**Elektra Eyes Another Hit With Metallica’s ‘Re-Load’**

**By Adam White**

LONDON—For Universal Music International (UMI) president Jorgen Larsen, Aqua’s “Aquarium” is more than a top 10 album in The Billboard 200. It’s a tangible example of how his $300 million division, which is responsible for Universal Music’s business outside the U.S., is yielding a return on a worldwide investment program started five years ago.

That capital was spent creating a network of companies—now in 28 countries—with self-sufficiency in the international marketing of Universal’s sizeable roster of American artists and, just as important, with an active commitment to signing and developing (Continued on page 99)

**CELINE DION’S 550 SET PACKS SUPERSTAR PUNCH**

**By Chuck Taylor**

NEW YORK—If there were ever a doubt, Celine Dion is about to prove that lightning can strike twice.

The global superstar’s fifth English-language album, “Let’s Talk About Love,” due Nov. 18 on 550 Music, is one of Sony family’s most important projects of the year. It links the long-year-old French Canadian with a host of high-octane collaborators, including famed Beatles producer Sir George Martin, Luciano Pavarotti, Carole King, The Bee Gees, and Barbara Streisand. Dion’s most cherished icon, on the lead single “Told Him.”

Worldwide sales of her previous album, 1996’s “Falling Into You,” reached 25 million, according to the label, earning Dion an abundance of international acclaim, including the Grammy for album of the year in the U.S. (with sales of 10 million) and sales as the world’s best-selling recording artist at the World Music Awards and the best-selling French-language artist in history at MIDEM.

She also conquered territories that are traditionally untapped by English-speaking vocalists, including scoring a No. 1 track in Japan, “To Love You More”—the first North American-bred chart-topper there in 12 years—and a top five smash in Latin America for “Sola Otra Vez,” a Spanish-language version of her hit “All By Myself.”

So what’s left? “Well, we haven’t got...” (Continued on page 98)

**DIVERSE NOTES DEFINE NEW YORK CITY SOUNDSCAPE**

**By Larry Fllick**

NEW YORK—It’s impossible to encounter a veteran of New York’s dance circuit without being regaled with fond memories of club life “back in the day”—the ’70s/’80s era when DJs had the undisputed power to create instant hits and tangible stars with the flex of a turntable. Although the city remains a central point of the club universe, there’s debate within the community about its ongoing influence over (Continued on page 94)

**Jazz Up-And-Comers Are Big On Smalls**

**By Bradley Bambarger**

NEW YORK—A lot of people think the Greenwich Village jazz joint Smalls is a new Minton’s, a place like that haunt of old where bebop’s up-and-comers honed their tones and cast the music into future tense. While that may be overstating the case, there’s no denying that the club’s hothouse vibe and regular roster of new and undervalued talent have charmed (Continued on page 95)

**Latin Music Blooms With Stylistic Hybrids**

**By Ramiro Burr**

Salsa and merengue have long been the traditional Latin genres to dominate the New York music scene, but recently young artists have emerged from their environs on a national scale playing a new urban mixture of salsa/R&B/hip-hop/dance/rap grooves.

Marc Anthony, India, Pepeyto Uno, and Dill (Dark Latin Groove) represent the leading edge of a new Latino sound in the mid-’90s. These are artists (Continued on page 95)

**WRCX Chicago Tops Billboard/ Monitor Radio Awards List**

This album contains a couple of hit singles, a few records that you may have heard on the radio and a very personal selection from my Warner Bros. recordings. Together, they are the songs that I would like to present to the listener once again. Now if only I’d kept a diary...
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WRCX Leads Billboard/Monitor Awards

Almost Half Of Recipients Are Repeat Winners

By CHUCK TAYLOR

ORLANDO, Fla.—Perennial mainstream rock victor WRCX (Rock 105.3) Chicago reinforced its 1997 Billboard/Airplay Monitor Radio Awards dominance as the high achiever among its class, sweeping the major-market mainstream rock category with five trophies for station, PD, music director, local air personality, and marketing director of the year.

Two radio stations—also repeat winners from 1996—take home trophies in four categories: adult WPLJ New York and crosstown top 40 WKTI, including top prizes for major-market station of the year and PD. In all, an unprecedented 46 out of 94 winners at the ceremony, held Oct. 18 at the Orlando Renaissance Resort, made command-performance trips to the stage from last year’s awards show.

Rock 105.3’s winners were PD Dave Richards, music director Jo Robinson, local air personality Mancow Muller, and marketing director Natalie DiPietro, all repeat title holders. WPLJ’s staff awards went to Grant Shannon for PD, morning team Shannon and Todd Pettengill for local personalities, and Heidi Dignese for marketing director, again all 1996 winners.

WKTI, whose renown switched from country WYNN to top 40/dance won it three awards last year, rang the bell again with kudos for PD Frankkie Blue, as well as for music director Andy Shane—who picked up the same honor at crosstown WHTZ last year—and marketing director Jim Foguson, the only first-time winner among the top three station winners.

The ceremony also included a new accolade, the Allison Steele Lifetime Achievement Award. The first-time trophy went to broadcast legend Casey Kasem from Westwood One. By radio format, KROQ Los Angeles was a modern rock triple-crown winner, for major-market station, PD Kevin Weatherly, and air personality Jed the Fish. WBCN Boston won major-market awards for music director Carter Alan and marketing director Larry “Chuch” Lepoette.

In the medium-market category, KOME San Jose, Calif., picked up two trophies, for station and PD Ron Nanni. KROX Austin, Texas, won small-market modern rock station and a double nod for PD and local air.

Dutch-Based Arcade Acquires Stake In Red Ant

By ED CHRISTMAN

NEW YORK—The Arcade Music Co., a major player in the music compilation business in Europe, has concluded a multi-tiered deal with Red Ant Entertainment, which includes acquiring a minority equity stake in the American label, a five-year reciprocal licensing deal; and a joint venture to start a record label in the U.K. and a compilation label in the U.S. Terms of the deal were not disclosed.

For Arcade, a Nethersland-based firm with operations in most European countries, the deal gives the company an outlet for its contemporary product in the U.S. and a new vehicle in the U.K. music business, as well as A&R sources from those two countries.

For Red Ant, it brings additional funding into the company, European distributor—(Continued on page 107)

GOOD, BETTER, BETTISS

We generally hear about the singer and piano player who doesn’t know anything about the songwriter. So thanks to Ivor Lichtman and his Songwriters & Publishers page, because it recognizes songwriters like John Bettis and Steve Dorff (Billboard, Aug. 29) as part of the machinery. Popular artists like Celine Dion, Dionne Warwick, and Karen Carpenter would never have touched our hearts with their voices if John Bettis hadn’t written the words. When “Say Goodnight” opens on Broadway and people are raving about the composer, I’m proudly able to say I know about John Bettis during his “Eve” and “Mr. Gunder” days.

Brian McKelton

Milwaukee

HEADACHE OVER SKA FEVER

I love ska music and am pleased it is receiving front-page recognition in Billboard (Billboard, Oct. 18), but I must point out inaccuracies concerning the band I formed and ran for its life span, the Specials. It was the primary songwriting keyboard player for the band. After Funky Three (Lyvinal Golding, Neville Staples, and Terry Hall) left the Specials, I continued the band under the name Special AKA and released a third album, which included the influential “Free Nelson Mandela.” None of the people currently using the name “Specials” were in that band.

According to your article, the band currently masquerading as the Specials consists of all the original members, except vocalist Terry Hall. Apart from Terry and myself, drummer John Bradbury and the horn section of Rico Rodriguez and Dick Cuthell are also absent. They should admire their name to distinguish them from the genuine Specials.

At Chrysalis’ request, I have been working on a new version of “Ghost Town,” which is intended to launch a definitive retrospective of the original Specials, and I hope this will be released in the U.S.

Jerry Dammers

London

YOUR TIME IS GONNA COME

In regard to the feature “Atlantic Zeppelin Set Has Live BBC Performances (Billboard, Oct. 11), you refer to Bill Curbishley as the band’s manager. Although Bill and myself enjoy the best of relations, Robert Plant and Jimmy Page are represented by Bill at Triniti fold Management. John Paul Jones, who is working on his own studio album, due this spring, is represented by myself at Optium (Art) Ltd.

Richard Chadwick

Opum (Arts) Ltd. London

Letters 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.

Letters should be submitted to the Letters Editor, Billboard, 335 Broadway, New York, NY 10013.

FOR THE RECORD

Contrary to a story on John Fogerty in the Oct. 18 issue, a temporary injunction filed by the singer against former bandmates that disallowed them from touring as Creedence Clearwater Revisited was overturned Aug. 15, 1997, by the U.S. Court of Appeals for the 9th Circuit.
Career Label Folded Into Parent Arista/Nashville

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**THE TOP OF THE NEWS**

6. Warner Home Video to stage impressive year-ending 75th-anniversary promotion.

**ART & MUSIC**


12. Metallics to offer “Re-Loud” as sequel to 1996’s triple-platinum “Loud”.


17. Popular Uprisings: Royal Crown Revue is “Turned on” in the Ad world.


22. Rhythm Section: Will LL Cool J’s chart activity resemble a “Phenomenon”?

22. The Rap Columns: 22-year-old Combs is new force in rap.

**DANCE**

Dance Track: Dannii Minogue’s “Get” offers pop hooks and lively grooves.

37. Country: Artist-owned labels rejuvenate country universe.

41. Latin Notes: IFPI standardization should clarify Latin American music.

42. Classical/Keeping Score: Ten-CD boxed set presents radio history of New York Philharmonic.

54. Jazz/Blue Notes: After yearlong hiatus, JazzTimes Convention is set for Nov. 5-8.

56. Studio Action: Twenty-seven years later, Electric Lady Studios still offers neatest in technology.

**REVIEWS & PREVIEWS**

7. Spotlight reviews of the newest from S.F. Pepo and Ileen Ivers.

**PROGRAMMING**

82. Full coverage of the 1997 Billboard/Airplay Monitor Radio Seminar & Awards.


90. Airwaves: A glimpse behind the scenes at the Radio Seminar & Awards.

**SPECIAL ISSUE**

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

**CLASSIFIEDS**

10. Equipment wanted.

79. Classified 10 Real Estate

110. Market Watch


**PolyGram Reports**

Third-Quarter Sales Are Up 34%

By Jeff Clark-Meads

LONDON—PolyGram is citing strong performance in its core music and film businesses in addition to the unprecedented success of its charity projects for a 34% sales gain in the third quarter of 1997 compared with the same period last year.

The company said total sales in the quarter were $1.34 billion, and that, within music, sales—including charitable recordings—were up 17% to $1.4 billion. Operating income from music was up 21% to $81 million.

While film-distribution sales rose 70% to $220 million (Continued on page 11)
As performers, writers and producers, Gerald Levert, Keith Sweat and Johnny Gill have sold a total of over 25 million albums and scored more than two dozen Top Ten hits. But LSG is more than the sum of its members -- it's pure seduction from start to finish.

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Management: Brooke Payne (617) Management

IN STORES NOVEMBER II
Oz Retail Group Disputes Gov’t On Parallel Imports

By CHRISTIE ELIEZER

SYDNEY—In a bid to get independent music retailer support for its move to relax parallel-import restrictions (Billboard, Oct. 17), the Australian government is claiming the result would be cheaper and wider supplies, more sales triggered by lower prices, and a better chance to withstand competition from Internet sales. But the Australian Music Retailers’ Association (AMRA), which represents the major chains and 250 independent outlets, isn’t buying that argument.

AMRA chairman Barry Bull has fired off strongly worded letters to Prime Minister John Howard and the minister for communications and the arts, Sen. Richard Alston, suggesting that the move will decimate the independent retail sector. The organization has been at the forefront as the music industry lobbies politicians and takes to the media about the plan.

“The government’s idea—to find overseas suppliers and get lines of credit and distribution from them— isn’t feasible,” says Bull. “It’ll be easier for international chains who have accounts with major suppliers there. For smaller suppliers, it’s a case of finding product buys upfront and queuing up at a one-stop in the U.S., after which account exchange rates, air freight, custom duties, and 22% sales tax, there isn’t much to bring down CD prices.”

AMRA is preparing that report. (Continued on page 107)

Warner Vid Brews Extensive Anniv. Effort

Synergy Is Key Strategy For 75th Birthday Campaign

By EILEEN FIPZPATRICK

LOS ANGELES—In an ultimate test of corporate synergy, Warner Home Video will embark on a massive 75th-anniversary promotion that will involve every sister division in the Time Warn- er family.

The yearlong initiative will encompass 560 video titles, all of which will be promoted through TV shows, theater- ical releases, mini-movie festivals, and soundtrack releases.

No promotions are planned for DVD releases, but the anniversary titles will include a 75th-anniversary logo sticker.

Each 75th-anniversary title will include a free Warner video when consumers buy five anniversary titles and discounts on Time Warner magazines, entrances fees into the company’s Six Flags theme parks, Warner Bros. online features, Warner Music releases, and WB Sport items.

“The promotion will also have exclusive tie-in partners Act II Microwave Popcorn and Princess Cruise Lines.

“Because of the corporate wide scope of the initiative,” says Warner Home Video VP of marketing Mark Horak, “it is all focused on driving awareness of Warn- ter titles and for them to be available on own video.”

He says the 75th anniversary provided an anchor for the supplier to expand catalog sales.

“The key goal for the program is to expand sales of catalog product,” says Horak. “The promotion gives us the opportunity to leverage the library offering and increase bandwidth profitability with catalog product.”

Recently, retailers have seen their profit margins squeezed because more hits are being released as heavily discount- ed sell-through titles. Many have tried to balance the loss by increasing turnover, which are not as heavily discounted.

Although Warner is mining its cata- log, many of the films are recent hits, including “Shrek,” “Spiderman,” and "Star Wars". (Continued on page 101)

Entertainment Co. Paradise Eyes Expansion

By DON JEFFREY

NEW YORK—Paradise Music and Entertainment has an ambitious plan to grow through acquisitions of labels, publishing companies, catalogs, and other kinds of music-related businesses it currently operates.

The New York-based company, which made an initial public offering (IPO) of stock in January, owns a label, a video production house, an advertising-jingle production company, and an artist management firm.

AMSTERDAM—Capitol Records is looking to continue its hot streak in the soundtrack business via its three-year joint venture with Miramax/Dimension Films (See Billboard, Oct. 22).

The first album due under the label is the “Scream 2” soundtrack, scheduled for release Nov. 25. The album will feature new material from D’Angelo, Master P, Foo Fighters, Radiohead, Sugar Ray, and Third Eye Blind. Tracks from Hanson, Mr. Brooks, Trick, andBlur are also being considered (Billboard Bulletin, Oct. 22).

“We’re completely excited to be involved with a movie studio that is daring, original, and exciting that will (Continued on page 104)

CD-ROM Mag Launch Enters The Web Arena

NEW YORK—Launch, the CD-ROM music magazine, has launched itself into cyberspace with a World Wide Web site that it says has 500,000 registered users from Firefly NoteMag that has developed technical tools for personalizing online content. The site (www.launch.com) debuted Oct. 21.

Dave Goldberg, co-founder of Launch, says the site will make its money selling advertising space online. Early advertisers include ABC, Levi Strauss, and Galaxie 2000. Another source of revenue, he adds, will come from marketing the information to retail music stores that have built a large database, it will be valua- able to labels," says Goldberg. “We want to do direct-marketing stuff with the artists such as targeted offers on new releases.

The site will also allow users to pur- chase recordings. Valley Record Dis- tributors will make available its music inventory.

Philly Rock’n’roll Labels Join The Band Era

New York—Although the Jamie and Guyden label imprints make the rounds frequently on compilation sets from other companies, no album releases have flowed from the classic rock’n’roll and soul labels in almost 30 years.

The Philadelphia labels, whose ori- gins are in the mid-’50s and whose last album releases were in 1969, will enter the CD era in 1997 with “The Philadelphia Anthology of albums by the Ambassadors (” Soul Summit”) and Brenda & the Tabula- tions (“Dry Your Eyes”).

In continuous ownership since 1963 by co-founder Harold Lipsius, who also owns 42-year-old Philadelphia-based Universal Records Distributing Corp., and Universal One-Stop, Guyden and its younger sister label Jamie were the homes of such rock’n’roll luminaries as Dune Eddy, Barbara Mason, the Fantas- tic Johnny C, and Cliff Nobles & Co.

Universal VP Frank Lipsius, the son of Harold, is putting together a CD release of the 106 original titles, or “the whole slate of Jamie and Guyden,” which will be issued under a recently acquired CD license.

Although the label is on CD, whose logos will sport the combined Jamie/ Guyden name, will carry a list price of $14.98 and, in addition to the original (Continued on page 107)

WMIRANAX

Capitol Enters Joint Venture With Miramax

By CRAIG ROSEN

LOS ANGELES—Capitol Records is looking to continue its hot streak in the soundtrack business via its three-year joint venture with Miramax/Dimension Films (See Billboard, Oct. 22).

The first album due under the label is the “Scream 2” soundtrack, scheduled for release Nov. 25. The album will feature new material from D’Angelo, Master P, Foo Fighters, Radiohead, Sugar Ray, and Third Eye Blind. Tracks from Hanson, Mr. Brooks, Trick, andBlur are also being considered (Billboard Bulletin, Oct. 22).

“We’re completely excited to be involved with a movie studio that is daring, original, and exciting that will (Continued on page 104)

BMG Music’s Global Pull

Firth Recalls Decade Of Progress

By DOYLE FLYNN

NEW YORK—If its family tree was relatively modest in size when it opened shop in October 1987, BMG Music Publishing Worldwide, a decade later, has grown into a mammoth multinational.

With a veteran publishing executive, Nick Firth, put in charge at the start—he continues to run the company in New York as presi- dent—a global strategy was a key element in growth plans.

Reflecting the modest music pub- lishing interests of RCA and Ariola when it was formed, BMG Music Pub- lishing had 12 offices in key markets.

That number now stands at 38 wholly owned offices in 27 countries (with 219 offices numbering 250), including the U.S., where the company operates under the name of BMG Songs. It con- trols some 700,000 songs, reflecting in great part an investment of more than $200 million in 147 catalog acquisitions in 15 countries. Those catalogues feature the works of the Beach Boys, B.B. King, Beck, Pat Metheny, Gilbert Bescall, the Bee Gees, Barry Manilow, John Hiatt, Santana, Boz Scaggs, Vini- claus de Moraes, and Tejuto.

Although the company, a division of BMG Entertainment, itself a unit of German media giant Bertelsmann AG, does not break out its dollar revenues or profits, other numbers attest to its place in the worldwide publishing scheme of things.

BMG is one of six major, worldwide multinational; it claims status as one of the four largest music publishing groups in the world; and it has had an average annual growth rate in the last nine years of 23% in rev- enues and 20% in profits.

In dubbing BMG Music “the most international of the multinationals,” Firth backs this up by noting that 80% of the company’s revenues and 82% of its profits come from outside the U.S. and U.K., and the average revenue and U.K.-rank along with Germany, Italy, and France as its offices with the highest (Continued on page 107)

VA. Promoter Sues Snoop & Co.

By BILL HOLLAND

WASHINGTON, D.C.—A Virginia concert promoter has filed a $1 million lawsuit in U.S. District Court in Rich- mond, Va., against rapper Calvin Broadus, known professionally as Snoop Doggy Dogg; his ex-manager, Sharia Knight; and his label, Death Row Records, for allegedly tricking her Jan. 31 into picking up and transport- ing Federal Express packages contain- ing marijuana from a motel to a club in Petersburg, Va.

The lawsuit, filed Oct. 15, calls for a judgment of $500,000 plus “punitive damages in a like amount.”

According to the suit, Patricia Ann Richardson, who runs Voice Produc- tions, was lured into the undertaking as allegedly asked by Knight, “acting on behalf of Death Row Records and Broads,” to pick up the packages at the Best Western hotel and deliver them to the Flava club in Petersburg.

(Continued on page 101)
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A7A8B
Backstreet Boys Become Global Priority For Jive

BY PAUL SEXTON

LONDON—The Florida pop quintet that had to go to Germany to get noticed is now breaking out everywhere from Kuala Lumpur, Malaysia, to Copenhagen—and has added its home country to the list of conquests. Orlando’s Backstreet Boys, whose initial success came in the German market before spreading to the rest of Europe, have turned into a truly international sales success with their Jive album “Backstreet’s Back.”

That set is a huge seller in most European countries, but the group is proud of the fact that in America it has made good on its belated breakthrough through hits like “My Heart,” which was added to the Billboard’s pop charts.

In the U.S., Jive is releasing a version of the album, called simply “Backstreet Boys,” which features songs from the set’s first international release of that name and “Backstreet’s Back,” which was released outside the U.S. The album has been certified gold in the U.S., as part of what Jive terms its “seeding” of the U.S. marketplace for the group (Billboard, July 19).

“Backstreet’s Back” debuted at No. 1 in six European countries, shipping 600,000 copies across the continent, according to Jive VP of Operations.

Chumbawamba’s Winding Path To Charts

BY DOMINIC PRIDE

LONDON—It’s a straight road from Chumbawamba base camp in Leeds, in northern England, to the hub of the music business in London. Only this group would take a route via Cologne, Germany.

The self-acknowledged “difficult” political pop band has had its anemic single “Tubthumping” obstinately lodged in the U.K. top 10 for 10 weeks now. But a deal with EMI Electrola in Germany helped the group put its music firmly in the mainstream here, added its European success, and added weight to its U.S. breakthrough (Air-Waves, Billboard, Oct. 25).

“None of the U.K. labels were interested,” says Danstan Bruce, who takes on vocal and percussion duties for the band’s live appearances. The label that is now behind its British success passed on Chumbawamba, notes vocalist/percussionist Alice Nutter. “EMI U.K. turned us down.”

To be fair, it wasn’t just EMI, but most of the major-label A&R execs who blanked the band. After a decade and a half in music and nine albums, most recorded and issued on its own label, Chumbawamba had established itself as a “sore thumb” in the British music scene, says Nutter. Refusing to surrender creative control to major labels or to pander to the “indie” music press, the band had few friends in the U.K. music establishment.

“They had a reputation as being difficult to work with, which is totally wrong, as they’re a very polite bunch,” says Doug Smith of Doug Smith Associates, who together with his partner, Eve Carr, manages the band.

The act was not necessarily courting the British majors either, explains Bruce. “When we were looking for a deal, we weren’t looking in the U.K. Gig-wise, we felt more comfortable elsewhere, and we got treated with more respect in Germany. When we had a big hit here, we felt we were involved in a market where we didn’t necessarily want to be.”

Fresh Doors, X Music On Elektra Sets

BY CHRIS MORRIS

LOS ANGELES—Elektra Entertainment unearths mounds of rare treasure by two premier L.A. bands on Tuesday (28), when it releases the Doors’ four-CD “Box Set” and X’s two-CD “Beyond And Back: The X Anthology.”

Three-quarters of the package devoted to the Doors, the rulers of the Sunset Strip during the psychedelic ’60s, is previously unreleased material, while more than half of the X collection pulls together rare performances by the seminal L.A. punk band of the ’70s and ’80s. Both compilations gain a large jolt of electricity from their warts-and-all approach.

Elektra senior director of marketing (U.S.) Dane Venable says of the Doors box, “We wanted to give people a completely uncensored view of what the Doors were really like. So this boxed set says, ‘This is what it was really like.’

This is all of the legends, all of the myths, all of the stories you’ve heard. This is the raw and unencumbered Doors.”

“Box Set” telegraphs its intent from its first cut, an audience tape of “Five To One” recorded at the Doors’ infamous March 1, 1969, concert at the Dinner Key Auditorium in Miami, at which the group’s lead singer, Jim Morrison, was arrested for allegedly exposing himself onstage. On the track, an obviously drunken Morrison repeatedly hectes the audience during a highly profane performance.

Doors keyboardist Ray Manzarek says the track serves as a signal: “Danger! Danger! Warning! Oh ye of few ears, enter at your own risk!... We’re going to take you back to that night...”

The surviving Doors—Manzarek, drummer John Densmore, and guitarist Robby Krieger—and the group’s longtime engineer Bruce Botnick drew much of the unreleased live material on the set from sources of dubious legality.

Manzarek says, “We took some things that are on bootlegs, and we put them through some state-of-the-art technology, cleaning them up, fattening them up, and making them sound as good as we could.”

One CD is devoted to pungent, high-quality 1970 live recordings culled from two nights of performances at New York’s Fillmore Forum.

“Box Set” also includes such rarities as two pre-Krieger demos cut in 1965 by Morrison, Manzarek, the keyboardist’s brothers Rick and Jim, and an unknown female bassist on studio time provided by World Pacific Records owner Dick Bock, who had signed Rick Manzarek’s band Rick & the Ravens to his rock subsidiary Aura Records.

Densmore and Manzarek discovered audio of the band in the ’70s.

Duplicating the process they used on the 1978 Morrison poetry album “An American Prayer,” the surviving band members added instrumentation to “Orange County Suite,” a song Morrison cut, accompanying himself on piano, at his final session on Nov. 8, 1970, his 27th and last birthday. (He was found dead in Paris on July 3, 1971.)

Manzarek says, “All that was left was a 2-track mix, but it was a good mix of Jim at the piano, so we transferred that to digital, and then we went to work on the multitrack digital, with me playing keyboard bass and an electronic piano, and Robby playing the guitar, and John playing percussion. What we did is we finished Jim’s song for him and did exactly what the Beatles did on ‘Free As A Bird.’”

The fourth CD in the box contains the Doors’ personal picks of their five favorite songs from the studio albums.

