit, Styles was also wrongfully imprisoned in the dressing room of the Chicago Theater by Kool-J members who had a hat, a paper, and an underdressed amount of cash stolen from him during the incident.

The suit also claims that the Nederlandian with two counts of negligence in the incident, for allegedly failing to provide adequate security back-up at the New World, among other charges.

New York attorney Peter Frankel, who has been acting as a spokesman for Wu-Tang Clan, has said that the defendant was made public, says, "Based on what I’ve seen, which includes police reports, there are serious misrepresentations in [the]NEWS—of facts, both their side and mine. He is factually incorrect with many of the assertions he has made." Frankel says, "As far as I know, that while Styles’ police complaint originally named only four group members—Raekwon, Method Man, Inspectah Deck and GZA, and the suit name seven, and GZA is not among them. Published reports have stated that GZA did not appear at the New World show as announced in New York on the night of Aug. 29 for a video shoot. While Frankel denies any comment about the circumstances of the case, he describes the alleged alteration as "much ado about nothing."

Styles’ attorney, Daniel Touhy, says that his client, who remains employed by Loud, is not working, under doctor’s orders, and is in New Jersey receiving medical treatment. Loud GM Rich Iacono said that he was not aware of the civil suit when called for comment; other executives have not responded by press time. Tom Gibbons of Loud, who is not named in the civil suit, has not issued any official statement on the group’s status but has not been seen in Loud’s dressing room, or in any border-turning cap, according to a label sources.

On the same day that Styles filed his suit, Tinley Park police issued a statement announcing that they had suspended the investigation of the incident.

The statement read, in part: “As of this date, Styles has not contacted the investigators unit for further follow-up regarding the incident as request. No further information will be available until [the] victim contact this [police department] and further follow-up has been completed. A press release will be made available at that time."

Touhy disputes the police’s depiction of events, saying that Styles gave a report on the night of the alleged attack and, following a call from Tinley Park police, presented himself for an interview in the company of one of his own attorneys. At that time, he asked investigators to contact him through his attorney, but "they basically ignored that."

Tinley Park police investigator Steve Vecacco declines further comment on the shutdown of the investigation. However, informed of Styles’ statement, he says, “Our policy here is to deal directly with our victims and not with attorneys.”

On Oct. 2, the day after Styles’ suit was filed, Juanita L. Evans lodged a personal-injury action in the Court of Common Pleas in Delaware County, Pa. Named as defendants are Wu-Tang Clan and members Method Man and RZA; Method Man’s label, Def Jam Records; Ruck Association artist Redman; Cheyney University of Pennsylvania in Cheyney, Pa., and its Student Government Cooperative Assn.

The suit seeks compensatory damages of $50,000 and punitive damages of $5 million. According to the suit, Evans attended an Oct. 7, 1996, homecoming show at Copley Hall at Cheyney University at which Wu-Tang Clan, Method Man, and Redman performed. She alleges that during the show, Method Man “leaped from the stage landing on top of [Evans], thereby knocking her to the ground, rendering her unconscious and thereby causing severe and serious injuries and embarrassments. She further alleges that her attention had been diverted from the stage as Redman “swung by a rope over the heads of the audience.”

Evans claims in her suit that as a result of the incident, she has suffered injuries including closed-head trauma, bulging cervical discs, neck strain, psychological trauma, injury to her nervous system, and other complaints, “some or all of which are or may be permanent.” No reason for the delay in filing the suit was stated in the filing.

Wu-Tang Clan attorney Frankel could not be reached for comment on the second suit by press time.

Also on Oct. 2, the Hamilton County prosecutor’s office announced that it would not seek charges against Wu-Tang Clan.

For several weeks, prosecuting attorney Sonya J. Leerkamp and her staff had studied reports of the group’s Deer Creek Music Center set during which a large crowd, estimated variously at between 2,000 and 6,000 people, rushed to the stage after exhortations by members of the act. A representative of the venue told Billboard that Wu-Tang Clan had been advised by the police to leave the stage as a precaution against the presence of police, to not invite the audience.