“The fourth disc we wanted to use as a grounding,” Manzarek says, “so that people could say, ‘Oh, this is the Doors that I know, these are the Doors that I understand.’ If we had put out disc after disc after disc of unreleased material, it could have gotten out of hand—‘you’d make a left-hand turn at the Milky Way and never come back.’”

The set, priced at $69.98, will be packaged as a 6-by-12 box and will boast a 60-page book including 80 never-before-seen photos, track-by-track annotation by the band members, and essays by the late Paul Rothschild and Danny Sugerman, who annotated the original. Tom Robbins (who also presents a review of a 1967 Doors show he penned for an underground paper).

Elektra kicked off the promotion of “Box Set” with an Oct. 8 event with the band at the Whisky a Go Go on the
Mase Stepping Out Solo On Bad Boy
Rapper's Familiarity A Plus For 'Harlem World' Set

BY HAVELock NELSON

NEW YORK—He rhymed on gold and platinum singles by Puff Daddy (“Can't Nobody Hold Me Down”), the Notori- our R.I.G. (“Mo Money Mo Problems”), Mariah Carey (“Honey”), Brian Mc- Knight (“You Should Be Mine”), and 112 (“Only You”) and appeared in the relented film “The Boondock Saints.” Of the film coming out, I think this has a very good possibility of becoming one of the big albums through Christmas.

In spite of Mase’s popularity, label executives say they are leaving no stone unturned when it comes to promoting the album. “From a company perspective, we didn’t think anything for granted,” says Buschel. “We didn’t decide that just based on his previous successes on other albums that we weren’t going to do all the marketing things that were an integral part of company to make sure that he’s set up.

Starting in August, when it distrib- uted teasers and snippet tapes, the company adopted an aggressive, street-level marketing strategy. We thought Mase had gained significant visibility from all the stuff he had done, and that the main thing to get out now about Mase is when his album is com- ing,” says Bad Boy (U.S.) marketing director DeAndre ‘Free’ Maiden.

For several weeks, telephone callers to Bad Boy have been greeted with the message, “Mase’s ‘Harlem World,’ coming Oct. 28.” The date was also advertised on fliers and postcards and broadcast on TV and on underground radio. The radio advertisements started running on mix shows in early October. The TV spots debuted in mid-October, the same time the frequency of the radio spots began to intensify.

After performing in September at the Black Programming Con- vention in New Orleans, the artist him- self has been on the phone chatting with radio DJs and PDs. Between Oct. 1 and Nov. 24, it was the #1 national promotional tour of a few Southern and East Coast cities, including Washington, D.C., and Miami, letting listeners know when the album is coming.

For the week leading up to the release of “Harlem World,” Mase is scheduled to perform at several major U.S. events. The he has plans to appear on BET’s “Rap City,” “MTV Jamz,” “MTV Live,” and Fox TV’s “The Keenen Ivory Wayans Show.” He was also set to present the album on Ed Lover and Doctor Dre’s syndicated radio broadcast on SSS Net- works. On the weekend before “Harlem World” ships, select stations nationally will stage “win it before you can buy it” contests.

“Feels So Good,” the first single from “Harlem World,” a cut that also appeared on Arista’s “Money Talks” soundtracks, is rerecorded for his album. It went to top 40 radio Wednesday (29). According to Maiden, Bad Boy and Aristar promo reps are going for airplay now.

“It’s the hottest joint right now to Busta Rhymes,” says Special K of the Awesome Two, co-host/co-producer of a weekly rap program on WNYK New York, “People are requesting it crazy.”

The video for “Feels So Good” went to various local and national outlets Oct. 15. “Mase has become a major video star,” says Maiden, “but this clip is especially important, because this is the first time Mase is by himself. It was important for us to differentiate Mase from Puff because a lot of people think they are a group.”

When the clip premiered on MTV in mid-October, it was designated “Jam Of The Week,” “That’s unprecedented for an artist,” says Maiden.

Bad Boy hopes to further promote Mase when he embarks on the Puff Daddy & The Family world tour, which kicks off Nov. 7 in Albany, N.Y. “We’ll be doing an aggressive marketing campa- in in all the tours markets he’ll be visiting.” says Maiden. “We’ll continue having him go to radio, visit radio, and local and regional video shows.”

EXECUTIVE TURNTABLE

PUBLISHING. Georgiann Wilson is named senior director of the Ameri- can Centre, and Kirk Wentzell is named manager of royalty review at PolyGram International Music Publish- ing in Los Angeles. They were, respectively, director of royalties and accounting at PolyGram Inter- national Music Publishing and man- ager of finance at Fox Music.

Alan L. Walter is appointed controller at the Famous Music Publishing Cos. in Los Angeles. He was controller at MCA Music Publishing.
BIG LITTLE MR. AARON CARTER
**Metallica Set To ‘Re-Load’ Shelves**

**Elektra Album Is 2nd Half Of ’96’s ‘Load’**

**BY MELINDA NEWMAN**

NEW YORK—Metallica drummer Lars Ulrich has a new goal: “I want to put out a record every year left in the 90’s,” he says. The band is two for two with the Nov. 18 release of “Re-Load,” which arrives in stores roughly 18 months after 1995’s triple-platinum “Load.”

While Ulrich is cagey about future releases, especially given the generally long wait fans have between Metallica albums, he is completely candid about the role “Re-Load” plays in the Elektra act’s canon of work. “It’s the second half of ‘Load,'” he says. “It’s just coming out, a year-and-a-half later.”

Explaining further, he adds, “We wrote 27 songs for ‘Load’ and were developing it as a double album. We then got the offer [in January 1996] to play Lollapalooza [that summer] and [decided] we would put one record out now with most of the songs that are done and then we would come back after a year and finish the rest of them. As far as I’m concerned, you can take any of these songs and interchange them on the two albums. The only fear we had was getting it to quick. We didn’t want to leave it lying around for three years and worry about what it would sound like when we came back to it.”

The band, which also includes vocalist/guitarist James Hetfield, guitarist Kirk Hammett, and bassist Jason Newsted, needn’t have worried. “Re-Load,” while heavier than “Load,” shares its predecessor’s mix of gravely, feral metal and lighter, more melodic rock ‘n’ roll. Highlights include high-octane album opener “Fuel,” the ominous “Fixxxer,” and “The Unforgiven II,” a sequel to the monster hit “The Unforgiven,” featured on the group’s 1991 self-titled album (referred to as the “Black Album” because of its black cover).

The idea to write a sequel was based upon Ulrich and Hetfield’s decision to do something they’d never done before. “We thought, ‘Let’s continue a story and make a part two of a song we’ve done before.’ The whole aura of the music felt like this could really be a nice way to continue the story on ‘The Unforgiven.’ It wasn’t like I thought I was going to be an unfulfilled person until I continued the song.”

“Re-Load” features another first— includes an outside performer on the group’s album. Marianne Faithfull lends haunting vocalizations to the set’s first single, “The Memory Remains.” “I thought it would be cool to have a female voice, and we were like, ‘Whose voice is charismatic and has a sense of having lived life and weathered something?’” says Ulrich. (Continued on page 16)

**By Melinda Newman**

**Sony May Take The Plunge Back Into Hard Rock; Acts Line Up For Smart Pete**

**W HAT TOOK THEM SO LONG?** It’s still in the very early stages, but look for Sony to start a new imprint that will focus on new albums from classic rock and hard rock acts. Columbia senior VP of A&R John Kolodner, who worked with many of these acts on their first tour around, will have some level of involvement. According to a source, the Wreck Group is one of the potential homes for the imprint.

Quite frankly, we’re amazed it took a major label this long to realize that there’s gold in them there rock hills. No, acts like Kix and Pojol aren’t “cool” anymore and they don’t get airplay, but they still have a small core base of fans who are more than willing to plunk down their hard-earned dollars. Just ask BMG-distributed CMC International Records (Billboard, Oct. 25).

However, the key to making money on such acts would be to follow in the footsteps of the recent approach which is to make records for a relatively small amount, consider radio play icing as opposed to the cake, and advertise to the converted in places like fanzines.

**T HIS AND THAT**

Jackson Browne, Rosanne Cash, Laura/Eugene Hirschy, and the Erring are among the acts slated to play Smart Sounds: Music for the Planet II, a benefit concert for the Rainforest Alliance. The Nov. 20 show will take place at New York’s Hammerstein Ballroom.

Heart is in the studio with producer Peter Asher recording a new track, “Strong Strong Wind,” for inclusion on a greatest-hits package that Epic will issue. Heart was on Epic and Epic imprint Portrait from 1977 to 1988. . . . Genesis has postponed its North American tour, which was to have begun Nov. 4 in Milwaukee . . . Celia Hirschman, formerly of Mercury Records, has been named nights manager for sales for Guardian Records . . . Todd Rundgren kicks off his monthlong With A Twist tour on Wednesday (29). The outing features Rundgren doing some of his best-known hits live for the first time in 10 years. Rundgren is touring to support his new album, “With A Twist,” which features him singing many of his hits reworked in lounge style. The disc came out on Guardian Oct. 7.

**W H OSE G IS IT ANYWAY?** Garth Brooks and rapper Warren G have traded lawsuits over trademar­k infringement. Brooks filed suit Oct. 5 in U.S. District Court in Nashville stating that his circled “g” does not infringe on Warren G’s trademark. Warren G filed suit Oct. 17 in Los Angeles against Brooks, his company Blue Rose, and HBO, alleging infringement of the rapper’s trademark by Brooks on tour, specifically during his Central Park concert. Warren G is seeking an injunction plus damages (Billboard Bulletin, Oct 20).

**Flip/A&M Hoping Rock Fans Will Warm To Cold**

**BY DOUG REECE**

LOS ANGELES—For Cold front man Scooter Ward, the Nov. 18 release of the band’s self-titled Flip/A&M debut represents that sudden sense of the band’s hard-won struggle to find a more personal voice in his music.

The formative years of the band, spent touring in the Atlanta nightclub scene as metal outfit Grundy, left the singer/guitarist with less than fond memories. A distaste for the city’s music scene, exacerbated by the band’s infighting over its musical direction, resulted in a temporary split.

“Atlanta really sucked,” he says. “It’s so much of a college-oriented music town, and at that point I wasn’t writing anything except for some lyrics. I just got fed up and quit.”

Part of it was that I’m into different types of music,” he adds. “I like Bebeuhe Mode, Tool, and the Cure, and (some of the other members of the band) were more into [Black Sabbath].”

Ultimately, Ward’s frustration provided the inspiration for the songs, published by Inte Everything Music, ASCAP, that appear on “Cold.”

After returning to his hometown of Jacksonville, Fla., Ward began writing new material and eventually reconciled with other band members.

Though Ward’s marketing the band’s latest offering is in line with his stylistic...
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### Billboard's Heatseekers Album Chart

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<td>ROBYN</td>
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<td>CREED</td>
<td>WIND-UP</td>
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<tr>
<td>3</td>
<td>MICHAEL PETERSON</td>
<td>REPRISE 46536/WARNER BROS. (10.98/16.98)</td>
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<td>4</td>
<td>ALEJANDRO FERNANDEZ</td>
<td>SONY LATIN 8246/SONY (9.98 EQ14.98)</td>
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<tr>
<td>5</td>
<td>OUR LADY PEACE</td>
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<td>6</td>
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<td>SOMETHIN’ FOR THE PEOPLE</td>
<td>WARNER BROS. 46/753 (9.98/16.98)</td>
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<td>BLINK 182</td>
<td>DROGADO 162XWicana (8.98/16.98)</td>
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<td>9</td>
<td>THE KINLEYS</td>
<td>EPC 67665 (10.98 EQ16.98)</td>
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<td>RCA 77003 (10.98/16.98)</td>
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<td>SNEAKER PIMPS</td>
<td>CLEAN UP 475/WRIGGINS (10.98/16.98)</td>
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<td>LO MEJOR DE MI (10.98/16.98)</td>
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<td>ANDREA BOCELLI</td>
<td>PHILIPS 5735/00 (10.98/16.98)</td>
<td>40</td>
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</tbody>
</table>

### Marichi Madness

Seventeen-year-old mariachi phenomenon Nydia Rivas is back with her sophomore album on Arista/Latin, "Florero," which peaked on last year’s Top 40 chart with "La Numero Uno," a mariachi version of the Blondie hit "The Tide Is High," again goes for a poppier mariachi sound with cuts like album single "Que Te Vaya Bien." "Florero" bows Tuesday (28).

### RISING: H.O.L.A.

Trucks has already contributed to tracks by senior Wells’ "Come In This House." More recently, he backed Clarence "Gatemouth" Brown and the late Johnny Copeland on House Of Blues Records’ Rolling Stones tribute, "Paint It Blue.

### ROADWORK: Guardian Records

The Orange County, Calif.-based band, which has also released material on hip L.A.-based indie Bong Load, will appear on the cover of Bam in November and is also scheduled to be profiled in The Los Angeles Times.

A clip for the band’s first single, “Eve’s Evil,” whose concept is taken from vintage film "Over The Edge," will bow in November.

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K-Ball ‘On Her Way’ To R&B Fame
WB Artist To Get Boost From Immature Tour

BY SHAWNIE SMITH

NEW YORK—Executives at Warner Bros. are hoping that having friends in high places will pay off for Kelli Ball, who records under the name K-Ball. The label is promoting the singer’s debut set, “On My Way,” due Nov. 1, by sending her out on the road as the opening act for Immature’s tour, which begins Nov. 14.

“It is fortunate [that] K-Ball is in the Immature camp,” says Warner Bros. senior VP of promotion and marketing for black music (U.S.) A.D. Washington. Both acts are managed by Chris Stokes, and Ball was a background singer on the RCA group’s last tour.

“The tour is an excellent opportunity to get her in and out of markets we may not have had access to otherwise,” says Washington. The tour will hit key cities as New York, Chicago, Los Angeles, Atlanta, and Washington, D.C.

On the tour, Ball will do radio, retail, and press in each city to reach older demos that may not be interested in Immature. In addition, she will begin a promo tour when the concert trek ends.

“Right now she has the opportunity to go out and let people know in advance she is gonna be [performing at the concert], and even if people can’t come to the show they will know her name, and it will give her some kind of market permanency,” Washington says.

Coming out of the gate strong is proving to be one of Ball’s recurring themes. Having no prior songwriting experience, she co-wrote three songs on “On My Way” and was the inspiration behind several others, including the first single, “Keep It On The Upside.”

“My father is a music connoisseur,” he told his blues recordings, and my mom did the chitlin circuit, (They) taught me to never limit myself.”

During early promotion on her single, however, the name “K-Ball” seemed to limit her appeal, as many retail and radio executives assumed she was a rap artist.

“When we first serviced a flier on her without a picture, people thought she was a rapper and were not so amicable,” says Washington. “But once they were serviced with [postcards and flats] with her picture, many people changed their attitude.”

As a result, most of the promotional material will bear Ball’s visually appealing image, but Washington insists that the label is not pushing her as a sex symbol. “Everything we are doing shows her in her natural light. It just happens to be an attractive lady.”

With the concert tour just around the corner, Washington says promo plans will be decided by the tour develops, but Warner Bros. hopes to take advantage of every promo opportunity it can while Ball is on the road.

Live Sets Need A Return To Liner Notes; New Comedy Albums Keep It Clean

This week’s column was written by Jasmine Cockey, managing editor of R&B Airplay Monitor.

PLEASE WRITE: The live album phenomenon has hit R&B music again, and that’s a good thing. Maxwell’s “Live Unplugged EP” has been well-received; Erykah Badu will release a live set in November, as will Kenneth “Babyface” Edmonds.

The “live” aesthetic on record gives the listener the pleasant illusion of hearing witness to artistry unfolding naturally, without studio artifice. The experience can be raw, deeply affecting, satisfying. I think the idea for an addition to the album pack: liner notes. Back in the days when vinyl was king, informative, intelligent, descriptive liner notes could elevate the listening experience a few notches just for the inside info they imparted about the artist’s personality, collaborators, even mood on the day(s) the project was recorded. What seems to be missing from the current wave of cassettes and CDs these days is the idea that an album can still be a multimedia experience, even without enhanced CDs.

Listeners want the essence of the artist not only in music, but also in words and pictures. Liner notes can make these albums even more of a treasure.

LAUGH OUT LOUD: African-American comedy has been experiencing something of a boon since the emergence of “Def Comedy Jam” on HBO several years ago; however, comedians who can keep their material relatively clean are few and far between. Now two comics have released new albums aimed directly at the African-American family market.

Steve Harvey is best known as the host of the syndicated “Showtime At The Apollo” talent showcase in New York and the star of his own eponymous sitcom on the WB, in which he plays a put-upon high school teacher. He previously starred in “Me And The Boys,” another sitcom. The Cleveland native has done stand-up across the country and spent a short time as morning host on Chicago’s WGGI-FM. Harvey’s storytelling skills as he lightly describes the telling differences between the races and tries to break down the racial battle of the sexes. Harvey’s down-to-earth yet irreverent style, all done without vulgarity, continues to make him a favorite. And yes, T-Neck is the old Isley Brothers imprint, revived at Island Black Music, where the Isley Brothers are now signed.

Mixing comedy with gospel messages and music is certainly a unique approach, and that’s the route taken by newcomer Jonathan Slocumb on his Warner/Alliance release, “Laugh Yo Self 2 Life.” A former church director and concert master with a degree in music communications from Ohio University, Slocumb realized he could make people laugh without resorting to scatology.

He began opening for several top gospel acts, including Daryl Coley, the Winans, the Clark Sisters, Take 6, Fred Hammond, and Kirk Franklin, as well as secular artists the O’Jays, the Whispers, After 7, and Toni Braxton, among others. He has made guest appearances on TV sitcoms and co-hosted awards events like gospel’s Stellar Awards and the fund-raising Lou Rawls’ Parade of Stars.

On this album, recorded live in Atlanta around Mother’s Day, Slocumb professes his faith and love for African-American women, plays gentle fun at some of the church’s stock characters, and skewers the family, breaking into song back-ed by a live band at points in between. Nothing too heavy or satirical, just light-hearted fun.

BEATS & PIECES: Plaything Music, the publishing arm of management firm Shankman DeBlasio Melina Inc. (SDM), has acquired Felton Pilate’s Felstar Music catalog and signed a long-term co-publishing deal with Pilate for his future output.

The Felstar music catalog contains more than 350 recorded titles by the group Con Funk Shun, including “Shake And Dance With Me,” “Fifin,” “Love’s Train,” “(Let Me Put) Love On Your Mind,” and others.

Felstar also has a cover of “Love’s Train” on the Dru Hill album; interpolations of other Con Funk Shun tunes appear on the “Booty Call” and “Gang Related” soundtrack albums. SDM is celebrating the seventh anniversary of the launch of its publishing group, which includes the Plaything, Playhard, Playful, and Music pieces companies, holding copyrights on tunes by Toni Braxton, K-Ci & JoJo, Gary, Earth Wind & Fire, Mark Morrison, and others.

A number of hip-hop and R&B artists are contributing tracks to “Jive’s Unreleased Masters For The Children’s Health Fund” (Vol. 1) album, due in stores Nov. 25. The set includes “Gotham City Remix” by K. Kelly; a Big Baby remix of “Don’t Wanna Be A Player” by Joe; “It’s Yours” by A Tribe Called Quest; and tracks by Shaquille O’Neal, E-40, Nate Dogg, B-Legit, RKS-One, Ima- jin, and Kalsef. Proceeds will go to the Children’s Health Fund, which provides primary care to more than 40,000 homeless and disadvantaged children through 11 programs across the U.S.
**HOT SHOT DEBUT**

1. **FEEL SO GOOD (FROM “MONEY TALKS”)**
   **Artist:** James Dean Bradfield
   **Label & Num:** 1
   **Position:** 2

2. **LAST NIGHT’S LETTER**
   **Artist:** K.D. Lang
   **Label & Num:** 2
   **Position:** 3

3. **WHERE WE WEER (Part 1)**
   **Artist:** The B-52’s
   **Label & Num:** 3
   **Position:** 4

4. **THE MIGHTY DUCKS**
   **Artist:** The Mighty Ducks
   **Label & Num:** 4
   **Position:** 5

5. **MONEY IN MY POCKET**
   **Artist:** Wesley Willis
   **Label & Num:** 5
   **Position:** 10

6. **I CARE ‘BOUT YOU (FROM “SOU’L FOOD”)**
   **Artist:** Too Short
   **Label & Num:** 6
   **Position:** 11

7. **ALL CLEAN (FROM “TOMMY”)**
   **Artist:** Various Artists
   **Label & Num:** 7
   **Position:** 12

8. **IF I COULD TEACH THE WORLD**
   **Artist:** Celine Dion, B.B. King, John Boyega, and others
   **Label & Num:** 8
   **Position:** 13

9. **BACKYARD BOOGIE**
   **Artist:** Brownstone
   **Label & Num:** 9
   **Position:** 14

10. **I MISS MY HOMIES**
    **Artist:** Slick Rick
    **Label & Num:** 10
    **Position:** 15

11. **GOT IT ALL, TOO, TOO, TOO**
    **Artist:** En Vogue
    **Label & Num:** 11
    **Position:** 16

12. **ALL NIGHT LONG (FROM “HOW BOUT IT?”)**
    **Artist:** Master P featuring Young Blc and C.C. Hopp A.K.A. (MPF)
    **Label & Num:** 12
    **Position:** 17

13. **DO YOU LIKE THIS**
    **Artist:** Dr. J
    **Label & Num:** 13
    **Position:** 18

    **Artist:** Changing Faces
    **Label & Num:** 14
    **Position:** 19

15. **I’M NOT A PLAYER**
    **Artist:** Big Punisher
    **Label & Num:** 15
    **Position:** 20

16. **WHITE FLOYD (FROM “JAM”)**
    **Artist:** D.J. Dwayne, Jaki Graham, and others
    **Label & Num:** 16
    **Position:** 21

17. **ME AND MY CRAZY WORLD**
    **Artist:** Boyz II Men
    **Label & Num:** 17
    **Position:** 22

18. **HAVING A LITTLE MERGENCY**
    **Artist:** Slick Rick
    **Label & Num:** 18
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19. **IN HARM’S WAY**
    **Artist:** Various Artists
    **Label & Num:** 19
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20. **SOMEONE**
    **Artist:** S.C.O.M.B.L.A.
    **Label & Num:** 20
    **Position:** 25

21. **BOW DOWN (FROM “TOMMY”)**
    **Artist:** Various Artists
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    **Position:** 26

22. **BELONG TO YOU (EVERY TIME I SEE YOUR FACE)**
    **Artist:** Faith Evans, Dru Hill, and others
    **Label & Num:** 22
    **Position:** 27

23. **GATEWAY**
    **Artist:** Allen Toussaint
    **Label & Num:** 23
    **Position:** 28

24. **THE WAY THAT YOU TALK**
    **Artist:** Jadakiss
    **Label & Num:** 24
    **Position:** 29

25. **GOHAM CITY (FROM “BATMAN & ROBIN”)**
    **Artist:** Various Artists
    **Label & Num:** 25
    **Position:** 30

26. **NEVER A FOOL**
    **Artist:** C. Stokes, James Brown, and others
    **Label & Num:** 26
    **Position:** 31

27. **WHEN YOU TALK ABOUT LOVE**
    **Artist:** Dru
    **Label & Num:** 27
    **Position:** 32

28. **DJ KEEP PLAYIN’ (GET YOUR MUSIC ON)**
    **Artist:** Various Artists
    **Label & Num:** 28
    **Position:** 33

29. **THE JOINT**
    **Artist:** Various Artists
    **Label & Num:** 29
    **Position:** 34

30. **DON’T SAY**
    **Artist:** John Johnson, B. Reilly, and others
    **Label & Num:** 30
    **Position:** 35

**GREATEST GAINER/SALES**

1. **TOTALLY MINE**
   **Artist:** Tony! Toni! Toné!
   **Label & Num:** 2
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   **Position:** 3

2. **EVERYDAY I HAVE THE BLUES**
   **Artist:** Siedah Garrett
   **Label & Num:** 3
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3. **I’m Gonna Make Him Love Me**
   **Artist:** Melanie
   **Label & Num:** 4
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4. **DON’T WANT TO BE A HERO**
   **Artist:** John Hiatt
   **Label & Num:** 5
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5. **THAT’S THE WAY I LIKE IT**
   **Artist:** Various Artists
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   **Weeks:** 7
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6. **OVER THE SUN**
   **Artist:** Various Artists
   **Label & Num:** 7
   **Weeks:** 6
   **Position:** 8

7. **I’M Gonna Make Him Love Me**
   **Artist:** Melanie
   **Label & Num:** 8
   **Weeks:** 5
   **Position:** 9

8. **I LIKE YOUR STORY**
   **Artist:** Various Artists
   **Label & Num:** 9
   **Weeks:** 4
   **Position:** 10

9. **I’M Gonna Make Him Love Me**
    **Artist:** Melanie
    **Label & Num:** 10
    **Weeks:** 3
    **Position:** 11

10. **THAT’S THE WAY I LIKE IT**
    **Artist:** Various Artists
    **Label & Num:** 11
    **Weeks:** 2
    **Position:** 12

11. **OVER THE SUN**
    **Artist:** Various Artists
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**NEW ENTRY**

1. **DON’T GO TO YOUR HEAD**
   **Artist:** O.B. Hunt
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2. **I’M Gonna Make Him Love Me**
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3. **THAT’S THE WAY I LIKE IT**
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   **Position:** 3

4. **OVER THE SUN**
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5. **I’M Gonna Make Him Love Me**
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6. **THAT’S THE WAY I LIKE IT**
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7. **OVER THE SUN**
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9. **THAT’S THE WAY I LIKE IT**
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10. **OVER THE SUN**
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**10 WEEK ENDER**

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2. **I’M Gonna Make Him Love Me**
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   **Label & Num:** 2
   **Position:** 2

3. **THAT’S THE WAY I LIKE IT**
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   **Label & Num:** 3
   **Position:** 3

4. **OVER THE SUN**
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5. **I’M Gonna Make Him Love Me**
    **Artist:** Melanie
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6. **THAT’S THE WAY I LIKE IT**
    **Artist:** Various Artists
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    **Position:** 6

7. **OVER THE SUN**
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    **Position:** 7

8. **I’M Gonna Make Him Love Me**
    **Artist:** Melanie
    **Label & Num:** 8
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9. **THAT’S THE WAY I LIKE IT**
    **Artist:** Various Artists
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10. **OVER THE SUN**
    **Artist:** Various Artists
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**Billboard November 1, 1997**
MEDIA MOGUL: With the hit sitcom “In The House,” a new autobiographical novel, and major endorsements, LL Cool J has transformed himself from around-the-way rapper to international superstar in just over a short year. Furthermore, no other rapper in the fast-fooled world of hip-hop has maintained that kind of longevity and brand-proven base. The aptly titled “Paid in Full: Jam/DJ/Mercury,” Cool J’s eighth album, blasts onto Top R&B Albums at No. 4, earning the Hot Shot crown for core-store-panel sales of 17,000 units in its first week. The set sold 102,000 units at the overall panel and gets to wear the same crown on The Billboard 200 for a No. 7 bow. The album’s first single, the title track, is available at retail only as a 12-inch but still debuts at No. 18 on Hot R&B Singles, based mostly on its audience of 23,400 million listeners, as radio points make up more than 87% of the song’s total chart points. The label does not plan to release the song in any other configurations; otherwise, it would have been a contender for at least a top five R&B hit.