Leerkamp says, “I reviewed the facts of the situation, and it did not appear to me we could effectively prosecute. However, the prosecutor’s office took a parting shot at Wu-Tang Clan in its official statement: “This decision (not to prosecute) should not be interpreted to mean that events which transpired were appropriate; only that the facts presented from this investigation do not appear to sustain a criminal charge. The type of behavior complained of…poses significant dangers for members of the audience, as well as the performers, and should be discouraged and/or prohibited at any large venue.”

Polish police have arrested two men who were convicted of attempting to assassinate a Polish official, Jaroslaw Kaczyński, in a 1989 plot to disrupt the 1990 presidential election. The men, aged 38 and 42 years old, were arrested in the southern city of Katowice on Tuesday, police said. They were among 11 people convicted for the suspicious blast that killed five people and wounded Kaczyński, then a member of parliament. The police said the two men were among those who had planted a bomb in the city's main railway station and had attempted to blow up the train carrying Kaczyński and other opposition leaders to a political rally. They were found with a cache of explosives and were arrested in connection with other bombings, the police said. The arrests came as Poland marked the 10th anniversary of Kaczyński's narrow escape during the 1989 election. At the time, Kaczyński was deputy mayor of Katowice, a center of Solidarity activism in the communist-era, and was leading a group of opposition candidates in the election. The police said the two men had confessed to their involvement in the plot and had provided information that helped identify other suspects. The arrests were part of a wider investigation into the 1989 plot, which is still ongoing. The police said they had seized evidence and had obtained statements from witnesses who had been interviewed as part of the investigation. The probe had been opened after Kaczyński and others were injured in the blast, which occurred on October 2, 1989, during a campaign rally. The blast killed five people and wounded Kaczyński and several others, including several of his colleagues. The police said the two men had been arrested in connection with other bombings and had provided information that helped identify other suspects. The investigation into the 1989 plot is ongoing. The police said they had seized evidence and had obtained statements from witnesses who had been interviewed as part of the investigation. The probe had been opened after Kaczyński and others were injured in the blast, which occurred on October 2, 1989, during a campaign rally. The blast killed five people and wounded Kaczyński and several others, including several of his colleagues. The police said the two men had been arrested in connection with other bombings and had provided information that helped identify other suspects. The investigation into the 1989 plot is ongoing.
‘Time’ Is On His Side, Their Side

If you’re keeping score, it’s Dylan ’96, “Babylon” 3, No. That’s not the result of the big Bob Dylan/Babylon game. It’s the latest chart positions for two of the most veteran acts on this chart’s album chart. The Rolling Stones are hardly “England’s Newest Hit-makers” anymore, as the title of their first album boldly proclaimed. That LP entered the chart in 43 years and four months ago at No. 104. By opening at No. 3 this week, “Bridges To Babylon” (Virgin) becomes the Stones’ ninth album to debut in the top 10 and the 20th to be the highest new entry of the week. In four decades, the only Stones album to have a higher debut than “Babylon” was “Voodoo Lounge,” which entered and peaked at No. 2 in July 1994.

The second-highest bow of the week belongs to another pop icon who debuted in the ’70s. Dylan has the highest-debuting album of a chart career that stretches back 36 years and one month, to the debut of “The Freewheelin’ Bob Dylan” the week of Sept. 7, 1963. “Time Out Of Mind” (Columbia) opens at No. 10, making it the first top 10 Dylan album in 18 years. Compared to Dylan and the Stones, Daryl Hall and John Oates are newcomers, although their album chart career dates back 22 years and eight months, to the debut of “Abandoned Luncheonette” in February 1974. The Philadelphia duo returns to The Billboard 200 after a six-year absence with “Marigold Sky” (Paisley), now at No. 95.

The Rolling Stones and Dylan both have hits in the charts by the same name. Dylan’s “Babylon” is a 1968 song on his “Bringing It All Back Home” LP. The Rolling Stones’ “Bridges To Babylon” was a 1996 album released on their own label. The Stone’s title was inspired by the bridge in the title song. Dylan’s was inspired by the city, but he didn’t mean to sound like the Stones.

Tears of Joy: They might be “All Cried Out” in the offices of the Crave label, but it’s not because they’re unhappy “All Cried Out” by Allure Featuring 112 (Track Masters/Crave) leaps 12-7, giving Mariah Carey’s imprint its first top 10 hit. That just half of the single’s achievements this week, as this updated version has now peaked higher than the original. Lisa’s Lisa & Cult Jam With Full Force took the song to No. 8 in 1996. The success of “All Cried Out” gives Carey two titles in the top 10 as producer; her single “Honey” remains No. 5 after debuting at No. 1 last month. Another entry this week is the top 10 before “Honey” slips out, Carey could end up with three productions in the top 10.