MAKE ROOM: Two records make significant gains on Hot R&B Singles, forcing their way into a competitive top 10. LSG’s “My Body” (East-West/EEG) rockets 24-5, after hitting the chart a week early due to street-date violations, while shooting 96-4 on Hot R&B Singles Sales. On the Hot R&B Airplay list, “My Body” jumps 23-17 with a 17% increase in audience reach; total listeners stand at 16.6 million. Following close behind, Missy “Misdemeanor” Elliott’s “Sock It 2 Me” (Elektra/EGG) escalates 16-9, seeing large growth in both airplay and sales. Elliott saw a 57% audience gain, which translates into 6.5 million listeners. The boost pushes “Sock It 2 Me” 21-12 on Hot R&B Airplay, with total listeners at 23 million. At R&B core stores, the tune vaults 20-11, with a 194% retail increase. On Top R&B Albums, Elliott’s “Supa Dupa Fly” wins Greatest Gainer, moving 24-18 with a 19% increase. The label cites increased video exposure as the primary reason for the progress; the newly serviced video received 18 plays at MTV and 14 plays at BET for the week of Oct. 13-19, according to Broadcast Data Systems.

MASED: More than a year after being introduced via a guest slot on 112’s “Only You” track (Bad Boy/Arista), Masé finally gets a chance to shine on his own as “Feel So Good,” his first single, lands Hot Shot Debut at No. 13 on Hot R&B Singles. The record earns a No. 1 entry on Hot Rap Singles and a No. 9 bow on Hot R&B Sales. On Hot R&B Airplay, Masé slides 12-13, with a 6% loss in audience, despite gaining airplay at four additional stations, which now total 75. Masé has charted as a featured artist on Hot R&B Airplay with four other hits, one of which, “Can’t Nobody Hold Me Down,” reached No. 1 on Hot R&B Singles, while that and another song hit No. 1 on the Hot 100.

GUESS WHO’S BACK: After taking a legally induced break from the recording studio, Rick James returns with “Urban Rapsody” (Higher Source/Private/Mercury) making its mark at No. 31 on Top R&B Albums. James’ last charting album was “Wonderful” (Reprise/Warner Bros.), which peaked at No. 12 in September of 1994 and was his set’s first radio track. “Player’s Way” featuring Snoop Doggy Dogg, is not available at retail but is receiving airplay on 22 stations and has an audience of 1.3 million listeners.

HOT R&B SINGLES

**BUBBLING UNDER HOT R&B SINGLES**

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Building Under lists the top 25 singles under No. 100 which have not yet charted.

**R&B column**

By Havelock Nelson

For ourselves, and several mix-tape jams. Signed to Universal, with a set due next year, he’s armed with a trunkful of jazz-flavored metaphors and is fully equipped to take rap into the future.

Cannabis drops lasso lines like “Flow’s pot as possible, creatin’ obstacles three feet high and rising like the chronicles of Posdnous,” and “You heart No. 1 and I’m negative two, basically, nigga I’m still better than you/Basic mathematics, the verbal mechanics of rhyming” and says his music is “a rebirth, you know, I really do spark people’s minds. I will literally make you laugh, bug the fuck out.”

Over the last few months, tastemakers all over the Big Apple underground, including DJ Clue7 and Funkmaster Flex, have been naming the artist as the Next Big Thing, but the dedicated poet, who lives in Jersey City, N.J., doesn’t really get the chance to hear the fanfare. “I’m 12 ins,” he fires back at the inquisition, “I come out of the crib only to go to the studio or get something to eat,” he says. “I don’t need people.”

James, one of cricketer Basil Williams, Cannibus also lived in Washington, D.C., Atlanta, Miami, New York, and London before settling down in New Jersey. He feels that living all over helped him and his lyrics. “It equals output,” he says, “it’s what I talk about is what I’ve been exposed to.”

He just completed a cut with a crew of British rappers and says: “A lot of the slang I put in there came from when I lived there. When they left the studio, they were bugging’ because they’re from there and weren’t utilizing the verbal the same way I was.”

Inspired by uniquely gifted MCs like Rakim, Redman, Big Daddy Kane, Nas, and Jay-Z (when he was in a crew named Children Of The Corn), Cannibus has been rapping for about a decade. He’s been in a couple crews and considered his tenure in them to be “all a growing process.” Always, he says, he was driven by “a love for the art.”

“I consider myself a committed preserver of this craft,” he offers, “As the stock market fluctuates, you probably isn’t something you haven’t heard before, but I take it and put it to my own spin and play with cir- cumstances. I play with concepts.”

BAD BOY ENTERTAINMENT plans to release a two-disc posthumous set by (Continued on next page)
TOP R&B ALBUMS

COMPILED FROM A SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY SoundScan®

ALBUMS WITH THE LAST NAME OF THE ARTIST IN UPPERCASE ARE NARRATED BY THE ARTIST.

 Albums with the greatest sales gains this week. O Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ★ RIAA certification for shipment of 1 million units with multi-platinum titles indicated by a numeral following the symbol. For bonus sets, and double albums in a running time that exceeds two hours, the RIAA multiples shipments by the number of discs and/or tapes. *Innova, Cali G. UP! has been certified 6x Platinum. S Simple prices marked CC, and all other $$$ prices. Greater Gainers shows chart's largest unit increase. Pastabacket indicates biggest percentage growth. Hot Shot hitshow shows albums removed from Hot Shots this week. ★ indicates past or present hitshow teaser. © 1997, Billboards/BPI Communications, and SoundScan, Inc.

### THE RAP COLUMN

(Continued from preceding page)

the Notorious B.I.G. The set will feature a few的选择再与历史波段seams from before the days of “Ready To Die,” the slain rapper’s classic debut from 1994; tracks, such as “Dreams,” that were previously only available on DJ-only vinyl discs; and extended versions of past hits, such as “My Own Way” and “Who Shot Ya?” The collection, put together by N.W.A.’s A&R director and Deric “D-Dot” Ansettie and Bad Boy director of production Dan Evans, will be narrated by Sean “Puff Daddy” Combs. It is due in spring of ’98.

For anyone wondering about the whereabouts of Kwame—the talented rapper who used to be known as Hurby Labish, writing and co-producing for Salt ‘N Pepa and Kid ‘N Play as well as himself, and whose musical statements were filed with polka dots—here’s the skinny: He has produced two tracks for Negro League, a seven-member rap act on Mariah Carey’s Sony-distributed Classic Records, and is supervising most of the cuts for a fledgling female rapper named Chocolate. He's also negotiating a deal with a several labels. Most of the tracks I'm working on have a jazzy-type feel,” says Kwame, who grew up interacting with such musical greats as Lionel Hampton, Abdullah Ibrahim, and Stevie Wonder. “The vibe is either something you can get up and dance to or sit back and cool out to. I’m not into using synthesizers, I play piano, drums, keyboards, guitar, and some brass.”

Besides making music, Kwame has been working with the non-profit heralded youth, spearheading a lecture series and conservatory at New York’s Lincoln Center. He has been taking the youngsters on field trips and teaching them about such things as music appreciation. He’s seeking assistance from anyone (managers, A&R staff, promoters etc.) who can help him find their time and experience. Kwame can be reached at 212-613-0677.

For Kwame, that 1994 "Flava" king, is developing quite a strong reputation as a producer of original tracks. Currently, he's represented on Billboard’s Hot R&B Singles chart by Lost Boyz “Me And My Crazy World,” and upcoming productions include jams for Motown’s Make Me Miss You” (You Gonna Make Me Miss You”), OutKast’s "...And Justice for All B.I.T.C.H. Cease, MCA’s Nu Child, and Epic’s Uncle Sam.

On Oct. 14, after completing another installment of the long-running "Love & 1/2" show on WNNY New York, a 1/2 Pint, who is also a featured host on WQHT New York’s "Fresh Flava" with Marley Marl and Pete Rock, sustained non-life-threatening injuries in a car accident on New York’s West Side Highway. He’s at home recovering, and we here at the Rap Column wish him a speedy recovery. Get well cards should be sent to Majestic Control, 220 W. 57th St., New York, N.Y. 10019.
Minogue To Melt Clubworld With New Image, Album

STEPS TO IT: We must confess to always having had a soft spot for Dannii Minogue. Sure, sister Kylie has always had the mondo hits (as well as a huge chunk of our heart), but Dannii has always eschewed a scrawny, talentless parasites vibe that’s often unusually inspiring—not to mention a catalyst for tasty dance music. With that in mind, you should’ve seen the gleam in our eyes when Mr. Postman delivered a copy of Ms. D’s (fetish Eeternl U.K. disc, “Gary”) her first recording in several years.

Though her startling newsex image (replete with glam bomb locks) threatens to distract listeners from the music, Minogue reveals impressive growth as a singer and tunesmith, div—ing into the set’s melodic blend of pop and a spacey, go-funking beat and the inevitable finesse and confidence. The opening track, “All I Wanna Do,” is particular-ly club-friendly with a wall ofr big sounds that made the beat amidst break-beats, and Minogue is at her most irresistible as she scales to supra— no heights with breathtaking ease. It’s indicative of an album that’s free of— cloying pretensions and unapologetic in its pure-pop approach to dance music.

In an effort to properly give the club community, the folks at Eternal have plucked the moody “Everything I Wanted” and the Dusty Springfield— Love of Don’t Call Me Cathy with a sort of wistful soul usually found during a Sunday— in the Bizarre Boys records track with a raw soul rarely said, “We’ll Do It Back.” Minogue has never been in a better position to crack this market, actually.

REACH FOR IT! We’ve said this time and again. There’s something about the chemical combination ofhip—
thrusting house grooves and spiritual— ly charged melodies that sends most turntablists through the roof. It must have something to do with the otherworldly, emotionally cathartic state of reach when you’re in the middle of a dance— floor and the DJ hits the right blend. Regardless, few types of dance records connect with kids and trendsetters. To that end, there’s little doubt that “Land Of Ecstasy” by Pilgrimage is destined for multi-format success similar to the propellents upon previous record—
ings by Deep Forest and Enigma.

In its original form, this Simon Clo— quet and Edouard Picchiotti opus in dreaming ambiance, from its sweeping, quasi—symphonic strings to the soul—stirring inclusions of vocalist Carol Wobbe. When handed to Junior Vasquez and the Murk Boys, the song is transformed into the kind of slow—burning epic that makes you touch the spirit and soaks every pore of your body. Sounds too deep to be true? Well, you gotta live to understand.

Trust us, you will leave this record exhausted but curiously refreshed at the same time. This is, by far, the strongest music Vasquez has offered in months, while Miami’s Murksters remind us that not all experimental dance comes from New York and London.

Passionate/Squeaky Clean Records is un— releasing these messages on two sepa— rate 12—inch singles sometime in November. Camp out at your nearest record shop for a copy. And while you’re there, pick up a copy of Pilgrimage’s “9 Songs Of Ecstasy” album.

And if you prefer your spiritual dance with some adolescent glee, go right— to “Solid Ground” by DJ Spen and the Jasper Street Company. While the Pilgrimage record is soothing and quietly affecting, this Babes In Toyland record tracks with a raw soul actually. The results are quite cute. Especially enticing is the Cloud Nine mix of “Heaven Can Wait,” which actually has the sort of frenetic melodrama that would make Giorgio Moroder proud.

With state—of—the—art synthesizers in an unbreakable case of melatant lambent— ness, is it crazy to think that a major label here might find “Girl!” worth a whirl? We think not. So, Minogue has never been in a better position to crack this market, actually.

CHUMBAWAMBA (Continued from page 7)

U.K. interest in Chumbawamba came about, slowly, after “Tubthumper— ing” was twice included on a promo—
tional CD packed with an industry— magazine here.

First, though, the U.K. came on board: Christian Unruh of Republic eventually signed the band for North Amer— ica.

EMI Europe president Rupert Perry also got enthusiastic about the band—a passion shared by EMI’s Ger— many/Switzerland/Austria president Helmut Fest, who jumped at the chance to sign it.

“Tubthumper” was signed to a major in Germany could work, says Jörg Beuttner, head of A&R at the EMI Germany label of EMI Electrola. “They came to visit us, and we reassured them that we re— 
pected their work,” he says.

EMI Germany struck a three—album deal with the band sometime in late North America. The band owns all its 
back catalog and publishing and pro— 
duces its own records. The band mem— bers insist on creative control over the artwork, which they note was more important to them than the size of the advance.

Despite being signed to Germany, there have been “no internal political bat— tles” in dealing with the British com— pany with an act it passed on, says Beuttner. “[EMI U.K. managing director] Neil Ferris has given us 100% 
support from the get—go.”

EMI Europe’s Perry says there is no reason English—language repertoire has to be signed to the U.K. company. “It’s all up for grabs. We like to think 
that EMI has the flexibility to do this,” he says, citing Denmark’s Me & My, 
Michael Learns To Rock, and Sweden’s Roxette as examples.

Manager Smith is just as pleased. “The whole experience has been text— book,” he says. “The U.K. company has handled it as if it was one of its own acts.”

“Tubthumper” is a rousing, guitar— pop number, and the beat, guitars, and shout—along chorus belle the song’s message about a sad and lonely drinker. So far it has found itself being used as fanfare music for football teams and incidental music on sports programs.

Despite the message, and the fact that it contains the repeated line “piss— ing the night away,” the song has been an across—the—board radio favorite.

Paul Chanter, PD for the Essex Radio Group, which owns five stations to the east of London, says, “I don’t think that such situations really need much about the history of the band or their 
politic.”

The sound is what it gets, says Chanter. “It’s one of our most—played songs, and it’s only just come off the A— list,” he says. “When I first heard it, I

Lydia’s Workin’ It. Lydia Rhodes, center, chairs between recording sessions at Above Love Studios in New York, flanked by producer Janey B., left, and manager Craig Rosebery. The enduring diva is enjoying a high—profile period with a pair of sterling 12—inch singles. Ultra has just begun promoting “Away,” recorded by Rhodes and Janey B., under the name Mantra. The track sports vocals by Junior Vasquez and Gold E. Meanwhile, Subtember U.K. is gathering kudos from DJs throughout Europe with “Revelation.” Between club gigs, Rhodes is laying down tracks for an album planned for release early next year. Several labels are bidding to sign the project.
**CLUB PLAY™**

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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**MAXI-SINGLES SALES™**

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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Gothic
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Timber!
It's time to celebrate!
That may sound hokey, but it's true. After years of countless false starts, the dance-music revolution is in full effect. Depending on your view of the room, you may be feeling it more than others. The electronic movement has turned the rock world upside-down, while ever-plucky Euro-NRG enthusiasts continue to infiltrate top 40 radio. And for househeads, the road is paved by the avid interest of superstars like Mariah Carey and Madonna—who live for the four-on-the-floor groove as much as any underground punter. Pretty cool, eh?

Without one defining sound or style dominating the landscape, it's easy for the dance revolution to feel either watered-down or less dramatic than, say, the now-faltering grunge-rock movement. But rest assured, in nearly every corner of the globe, people are walking around with a little more rhythm in their step than usual. The variety of vibes grabbing attention only proves that the club community is a land of true artistic depth with the potential to thrive and grow to astonishing heights. Clearly, this is an awesome time to be a citizen of clubland.

While trolling along the selected sectors of clubland's global underground, the threads of commonality will be wonderfully obvious. And while we urge the celebration of such union, it is important to be equally encouraging and supportive of the contrasting ideals and sounds that keep the international dance-music community from becoming just another cog in the mainstream musical machine.

Groove on, children!

**LARRY FLICK**
Dance Music Editor
*Billboard*

---

After several years out of the public eye, Ultra Nate has emerged as one of the leaders of the new dance-music revolution in pop radio. Her Strictly Rhythm anthem "Free" has flooded the airwaves with its introspective lyrics, soulful vocals and hand-in-the-air choruses chants. Nate has spent the better part of this year touring the world. Her first album for the venerable indie label is due at the top of 1998.

**KATHY BROWN** has been cruising around the underground for several years, creating an impressive catalog of house hits. This year, she's enjoying the biggest success of her career to date, "Turn Me Out (Turn To Sugar)" with Praxis. The Strictly Rhythm single is a fast-fave among turntable artists and is gathering a considerable amount of mix-show radio airplay.

One of the leading figures of the electronica scene is Death In Vegas, led by visionary producer, songwriter and turntable artist Richard Fearless. The sterling debut album, "Dead Elvis," earned rave reviews throughout the act's native U.K. on deConstruction Records. Just issued in the States on Timebomb, the set is meeting with similar underground props—thanks to the percussive first single, "Dirt."
WASHINGTON, D.C.

Although it's painfully close in proximity to such heralded club towns as New York, Philadelphia and Boston, Washington, D.C., has become quite the cute little hotbed for house-music activity. The city is brewing a sound that is a smart hybrid of deep-house and pop-leaning hNRG. The absolute hottest spot is Buzz, where the order of the day are jams with a decided slant toward diva-driven ditties, whether it is newbies like Ultra Nate or pioneers like Jocelyn Brown. And when the women aren't belting their hearts out, you can delight to the hearty dub action of upstarts like Prince Quick Mix. For an equally hearty house vibe, you'll need to stroll on over to Nikita or Deep, both of which accentuate dark and moody atmospheres and sparse, sample-driven instrumentals. DJ culture rules at both venues in a major way.

On the complete flipside is Traxx, which is a bit of a landmark in D.C. In 10-plus years, it has been the epicenter of the national gay club circuit. There is no better place to hear the hits of the day, with a smattering of U.K. and European imports. As for vibe, it helps to be among the pretty, but it's not required. It's just as much fun to alternate between twirling and staring.

CRYSTAL WATERS reaffirmed her long-standing commitment to the dance-music community this summer with an eponymously titled Mercury album that strutted with pure house-music aggression. Boosting production by the Basement Boys, Jim & Lewis and Dallas Austin, the set has already spawned floor staples in the form of "Just A Freak" and "Say... If You Feel Alright." Her next single is the wildly infectious "Momma Told Me."
The pulse heard around the world.
BUILDS D

CHICAGO

t he undisputed breeding ground of house music has undergone a renaissance of sorts in the last 12 months. It has always been leagues ahead of the pack in terms of cutting-edge grooves and innovative venues. If there’s a unifying musical element of the Chicago scene, it is the soulful vocals that ice even the hardest underground club. But there’s a refreshing new energy that is unmistakable.

Feel like an all-nighter? Chicago is the place to be—and your every rhythmic desire can be met. All you need is the will to work it. The best place to start? Fusion, CroBar and House Of Blues should be at the top of any list.

Fusion plays to a largely gay male crowd and is resplendent in glamorous decor and state-of-the-art sound, light and video systems. There are also two dancefloors, one of which caters to the more juicy hi-NRG tastes of patrons, while the bigger space offers hardcore house. Mark Hultmark is the head DJ there, and his mixing skills are unparalleled.

CroBar hangs on the far opposite end of the musical spectrum, with its dark and forebodingly gothic ambience. Head DJ Teri Bristol does an excellent job of exposing her own stellar studio concoctions, while also keeping punters plugged into a healthy smattering of up-and-coming gems from Europe.

House Of Blues is a new venue in town, and it hosts a staggeringly diverse array of musical genres and events. Each night provides a different personality, ranging from deep-house to funk, with pit stops in acid-jazz and electronica. Also, its vibrant decor and massive stage renders House Of Blues the place for a band-on-the-rise to perform.

Elsewhere around town, Shelter is still the all-encompassing venue, where you can bask in the glow of mainstream hits and maybe even check out a swimsuit fashion show on any given Saturday night. DJ John Curly spins pop-rooted fare with confidence. For more funky, acid-jazz flavors, there’s the stately Green Dolphin Street and Smart Bar, where live bands play nightly. And the crowds at both places are among the most friendly you will encounter.

Few other scenes over the past five years have intrigued the clubworld at large more than Portugal. Suddenly, it’s become one of the places to give your platforms a workout. Perhaps that’s due to the absence of pretension from the punters and the DJs. In fact, attitude is such small supply that one has to wonder if there’s a national law against it.

With that knowledge, there truly isn’t a venue in town that isn’t worth diving headfirst into. Icarus is where the boys who love to swing their handbags romp to the turntable musings of DJs Marco and Streamline. Equally festive is Flame, with its other-worldly lighting system and velvet-covered walls. You can pop by on any given Saturday and hear the hits of the day, with an ample dose of classic American disco.

Actually, there seems to be quite the fixation with all things American on the Portuguese club scene. Lads like David Morales and Junior Vasquez are demigods, flooding venues like G-Spot and XTB.

For those who want a taste of local flavor, go directly to Imante, where there’s more emphasis on dubby deep-house jams. It may not be as visually appealing as most other venues, but it can’t be beat for its underground intensity and fun crowd.
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Billboard Spotlight
This is the year that Britain's DJ DARA rose from the drum’n’bass underground into mainstream prominence with "Rinsimus Maximus," an album on Sm:)e Communications that showcases his mixing skills and knack for weaving mind-numbing melodies. Among the set's highlights are "Jade," featuring vocalist Carol C., and "Sleepers," which features fellow drum’n’bass act Shooters.

The Italo-disco scene continues to be a breeding ground for Robert Miles wannabes; he made a major dent in the global dance and pop market last year with "Children." Although it hasn't exactly made for a plush creative year, there are worse sounds to embrace. In fact, there have been some lovely derivations of Miles' concept, making for an evening that brightly merges rugged underground grooves with soothing, new-age-spiced keyboards.

One key venue in Milan continues to be Heaven, where the walls literally shake from the state-of-the-art sound system—as well as from the turntable aggression of Roberto Ignaro and Cardelgaro. When these boys aren't working it, the club is also the favorite pit stop of American DJ heroes like Danny Tenaglia and Maurice Joshua.

In Rimini, the circuit is dominated by the venerable Echoes and Cocorico. The former spot grabs about 2,000 partyhounds and is deservedly respected as the premier room for house music in Italy. With that in mind, Echoes remains among the most innovative, forward-reaching clubs in all of Italy, which is why you can actually hear a celeb like Robert Miles working behind the turntables.

Cocorico comes from a completely different angle of the room, with its bright techno/trance personality. Saturdays are particularly flavorful, when DJ Carlucci sweetens the beat with the Euro-disco sounds of La Bouche and other hi-NRG winners.

New York's Sub-Urban Records has a diva on the rise with MONICA HUGHES, who has been earning props from tastemaking club DJs for the past year with several solid singles on the label. She is currently in the studio with veteran producer Tommy Musto, writing and recording material for an album due during the first quarter of '98.

Three labels, loads of fucking noise.
London

ike New York City, the London club scene offers a seemingly bottomless list of choices for anyone with happy feet—despite the acid-tongued tone of spoiled, overfed locals. Six years after its inception, Ministry Of Sound rages on as the key joint in which to work up a sweat. In fact, this venue is so hot that it has spawned a touring counterpart that trolls around the English countryside, as well as various parts of Europe and the States. Iconic spinner C.J. Macintosh still rules the roost, though the weekly schedule has loosened up to showcase the more experimental house and trance musings of Darren Darling and Miss Barbie. It's also fairly common for superstars like Boy George, David Morales, Frankie Knuckles or Junior Vasquez to grace the decks with their own special brands of house melodrama. For more than six years, The Gardening Club continues to be a strong contender for the dance dollar. The venue's hottest regular party is Club For Life, which oozes with spiritually charged house-music flavor. Occasional recording artist/producer Jeremy Healy is still the top spinner on the decks, injecting a twisted handbag-swinging attitude into his mix. And when he's not on hand, look for Phil Milson to more than fill the gap with his own turntable magic.

For a completely different vibe, there's nothing better than the deliciously intimate Bar Rumba, which delivers a crafty blend of classic funk, trip-hop, ambient and even the random garage groove—sometimes in the space of one night. If you want to kneel at the altar of acid-jazz legend Giles Peterson, this is the place to be.

Paris

For years, it has been all too simple for many to dismiss the Paris scene. And while there have been a few dicey years, there's no denying that things are picking up quite a bit. In fact, it's arguable that Paris is fast becoming a hotbed of juicy club activity. If you want to play hard, sprint to Les Roubles, which drowns tough kids in breakbeats and acid-techno music. This is the place to be when seeking the wares of Derrick Carter, Carl Cox and Fluke. On the after-hours tip, dip into the Dark Hole for edgy drum'n'bass and trip-hop grooves.

Bon Vivant is one of several festive spots for folks who want to indulge in house, vintage garage and giddy hi-NRG music. Meanwhile, ATC has fast become the city's primary watering hole for gay audiences and those who want to lean a little off the musical center. Twitch to your heart's content to the turntable madness of DJ Purity and Shadow Dancer.

PRIME QUICK MIX has had one heck of a year. He's become the deep-house remixer of choice with a stellar stream of grooves that includes a revival of "Fil Be Your Friend" by Robert Owens, as well as post-ep "You Don't Know" by Cyndi Lauper, "Celebrate" by RuPaul, "Sexuality" by Garland Jeffries and "Quark" by T.E. He is now striving to strengthen his songwriting skills and is working with several up-and-coming singers, as well as Broadway diva Linda Eades.

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CMT Sees Airplay, Singles Sales Link; Nashville Hit By A Siberian Heat Wave

ON THE TUBE: All 25 singles on Billboard's Top Country Singles Sales chart in the Oct. 18 issue had current or recurrent videos airing on CMT that week. Twenty-four of the 25 tracks on the chart last had videos airing (the exception being Mindy McCready's new "What If I Do"). CMT director of programming Chris Parr tells Nashville Scene that CMT determined that there has been a definite pattern for the year:

"Over the whole year," Parr says, "there have probably been only five or so consistently selling singles on that chart without a video. One was a novelty song, 'Country Macarena.'"

He notes that one song in particular seems to prove his theory that CMT is driving singles sales: Wade Hayes' "While I'm Livin.'"

"With a lot of other songs," he says, "you have considerable airplay support and exposure. But with Wade, he really had no radio success with that song. But we got a really good response to the video, and we stayed with it after radio dropped (the track). We had it in rotation for 11 weeks, and we've gotten a consistent response to it."

For a new act like the Kinleys, which released a single before the album and has yet to establish a public persona, Parr says, the video establishes the public image and obviously drives sales. "In general," Parr notes, "videos sell records, both albums and singles."

Parr says viewer feedback at CMT has increased with its new "CMT Request Line" show, which airs every Monday at 7 p.m. ET. Viewers can make requests online or by calling a 900 number: "We're getting a lot more interaction now," he says.

ON THE ROW: Sony Music Nashville has signed a new group from Moscow to a development deal. The young Russian country band is Siberian Heat Wave. Sony Music Nashville president Allen Butler says the six teenagers are all classical music students who first discovered bluegrass as a diversion from their studies. "Then they got into Paty Cline and traditional country," Butler tells Nashville Scene. "Now they are totally and keenly aware of country music's history, more so than most people signed to labels here. [Producers] Stan Cornelius, whose wife is Russian, saw them in Moscow and brought them over to do some studio work. I went down and saw them and was impressed enough to offer them a development deal."

Butler says the group's sound is still not totally focused. "That's what development deals are about," he says. "They haven't played together very long. But they have three lead singers, and the rest sing harmony. It's worth exploring all the way. Internationally, we feel that they can be huge."

ON THE RECORD: A major reissue of five Buck Owens Capital albums is due the first week of November from Sundazed Music Inc. Long out of print, these recordings include two of Owens' best. Not coincidentally, each is devoted to a favorite Owens songwriter. Tommy Collins is not nearly as well known now as Harlan Howard, but "Buck Owens Sings Tommy Collins" brings back such classics as "If You Ain't Lovin' You Ain't Livin'" and "You Gotta Have A License."

"Buck Owens Sings Harlan Howard" includes the predictable big hits, such as "Pick Me Up On Your Way Down" but also features such gems as "Keys In The Mailbox" and "Heartaches By The Number." The other three albums are "Your Tender Loving Care," "It Takes People Like You To Make People Like Me," and the live "In Japan!" Each album includes photos and session-graphics from Sun-dazed, located in Cox-dene, Wyoming.

Through Diligence, Yearwood Earns Fans In Europe, Australia

NASHVILLE—Trisha Yearwood's recent claiming of her first major Country Music Assn. Award as female vocalist of the year is helping to build her slow but steady campaign for an international presence. She's now in Australia for the fourth time, racing through a two-week promotional meet-and-greet showcase tour to lay the groundwork for a March 1998 full-blown Australian concert tour. And, in Japan, she's engaged in an international fervor beginning to catch on.

"I've been working it for a few years, and it's really starting to kick in," she says, adding that the public, "saw the soundtrack song 'How Do I Live' from the movie 'Con Air' is spreading the Yearwood persona globally."

"It's become a big pop hit in Australia, No. 3 on the pop charts," she says. "It's No. 1 in Thailand and Singapore and big in Ireland. It's got a life of its own in markets we've never been to or really tried to work. The song is such a crossover song internationally that I'm not sure what kind of career longevity I would have based on that, because that song is just one part of what I do."

Yearwood says that she's been working Europe for four years in addition to Australia to try to build bases in both areas. The key, she says, is the Belmont University music department president, who appears to be paying off, with the hit single raising a profile that she's ready to drive.

Whereas international country tours have been heralded merely as exotic-farther country music—the style of music, rather than the act itself, is often considered the major draw for audiences—Yearwood says international touring by country artists might best be described as simply an appearance by an individual artist, as an artist. "Especially in Europe," she says, "they are very particular about who they like, and they love an artist for very much into music integrity, very aware of the lyrics. Audiences there know more about your songwriters and your musicians than you do. It's a whole different kind of marketing. We approached it as a slow build and try not to create a big splash. You have to build it slowly."

She says that she's very curious to see what happens at "How Do I Live" runs its course in Australia and that her duet on Brooks & Dunn's "In Another's Eyes" will not be the next country hit in Australia. Instead, it will be on its way to "On A Bus To St. Cloud," an audience favorite. "So, that's a whole different ballgame," she says. "It makes me think about maybe cutting special tracks for other markets that I wouldn't release here. I've never done that, never recorded something especially for Europe or Australia, but I might do that."

She's glad that she's studying making Asian appearances, given the success of the single and the fact that Japan, especially, has been a good market for her. "We owe them some appearances," she says. "You have to make a commitment. My Australian trip next year will probably be the first time we've come home with some money. You have to make that commitment to that market and to that audience and build something for the future."

MCA Records Nashville chairman Bruce Hinton says that he feels that Yearwood's international presence is just beginning. "With her continued (Continued on page 52)

By Debora Evans Price

NASHVILLE—In the past few years, there has been a proliferation of country record labels starting and, in some cases, dying out. But there is a major-label spinoffs and new corporate mergers. There is a burgeoning trend toward artist-owned labels that are pumping creative juice into the country marketplace and signaling a shift toward more expansive marketing efforts that include servicing all country radio stations and catering directly to consumers who frequent major music markets.

Charlie Daniels, Ricky Skaggs, Russell Smith, and Ricky Van Shelton are among those who have recently plunged into label self-determination, while the Bellamy Brothers and the Dead Reckoning gang, which includes Kieran Kane and Lari White, have been indirectly steering their own ships for a few years.

The reasons for starting their own labels and the approach they take to operating the companies are as unique as the artists who initiated them. Dead Reckoning opened its doors in January 1995 and is owned by Kane, Welch, Harry Stinson, Tommy Rogers, and Mike Henderson. The label has released seven albums in the last 2½ years. "People are finding out they can take control of their own destiny," Kane says.

The concept is especially appealing to many artists, including Daniels and his legendary band, in selling well and garnering Daniels a Country Music Assn. Award nomination in the vocal event of the year category for his remake of "Long Haired Country Boy" with guest vocalists John Berry and Hal Ketchum. Daniels plans to release an album of Southern rock classics in the coming year.

Once the label is firmly established, Daniels and his manager, David Covier, who serves as president, hope to sign (Continued on page 52)
MORE ARTISTS OPT TO DO IT THEMSELVES
(Continued from preceding page)

other acts. "There are a lot of artists that have marquee value wherever they are and have the desire to continue to
put their music out," Corew says. "Sometimes a major label doesn't feel that way about a certain artist and I think that's an industry has to figure out a way to create a place for artists. Hopefully, there will be places like Blue Hat where artists can get their music to the public."


Both Daniels and Shelton struck deals with record companies to distribute their projects exclusively via Wal-Mart for an unspecified amount of time before they are released elsewhere.

Daniels says that he is happy with his new enterprise and that he enjoys having more control over his music than he would have on a major label. "Being tied up with a major label was the worst thing I've ever done. They definitely are going to be more interested in what they can do and... And if they can't sell the kind of music that myself or Rickie Van Shelton are about with on the wrong label, and if it means starting a new label then that's what we have to do."

Many agree with Daniels' philosophy, including Skaggs, who is launching a bluegrass label, Skagg Family Records, with the Oct. 21 release of "Bluegrass Rules."

This is working for me," says Skaggs, who remains signed to Atlantic, which released his latest country set, "Life's A Journey. But when Atlantic and "Bluegrass Rules," he decided to start his own label. He says part of the attraction was finally owning his music. "I've done stuff for Warner and Sugar Hill and Epic, he says. "I don't, and I felt it was time I started owning my masters. Who knows what is going to happen in my country music? I'm putting my faith in owning my own masters. I can negotiate my own distribution. You can go international, it's amazing the doors that can open when you do it yourself."

(Continued on page 52)

COUNTRY RANCH & WILD MONTANA SKIES: Following the Oct. 12 plane crash that killed former Country Music Aasian, entertainer of the year John Denver (Billboard, Oct. 25). fans of the "70s hitmaker have scoured stores to buy his recordings, causing two recent RCA compilations to land on Top Country Albums and seven other to bow on Top Country Catalog Albums. Increasing by more than 21,000 scans to win Greatest Gainer honors, Denver's latest project, "The Best of John Denver Live," Legacy moves 22,500 pieces to rise 73-8 on the country chart and splashes onto The Billboard at No. 200 in No. 22".

Denver's first two hits package Shanta Twaits' "The Woman In Me" back to No. 9 on Top Country Catalog Albums, and the top 10 on the chart is peppered with four more of Denver's RCA titles. The No. 1 title on that list, "Greatest Hits," moves 18,000 units, while a second-best-of set scans 8,500 pieces, and his "The Rocky Mountain Collection" is a two-disc hits set that sold more than 6,000 units during the tracking week. "An Evening With John Denver," "Take Me Home Country Roads & Other Hits," and a third hits package moves each more than 4,000 pieces. One seasonal title appears on our country catalog chart: "A Christmas Together" by Denver and the Muppets (Laserlight) turns in 3,000 scans.

KENTUCKY ROOTS & A TEXAS HAT: Bowling on Top Country Albums by more than 25,000 units is John Michael Montgomery's first hits package (Atlantic), which earns our Hot Shot Debut cup at No. 6 and opens at No. 44 on The Billboard 200. Two of Montgomery's four previous chart entries had bigger openings; "The Walk" (Atlantic, Feb. 19, 1994, BMI) entered at No. 1 with 94,500 units in the Feb. 12, 1994, Billboard and his third album, self-titled, also bowing at the top with more than 68,000 scans in the April 15, 1995, issue.

Although Montgomery's debut title, "Life's A Dance," entered with 8,000 units in the autumn of '92, that package scanned more than 40,000 units during Christmas week of '93. The Lexington, Ky., native had his biggest week ever with "Kickin' It Up," which moved 198,000 units in the Feb. 19, 1994, issue, indicating Montgomery's "What I Do The Best" entered the country chart at No. 5 in the Oct. 12, 1996, issue with 24,000 units and rests at No. 49 this issue.

"Angel In My Eyes," the only new track on the best-of set, rises 88-83 on Hot Country Singles & Tracks with airplay at 141 of our 161 monitored stations. Heavy airplay (more than 35 spins) is detected at KYNG Dallas, and new detections were posted at 25 stations this week including KUZZ Heber Springs, Calif, WSFM-MN Nashville, and WCCL Columbus, Ohio.

REAL COUNTRY & REAL CLASS: Proponents of traditional country music here are celebrating Thanksgiving a bit earlier as Lee Ann Womack's "You Go To My Head" (Decca) opens with Hot Shot Debut stripes at No. 52 on Hot Country Singles & Tracks. Womack enters with airplay at 89 monitored country stations, and KMLE Phoenix is the airplay leader, with more than 1,000 spins. New play is detected at 18 stations, including WGAR Cleveland and KOUL Corpus Christi, Texas.

"You've Got To Talk To Me" is the third release from Womack's self-titled debut album and her biggest opening week to date. "Never Again, Again" people've got to To Me" (December) opens with Hot Shot Debut stripes at No. 29, and "The Fool" bowed at No. 68 in the June 21 issue, peaking at No. 2.

COUNTRY ARTISTS & MUSIC

countrycorner

by Wade Jesse
### Hot Country Songs 1997-01-11

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EVERYWHERE</td>
<td>D. SALMON, K. FOWLER, M. MCGRAW</td>
<td>COLUMBIA 35-8006 1</td>
</tr>
<tr>
<td>2</td>
<td>IN ANOTHER'S EYES</td>
<td>T. YEARWOOD &amp; G. BROCKS</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>3</td>
<td>LOVE GETS ME EVERY TIME</td>
<td>S. swain</td>
<td>RCA 13101 1</td>
</tr>
<tr>
<td>4</td>
<td>HONKY TONK TRUTH</td>
<td>J. BROOKS &amp; J. DUNN, K. WILLIAMS &amp; W. L. WILSON</td>
<td>ARISTA 13091 1</td>
</tr>
<tr>
<td>5</td>
<td>IF YOU LOVE SOMEBODY</td>
<td>K. FARRAR</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>6</td>
<td>HOW DO I GET THERE</td>
<td>D. CARTER</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>7</td>
<td>THIS NIGHT WON'T LAST FOREVER</td>
<td>S. BROWN</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>8</td>
<td>TOO TIGHT</td>
<td>B. WHITE</td>
<td>ARISTA 64914 1</td>
</tr>
<tr>
<td>9</td>
<td>THANK GOD FOR BELIEVERS</td>
<td>W. WRIGHT (A. SPINNER) &amp; B. JOHNSON</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>10</td>
<td>THE DOUBLE LIFE</td>
<td>M. CRISS (E. MASON &amp; M. D. MALLOY)</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>11</td>
<td>SOMETHING WE'LL NEVER HAVE</td>
<td>B. C. JONES (T. J. L. Johnson)</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>12</td>
<td>I'M NOT THE ONE (T. J. L. Johnson &amp; G. HARRIS)</td>
<td>D. M. CLUTE</td>
<td>DIAMOND 78656 1</td>
</tr>
<tr>
<td>13</td>
<td>23 26 8</td>
<td>F. WATSON</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>14</td>
<td>20 21 9</td>
<td>P. T. WILLIS</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>15</td>
<td>19 22 14</td>
<td>L. LAMBERT</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>16</td>
<td>THE REST OF ME (T. J. L. Johnson, E. MASON &amp; M. D. MALLOY)</td>
<td>T. ADKINS (L. RANDALL)</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>17</td>
<td>HOW YOUR LOVE MAKES ME FEEL</td>
<td>D. ROYD</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>18</td>
<td>YOU AND I (A. CARTER)</td>
<td>M. MCGRAW</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>19</td>
<td>WHEN LOVE TALKS (B. MCDILL, B. M. MCBRIDE)</td>
<td>W. WRIGHT &amp; C. STELLO (G. ELWORTH)</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>20</td>
<td>IF IT'S THE LAST TIME (L. B. JOHNSON)</td>
<td>L. A. PARKER</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>21</td>
<td>A BROKEN WING</td>
<td>M. MCCLURE</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>22</td>
<td>BETWEEN THE DEVIL AND ME (L. B. JOHNSON, B. MCDILL)</td>
<td>A. MCBRIDE (C. J. JONES)</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>23</td>
<td>YOU DON'T SEEM TO MISS ME</td>
<td>B. LOVELESS</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>24</td>
<td>YOU WALKED IN</td>
<td>B. MCDILL &amp; S. K. CHILDERS</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>25</td>
<td>THE COAST IS CLEAR</td>
<td>T. LAWRENCE</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>26</td>
<td>THERE GOES</td>
<td>T. LAWRENCE</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>27</td>
<td>THE REST OF ME (E. MASON &amp; M. D. MALLOY)</td>
<td>T. ADKINS</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>28</td>
<td>THE PROMISED LAND</td>
<td>J. SANDERS</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>29</td>
<td>THE DAY SHE LEFT TULSA (IN A CHEVY)</td>
<td>G. WYNN</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>30</td>
<td>THE GIFT</td>
<td>L. A. PARKER</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>31</td>
<td>DID I SHAVE MY LEGS FOR THIS</td>
<td>D. CARTER</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>32</td>
<td>HE'S GOT YOU (B. MCDILL)</td>
<td>B. DUNN</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>33</td>
<td>NIGHTS LIKE THESE</td>
<td>P. LYNES</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>34</td>
<td>SOMEBODY SLAP ME</td>
<td>J. ANDERSON</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>35</td>
<td>JUST TO SEE YOU SMILE</td>
<td>T. McGraw</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>36</td>
<td>A WOMAN LIKE YOU</td>
<td>M. KIESEL</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>37</td>
<td>ANOTHER PERFECT DAY</td>
<td>C. BLACKBURN</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>38</td>
<td>LOVE AT EASY</td>
<td>M. MATTHEWS</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>39</td>
<td>WHO COULDN'T WAIT (IT'S PARADISE I'M TYPING)</td>
<td>D. MCGRAW</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>40</td>
<td>CAN'T GET THERE FROM HERE</td>
<td>R. FINCH</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>41</td>
<td>I CAN LOVE YOU Better (E. HARRIS, R. RUTHERFORD)</td>
<td>L. MANNING</td>
<td>MCA 78656 1</td>
</tr>
<tr>
<td>42</td>
<td>POSTMARKED BIRMINGSHAM (T. WOOD, M. MCANDREWS)</td>
<td>B. BLACKBURN</td>
<td>MCA 78656 1</td>
</tr>
</tbody>
</table>

**Notes:**
- 12&35: Records showing an increase in detections over the previous week, regardless of chart movement. Awarded to those records which attain 3,000 detections for the first time.
- 12&35: Availability. Catalog number is for cassette single, or vinyl 45-cps is available. (C) Cassette single availability. (D) CD single availability. (M) Cassette & single availability. (T) Vinyl single availability. (V) CD single availability. © 1997, Billboard/BPI Communications.
## Top Country Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEANN RIMES</td>
<td><strong>No. 1!!!</strong>&lt;br&gt;YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS</td>
</tr>
<tr>
<td>TRISHA YEARWOOD</td>
<td>ARIA 7486 (19.98/16.98)</td>
</tr>
<tr>
<td>BROOKS &amp; DUNN</td>
<td>THE GREATEST HITS COLLECTION 2</td>
</tr>
<tr>
<td>TIM McGRAW</td>
<td>C4R 7798 (19.98/16.98)</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>MCA 7189 (19.98/16.98)</td>
</tr>
</tbody>
</table>

**Hot Shot Debut**

1. JOHN MONTGOMERY<br>**GREATEST SONGS**<br>MCA 9759 (19.98/16.98)

## Greatest Gainer

1. JOHN DENVER<br>**THE BEST OF JOHN DENVER** (nu., 19.98/16.98)

## Pacesetter

1. VARIOUS ARTISTS<br>**GREATEST SONGS FROM**<br>THE SONGS OF JIMMIE RAY C RIVER | MCA 4038 (4.98/1.98)
Quantifying Latin America: The various accounting methods applied by Latin America’s recording trade groups in tabulating the album sales of their respective countries have created a mosaic of data that is confusing and counterproductive.

Help seems to be on the way, however. Two weeks ago, the International Federation of the Phonographic Industry (IFPI) introduced a guideline for standardized sales reports that will offer a clearer picture of retail sales activity not only in Latin America but throughout the world (Billboard, Oct. 25).

There still is work to be done. After IFPI introduces its new system during its board meetings on Tuesday (29) and Wednesday (31) in Rio de Janeiro, Brazil, the Latin American trade association FLAPP has to sell IFPI’s system to its member-trade groups from Latin America.

FLAPP CEO Gabriel Aburto notes that many of the majors operating in Latin America are eager to use a universal reporting methodology. But, he adds, “we need to convince the independents that it is a good system. It is an educational process.”

Aburto says the new reporting system is to be presented to FLAPP’s member-trade outfits during its board meetings, slated to run from Tuesday (29) through Thursday (31). Aburto notes that the new guidelines for reporting will be implemented beginning in 1998.

Also, a new chairman will be elected to a two-year term. The current chairman is Manolo Camero, president of Brazil’s trade association AIBPU.

**Latin Notas**

by John Lauwery

BMG INRS L&L: BMG Brasil has signed its second top-three duo Leonardo & Leonardo to a four-album deal. Singing in one of the most significant artist signings in 10 years in Brazil, BMG Brasil president Luis Oscar Niemeyer also points out that the label will try to break the million-selling pair throughout Latin America.

To that end, Leonardo & Leonardo will simultaneously cut albums in both Portuguese and Spanish. Likewise, the two label premieres will be shipped at the same time in June 1998. Niemeyer adds that the duo already boasts a good market presence in Mexico and Chile.

**Showtime Down South:** With the summer months approaching, the southern sector of Latin America has suddenly become hotbed of concert activity. Singing Idol Enrique Iglesias performed before 20,000 fans Oct. 4 at the River Plate stadium. Four days later, more than 35,000 concertgoers attended Ernesto “Che” Guevara—30 Años, a Latin Trovador concert held at Ferro Carril Oeste Stadium with Chico Buarque, Silvio Rodríguez, and Daniel Viglietti. The show, which marked the 30th anniversary of the Argentine revolutionary’s death, was taped for a TV special that aired Oct. 12 on Channel 9.

A concert to commemorate the 20th anniversary of Madres de Plaza de Mayo Oct. 11-12 at Ferro attracted 25,000 spectators for each show. Among the homeless rock acts who took the stage were Las Pijigas, Divididos, La Renga, Todos Tus Mueres, Ataque 77, A.N.I.M.A.L., and León Gieco. The festival honored the Argentinian women who took to the streets in 1977 to protest to the then military regime the “disappearance” of their sons. A live recording of the performances may be released. The shows were filmed as well.
Aural and visual artists

(listing of all the Philharmonic musicians with the years in which they played. Program notes in the individual volumes of the set are drawn from the notes of the period. Even the visuals have historical flair: All the CDs have as their cover art a formal group photograph of the orchestra in 1940 (with its long female harpist), as well as music from the orchestra's score of Beethoven's Symphony No. 7, which was performed by the Philharmonic during the festival. The New York Philharmonic Special Editions, a modified version of the orchestra's library stamp.)

The set is the baby of Sadigock Clark, editor of "Musical America," and an expert in historical recordings, and Barbara Haws, archivist and historian for the Philharmonic. Schellie discos, acetates, and tapes were collected from many sources, including the orchestra's archives, the New York Philharmonic Special Editions, and individual collectors who recorded the broadcasts of off the air (Clark includes a plaque to such collectors in his notes to the set, begging them to send their tapes to the Philharmonic for preservation). Kurt Masur, the Philharmonic's music director, and a committee of musicians were intimately involved in the selection of the music and in the restoration and remastering process. The biggest problem for everyone was keeping the set to 10 discs: Clark and Haws say there is material for many more.

The set retains for SNMs, it is available through the orchestra's Worldwide Web site, www.newyorkphilharmonic.org, or by phone (1-800-557-8268), fax, or mail. Unlike most such commemorative projects, including those produced within the last decade by the orchestras of Cleveland, Chicago, and St. Louis, the set is also available in a few Tower Records stores in the U.S. (13 cities, including New York, Philadelphia, Los Angeles, and Seattle) and abroad (in London, Tokyo, Hong Kong; Singapore; Baussa, Argentina; and Tel Aviv, Israel). Haws feared that the set would

Notas (continued from preceding page)

tour Nov. 14 in Curitiba, Brazil.


Veteran promoter Abraham Contreras has founded a new agency/promotion firm called All Access Talent Inc. The company, which will represent Los Angeles-based companies includes Columbia/Sony superstar Julio Iglesias, AT&T, Fiesta Broadway, and Arista Latin.

"Amigos," the latest album by EMI Latin's standout marianitoercial Mariano Sol De Mio on the Latin database, is the 1997 performance of the Beach Boys. Paloma San Basilio, and Emilio.