Keeping Candle Lit: With massive sales, it’s no surprise that Elton John’s “Candle In The Wind 1997” (“Something About The Way You Look Tonight”) is No. 1 for a second week. Last issue’s summary of achievements should have listed John and Bernie Taupin in fifth place among songwriters with the longest spans of No. 1 hits. The trio of Luigi Creatore, Hugo Peretti, and George David Weiss is comfortably in first place, with 31 years, eight months, and three weeks between “The Lion Sleeps Tonight” by the Tokens and “Can’t Help Falling In Love” by UB40. Co-writers Cameron Lewis and Arthur Wright have 25 years and six months between Percy Sledge’s “When A Man Loves A Woman” and Michael Bolton’s “Garden.” Now comes Brian Holland (25 years, five months, three weeks), Gerry Goffin (24 years, nine months), and John and Taupin (24 years, eight months, two weeks).

You just count the No. 1 songs that John recorded on his own, he has a record-setting 22-year gap between chart-toppers, according to William Simpson of Los Angeles. That’s between “Island Girl” and his current double-A-sided No. 1. That eclipses the previous record of 14½ years, set by George Harrison between “Give Me Love (Give Me Peace On Earth)” and “Got My Mind Set On You.” The Barbara Streisand/Celine Dion wet “Tell Him” was produced by David Foster and Walter Afanasieff, not George Martin as noted last issue. If it hits No. 1, Streisand will have the fifth-longest chart span of No. 1’s, behind Michael Jackson, John, the Beach Boys, and Harrison.

11 New Acts Got Chance To Shine On ’97 BUB CD

Musician magazine presents the winners of the 1997 Beat Un-signed Band Competition on the CD of the same title. The contest offers aspiring bands and artists the chance to get their music heard, received over 3,000 entries. The final judges for the 1997 BUB Competition were Tori Ames, Buddy Guy, Joe Satriani, Bob Mould, and Vince Gill. The 11 winning artists and bands on the CD represent some of the best unsigned talent in the nation. The lucky 11 are Marky Mark, the MC’s, the Sacred, Sacrifice, Jesus, Crown Jewels, Tim Mee’s Poo Poo Show, Jutta & The Weeping Wisdom, Shimmer, Punching Judy, Tom Taylor, the Burrs, and MK Ultra. Agents, managers, and record labels interested in obtaining a copy of Musician magazine’s BUB CD should contact Mary Beth Heins at 212-336-3248.

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MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE
OVERALL SONG SALES
1996 1997
TOTAL 512,038,000 547,839,000 (UP 7%)
ALBUMS 421,862,000 444,663,000 (UP 5.3%)
SINGLES 90,165,000 103,376,000 (UP 14.8%)

YEAR-TO-DATE
OVERALL ALBUM SALES
1996 1997
TOTAL 3,545,000
UP 3.7%

YEAR-TO-DATE
SALES BY ALBUM
1996 1997
CD 320,976,000 338,658,000 (UP 12.1%)
CASSETTE 118,808,000 104,738,000 (DN 11.8%)
OTHER 1,077,000 1,067,000 (DN 0.9%)

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION
NORTHEAST 30,366,000 30,352,000 (UP 0.9%) SOUTH ATLANTIC 94,597,000 100,913,000 (UP 6.7%)
MIDATLANTIC 74,204,000 79,726,000 (UP 7.3%) SOUTH CENTRAL 76,694,000 83,673,000 (UP 9.4%)
E. NORTH CENTRAL 87,801,000 92,224,000 (UP 5.4%) MOUNTAIN 32,261,000 34,754,000 (UP 7.7%)
W. NORTH CENTRAL 33,213,000 36,028,000 (UP 8.2%) PACIFIC 83,180,000 89,968,000 (UP 8.2%)

FOUNDED ROUNDED POINTS
FOR WEEK ENDING 11/29

COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
The Neil Bogart Memorial Fund invites you to tune in to

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