ARGENTINA NOTAS: Warner Argentina has released a compilation of hits from Argentine rock acts signed only to Warner, but also to EMI Argentina, PolyGram Argentina, Sony BMG, and DIM, and BMG. Titled "100% Rock Nacional," the disc includes material from some of the most famous acts, including Los Pericos, Los Enanitos Verdes, and Man Ray (EMI); Divididos, Dos Minutos, and Los Tronadazos (EMI/Gramas); Membrillo La Blusera (DIM); Soda Stereo; La Linea; and Los Auténticos Decadentes (DIM); and Fito Páez, Fabiana Cantilo, Andres Calamaro, A.N.I.M.A.L., and Claudia Gabias (Warner).
THE FAR-SIGHTED LABEL’S ATTENTION TO THE ART AND COMMERCE OF CLASSICAL MUSIC HAS PROVEN TO BE NOTHING SHORT OF REVOLUTIONARY. BY FASHIONING A COMBINATION OF THE RIGHT PRICE, SUPERIOR MARKETING AND CONSISTENT QUALITY, NAXOS HAS PRODUCED LOYAL CUSTOMERS, RESPECTFUL CRITICS AND ENVIOUS COMPETITORS. HOW’D THEY DO IT? TURN THE PAGE ... A BILLBOARD ADVERTISING SUPPLEMENT
Celebrate the first decade this year, the classical label Naxos has risen from quixotic upstart to international market-leader in record time. The company's strategy for success has been nothing short of revolutionary, with the mix of super-low prices, shrewd label-first marketing, superior distribution and consistent quality producing loyal customers, respectful critics and envious, influenced competitors.

According to its reports, Naxos has sold more classical CDs than any single label in the world over the past 10 years—more than 70 million, at $5.99 a piece. That total comprises no crossover, just full suites of serious classical music from Machaut to Messiaen and beyond. And, as critics have noted favorably, the discs are marketed strictly as great music, not as lifestyle accessories. This attention to the art as well as the commerce of classical music earned Naxos the Cannes Classical Label Of The Year award for this year’s MIDEM.

Naxos isn’t resting on its laurels, though, as founder/chairman Klaus Heymann will tell you: “We’re busy preparing for the next decade—we’re working to expand the audience for real classical music.” The label has diversified with imprints in historical recordings and classically oriented audiobooks, and it has revamped its U.S. operation. With less than 10% market share, Naxos Of America has lagged behind such territories as the U.K. (17%) and Sweden (7%).

Based in Pennsauken, N.J., the U.S. company has a new president, Jim Sturgeon, formerly VP of sales and marketing for the Warner Alliance label (where he worked with Naxos managing director Hakon Lingequist, who also manages Warner Alliance’s Christian product in Sweden). Sturgeon has little experience with classical music, a fact he doesn’t see as a problem.

“Naxos doesn’t need another classical-music aficionado here,” Sturgeon says. “With people like [moderndirector] David Osenberg and [publicity director] Laurence Vintes, we have plenty of classical experts in the U.S., and all the ASR is done from abroad anyway. Naxos Of America needs a more detailed vision in sales and marketing. That’s what I’m here for.”

Sturgeon says Naxos’ U.S. sales should total $8 million by the end of ’97, up from $6.6 million last year. And he’s shooting for 40% growth next year. As with retailers abroad, many U.S. shops allocate Naxos sizable, exclusive floor space free of charge. Jeff Melason, classical manager from Tower Records’ Lincoln Center outlet in New York, explains why: “Naxos sells. Especially the Haydn string quartets, early-music and 20th-century things, which fare better than their mainstream pop. Tower Records has led the way with Naxos, but the label is also making inroads elsewhere. Borders should be Naxos’ biggest retailer by the end of the year, according to Sturgeon.

BORDERS AND TOWERS

Naxos’ parent company, HHN International, is based in Hong Kong, and Heymann splits his time between there and his vacation home in Auckland, New Zealand. But the U.K. is the “center of the universe” for Naxos, he says, with the label’s quality-control studio located in London as well as its assistant managing director, Anthony Anderson. Heymann has also taken full control of Select Distribution in the U.K. (after disagreements over future direction with the original partners). In addition to Naxos and its sister label Audiophile, the Pozzoli-Danish cooperative Da Capo Select ranks such quality independents as CPO, Hyperion, ASV and BIS. And Heymann’s aiming for a heightened marketing profile in the U.S., too.

Heymann considers the U.K. the most important market for classical collectors, and it’s home to the most influential classical media, such as Gramophone and BBC Music magazines—the approval of which has been instrumental in boosting Naxos’ reputation. These magazines have noted the increasing quality and variety of Naxos’ recording program, citing in particular the policy of using native orchestras to record national repertoire (English orchestras for Bliss, French singers for Charpentier, etc.).

Naxos has grown from being a source for inexpensive, dependable Beethoven and Mozart to being a well of superbly rendered music that is attractive beyond issues of price. Now, founder Klaus Heymann and a revitalized staff are preparing for an even more successful second decade.

BY BRADLEY BAMBARGER

Taking Classics To Consumers: Sales And Marketing Director Anthony Anderson

A round the world, Vivaldi or Mozart will never let you down. While tastes differ slightly from country to country, repertoire from those composers is consistent sellers internationally for classical label Naxos.

“You’d naturally expect the old warhorses to do well,” quips Anthony Anderson, Naxos’ director of sales and marketing for English-speaking territories, and manager of its U.K. distributor, Select Music. “But a lot of esoteric material does very well, too. Obviously, with low prices people are happy to experiment.”

“In Asia, where we’ve had a regional office in Hong Kong right from the start, appreciation for classical music is still growing and they stick to the tried and true. Vivaldi’s ‘Four Seasons’ is without a doubt the biggest seller for us there. Europe has a greater interest in lesser-known composers.”

Outside the U.S., Naxos’ biggest markets are the U.K. (where it is the biggest-selling budget-classical label, just ahead of Decca), Germany and Sweden. The company sold a million units in each of these territories in 1996.

“We have a 70% market share in Sweden, says Anderson. “In fact, the entire Scandinavian territory is a strong one.”

Anderson reasons that Naxos’ policy of releasing all releases simultaneously to all markets. Three of these factories are in North America, four through Europe and two in Asia. The company has international warehouses in Hong Kong and Munich and Nashville.

“Ten years ago, we were originally the only ones in the business to have distribution, to be competitive. We weren’t trying to imitate,” says Anderson. “But most have fallen by the wayside because they didn’t have the product range and the distributor strength. We keep an eye on our competitors, but noth-
BANK ON A CD
THAT'S BEEN
PAYING DIVIDENDS
FOR THE PAST
10 YEARS.

NAXOS
THE SECRET TO OUR SUCCESS IS

The incredible return that Naxos Classical Label has given to its consumers for the past TEN YEARS. We've produced over 1,300 titles, the largest recorded repertoire, all DDD, and supported by critically acclaimed performances. This generous blend of music offered at the world's most attractive price has made our consumers and retailers overwhelmingly happy.

NAXOS CELEBRATES

Naxos Of Canada, Ltd.: 416.491.2600 • e-mail: naxos@idirect.com
The only person we've had to convince that we are not giving our music away, is our Chief Financial Officer (the vault was his idea). We are pleased to let our public know that our critically acclaimed Naxos label will continue to make classical music available and affordable for everyone. That is why Naxos was chosen "The Label of The Year!"
In addition to the broad-minded, budget-priced Naxos, parent company HNH International operates a sister label, Marco Polo, that has made a name for itself with rare repertoire sold at full price. The company also has productive relationships with a series of highly respected specialist labels—including Denmark's Da Capo, Germany's CPO and Australia's ABC Classics—that it distributes in most territories around the world.

Originally established as an outlet for music long left unreleased, Marco Polo has since become a home for various strains of idiosyncratic classical material. The imprint boasts one of the largest collections of Chinese art music in the world, as well as an immensely popular survey of waltzes by Johann Strauss' complete works. The cream of Marco Polo's catalog also includes all of Brazilian genius Heitor Villa-Lobos' string quartets and a film music series that centers on the work of such composers as Bernard Herrmann and Arthur Honegger.

But along with these worthy recordings, there is a potpourri of ill-defined material on Marco Polo—and that violates HNH founder/chairman Klaus Heymann's aim of a distinct label identity. Material licensed on Marco Polo has been seen reissue on Naxos, and the label's future releases are being refocused. "It's a lot more difficult now for Marco Polo," Heymann says. "When we started, we were the only ones recording rare repertoire, and today there are more competitors. So we must re-establish a niche beyond just obscure composers—concentrating on light classics, film music, Latin American composers and important 20th-century rarities."

Uncommon territory is CPO's hallmark, with its credo of "discovering new worlds." The high-grade presentation of long-neglected classics earned CPO the first Label Of The Year honor from the Cannes Classical Music Awards, presented at the 1995 MIDEM. CPO has distinguished itself repeatedly: integral editions of such 20th-century German masters as Hindemith, Korngold, and Pfitzner; an extensive chamber-music program that includes the work of Reger, Krenek, and Busoni; and one of the greatest collections of music by female composers, from Fanny Mendelssohn to Sofia Gubaidulina. The label is also home to many world-premiere recordings of Baroque German opera as well as the work of contemporary composers like Gloria Coates. A slate of new discs cover the music of the "London Bach." Johann Christian.

ABC Classics is an outlet of the Australian Broadcasting Corp. and produces a full range of recordings, racked by PolyGram domestically. HNH distributes the label's more distinctive offerings in the rest of the world, particularly its fine discs of 20th-century masters like Messiaen and Takemitsu and such contemporary Australian composers as Ross Edwards and Peter Sculthorpe. Two great new albums of Sculthorpe's orchestral music are just out.

The Copenhagen-based Da Capo has a joint-venture agreement with HNH that includes a long-term licensing agreement outside Denmark. Partially subsidized by the Danish government, Da Capo focuses on national repertoire from the country's earliest days to modern times. The label's series covering the chamber music of Dietrich Buxtehude has won wide acclaim as well as best-seller status, and it has begun a survey of the Baroque composer's vocal works with such top soloists as Emma Kirkby. The charming discs of contemporary Danish composer Poul Ruders have performed similarly for Da Capo, winning kudos from critics and collectors. And well-produced opera are also part of the menu: the recording of Kunzen's Mozartian "Holger Danske" was nominated for a Grammy in '95. A disc of songs by Danish modern Rued Langgaard is out now; his symphonies are in preparation.

"The Danish repertoire is our trademark—it gives us our strength," says Da Capo president Henrik Rordam. "Often, we are recording music that has never even been played, much less recorded. With the old music, we have to go to libraries to find manuscripts, and we're always amazed at the quality we find.

"We thought at first that Danish music would be a much smaller niche than has turned out to be. But for the past four or five years, we've averaged 30% growth per year. Much of that is thanks to our relationship with HNH. We are regarded as a member of the family, and they are able to distribute and sell our music very well."

... a year in which the label NAXOS celebrates its 10th anniversary and receives the Cannes Classical Award "Label of the Year" at MIDEM 1997.

We at NAXOS DEUTSCHLAND (Germany) GmbH would like to congratulate founder and president Klaus Heymann on creating a great classical label that he can be proud of, and which we are honoured to be associated with.

NAXOS DEUTSCHLAND GmbH

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Phone +49-30-80008-0
Fax +49-30-80008-11
conradtsgasse@crossnet.de

ABC Classics
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Distributed Labels:
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BY BRADLEY BAMBARGER

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"Naxos is a wonderful label. It's fine music with both composers and performers. If you have a question about why other labels sell for so much more, Naxos gives you a wonderful opportunity to build a basic library and take a chance on things. They have works by 20th-century composers as well as pieces from bygone eras that have never been heard. Klaus has his act together." — Kent Montgomery, classical buyer, Tower Records, Colo.

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ing is worrying us at the moment. There's been a lot of trash released on superbudget. Over the next year, we'll see the market sort itself out, and there'll be less product released.”

**BOOKS FOR BEGINNERS**

Naxos’ business strategy of widening its international consumer base has prompted its move into bookstores. There's a potential for gift, clothing and café outlets depending on the appropriate product, suggests Anderson. Advertising product in mainstream media, as well as in specialist classical magazines, was a ploy triggered by Naxos. Use of product in movies is encouraged through Naxos’ “Cinema Classics” series.

Beginners and the younger demographic are tapped through a “Discovering The Classics” series, which are augmented by books. The 400-page “A—Z Of Classical Music” provided biographies of composers and a dictionary of terms. The more recent “How To Enjoy A Live Concert” provides do’s and don’ts on enjoying classical music in a live setting.

“One worry is that the traditional classical collector is growing older and older,” explains Anderson. “Young people are the future of our business, in the classical field as a whole, and not just Naxos. The younger demographic is a priority. That heavy-metal bands like AC/DC like classical is a point to ponder, and that our HavergalBrian cycle on the Marco Polo label is funded in part by the Grateful Dead is a link there!”

**CUSTOM-TAILORED MARKETING**

The type and extent of marketing also differs from territory to territory, linked to the distribution system used. “We have our own distributors in the U.S., Canada, the U.K., Sweden, Finland, Norway, Denmark and Germany,” says Anderson. “Sometimes, we use a subsidiary, sometimes it’s an independent. In France, we go through Media 7, in Australia through Sonart Music, and Rock Records services us through Taiwan, Malaysia and Singapore. When you work with third parties, there’s a balance between what we want them to do and what they want to do. But there are certain basic things we expect, like running a CD Of The Month strategy. When we put out a 10th-anniversary CD-ROM, we gave them ideas on the marketing we expected.”

---

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Artists & Music

MORE COUNTRY ARTISTS ARE DOING IT THEMSELVES

(Continued from page 38)

And you don’t have to sell nearly as many to reopport your investment,”

Jody Williams, president of MCA

Music Publishing Nashville, says artist-

owned labels as having numerous ben-

efits, among them the freedom to

record the songs a writer/artist wants

to record without veto from a major-

label A&R department and the fact that

other artists often cover songs found on

artist-owned/produced albums.

“Usually anybody who has tasted

success the first time came with a group

of songs, not driven by what sells, but

from the heart. The public picks up on

that,” Williams says. “When recording

artists who’ve had a taste of success

become fed up with the major-label

scene . . . if they are driven, they’ll

make their own record and start their

own label.”

Skaggs says that if the late Bill Mon-

roe had started his own label, he would

have been in much better financial

shape when he died. “He could have sold

so much of his music at bluegrass festi-

vals,” Skaggs says.

Skaggs is lining up distribution with

Rounder, well known for its success in

the bluegrass field. Distribution rela-

tionships are key to the success of

artist-owned labels. The Bellamy

Brothers have a deal through Inter-

sound in the U.S. and various other dis-

tributors internationally. Would they

ever go back to recording for a major

label? “It would have to be for a lot of

money,” states David Bellamy.

The Bellamys admit that the major

obstacle in having an indie is securing

radio airplay on the stations that affect

the charts. “We get played on 2,500 sta-

tions, the secondary stations,” David

says. “There are some guys out there

that have fun with the music . . . You

hope it gets enough exposure that some-

body will realize it’s decent music.”

Swelson agrees. “My strategy is very

simple,” he says. “I’m going to service

all the radio stations, all the stations

that always get overlooked.”

Video is also important to indepen-

dent artists. “It’s been a very helpful

tool in the success of our material,” says

Howard Bellamy.

Kane agrees. “We’ve put out four

videos, two of which made it into heavy

rotation or Hot Shot status (on CMT),” he

says. “We saw results in both in-

stances.”

With the release of Kane’s “Cool Me

Down” clip, he says, album sales dou-

tled, and that was with the album hav-

ing been out for nearly a year.

Finding alternative marketing routes

is essential for indie labels, and the acts
tweeted for this story admit that the

fact they’d had prior success on majors

gave them familiarity with consumers

that was helpful. To reach those con-

sumers, they employed a variety of tac-

tics. Dead Reckoning artists did a pro-

motion with Borders Books & Music.

The Bellamy Brothers have had a great

deal of success in Europe and are tar-

geting the U.S. college crowd, which has

been boosting attendance at their con-

certs. Daniels has been featured on the

Fruit of the Loom country tour and has

been doing in-stores at Wal Mart. Skaggs

will promote his new release on the

bluegrass festival circuit.

“We aren’t hampered by a lot of

things a lot of the record companies are,”

Daniels says of the freedom in

owning his own label. “We don’t have a

lot of committee meetings [Cortew and

I] decide what to do instead of going

through a bunch of other people. It’s

just a smaller thing. And it’s a risk, but

what ain’t I love it.”

YEARWOOD EARN FANS IN EUROPE, AUS.

(Continued from page 37)

touring internationally next year,” he

says, “coupled with the fact that ‘How

Do I Live’ has become a breakthrough

despite internationally for us, we feel

the best is yet to come. She’s already

been very proactive about developing her

international career, and now, with this

breakout single, it brings things full

circle for her. I think her international

success at the end of 1998 could con-

stitute the first major breakthrough for

a woman MCA artist on an inter-

national scale. In those countries in

Europe where we’re still working on

that major breakthrough, MCA Inter-

national is determined to have top

chart success across Europe.”

Hinton says that an event that first

fully showcased Yearwood interna-

tionally was her appearance at the 1996

Olympics. “That live a cappella per-

formance at the closing ceremonies of

the Olympic games,” he says, “was

seen by three billion people worldwide.”

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November 1, 1997

Billboard Top New Age Albums

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Gibbons’ Love Of Gershwin Paves Way For Piano Series

**HIS MASTER’S VOICE:** In strictly classical circles, British pianist Jack Gibbons has quite a reputation, especially in his interpretations of Gershwin, the composer of difficult piano pieces.

Among classical enthusiasts who have a broader view of music and those who take their show tune writers seriously, Gibbons has another side to his skills, one that sometimes surprises him.

Gibbons is at this point an enthusiast strictly for one pop-song composer, and that is George Gershwin, whose centennial is to be celebrated (he was born Sept. 26, 1898).

In the early 90’s, Gibbons, now in the U.S. for several appearances, including stops in New York; Worcester, Mass; and Dallas, started a series of Gershwin piano solo albums for the U.K.’s ASV Records, distributed in the U.S. by the Koch International.

When Gibbons first approached the project, he didn’t think it would become part of a series, but, as he puts it, “The more I worked on the first album, the more I collected.”

There have been three so far, and a fourth is ready for release in the U.S. Noted for his retrieval of original Gershwin transcriptions, Gibbons admits to being “not a lot familiar” with other great pop songwriters. “The thing I love about Gershwin is his interest in classical music as well as his being a great pianist. All the others I find frustrating. They weren’t really great pianists. He was quite an intellectual composer. He’s kind of my religion.”

Gibbons particularly savors the the Fred Astaire/Gershwin recordings of the 30’s. “It couldn’t have been easy for Astaire. As his companion, Gershwin didn’t make any concessions.”

Gibbons’ love of Gershwin also elicits his “very favorite piece.” “He did me a great favor by throwing me up.”

“Rex,” a collaboration with Sheldon Harnick about Henry VIII and his ill-fated wives. Nevertheless, that teaming produced some lovely songs, chief among them “Away From You.”

LOVE, LAUGHTER & CHEERS: Love songs, comedy songs, show-stoppers—that’s the musical commodity currently being offered. Warner Bros. Publications has just issued four folios under the theme of “The Glory Of Broadway” ($18.95 each), all with dozens of songs to soothe you or make you sigh, smile, or stand up and cheer. The titles are “Lustig Love Songs,” “Comedy Classics,” “Show-stoppers Forever,” and “Songs Of Joy And Inspiration.”

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

1. Bob Dylan’s Greatest Hits Complete
2. Tori Amos, “Boys For Pele.”
5. Stone Temple Pilots, “Tiny Music... Songs From The Vatican Gift Shop.”

**HISTORY IN THE REMAKING:** Historical subjects don’t always make for successful musicals, but there are treasures aplenty in three recent revivals from RCA Victor due Nov. 11. Surely with cult status is “The Golden Apple,” a moderately successful 1954 musical that retold Homer’s “Odyssey” and “Iliad” in terms of early 20th century America. Its stunning score, by Jerome Moross (music) and John Lottache (lyrics), includes the standards “Lazy Afternoon.” The cast album has an interesting history. It was first released on RCA Victor and then became part of the Elektra catalog before returning to RCA Victor. Good things are also present in “Goodtime Charlie’s,” a 1925 show with a score by Larry Grossman and Hal Hackard that starred Joel Grey as England’s King Charles for 104 performances. The following year R. I. C. R. O. D. R. O. G. S. had one of his biggest successes (49 performances) with "On Your Feet!"
MEETING ACROSS THE RIVER: The 1995 Jazz-Times Convention was a zingy gathering: More than 1,000 participants overwhelmed the facilities of New York Hilton Hotel, but the event itself, lasting a year off to regroup and discern how to best serve its registrants. The lapis made some industry folk quite thirsty. A year with no Jazz-Times Convention: "I heard a lot of 'I can't believe we're not getting together this fall!'" says Lee Mergner, the sponsoring magazine's associate publisher. "It was a compliment in a way. So, yeah, some people are kind of champing at the bit this time around."

The 1997 edition of the confab—its 12th convening—was scheduled to take place Oct. 5-8 at the 177 Sherman Meadowlands in East Rutherford, N.J. Mergner and crew had a hard time finding the proper quarters in New York. "Some people have complained about Jersey, but I don't think anyone says they're not coming because of it. Actually, we're currently on pace with where we were in '94 and '95, registrantwise."
The hotel is eight miles from midtown Manhattan, and a shuttle bus has been set up to transport those who need a lift. "People use the opportunity to unite and do business," Mergner offers. "No reason some of it can't be done in transit."

As usual, the panels and workshops are at the heart of the function. Topics include "Selling Jazz On The Radio," "Tourism, Cities, And Jazz Festivals," "See's of Guerrilla Fundraising, " "Anatomy Of A Record Contract," "The Legacy Of Tony Williams. - Vocalists Are From Venus, Instrumentalists Are From Mars. - Retailers Roundtable," and "Selling Jazz In The New Millennium." They're curated for pragmatic purposes. "We try our best to stay away from people using the forums as commercials for themselves," says Mergner. "Naturally the panels are a little bit more useful to people who haven't been around much. Veterans understand the lay of the land. Another thing I've noticed is that both vets and newcomers exchange all sorts of information with each other. I used to think a competitive feeling would dominate, but the sense of sharing is really evident."

Artists from several labels are scheduled to do live gigs. Performances include Blue Note's Pat Martino: Concord/Stretch's Bob Berg, John Pattitucci, and Randy Brecker; RCA's Tom Harrell; Justin-Time's D.D. Jackson; and Telarc's Dave Brubeck & Sons. "Most of the labels want in, but sometimes it's a bit sticky for them," reports Mergner. "They offer one person, and another artist from the same label wonders Why not me? We're lucky to have older guys like Brubeck and Martino, who certainly don't need a show case. I think it's their way of acknowledging past support from people in the industry."

About 20 enterprises—including N2K and the Knitting Factory—he have signed up. The convention's guest of honor is Marian McPartland. Registration info can be obtained at 800-866-7604.

LEFT COAST: Montreal, New York, New Orleans, Vancouver—there are plenty of cities that believe their own jazz festivals are the ultimate aggregation of musical talent in North America. With each passing year, the San Francisco Jazz Festival becomes more a crucial member of the fraternity.

This anam's Bay Area bash runs Oct. 22-29, incorporating some of improv's heaviest hitters. On different days, it's possible to catch a new trio that features Joshua Redman, Christian McBride, and Brian Blade; hear San Fransident Joe Henderson lead a band through the arrangements found on his latest Verve date, "Porgy & Bess:" delight in an organ grinding workout by Jimmy McGriff, Hank Crawford, and Booker T. Jones; or take part in the BOV's saxophone quartet's 20th-anniversary party. Cassandra Wilson, Sonny Rollins, Gato Barbieri, and Danilo Perez are also part of the festivities. One show to catch is the duet between Charles Lloyd and Billy Higgins. The drummer proved himself to be utterly inspired when playing with Ornette Coleman over the summer in New York. The Fest's World Wide Web site is located at http://www.sfjazzfest.org.

KEEPING SCORE (Continued from preceding page)

be vulnerable to piracy if not readily available in cyberspace. Presenting this issue to the Philharmonic's committee of musicians, who negotiated with their union, the American Federation of Musicians, to ensure the Philharmonic to offer the set in stores. Tower agreed to be the exclusive retail site, offering a total of 500 sets, for no profit. Says Haws, "The Tower Tower store heard the figure of 500 and responded, 'That's just for us, right?' Their promotions include a sampler CD in the 27,000 subscriber copies of Gramophone's November issue. The Philharmonic has promised Tower to go under the terms of the agreement with the American Federation of Musicians, it can sell up to 10,000.

WOMEN AND VIOLINS: Given what two former prodigies and one current earworm share this month, mothers should be running out to sign up their daughters for violin lessons. Lidor, who has been heard in her New York debut with the Amsterdam Philharmonic last summer for the Brahms concerto and Schumann's 'Fantasie'; a vibrant live recording; the beginning of this year in peer's L.A. studios, and they're building up as well. Their biggest strength is their songwriting, which is the best I've heard of it style for 10 years. Chris Keeford is Joe 90's lead singer and writes the lyrics for their material. An hit we're working on is Joanna de Seyne, who's been associated with peer music(U.K.) and is moving out to the States to continue her development. She's a singer/songwriter with a very modern individual style and sound and very strong songs.

Loyd finds that there is a growing acceptance for electronic music in all its forms, including techno, in the States. "They're no longer turntabling for "a great band or singer with great songs and stage and recording techniques to match." The size of his adopt- ed country does, at least, present opportunities for bands like Jimmie's Chicken Shack to hone their performing skills sometimes for years before they attract influential attention and graduate into the big time. Loyd finds considerable respect for British talent and ideas and reckons that British performers have a fair chance of making it in the States, providing they can match the exacting standards of American band. All musical tarde, repertoire, per forming skills, and presentation.

"I know there is some concern about falling record sales, but if the empha sis is not on the public's view, Loyd says. "I'm looking for great artists with great songs andensible deals that both artist and record comp any are in agreement, that fair. I want artists we're involved with to make two, three, four, or more records, minimum. The biggest challenge is not just to estab- lish artists' careers but to maintain and expand them."

Thieves: The stolen works were not identified, no harmed her soaring lyricism. Anne-

LONDONERS SIZES UP U.S. PUB SCENE (Continued from preceding page)

the beginning of this year in peer's L.A. studios, and they're building up as well. Their biggest strength is their songwriting, which is the best I've heard of it style for 10 years. Chris Keeford is Joe 90's lead singer and writes the lyrics for their material. An hit we're working on is Joanna de Seyne, who's been associated with peer music(U.K.) and is moving out to the States to continue her development. She's a singer/songwriter with a very modern individual style and sound and very strong songs.

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Thieves: The stolen works were not identified, no harm.
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BY REMI BOUTON

PARIS—A new face might be taking over SNEP; but the agenda of the French record labels' organization will be dominated by the same issues.

Sony Music Entertainment France chief executive Paul-René Albertini was unanimously elected president at a board meeting Oct. 16. But, as under his predecessor, Patrick Zelnik, value added-tax (VAT), mechanical royalty rates, and the division of income from neighboring rights will remain pressing priorities for the body.

Zelnik, the former chairman of Virgin France, was elected to remain SNEP president until June 1998. However, his decision to leave Virgin to set up a new independent company, Naive (Billboard, Sept. 20), prompted his peers to search for a new president on the grounds that Zelnik would not fully represent the whole record industry in his new role.

Albertini was elected unopposed, as no other candidate applied for the position.

Albertini has been elected for an interim period that runs until June 1998. At that point, the general assembly of the organization will elect its president with a two-year mandate.

The departure of Zelnik, who will remain a member of SNEP and an active industry lobbyist, marks the end of a era during which Zelnik personified the French record industry's fight for the recognition of records as a cultural good which, therefore, would be subject to a lower VAT rate.

VAT will remain a hot issue for Albertini, along with the negotiations on mechanical rates with authors' body SSMR and discussions with organizations representing artists over the split of the proceeds from neighboring rights.

Hervé Rong, GM of SNEP, says that SNEP lobbying action for a lower VAT rate will not slow down. "We know that the real deadline in 1999, with the harmonization of VAT rates within the European Union, but if we don't act day-to-day, Brussels will be more than pleased to bury this issue," says Rong.

(Continued on next page)

Andrew Lloyd Webber’s RUG
Restarts Its Record Branch

LONDON—Andrew Lloyd Webber's Really Useful Group (RUG) is raising the curtain—again—on its record division and has recruited a senior executive from EMI Records U.K. to direct the show.

The unit enjoyed British chart action during the late '80s and early '90s with cast albums from such Lloyd Webber musicals as "The Phantom Of The Opera" and "Joseph And The Amazing Technicolor Dreamcoat." From the latter, it scored a No. 1 single with Jason Donovan's "Any Dream Will Do" in 1991.

Effective Dec. 1, Tris Penna has been named managing director of RUG's record division. Only seven weeks ago, he was appointed head of A&R at the EMI U.K. label, reporting to its new managing director, Neil Ferris.

Penna, 35, who has been at EMI since 1987, says it was a tough decision, ultimately influenced by the challenge offered by the company associated with Lloyd Webber, whom he calls Britain's "most successful living composer." He adds, "The Really Useful Group is incredibly well poised to go— and to lead— where popular music is moving. I don't see British indie [rock] music dominating the world, but I see British popular music doing that.

"EMI made it very clear that they wanted me to stay. There happen to be four managing directors at EMI already, and no such post was ."

(Continued on next page)
Indian Pop Acts Find Boost via Channel V
2nd Awards Show Features Local, International Artists

JAPAN COURT RULINGS RENEW BATTLE ON PIRACY
(Continued from preceding page)
SNEP is the prime mover behind the European Assn. for a lower VAT rate (Billboard, July 12). The group is in the current discussion with mechanical society SDRM to negotiate a new, national rate that would be “in line with a very strategic issue,” says Rony. “The money involved is considerable, with several million francs at stake” (see story, page 3).
Another issue on SNEP’s agenda is the negotiations with performers’ groups SNAM and Spieldiamet on the division of neighboring rights royalties. The discussions, though, have reached an impasse.

More than a year old, this dispute is “poisoning the whole climate in the music industry,” according to one record company executive. Alesso Rony, president of the French Union of the Music Industry, has a new group of representatives who, on one hand, act as severe representatives and, on the other hand, continue to have information about the issue, which is to be decided by the government.
SNEP has also announced that it has indefinitely pulled the plug on the various agreements in place. The agreement, which was signed three years ago, the weeklong, pan-industry promotion aimed to persuade more consumers to visit record stores. Last year, the system failed to attract 12 million francs ($2.1 million), accord- ing to Rony.

ANDREW LLOYD WEBBER
(Continued from preceding page)
available. I can’t expect someone to resign to keep me there.” He also cites the caliber of executives at the RUG group, among them board member John Reit, whose management clients include Lloyd Webber and Elton John. More recently, the group was acquired by the Phonographic Industry Association for the worldwide distribution of the imprint, which was acquired 36% of RUG in 1991.

At RUG, a Miami-based marketing and A&R post, and was involved with the careers of Blur, the Pet Shop Boys and Morrissey, and that he worked for Capitol Music in a freelance capacity. He will continue to handle an EMJ project with Neil Tennant, the latest installation of the company’s series of charity фонд-raising albums. This features the works of Noel Coward, performed by such acts as Elton John, Marianne Faithfull, Suede, and the Pet Shop Boys. Tennant and Penny are executive producers.

The outgoing managing director of RUG’s record division is John Waller, who joined the company in 1994. 

BILBOARD NOVEMBER 1, 1997
**Stan Rogers’ Music Not Forgotten**

*by LARRY LEBLANC*

TORONTO—Heading home from an appearance in 1983 at the Kerrville (Texas) Folk Festival, musician Stan Rogers—known for his song “Fogarths’ Cove,” which died young—was set to return to Canada, and he landed air Canada Flight 797.

Along with Ian & Sylvia, Gordon Lightfoot, and Joni Mitchell, Rogers was one of Canada’s most prominent contemporary folk-rockers. His first album was a joint A&R exercise, with European pop and R&B ballads from the States, and the combination of sounds seemed really well，“he says.

Co-writing and production for some songs on “Backstreet’s Buck” were overseen by Zomba Music Publishing, so the album features European and U.S. hitmakers, including Denis Pop, Kristian Lundin, and Max Martin at Cheiron studios in Sweden, as well as London-based Robert John “Mutt” Lange and Steven Lipson and such New York writers as R&B team Full Force, Barry Adamson, Larry Campbell, and Timmy Allen.

On Oct. 1 last year, Jive switched distribution for Rogers’ “Backstreet” album to BMG, which now handles most of the company’s releases in southern Europe, the former Eastern bloc, Australia, and Asia.

Releases go through the Zomba Group in Germany/Switzerland/Austria, Scandinavia, and Belgium territories. BMG continues to distribute Jive in Canada.

Meyer also credits the quintet’s Orlando-based management company, the Wright Stuff, headed by Johnny Wright, as being “totally instrumental” in its success.

Steve Peco, U.K.-based program controller for Power FM and Ocean FM in Hampshire, says the group has moved past the credibility problems Rogers’ UK version and its previous band, the Trammps, had met in England.

“They had two stigmas to overcome,” he says. “One was being a band from the States, and the other was being clean-cut Americans, which led people to wonder: ‘Is this the new Kids On The Block?’

Second front Boy Kevin Richardson says the group members were aware of the “boy band” stigma. “With New Kids On The Block and Take That, most of their fan base was the young teen market, so as soon as you see another bunch of guys, you stereotype them or put them in the same category,” he says.

But breaking out internationally before their commercial hometown has been beneficial, he adds. “That success made us more well rounded. It changed our perspectives on the way the world is.”

Richardson also notes that U.K. audiences and the quintet had been helped by its early success in Canada, which was fed by club appearances. He says the group was the first to pick up on the buzz of “Quit Playing Games” from over the border.

After completing their first U.S. tour, in July and August, the group played the 28-30, the Backstreet Boys were scheduled to appear on Nickelodeon’s “The Big Help Show.” Oct. 19 and at the MTV Video Music Awards in Hollywood, California, the Netherlands, with extensive touring in Southeast Asia during the fall, Rogers, says Richardson, the boys plan to extend their reach to more mature audiences.

and be regarded as a separate pop industry is fantastic.”

Sony Music Entertainment (India) executive Rohit Bhargava believes the show “is very significant for Hindi pop in every way. Seeing the lineup of international artists performing on the same stage, not to mention the major market,” says the band, whose “This Is Our Song” was nominated for best debut song. “This show goes everywhere in the country, places we can’t go.”

The telecast of the awards, put together by Channel V producer Jere-

Radiohead and the latest in the lead singer’s remarkable career is the release of their second album, “Kid A.”


“Sales are consistent,” says Jack Seltzer of Seltzer Multi-Channel Distribu-

“His sales are very consistent,” says Joanie Hahn, head of Almeux Distribu-

“His sales are solid,” says Almeux, “We’re happy with the sales. Our goal is to have some good numbers for each title each year, but these albums have all been out for years.”

Ashok Kripa, Mark, with the AHI Group, regards the sales of “Rogers’ Cove” as having been “very solid for the past 15 or 20 years.”

“The sales have been consistent,” says John Dube, AHI’s vice-president of sales.

“Streamlined” is the word Dube uses to describe the album’s sales pattern.

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UK: An American vocalist who first came to England as a tourist has stayed to nurture a career in jazz. Stacey Kent, born and raised in New York, has carved a niche on the live jazz circuit in Britain and across Europe, releasing her debut album, "Close Your Eyes," here on Candid, ahead of its release in the U.S. on Koch International. The album was studied at Guildhall in London in 1991 and, after marrying an Englishman, has settled in north London. "The nice thing about what I do for a living is that I can do it anywhere," says Kent, a self-confessed student of the classic American song, "Close Your Eyes," recorded late in 1996 in Sussex, features interpretations of such enduring favorites as J. Fred Coots and Haven Gillespie's "You Go To My Head" and Cole Porter's "It's Delovely" but also brings some lesser-known compositions back into the light. "The way I refer to it is the Great American Songbook," says Kent, whose biggest heroes are Frank Sinatra, Nat "King" Cole, and Mildred Bailey. "With this I was inspired to give a mixture of things that people know and gems that got lost, songs that might got missed out of the great standard repertoire. During her research, she found that such songs as "There's A Lull In My Life," written by Mack Gordon and Harry Revel, and "There's No You," by Hal Hopper and Tom Ada, had remained relatively untouched since the 1950s.

PAUL SEXTON

SOUTH AFRICA: Flanked on one side by a huge coal-fired power station and on the other by Cape Town international airport, Langa was the first township created by the apartheid regime. And these unpromising surroundings is the Khayamandi Home for Boys, in which live six young men who together call themselves Achsia. All in their early teens and blessed with tremendous talent, they were discovered last year by Simplice Matole, multi-instrumentalist with Amampondo, one of the country's biggest black acts. Matole in turn introduced them to Robert Trum, the British-based label boss who runs Melt 2000, which specializes in recording local acts. Trum booked them into the local Milestone studio, and the resulting album, "Achis," is a testament to the robust spirit of the township. It is a jazzy and uplifting album combining traditional Township sounds with rap, hip-hop, and other contemporary street influences. It also comes with a powerful and idealistic message. "Just listen to songs such as 'Say No To Guns' and 'Stop Violence,'" Trum says. "South Africa is a country with an abundance of pistols and AK-47s disrupting the peace at regular intervals, but boys like Achsia offer hope that its spiritual and natural boys can eventually win through."

NIGEL WILLIAMSON

AUSTRALIA: "Louisa St. John," a track from singer-songwriter Archie Roach's recent album, "Looking For Better Boy" (White/Mushroom). It tells the true story of an Aborigine boy from the hinterland of Alice Springs who was adopted by a wealthy white couple from Perth and brought up in comfort. On the eve of his 18th birthday, he was deliberately run over by a car driven by two white youths shouting racial epithets. Having buried him in Alice Springs, the couple established an independent media award in their son's name and commissioned Roach to write a song about him. Roach pinned a photo of the boy above his bed for inspiration. "I didn't know him, but each person has a beauty within," Roach says. "I wrote of the smile that made people love him, rather than that which caused such a hubbub." For "Looking For Better Boy," fellow White Records artist, were also victims of the institutionalized practice of forcibly removing Aborigine children from their communities and farming them out to white foster parents. An inquiry into the results of this policy, conducted this year by the Human Rights and Equalities Commission, identified many instances of abuse and identity crisis, leading to alcoholism, law breaking, and suicide. Roach and Hunter chose not to give evidence to the inquiry. Instead, they played an emotionally charged rendition of "Took The Children Away," from Roach's first album, "Charcoal Lane," from 1991. Living the nightmare has given Roach's songs about loss and family added poignance. But despite the commission's recommendations, the Australian government has made no formal apology for its actions in the past. "Is that one word 'sorry' that hard to say?" Roach muses. Having toured Europe in the summer, Roach is playing rural Aborigine settlements and encouraging children to learn music.
WASHINGTON, D.C.—TV audiences are showing less tolerance for the traditional five-minute commercial hawkimg a newfangled product. So what's a company that specializes in infomercials to do? In the case of 2-year-old MarkeTVision Direct, the answer comes in the form of an entertaining TV show wrapped around advertisements for merchandise that viewers can purchase over the phone or via the Internet. Boston-based MarkeTVision has produced more than 20 such programs. Recent shows have run the gamut from a treatment on the New England Patriots to a film preview for General Cinemas to two documentaries on the Grateful Dead. Upcoming programs include a show on how a low-sea chair legal Seafood and a close-up with Tiger Woods' golf caddy.

While its current roster spans the broad category of entertainment, the company plans to move aggressively into the music genre, according to MarkeTVision president Andrew Miller.

With the two Grateful Dead shows under its belt, MarkeTVision is now in talks with several big-name rock acts that had their heyday in the '70s and still have a sizable fan base. "More and more we are focusing on music," Miller says. "As long as the topic is inherently entertaining, it's easy to make a great show." He adds that MarkeTVision may branch out to do programs for developing and unsigned artists as a way of introducing them to a larger consumer base.

"With diminishing air time and a decreasing customer base for straight infomercials, we believe the next level of the business is programming that would warrant distribution in a variety of outlets," Miller says. That distribution is realized via deals primarily with cable networks and often with sponsors that pick up the production costs. Recent sponsors have included Maxell Corp., PepsiCo, and M&M/Mars.

MarkeTVision programs typically run about a half-hour and include six minutes of commercials—three minutes devoted to the sale of merchandise, complete with an 800 number and World Wide Web site information, and five minutes for the promotion of sponsors' wares. The seven-person MarkeTVision staff shoots all the merchandise segments in-house and handles fulfillment. "Sometimes we are re-seller, sometimes we are selling the product straight ourselves," Miller says. "It's about always being in some form, whether it is in gross dollars or a percentage of sales." For its longform music foray, the company started out with a proven winner. Not only was the Grateful Dead a personal interest of his, says Miller, but the band epitomizes the art of selling merchandise through direct channels. "They set a serious precedent to everyone in the industry on how to merchandise," he says.

MarkeTVision approached the Grateful Dead organization with a plan to help spread the band's myth and pieces that may have gotten a chance to see it live.

(Continued on page 70)

Café Music Network Serves Up Samplers

By STEVE TRAIMAN

NEW YORK—Since its launch in early 1996, Café Music Network (CMN) has earned its stripes as a music marketing service aimed at exposing new and developing artists in coffeehouses and cyberscapes across the country. CMN is looking to emulate the discs of the mid-'70s that produced the first list of what would evolve into Billboard's Hot Dance Music/Club Play singles chart.

The project is a division of Real Life Marketing, established several years ago by music industry veterans Debra Flanagan and Jane Kopecky. They also brought in Jim Coffman, a music industry executive since 1984 with Island, ATO-EastWest, and the Mouth Almighty—spoken-word affiliate of Mercury.

Another key player in CMN's successful launch is Tom Shlapak, a veteran of more than 30 years in the wholesale and retail record business. "Handling fulfillment for CMN customers is ideal for a small independent retailer in today's tough economy," says Shlapak. "It's great to help start an exciting new concept like CMN." Operating from his Music Merchant locations in suburban Westwood, N.J., for 18 years and Hasbrouck Heights, N.J., for 11 years, Shlapak had known Flanagan for more than 10 years and Kopecky for almost as long. "We wanted to work with someone we knew locally," Kopecky recalls. "And when we broached the idea to Tom and sought his advice, he came up with some solid retail-oriented input."

Flanagan has an extensive music industry marketing, sales, and consulting background. This includes being national sales director for Imago Records and national sales and marketing director for Continuum Records. Kopecky was in music retail as an advertising director of Danjay Music & Video, parent company of 125 Budget Tapes & Records franchises before joining PolyGram Group Distribution as a marketing coordinator and singles sales specialist. She also was promotion director for KZOK and KJET Seattle and in music and entertainment sales at KITS San Francisco.

In looking back at CMN's first 20 months, Flanagan notes that the network has signed an active client list of more than 30 major and independent labels, which pay $400-$500 a month per account—plus free promotional packages. The network also distributes to all major media outlets.

"Every month we distribute 10-15 free CDs of client product to the entire network," she explains. "We created a bounce-back card and phone-in system to enable locations to report their customer requests, much like radio stations report their playlists to Billboard and other music media. Our monthly Top 25 Play Chart is based on CMN patron requests and is distributed as takeaways to the locations, with featured CD covers on the back side."

The chart is used to encourage CMN customers to "stop by their nearest record store or order by phone toll-free at 1-888-BUY-TUNES," with most titles $12.99 plus a modest shipping and handling charge. In a recent direct-sales pitch, locations were offered a five-piece pre-pack counter display for Network Records' "Brewed Awakening" sampler of new and developing artists at $7.29 wholesale and suggested $9.99 retail. More than 50 CMN outlets expressed interest, according to

Café Music Network co-founders Jane Kopecky, left, and Debra Flanagan flank Tom Shlapak, who handles mail-order and phone-in fulfillment from his Music Merchant store in Hasbrouck Heights, N.J. (Photo: Steve Traiman).
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• CROSS PROMOTIONS WITH RADIO IN KEY MARKETS
New Yorker's Fiction on Audio

BY SHAYNEE SMITH

NEW YORK—The New Yorker Magazine and Mercury Records’ spoken-word imprint, Mouth Almighty, are releasing three audiobook selections that feature short stories culled from the special fiction issues of the magazine, as “The New Yorker on Loud,” the first collection is set to street Nov. 25 and will be available in double CD and cassette formats.

“We’ve had a very strong response to our fiction issues, whose Newsstand sales [for those issues] have doubled,” says Tom Florio, president of The New Yorker. “We’d been looking at ways to extend the brand of the magazine, and we felt the opportunity to feature the work in The New Yorker with Mercury, whose distribution system—not just in record stores, but book stores and cyberspace—we like, was a good move.”

The featured short story selections for the collection are chosen by Bill Blackmore, literary and fiction editor at The New Yorker, and the series is following the annual International CES convention Jan. 8-11, 1998. The conference will include discussions of DVD, digital audio, and the Internet. CEMA also says it has increased the size of its board of directors to 41, adding five new members.

Paul Kagan Associates, a media research firm, concludes in its recent study that the U.S. entertainment and communications media companies will grow at least 5% a year through 2006, with earnings per share growing at 10% a year. The report, Kagan’s MediaCast 2006, estimates that total U.S. consumer media spending in 2006 will exceed $319 billion, which includes 10-year compounded annual growth of 6.5%, and that projected gain (25.2% compounded annual growth) is for the Internet/interactive category, whose estimated revenue in ’06 is $21.9 billion. The entertainment category, which includes recorded music, home video, movies, and video games, is expected to show 6% compounded annual growth to $50.1 billion in ’06.

THE GOOD GUYS, a 76-store consumer-electronics retailer based in San Francisco, reports that sales for stores open more than a year fell 8% in the fiscal year that ended Sept. 30. Total sales dropped 4% to $805.0 million. The company operates a joint retail venture with Tower Records called Wow!

On-Line Entertainment Network, a subsidiary of GlobalNet Systems Ltd., says it will provide simultaneous worldwide audio multieasting of live events over the Internet through its Seat Quest system. The multi-genre, audio-on-demand, pay-per-listen service was scheduled to debut Oct. 22 with a show from Nashville club Douglas Corner Cafe featuring the artists Sylvia, T. Graham Brown, D.R. Auten, and Gene Cook.

Arista Records relaunched a newly designed World Wide Web site Oct. 20 that creates a ‘50s diner in a 3-D-style format. The site (www.aristarec.com), which was designed in-house, includes song samples from upcoming albums, audio and video interviews, archive concert clips, and promotional videos.

National Assn. of Recording Merchandisers (NARM) announces that Jack Rugger, chairman/president/CEO of the Musicland Group, has rejoined NARM after 15 years as a consultant, replacing Bob Henderson, who left Musicland. Rugger served on the board from 1982 to ’89 and had been its president. He also delivered the keynote speech at the ’95 NARM convention in San Diego.

Merchants & Marketing

Cracker Barrel Checks Out Audiobooks

Restaurant Chain Lets Customers Rent, Return Titles

BY SHAYNEE SMITH

NEW YORK—Open since 1969, the Lebanon, Tenn.-based Cracker Barrel Old Country Store restaurant chain has been offering its guests audiobook rentals in addition to its dine-in menu since 1989, and it has also added Ham, grits, chicken and dumplings, and fried okra for approximately seven years.

“The Cracker Barrel concept [of Cracker Barrel] is to give people a place to stop off the highway, take a break, relax, and sit on the front porch,” says Paula Piercey, senior VP of marketing, who is a proven chain, which features a front porch, complete with rocking chairs, at every location.

In La Vergne, Tenn. Ingram also provides uniform packaging for the titles, regardless of the publisher.

The program still allows guests to purchase an audiobook at any of its 817 restaurants across the country and return it at another location. The current per-week rental fee is $3, and prices for the audiobooks are $12.99 for a one-tape title; $18.99 for a two-tape title; $28.99 for a three-tape title; and $27.99 for a four-tape title.

“Buying [the audiobook] outright helps ensure that the book and the guest will come back,” says Piercey.

Since including titles from the Times’ Best Sellers list, Piercey updates the catalog monthly, with a constant list of more than 200 titles. The catalog includes mystery and suspense titles, self-help, drama, classics, and current children’s tales such as “Pippi Longstocking.” "Hank the Cowdog." and "House At Pooh Corner." Piercey says that the most popular categories are drama and self-help, and the biggest rental periods parallel the most frequent travel times: summer and the holidays.

While the chain’s major customers have historically been long-distance travelers, the store’s audio rental program is also attracting daily commuter patrons.

“People who rent the audio are primarily out of country, but we’ve been seeing sales from people with long commutes,” says Piercey. "Instead of listening to the radio or trying to get a chance to listen to a tape.”

While best-selling titles are some of the most requested audiobooks, Piercey notes that "when the Best Sellers list, up-and-coming writers, and titles with current and future TV or movie adaptations.

Piercey says that spinning display racks on or near the cash registers, the audio titles are located in the retail area of the store, at the front of every restaurant.

“People come in through the walk-through retail area prior to getting to the dining area," says Piercey. "People usually have to wait in line to be seated [at the restaurant], so what better way to pass the time than looking at the tapes, cases, and nine gifts that we sell!”

In addition to the audiobook exchange program, the retail area sells Cracker Barrel foodstuffs like jellies, coffees, and syrups; seasonal gift baskets; crafts; collectibles; and rocking chairs like the ones on the front porch.

The New Yorker

BY SHAYNEE SMITH

NEW YORK—The New Yorker Magazine and Mercury Records’ spoken-word imprint, Mouth Almighty, are releasing three audiobook selections that feature short stories culled from the special fiction issues of the magazine, as “The New Yorker on Loud,” the first collection is set to street Nov. 25 and will be available in double CD and cassette formats.

“We’ve had a very strong response to our fiction issues, whose Newsstand sales [for those issues] have doubled,” says Tom Florio, president of The New Yorker. “We’d been looking at ways to extend the brand of the magazine, and we felt the opportunity to feature the work in The New Yorker with Mercury, whose distribution system—not just in record stores, but book stores and cyberspace—we like, was a good move.”

The featured short story selections for the collection are chosen by Bill Blackmore, literary and fiction editor at The New Yorker, and the series is following the annual International CES convention Jan. 8-11, 1998. The conference will include discussions of DVD, digital audio, and the Internet. CEMA also says it has increased the size of its board of directors to 41, adding five new members.

Paul Kagan Associates, a media research firm, concludes in its recent study that the U.S. entertainment and communications media companies will grow at least 5% a year through 2006, with earnings per share growing at 10% a year. The report, Kagan’s MediaCast 2006, estimates that total U.S. consumer media spending in 2006 will exceed $319 billion, which includes 10-year compounded annual growth of 6.5%, and that projected gain (25.2% compounded annual growth) is for the Internet/interactive category, whose estimated revenue in ’06 is $21.9 billion. The entertainment category, which includes recorded music, home video, movies, and video games, is expected to show 6% compounded annual growth to $50.1 billion in ’06.

The Good Guys, a 76-store consumer-electronics retailer based in San Francisco, reports that sales for stores open more than a year fell 8% in the fiscal year that ended Sept. 30. Total sales dropped 4% to $805.0 million. The company operates a joint retail venture with Tower Records called Wow!

On-Line Entertainment Network, a subsidiary of GlobalNet Systems Ltd., says it will provide simultaneous worldwide audio multieasting of live events over the Internet through its Seat Quest system. The multi-genre, audio-on-demand, pay-per-listen service was scheduled to debut Oct. 22 with a show from Nashville club Douglas Corner Cafe featuring the artists Sylvia, T. Graham Brown, D.R. Auten, and Gene Cook.

Arista Records relaunched a newly designed World Wide Web site Oct. 20 that creates a ‘50s diner in a 3-D-style format. The site (www.aristarec.com), which was designed in-house, includes song samples from upcoming albums, audio and video interviews, archive concert clips, and promotional videos.

National Assn. of Recording Merchandisers (NARM) announces that Jack Rugger, chairman/president/CEO of the Musicland Group, has rejoined NARM after 15 years as a consultant, replacing Bob Henderson, who left Musicland. Rugger served on the board from 1982 to ’89 and had been its president. He also delivered the keynote speech at the ’95 NARM convention in San Diego.

newsline...
Rounder Taps Virant As 1st President/CEO; Arhoolie Issues Some ‘Sacred’ Follow-Ups

**R**ounder roundabout: After 27 years in business without a COO, Rounder Records in Cambridge, Mass., has installed its chief counsel, John Virant, as president/CEO.

The title of president was previously held by label co-founder Marian Leighton Levy—though you probably never knew that, since the company was more or less collectively helmed by Levy and her partners, Ken Irwin and Bill Nowlin, who launched Rounder as a communal enterprise in 1970.

Virant says, “For the last 27 years, everything has fallen on Ken, Bill, and Marian. I think the idea is to rely on me more and move the company forward.”

Levy indicates that the elevation of Virant, who has been with the roots music label for close to five years, is partially in acknowledgment of his crucial activities on the company’s behalf—for instance, he helped secure the lucrative Raffi catalog for Rounder.

“There are a lot of things like that John helped bring about—things that people like [Ken, Bill, and I] might have lost patience with,” Levy says.

She adds, “We felt he was taking more of an active role in the company besides business affairs, so we thought it was a good next step. We think his ideas for Rounder and its future are compatible with ours.”

Virant’s brief for the company is obviously developing new opportunities, and he notes that his promotion comes after a period of “some refocusing for Rounder,” with the sale of the firm’s half interest in Distribution North America (DNA) to Valley Record Distributors. (Rounder is contracted for distribution with DNA through John 1980, and Virant says there have been preliminary discussions about extending that pact.)

“We’ve been able to focus on the core [label] business,” Levy says. “The idea is to continue to focus on the label, develop the artists we have, and seek out new ones... We all feel that the way the record business is right now, John’s skills and background are a good complement to ours. It is nice to have somebody help shoulder some of those responsibilities.”

Longtime Rounder executive Duncan Browne continues as GM and will still oversee the label’s marketing division.

For the time being, Virant will continue to act as general counsel, but he says, “At some point we may bring somebody in to replace me in that position.”

**HOT NEW SPINS:** Earlier this year, we sang the praises of “Sacred Steel,” a stupendous collection of gospel recordings featuring some brilliant Florida steel guitar players. Happily, Arhoolie Records in Berkeley, Calif., has followed up that set with individual albums by some of the earlier record’s featured pickers. Sonny Treadway’s “Jesus Will Fix It” is a collection of instrumentals that will thrill you no matter what your denomination, while “The Campbell Brothers Featuring Katie Jackson” offers some stunning new studio recordings by that gifted family. A third album, “Can’t Nobody Do Me Like Jesus,” is due in November... More good news: In early November, Oh Boy Records in Nashville will release an album by songwriter Donnie Fritts, “Everybody’s Got A Song,” Fritts, whose only other album, the rare “Prone To Lean,” was released in 1974, is best known as one of the great architects of the Muscle Shoals sound and has penned innumerable Southern soul hits. The Oh Boy album will feature such guests as fellow Muscle Shoals grads Dan Penn and Spooner Oldham, Waylon Jennings, Willie Nelson, Lucinda Williams, Delbert McClinton, Tony Joe White, and Kris Kristofferson.


“That hidden track got me cut out of my dad’s will,” Sepulveda says. It seems that Sepulveda’s father proudly bought 10 copies of the (Continued on page 68)
Merchants & Marketing

MAP Policy Scrutinized By FTC—Again

LAST MONTH, the Federal Trade Commission (FTC) upgraded its informal inquiry into the music industry’s business practices into a full-scale investigation by subpoenaing the business-transaction documents from the majors and some music chains. Naturally, the media went into a feeding frenzy over this development, as they do with any story concerning CD pricing. Remember all the attention they gave to the class-action lawsuit charging that the major music manufacturers were engaging in price-fixing? The way the FTC, the plaintiffs in the class-action lawsuit, and the media apparently see it, when the music specialty retailers clamored for more effective minimum-advertised-price (MAP) policies and then higher MAPs and the music manufacturers responded, it constituted collusion. (This is a key argument in the original complaint filed by the lawyers in the class-action lawsuit.)

How anybody thinks that the majors are engaging in price fixing through their MAP policies is beyond me. For many years, typical $16.98 CD carries a $10.70 cost to music accounts. So if Best Buy sells that CD for $8.99 and Musicians sells it for $15.99, the manufacturer will still get $10.70 for each copy of that CD sold, regardless of the price paid by the shopper. The only way manufacturers can benefit from low prices is if they get every music retailer in the U.S. to sell all CDs at $8.99, which would likely result in an explosion of CD sales. Of course, then the question would be, How long will music retail stay afloat with everybody losing 71 cents on every CD sold? And that doesn’t even take into account the losses incurred from expenses.

So let’s get one thing straight: Music specialty retailers are the ones that benefit from a higher MAP—not music manufacturers. That then leads to the question, Are music manufacturers cheating consumers by using MAP policies to keep prices artificially high because they favor one class of music merchants (large music specialty chains, such as Blockbuster, Musicland, Trans World, Camelot, and Tower) over another (discounters for which music is only a small percentage of the inventory, such as Wal-Mart, Target, Best Buy, and Circuit City)?

Maybe. But if music manufacturers have strengthened MAP policies, you can be pretty sure it had nothing to do with collusion. As I recall, back in 1994, when music specialty merchants urged the majors to strengthen their MAP policies, their pleas fell on deaf ears. In fact, some manufacturers were so smug about the situation that privately they were gloating that business had never been better and that if some music merchants couldn’t keep up with the times, then maybe the world would be a better place without them.

Music manufacturers were dragged kicking and screaming to bolster their MAP policies. It was only when returns started coming back by the tractor-trailer load, catalog sales started suffering precipitous declines, merchants started passing on most baby acts, and the cost of breaking developing artists started escalating rapidly that MAP policies started to be strengthened.

But it wasn’t until music manufacturers found that they weren’t getting paid by music merchants, who either were asking for rollovers or had advanced into Chapter 11—in other words, when the music merchants’ pain became the manufacturers’ gain—that the majors began to think long term and finally take a stand against those using music as a loss leader, via MAP. The whole process took almost 30 months, and advancements were made in small increments as the severity of the problems was realized.

So let’s get another thing straight: Each major was acting out of self-preservation, not collusion, when it... (Continued on page 68)
Jackson’s “Angel (Last)” from “Heaven & Hell” (Sony Classical); Sarah McLachlan’s “Building A Mystery” from “Surfacing” (Nettwerk/Arista); Monica Behan & Deron Johnson’s “World Keeps Spinning” from “Behan Johnson” (RCA); and Sprinkle Genies’ “Bum” from “Sprinkle Genies” (Frisbee).

The team also put together a twice-weekly series of free concerts this past July and August for the Coffee Station at the World Trade Center Plaza in New York as the pilot for a CMN Live tour concept for 1998.

The newest project is a Cafe Music Wide Web site, part of Robin Chuck’s Lucid Cafe site, which is getting an audited 33,000 visitors a month. At www2.lucidcafe.com/lucid-cafe/cafe-music, the site includes a selection of the top 25 most-played songs on each month’s chart; “Blend,” with samples of new music; “Cafe Music Selects,” a compilation from the bimonthly sampler; and “What’s Up In The Music Industry,” commentary by columnist Brad Hogue.

For CMN members, the service has produced some good feedback. A typical experience is shared by Kent Gustafson, who opened the Internet Outpost Cafe this past January in St. Petersburg Beach, Fla., with a dozen computer stations, e-mail, and Web site services for customers. “We started off with a 60-CD changer and a good hi-fi system to provide some entertainment for our customers,” he recalls. “When we got the pitch from CMN, we thought it was a cool thing to get all of this new music. We play a wide variety of music and have gotten a lot of good comments from our customers. We’ve had to ask for more copies of the chart each month and are looking forward to doing a lot more with the network.”

In its relatively short life, CMN also has earned some high marks from industry executives. Terry Currier got involved with CMN through his Burnside Records, promoting its new Gary Myrick album, “Texas Lighter & Tombstone Sales,” earlier this year. “We did a mailing through CMN, got some solid in-store play as a result, and right out of the box ended up in the top five on the next month’s chart,” he says.

Currier, also owner of the indie retailer Music Millennium in Portland, Ore., in 1995, was a contributor of the Coalition of Independent Music Stores (CIMS) at the 1996 National Association of Independent Record Distributors and Manufacturers Convention in San Francisco. Now with 65 member stores, CIMS is discussing with Flanagan a closer relationship with CMN. “I like the (CMN’s) grass-roots approach to selling music,” Currier says. “Their locations offer a perfect audience for a lot of music that doesn’t get exposed anywhere else.”

Sean O’Sullivan, director of marketing for Sony Classical, also has had good response to the label’s involvement with CMN. “We’ve done a number of projects with CMN on Yo-Yo Ma, Mark O’Connor, Edgar Meyer’s Appalachian Waltz, and Bobby McFerrin’s ‘Circle Songs’ [with very solid results],” he notes. “In the current cycle we’re promoting our Kurt Weill compilation, ‘September Songs,’ with an incredible range of artists that makes an interesting mix for listening in a coffee bar or cafe, including P.J. Harvey, Lou Reed, Nick Cave, and Elvis Costello.”

He also sees the CMN locations as ideal for regional promotions. “We know where they are and can tailor our programs to include them,” he notes. “We really like the fact that [CMN] does several things at once—mailing the product, promoting in-store play, and creating a playlist like a radio station does. It gives us a good core list of locations.”

Chris Coyle, national director of sales and marketing for the New York-based 32-Jazz label, had known Flanagan for several years and hired her for consulting on a couple of projects. “I thought that CMN was an interesting marketing tool, offering some excellent opportunities outside traditional retail outlets for our blues and jazz reissues,” he says. “Our Jazz Passengers release featuring Debbi- rah Harry and Elvis Costello worked real well. It charted at No. 1 the first month and was still on the chart four months later. Because of the current status of retail we have to take the product to our customers, and we’re looking forward to getting our new ‘Hit Jazz’ compilation to CMN, probably for October distribution.”

The live concerts produced by CMN for the Coffee Station did so well this past summer that they may be expanded to four evenings a week next year, according to David Sawyer, executive VP of the 85-store chain. “We operate five at the World Trade Center alone, including the two largest in the U.S., which serve 7,500 customers daily,” he notes. “Playing two nights a week from 5:30 to 7:30 on our outside stage, the new acts from CMN like Richard Julian and Meeca Bodega were very well received. Attendance exceeded our expectations, going up weekly from the 150 or so the first week. We may even sponsor an afternoon series in 1998 as well.”

Since he started in the business three decades ago as a salesman at Vogel’s, a major independent retailer still active in Elizabeth, N.J., Shlapak has seen a lot of changes in the record business. He was with National Tape Distributors, the Record Haven chain, and the retail division of Apex Martin before starting his first Music Merchant. “CMN has started to prove its value to large and small labels of all genres and to an eclectic new breed of listener locations,” he says. “We’ve got a lot of enthusiasm from everyone involved, and that’s got to be good for our industry.”

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DECLARATIONS OF INDEPENDENTS

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record without having heard it. But if pulled up short after he heard the buried out—a raucous version of the Sex Pistols’ scabrous “Bodies.” Sepeulveda says, “He called me up the next day and told me to come and pick up my CDs.”

The funny thing is that “Bodies” isn’t truly representative of the Grievous Angels’ sound; Sepeulveda says the group members worked the song out of boredom while they were touring. The majority of the songs on “New City Of Sin” are twangy rockers that owe much to such professed influences as Randy & File, the Replacements, and the Dream Syndicate.

The band’s name and the title of its album give a slightly misleading suggestion of what its music is about.

According to Sepeulveda—who performs under the handle of Earl C. Whitehead—the group, which began life in Tempe, Ariz., in the early ’90s, also has an “alert ego” incarnation, a bluegrass act called Ned Beatty & the Bluebreds. The side group appeared on the 1995 Bloodshot EP “Angels And Inbreds,” which also included tracks by the Angels.

RETAIL TRACK

(Continued from page 66)

toughened its MAP policies.

Now, let’s move on to the argument, which some in the media have made to me, that the majors are keeping prices artificially high in order to support inefficient music specialty merchants.

I’d be the first to admit that the music retailing segment is not without its problems. Music specialty merchants took on too much debt and opened too many stores in the first half of the ’90s. Some, and you know who you are, multiplied their problems by shooting themselves in the foot with poorly thought-out business strategies.

But I defy anybody in the business to explain to me how Wal-Mart, Target, Best Buy, and Circuit City are better at music retailing than music specialty merchants.

Without a doubt, from 1994 to ’96, Best Buy was the best music marketing chain in the business. But that is only one component of the music retail equation. If you consider presentation, the Best Buy/Circuit City retail concept is basically a glorified warehouse, and while that may work well for larger products such as televisions, CD merchandising doesn’t exactly sparkle in that environment.

In the ’90s, inventory control is the name of the game in music retail, and now we all know just how efficient those chains really were in that area, even though label sales and distribution executives who were fooled by the mass merchants with low return rates.

Finally, let’s look at cost containment and profitability. Both Best Buy and Circuit City have already have extremely low profit margins and even lower overhead, and they are to be applauded. But before MAP policies were toughened and both were regularly selling top CDs for $9.99 and every other CD in the store for $19.99-$11.99, that is, if not both merchants, claimed that CDs were the second-most-profitable product lines in their stores.

Bulletin.

Sure, if you apply music sales to either chain’s corporate overhead, that may be true. But if you apply music sales to a breakdown of the true expenses for that department, I’d bet my last cent that those departments were less leaderless, even with the bundles of cooperative dollars that the music manufacturers were throwing at them.

So let’s get another thing straight: Music specialty retailers weren’t being run out of town by more efficient merchants. They were losing out to merchants that could afford to take bigger losses on music because of the profits from other product lines in their stores.

Now, I’d like to ask a few questions. How can a federal agency spend three years—from the summer of 1989 until the fall of 1995—investigating an industry and then, finding nothing, start all over again from scratch?

But, contrary to what many might believe, the Angels don’t consider themselves an alt-country band. And they don’t claim the late country/rock pioneer Gram Parsons—who released an album titled “Grievous Angel” and wrote a song called “Sin City”—as a primary inspiration.

Sepeulveda says that the album title is drawn from the lyrics to an Angels tune, “Scandal Of The Century,” which appears on the new album. And he says his songs doesn’t share many particulars with Parsons.

“His songwriting was much more structured,” he says. “I think our music is much simpler.”

He adds, “I don’t think our sound can be compared to anything in the alt.country scene today…I don’t feel the need to pigeonhole our band.”

Though the Angels shun the alt.country tag, they’ve still gotten co-billed with acts like San Francisco’s Waycross (a band that takes its name from Parsons’ hometown in Georgia) and neo-traditionalists like Wayne Hancock and Dale Watson. This doesn’t faze the band, according to Sepeulveda: “We know we’re going to be louder. We know we don’t sound traditional. We have a good time no matter who we play with.”

The Grievous Angels—Sepeulveda, bassist Mickey Ferrell, guitarist Daniel Henzerling, and drummer Jon Kauhouse—will be doing two weeks of Midwestern dates in November, followed by treks through the Northwest, Northern California, and Texas.

SOUTHWEST WHOLESALE

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MARKETVISION MOVES TO LONGFORM

The result was “The Long Strange Trip Continues,” for which MarkTelevision secured air time on the Baby Bear Network, a college network that reaches 1.7 million students across the country. The program aired five times per week for two weeks on each campus and “did very well in a market where we weren’t sure it would,” Miller says.

Success with that project led to one of MarkeTelevision’s biggest deals to date, an arrangement with VH1 to produce with MTV Networks another Grateful Dead program, “The Gooda Show,” that aired 15 times on VH1 during June and July. (VH1 has also aired similar merchandise shows for the Rolling Stones and Woodstock.) Included in the documentary/concert show were commercials for a rare collector’s poster, an enhanced CD that features original Jerry Garcia artwork, selected Jerry Garcia Band albums, and the ninth in a series of digitally remastered concert recordings called “Dick’s Picks,” which otherwise are available only through direct-response mail order and the band’s newsletter. MarkTelevision sold the three-CD set for the drastically reduced price of $18.50. “We are generally not looking to offer anything you can walk into the store and get. It needs to be exclusive and needs to be authentic,” Miller says.

As he pieces together a program, Miller says he tends to seek out relationships with individual artists themselves rather than go through labyrinthine licensing arrangements with their record labels. “We look for artists to whom all the rights to their music have reverted back, because we would rather not pay royalties to the label,” Miller says. “But if that is not the case, we will license from the record label.”

He says the company has had good luck getting access to materials from most of the artists it approaches. “Our pitch is this—we will make a show and provide distribution for that show, and in return we need to use the music. Oddly named, your people, everything that makes you what you are.”

As well as selling existing artist product, MarkeTelevision is developing its own line of artist’s-choice compilations called “Personal Picks.” Currently the only album in the series is an Itzhak Perlman album, around which MarkeTelevision created a shortform infomercial, but Miller says the next selection will “absolutely be of the rock or pop genre.” The company just inked a deal with newly public online music haven N2K Inc. to have the Perlman set featured as an audio streaming presentation in early December, according to Scott Savitt, MarkeTelevision’s VP of sales and marketing. Plans are eventually to sell the “Personal Picks” sets through traditional retail channels after MarkeTelevision has exhausted its direct-response exposure.

MarkeTelevision is also compiling what it envisions as an ongoing series of videos called “Stories From The Vault: Understanding The Grateful Dead Through The Eyes Of The World.” Although he declines to specify sales figures, Miller says each program sells “in the tens of thousands of pieces.”

The Grateful Dead program that aired on VH1, one of the company’s most successful, raked in “hundreds of thousands of dollars,” he claims. “In keeping with the modus operandi of the infomercial world, Miller says, MarkeTelevision is primed for success because it targets willing buyers who are anxious to get their hands on albums and related merchandise and don’t mind a little prodding.

“We are selling merchandise to fans who want to buy it. They are not getting hawked; they are viewing it as a chance to get more merchandise from their favorite bands, and they are excited for our next show.”

In its role as retailer aside, MarkeTelevision’s hidden treasure is the database it is amassing with each person who calls and orders merchandise. Miller says the company is using the database to direct targeted-off-the-air promotions, such as the current “Dick’s Picks” set. “We have no plans to sell our database,” he says. “We will use it very carefully; we are not looking to offend anyone.”

Now that it has made inroads on TV, MarkeTelevision is channeling its efforts to the next frontier, the Internet. The company is working with a company called Sprintout Internet Services of Providence, R.I., to develop a Web site (http://www.mktv.com) that would serve as a haven not only for additional information on featured artists but for some electronic transactions as well.

Currently, Miller says, business on the Internet remains fairly limited. “We’ve done well where a partner like the Dead is already doing well selling [on the Internet] and the fans are using to buy that way.”

BUY CYCLES

(Continued from preceding page)

down according to highest level of education, the Beatles are at the head of the class in all categories but one. Those with some high school education select 2Pac as their favorite, but the margin (4.7%) is hardly overwhelming.

The only household income group for which John, Paul, George, and Ringo aren’t the most fab is the under-$20,000. Its members favor Brooks (4.8%).

Strategic also matched people’s favorite acts with the radio formats they listen to most. It’s either the Beatles or 2Pac in most of the pop, rock, oldie, and adult categories. Brooks leads with country listeners (17.1%), and Metallisca rules the active rock (heavy metal and hard rock) format (16.4%). The only surprise here might be that Led Zeppelin, rather than U2 or No Doubt, holds the most weight among modern rock fans (7.4%).

Active music buyers’ favorite acts are also linked to where these consumers tend to purchase most of their music. Oldies acts like the Beetles, Eagles, and Presley attract those who shop through the record clubs. Brooks is the top performer among Wal-Mart/Sam’s Club frequenters (8.4%). And 2Pac leads the pack at Camelot.

N.Y. FICTION ON AUDIO

(Continued from page 61)

being produced by Russ Titelman, who provides bits of mood music.

The first set includes Martin Amis’ “What Happened To Me On My Holiday,” Ian McEwan’s “Us Or Me,” and John Updike’s “New York Girl.” Each selection is read by the author. The set also features two other short stories—Scannus Deane’s “Maths Class,” read by actor Gabriel Byrne, and Lorrie Moore’s “People Like That Are The Only People Here,” read by actress Frances McDormand.

Work on the second audio is scheduled to begin shortly. David Silver, VP of A&R at Mercury and executive producer for the series, expects that collection to drop in early summer, and the third set will debut next fall.

Both the double CD and two-cassette package are priced at $19.98 and will be available in music and book stores.

Mary’s Borders. Irish singer and V2 Records artist Mary Coughlan has been touring the U.S., and doing in-store performances at 17 Borders Books & Music supermarkets. Shown at the Borders in Bryn Mawr, Pa., from left, are Sean Hickey, record department manager, Borders; Coughlan and her son Clanc; Spencer Cohen, Northeast regional sales rep. V2, and Brett Wein, marketing rep. BMG.
Early Stages Of Divx, DVD Feud Set In Papers; VSDA To Study Vid Habits

By Anne Sherber

ATLANTIC CITY, N.J.—The East Coast Video Merchants Association (ECMA) gives a new twist to its annual gathering, one that played down the new video-cassette recorder (VCR) manufacturers a year ago, but is good enough for VCRs to project DVD as a late-20th-century technology. Noting that VCRs didn’t top 200,000 units until 1997, two years after the first Betamax went on sale, ECMA predicts DVD player shipments will top 1.4 million by the format’s second anniversary. That’s six times the comparable achievements of video and CD players.

Circuit City could be leading the pack. The chain is expected to maintain its status in DVD as the nation’s premier consumer electronics chain—a position that continues to attract a brand-new version.

But while the recently opened convention center represents a huge step forward from the hotel ballrooms of the past, the setup was not without a few glitches. At the Universal Studios Home Entertainment booth, fixtures and literature had arrived only minutes before the show floor opened the morning of Oct. 7. Booth personnel were frantically stuffing bags even as attendees were beginning to mill about.

Other, smaller exhibitors reported similar snags. However, it could have been worse, said several. “I’m surprised there haven’t been more problems,” one Universal executive noted.

Even though the show has always catered to rental-minded retailers, there was no shortage of sell-through products. Columbia TriStar, in fact, featured almost exclusively on under-25 titles, including “Buffy,” “Men In Black,” “Riverdance,” and “My Best Friend’s Wedding.” Universal made its statement simply, with a huge “The Lost World: Jurassic Park” banner.

Paramount Home Video, meanwhile, promoted the 20-minute catalog titles starring John Travolta that is releasing in conjunction with the rental-oriented “Face/Off,” a strategy the studio used successfully last year when it released three Tom Cruise vehicles along with “Mission: Impossible.”


The convention center also witnessed the rebirth of Orion Home Video, which announced that it was back from the dead. MGM, the new owner, started pumping life back into the label this summer.

While no date has been set, Orion is planning the first-quarter 1998 release of “Ulises’ Gold,” starring Peter Fonda.

(Carried over on page 72)
Zany Brainsy Sprouts Gray Cells in California

California, we're here: The children's retail chain Zany Brainsy has earmarked California as its next expansion area.

Zany Brainsy offers more than 17,000 items, including video, music, computer software, books, games, and toys. The target market ranges from newborns to 12-year-olds. The goal is to be a national chain," says marketing executive VP Tom Vellios. "California is ripe, and it's on our map for 1997."

Three pins have already been stuck in the map. The 6-year-old Wynnewood, Pa.-based company, which operates 48 stores in 13 states, opened its 49th outlet Oct. 17 in Torrance, Calif., following its California debut in September in the Los Angeles suburb of Thousand Oaks. On Nov. 7, another outlet opens in San Diego.

Vellios won't disclose how many additional stores would open in the Golden State over the next year, but he says it will be a "substantial" number. To date, most units have been located on the East Coast and in the Midwest, trading on Zany Brainsy's big advantage—the widespread range of children's products under one roof.

Zany Brainsy also has a parent-friendly hook, since it only carries educational and nonviolent items. If something is questionable, an in-house committee decides whether it meets the retailer's mission statement.

Vellios maintains the chain is competitive on pricing with the mass merchants on new releases. While it stocks more catalog titles to stand out, Zany Brainsy also has a "price matching" policy to stay abreast of Wal-Mart and others. "If you want the newest Barney tape, we'll have it, but we'll also have the entire catalog of Barney titles," he says.

Lesser-known kids' titles get prominent placement. Vellios points to such video series as "Madeline" and "Arthur," which he says aren't as visible in mass-merchant stores.

He adds, "We also put all the accompanying merchandise with the..." (Continued on page 73)
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RAISING GOOSEBUMPS: "Goosebumps," 20th Century Fox's home entertainment popular series based on the grade-school horror novels of R.L. Stine, has moved more than 5 million units of the first five titles so far. Its March debut is one of the bestselling kids' vid series ever, despite heavy television exposure. When it deflates retail potential, episodes air twice weekly on the Fox Network.

When we first talked to the distributors about bringing "Goosebumps" to home video, they said they weren't excited about the off-the-air product," says Deborah Forte, executive VP of Special Projects and Production for Scholastic Inc. (Scholastic Inc. publishes the books.) Each of the one-hour programs, originally two one-hour specials, were packaged "like movies, in clamshell boxes," she notes. The five were: "The Haunted Mask," "Stay Out Of That Basement," "A Night In Terror Tower," "The Werewolf Of Fever Swamp," and "The Haunted Mask II." A sixth, "Welcome To Deadhouse," was released Sept. 25. Some of the cassettes included behind-the-scenes footage; others were pushed via a consumer contest.

Video is one part of the "Goosebumps" phenomenon, which, in addition to the book line—a staggering 200 million copies are currently in print—includes the TV show, CD-ROMs, and audio. "When Scholastic decided to move forward with 'Goosebumps,' we were aware of how fragmented the marketplace is for kids," says Forte. "Ten years ago, kids primarily watched TV for their entertainment. Now they have TV, video games, computers—all of which they operate with tremendous ease. If they like something, they want to experience it in different ways. Our challenge was to do 'Goosebumps,' so that the TV show, video, and CD-ROM are all workable. 'A ROD-ROM,' "A Night In Horrordom," and "Attack Of The Mutant," were developed by DreamWorks. Walt Disney Records handles audio.

A significant factor in the success of "Goosebumps," now in its third season, is that the audience—7- to 12-year-olds—is "very under-served" by video, says Forte, herself the mother of "tweener" boys, ages 9 and 13. "It's a great environment for kids to experience gramming that's age-appropriate but not babyish. Kids in this age group want action, suspense, and good production values."

Some critics object to the horror element in the series. Forte counters that"disclaimers advise parents that "Goosebumps" is for children and up who generally aren't affected by "fake scares"—things that could never happen in real life."

Forte says that Scholastic has also made a point of having female characters lead many of the episodes, ensuring that "girls are at least occasionally more dynamic, less scared, and stronger than the boys." Next fall, Scholastic Productions will bow a new tweener TV series on Nickelodeon based on K.A. Applegate's book series, "Animorphs." In it, five human children—and transformed into themselves into animals to save the world from assorted threats. "They're character-driven adventure stories with an emphasis of their own mythos," Forte says. Video details are still being worked out, she adds, and "we have some ideas that will differentiate them." DAY OF THE IGUANA: Finally, a producer has come up with a character/ventures—"like a favorite aunt."

The series consists of three installments, each is a 30-minute special in a variety of Latin musical styles. The first, "El Barco Mágico" (Continued on next page)
Universal, Elektra Link To Open 'Doors'

By Jim Bessman

New York—The three keys to success in home video are cross-promote, cross-promote, and cross-promote. A case in point: Universal Studios Home Video's release of "The Best Of The Doors" and the arrival of Elektra Entertainment's CD boxed set.

The companies are leaving no door unopened in an effort to exploit the band's presence three decades after it left the charts by storm. Universal, in particular, is going the route of the record labels, which traditionally release best-of packages that compile past hits with new or unreleased material. Thus, the Doors' video best-of, which streeted in October (Billboard, Oct. 11), showcases new footage in addition to clips culled from the studio's three preceding Doors videos.

"It starts with an incredible version of 'Strange Days' created for the promo-cassette, in which the intentionally Fellini-esque cover of the 1967 'Strange Days' album comes to life right before your screen," says Ray Manzarek, director of "The Best Of The Doors" and the group's famed keyboardist. Manzarek, guitarist Robby Krieger, and drummer John Densmore survive the legendary Jim Morrison.

"The characters on the cover—the midget, juggler, and acrobat girl—break free from the freeze frame of the cover and romp through the dark underbelly of New York City," Manzarek says. Also new is "The Ghost Song," a video for a track from the 1978 "An American Prayer—Jim Morrison album composed by the remaining Doors to accompany recordings of poetry by Morrison, who died in 1971.

There's a great [1968] performance of 'Lovel Liza Too' in Germany and some footage of the Doors goofing around in a Holiday Inn in Fresno [Calif., where we had nothing else to do]." Manzarek says. "Harrison Ford's back is visible at one point when you hear, 'You're in the shot, Harrison.' He was our soundman's gripp and was working the clapper!"

Other new material includes "Gloria," an MTV-lensed Manzarek-direct-clip from the album "The Last Temptation," and "Little Girl Blue," a rip-off of the Doors' "People Are Strange." The latter was also released in the UK with 'The Best Of The Doors' package.

"This is the best package ever of our band," says Krieger. "We've tried to create the ultimate collection of the Doors. It's a natural progression for us to release the album and the video at the same time. It's a great opportunity for us to reach a new audience and let them see what we're all about."

Universal and Elektra are jointly promoting releases with ads and giveaways on classic rock radio formats and some oldies stations. "Elektra has a special Doors sampler piece, which we also have as part of our giveaways, and 75 key radio stations are being targeted and supplied with promotional give-away kits, including the sampler, the audio boxed set, and video," Katz says.

The members of the Doors, whose self-titled debut album was released by Elektra in 1967, have been very active. "We're talking our foot heads off the next few weeks," says Manzarek, who has been busy on the phone with all the radio stations and a handful of bands in late October for another media event, this time in New York.

Universal and Elektra have also been promoting the release of "The Best Of The Doors" with "Strange Days," a special Doors sampler piece, which includes a new track from "The New Kid," and "The Best Of The Doors," which is available at $14.95. "Breakfast At Tiffany's" is available in the Audrey Hepburn gift set that includes "Sabrina" and "Roman Holiday," priced at $44.85. "Breakfast At Tiffany's Collector's Edition" is also available for $59.95.


The MovieCD releases will coincide with the debut of a new Cabbage Patch Album, "Sing For You," on Critique Records. The BMG label, BMG Video distributes the VHJS editions, which talk show host Rosie O'Donnell elevated to best-sellerdom.

MovieCD titles can be played on most computers equipped with a CD-ROM drive and deliver full-screen, full-motion video without an MPEG picture-compression upgrade. Since introducing the format earlier this year, the Scottsdale, Ariz.-based Sir-lus has released 85 titles and expects to double that by the end of the year.
EILEEN IVERSON So Far: The Eileen Iverson Collection PRODUCERS: various Green Linnet Records Even the most casual Celtic music fan should be aware that the genre had a life before the 1990s. Eileen Iverson, one of the most enduring and magical “Riverlanse,” and an 18-year retrospective proves so. Did “Riverlanse” find its way to listeners? Beginning with a track from her early days as star pupil of fiddle legend Martin Mulvihill and ending with a piece written for her by “Riverlanse” composer Roger Whelan, this collection covers all the major periods in Iverson’s career, including her outstanding work with the traditional music group Cherish The Ladies and her collaborations with uillean piper Jerry O’Sullivan and button accordionist John Whealan. The collection also includes takes from a few of her two fine solo albums. Recently, a handful of Celtic titles have sold well at retail simply because of some connection with “Riverlanse.” Ivers deserves to sell well in spite of that connection.

"A Servant Of The People" and the multi-textured "Trina’s Maria’s Dance." His role in this historically aware date is as a compositor/arranger/feeder in the style of Ellington or Henderson. Outstanding originals include the oft-mentioned themes of "Anytime, Anyplace," the swaggering Latinisms of "When The Mornin’ Comes," and the wild, enterprise horn calls of "Whales From The Orient." The set also features a stylized version of Robert Johnson’s "Cross Road Blues" and a boisterous take on Jelly Roll Morton’s "Jungle Blues."
Dru Hill 5 Steps (8:44) PRODUCERS: Riontine Hicks, Stanley Brown, Nakesh the Tray, Benjamin Love
FORMER: 1. Rulez, 2. Green, 3. W. Miller
PUBLISHERS: Hot! Sista/Sweet North Avenue/Urban Hartman, ASCAP
REVIEWER: not listed

Island Black Music 7670-2 (5:59) "This is a must by R&B sensation Dru Hill into a bona fide, across-the-board popular act. On this heartfelt tale of lost love that comes at its name so beautifully, without a riff to speak of. Expert to hear this track on the airwaves constantly over the coming days. People are ready for lost lovers and seasonally thankful for current ones. Expect "Dru Hill" to be a hit as well." -R.I.P.

Gina Every Time I Fall (4:58) PRODUCERS: Donald Davis, Roger Rangel, John Johnson, Jr. WITERS: Dru Hill
REVIEWER: not listed

Watson Warner, Bros. 8557 (9708 centrum single)
Gina aims to revive her interest in her debut close, "Frosh!," with a pop ballad that banks on her engagingly gifting delivery, as well as in the song's catchy-sweet chorus. The track's light and airy arrangement natures its potential audience to mostly teenage girls in the throes of first love. In the end, that could wind up being the smartest choice producers Phil Harting and Ian Carrowe could have made.

The Family Stand Have To Don't Sorry (4:56) PRODUCERS: The Family Stand
WITERS: Pat Law
PUBLISHER: not listed
REVIEWER: not listed

Arata 3424-2 (both cassette single)
The second single from Family Stand's forthcoming collection will have a few longtime listeners initially reaching for comparisons to Salt-N-Pepa's "Push It." While there are mild similarities, closer inspection shows a more jazz-fed and a keen pop sensibility to it. From the uplifting "Family Stand" and Faith Evans, Standfield's solo album is a beautiful instrument that she never stops evolving and progressively improving. Her performance here is a prime example of that, as she flutters to flinginess at times and then executes crib notes in the verse in a few seconds, "Never Gone Fall" has an immediate chorus that benefits from the remaining perspective of Junior Vaug and Victor Candido. In their hands, the song is empowered with the potential to command both pop radio airwaves and club turntables.

Marschasha Featuring Rupaul, It's Raining Men... The Sequel (4:44) PRODUCER: Gary "Heathen" WATERS
WITERS: P. Johnson, D. Stoffer
PUBLISHER: not listed

EMI 7030-2 (both cassette single)
As she revisits a hit from her heyday as half of the Weather Girls, the novel book of this reworking is the appearance of Rupaul, whose freeheeling vauplets are usually good fun. Producer Gary "Heathen" WATERS can't seem to live up to the original recording's disc sound, leaving a pose of remixers to investigate a variety of more trendy vibes. Cafe & Blimondo is a spexy version for househeads, while Eric Kupper's mix is ripe for crossover radio playing. The single's pervasiveness is not as career retrospective, "The Collection," due early next year. In the meantime, look for "It's Raining Men... The Sequel" as a funkified twist or two (or three) to this fun journey back in time.

Bilal Ovulation Gang I Wish I Was Queer So I Could Sleep At Night (4:51) PRODUCER: Jimmy Jeff
WITERS: Jimmy Jeff
PUBLISHERS: PolyGram/Columbia/Rudy Franks, Inc.
REVIEWER: not listed

BP America 5099 (both cassette single)
The title says it all, doesn't it? Led by the endlessly amusing Jimmy Pop Ali, Bloodhound Gang has a goal of 'time-potting other bands down as well as politically correct apologies. The novelty value of this buoyant punk/pop tune is considerably appealing to its four versions, which range in style from limey to ska. The groundwork of pre-release attention that this has had would seem to ensure an active few weeks of play. From there, it's up to listeners. Smart money is on this being a hit in one form or another. One preceding box on the album "One Freche Beer Countour"

N E W  & N O T E W O R T H Y

Alina Davis Do You Know (4:36) PRODUCERS: Rick "Tricky" Robinson, WATERS: Michael William
PUBLISHERS: Teykony/AR
ASCAP

EMI 5047-3 (9051 centrum single)
C.I. is a 17-year-old newcomer with a crooning style that is far more seasoned and seductive than an array of singers twice his age, "Play It. Well" has been slowly building a solid base support in various regions around the U.S. for more than a month now. The timing for a nationwide promotional effort could not be better. The song's slow and grinding funk groove is custom-made for the jean generation, and C.I. soars over the track's tightly layered choral section with a brand new power that makes you work the right way, use it as an excuse to dip into this intriguing artist's debut. "Do You Know," it's приятно! "The Freek," Contact: 218-837-1570.

Geraldo Albert About Last Night 4:33 PRODUCERS: Gerald Albert, Michael White WITERS: Gerald Albert
PUBLISHERS: Creamline, BMI, Tote Stores/Warner-Chappell

EMI 7030-2 (both cassette single)
Who can resist the romantic advances of Albright? Whatever! We go on to try to "Dip in Light from "Love To Live" is a sobering marriage of lover-manning vocals and fluid funk sound. Programmed swelling a beat from the chug-chug of the dominating jean sound should find refreshment and comfort in this track which easily connect with a wide range of listener ages and backgrounds.

Heatwave Who's Lonely Now (9:17) PRODUCER: not listed
PUBLISHERS: not listed
REVIEWER: not listed

EMI 9051-2 (1807 centrum single)
What a treat it is to see a veteran act return and prove that it remains a creative entity! Philadelphia's own Heatwave's "Lonely Now" shows Heatwave engaging in the classic soul method that is a part of R&B history, it has sharp musical hooks, catchy synths and a vocal flavor that will please mature listeners, as well as a simple, romantic tone that will connect with youth. Contact: 312-249-4141.
THE VEGETARIAN ADVANTAGE
Total Life Creations

Informatively, albeit one-sided, this video provides a no-frills introduction for anyone considering the vegetarian route. Although it is clear from the title what the conclusion is, the proponent of the question of whether man was meant to eat meat, plants, or both. The tape begins with a review of the teeth and digestive systems of carnivores and herbivores to explain that the human system more closely resembles those of vegetable eaters. Among the topics discussed are the benefits of plant forms in protecting humans from chronic disease, the protein debate (how much is enough), and finally some discussion about the advantages of either a lacto-vegetarian or a more strict vegan diet. Contact: 610-606-0690.

GAMERAIN: THE OFFICIAL PLAYSTATION STRATEGY GUIDE
MTV Video Games 90 minutes, $12.98
Talk about视讯! Sony keeps it in the family with this first video guide for people looking for tips on how to get the most out of their PlayStation games. Tim Begg of MTV’s Road Rules fame, takes a detour into high-technology space to unlock the secrets of some of the newest PlayStation games, such as “Final Fantasy VII,” “NFL: GamePlay 98,” and “Treasures Of The Deep.” Loaded with screen shots, the program’s fast-paced narrative highlights secrets, film and costumes, and details and powers that await discovery by the initiated. The tape also features Andy Kailder? LaCra Croft and offers a sneak peek at Parappa the Rapper. The tape is ideal for beginners and those who have played just once. Not only is the company hoping to rake in video sales, but the video itself is primed to send fans racing to retail stores just in time for holiday gift shopping.

SUNDAY-SPENDERS

YOGACIZE

BRADY: Cinderella and her Fairy Godmother, Whitney Houston. Rodgers and Hammerstein’s “Cinderella” starring Whitney Houston, Brandy, Whoopi Goldberg, Jason Alexander, Beethedette Peters, and Paul Mont- ban. The Wonderful World Of Disney Nov. 2, 7:900 p.m. ABC

Rodgers and Hammerstein’s “Cinderella” starring Whitney Houston, Brandy, Whoopi Goldberg, Jason Alexander, Beethedette Peters, and Paul Montbanna.


ON THE TUBE

Rodgers and Hammerstein’s “Cinderella” starring Whitney Houston, Brandy, Whoopi Goldberg, Jason Alexander, Beethedette Peters, and Paul Montbanna.

The Wonderful World Of Disney Nov. 2, 7:900 p.m. ABC

Rodgers and Hammerstein’s “Cinderella” starring Whitney Houston, Brandy, Whoopi Goldberg, Jason Alexander, Beethedette Peters, and Paul Montbanna.


CLYDE: Too many good playing here, and when a stunned Cinderella first meets her, Houston smirks, “What were you expecting, some old woman with gray hair?”

In the uplifting duet “Impossible,” with Brandy, Houston is care- ful not to overpower the co-star but still manages to belt out a rousing rendition. Brandy and Houston also have a touching mother-daughter relation- ship. It’s clear that Brandy, as well as her character, looked to Houston for guidance.

There isn’t a weak link in the supporting cast, with Peters turn- ing in a particularly evil perform- ance as the wicked stepmother. Peters also gets to show off her Broadway voice with “Falling In Love With Love,” one of three songs from other Rodgers shows included in this version. The song was written by Rodgers with lyrics by Lorenz Hart.

Other added songs include Rodgers’ “The Sweetest Sounds,” a charming duet by Cinderella and the young prince, played by Troy. A new musical adapted from the film, Rodgers and Hammerstein’s “The Music In You,” is sung by Houston.

Jolene Alexander, as the Prince’s valet, Lionel, provides comic relief, and Victor Garber and Whoopi Goldberg offer perfomances as the King and Queen Constantine.

Jeanne Cox and Natalie Des- selles take the roles of the sisterly ravi- dence as the dovey and unattractive stepisters. Their best scene comes when they hide in bushes and ridicule Cinderella as she flies with the Prince at the ball in the song “Stepsisters Lament.”

With its elaborate sets and staging there is no mistaking that this is a Disney production, but it must be achieved to it skin free to include only two full-blown production numbers.

Although this remake is certain to be a box-office triumph with the original 1957 television production joined by Julie Andrews and the 1965 version with Lesley Ann Warren, Disney remains true to the material. The excellent cast also gives new life to the beauti- ful, which is equal to its predecessors.

EILEEN FITZPATRICK

BRADY: Cinderella and her Fairy Godmother, Whitney Houston.

RODERS AND HAMMERSTEIN’S “CINDERELLA”

SUNDAY-SPENDERS

BRADY: Cinderella and her Fairy Godmother, Whitney Houston.

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24-26, Songwriters Expo 20, sponsored by the National Academy of Songwriters, Burbank Airport Hilton and Convention Center, Burbank, Calif. 213-463-7100, 800-825-7897.


25, Business Of Music Workshop, How To Make It And Keep It, Douglas Park Cultural and Community Center, Chicago. 312-887-4457.


28, Grammy Backstage … Conversations With Music Professionals Symposium, Porta, University of Toronto, Jalabert, Ind. 301-292-3777.

29, City Of Hope Spirit Award Ceremony, honoring Antonio “LA” Reid and Kenneth “Babyface” Edmonds, Centurin City Plaza Hotel East Boston, City, Calif. 212-892-7270.


November

Nov. 3, The Nordoff-Robbins Music Therapy

National Sales Director

New York metropolitan area inde-

pendent record company with dan-
cable/jazz repertoire seeking exp-
gressive, creative, self-starter

Director of National Sales, capable of
developing and implementing ef-
citing marketing cam-
paigns. The successful candidate will

have 3-5 years of sales, market-
ing, distribution and administrative

experience and will have established

close personal connections in the retail community.

Send resume with salary history to: Dickie Buxton, 1515 Broadway, New York, N.Y. 10036.

DYNAMIC SALES/MARKETING PERSON

Exciting, publicly traded inner-city music company looking for an individual with experience in retail and

radio. Must be able to work independently and be comfortable with music copyrights and mechanical licenses

for a growing catalogue. Additionally, computer skills to include Word, WP, Right Track, Lotus 1-2-3 and/or Excel.

1984-1993 must have a minimum of two (2) years experience in music publishing. Fax resume and salary requirements to:

H.B. Department, (212) 777-7604 Attn: CA

Independent Music Publisher

Seeks self-starter for Copyright Ad-
mnistration position. Successful

person must be able to work inde-

pendently and be comfortable with music copyrights and mechanical licensing for a growing catalogue. Additionally,

computer skills to include Word, WP, Right Track, Lotus 1-2-3 and/or Excel. Must have a minimum of two (2) years experience in music pub-

lishing. Send resume with salary requirements to:

H.B. Department, (212) 777-7604 Attn: CA

NOVEMBER

Help Wanted

INTERNET and ARTIST/ LABEL RELATIONS

Exciting, publicly traded inner-city music company looking for an individual with experience in sales, distribution and

radio. Must be able to work independently and be comfortable with music copyrights and mechanical licenses

for a growing catalogue. Additionally, computer skills to include Word, WP, Right Track, Lotus 1-2-3 and/or Excel. Must have a minimum of two (2) years experience in music publishing. Fax resume and salary requirements to:

H.B. Department, (212) 777-7604 Attn: CA

Publishing

Independent Music Publishing Co. seeks to acquire additional copyright interests up to $1MM. Confidentiality expected.

Send resume to:

Box 8413, Billboard Classified, 1515 Broadway, New York, N.Y. 10036.

Help Wanted

HELP WANTED

HELP WANTED

Billboard Advertising

212-536-5174

MARRIAGES

MARRIAGES

KIMBERLY NELSON to JEFF VIDUCIC, Oct. 18 in Sacramento, Calif. Groom is media coordinator, advertising, at Tower Records.

UMIKO BABA to KAZUMI MATSUBUKI, Oct. 22 in Fukui, Japan. Bride is assistant to the pop buyer at Tower Records. Groom is pop buyer at Tower Records.

DEATHS

DEATHS

WANTED: BASS PLAYER

BIOGRAPHY

BIRTHS

Sept. 28, of cancer, Sept. 30, in Mill Valley, Calif. A jazz DJ, Collins was the host of a weekly Saturday night show on KCSM San Mateo, Calif., at the College of San Mateo. Known for his wild imagination and Purple Grotto studio, Collins came into fame in the 1950s as a DJ at WNEW New York. Looking around the vibrant-painted studio, Collins told his listeners about a glowing grotto with stalactites and mushrooms, hence the Purple Grotto. He continued to add imaginary characters to his grotto, including Harrison the Tasmanian Devil and Flatfoot Samson, Collins moved to KSFO San Francisco. He also worked at Bay Area stations KGO, KMIX, KTOM, KAPX, and KMTR. He hosted “The Tonight Show” with Steve Allen and authored “Grimmy’s Fairy Tales For Kids” and other jazzy beatnik nursery rhymes. Collins is survived by his wife, singer Pattil and children Bruce, Brad, Crissy, Geyer Wolbers, Bobbi Gregorich, Carl, and Teal.

Billboard, 46, of a brain hemor-

rhage, Oct. At his home in San Fran-

cisco, One of Capitol Records’ top 

test officers starting in the ’60s and the 

man who picked up the recording 

option on the Beatles after they invad-

ed the U.S., Meggs, whose son, Brodk,

reported the cause of death, was a 

lower of classical music with a famed 

ces from New York.

IOWA... BUXTON BONDED WITH THE CABBAGE

September 12, 1957. He retired to his New York

home after a 30-year career in the music business.

The former Bill Board editor, who worked for the

magazine from 1924 to 1957, was known for his

sharp wit and acerbic style. During his tenure, the

magazine was a leading voice in the industry.

Buxton was born in 1924 in New York City, the son

of an Irish immigrant father and a Jewish mother.

He began his career in the music business as a

clerk at a record store in the early 1940s, and later

worked for various record companies, including

Decca and Capitol Records. In 1950, he was

hired by Billboard as a reporter, eventually rising
to the position of managing editor.

One of Buxton’s most famous stories was the

piece he wrote about the rise of rock and roll in the

late 1950s. He interviewed Elvis Presley, Buddy

Holly, and other stars of the era, and his stories

were published in Billboard and other music

industry publications.

In the late 1960s, Buxton helped to launch

Billboard’s Readers’ Poll, which became a

popular feature in the magazine. He also

introduced the concept of “chartbusters,” or

popular songs, which became a key

component of the magazine’s coverage.

Buxton was also known for his
criticism of the music industry, particularly
over what he saw as a lack of

independence and creativity. He

was a frequent contributor to

several other music publications,

including Rolling Stone and

Rolling Stone.

Buxton died on December 4,
2001, in New York City.

A celebration of his life was

held in 2005, which included a

tribute in the Billboard

gramophone museum.

Buxton was married to

Donna Buxton, with whom he

had two children, Ruth and

David. He is survived by his

wife, and their children.

Buxton is among the most

memorialized figures in the

music industry, celebrated for

his wit, his influence, and his

commitment to the music

business for more than 50 years.
Radio Seminar Explores Changing Face Of Formats

MTV’s Schuon Stresses Staying True To The Music In Keynote Address

ORLANDO, Fla.—Fragmentation of music formats has made it more important than ever for radio to champion the music it plays, according to MTV’s Andy Schuon, keynote speaker at the Billboard/Airplay Monitor Radio Seminar & Awards here Oct. 16-18.

The event attracted 950 attendees, with 1,100 at the awards dinner, a record number on both accounts.

Schuon, executive VP of programming for MTV, opened the conference Oct. 17 with a rousing address peppered with anecdotes about his pre-MTV radio career.

“We have to do our best job to make music an important part of people’s lives,” said Schuon. “You have to risk more than your competitors think is wise. You should spend 80% of the hours in your day making your station unique. Be ready to fail. Be confident. Always lead, because following sucks.”

According to Schuon, the “mission play” is a big part of MTV’s programming process.

He cited Jamiroquai, Fiona Apple, Prodigy, and the Verve as examples of acts that the channel jumped on early.

“We’ll make choices, and we’re not always right,” he said. “We look at [Broadcast Data Systems] and SoundScan, but we’re making all our choices based on gut instinct.”

Calling radio “a great boot camp for any creative job” because “you learn how to be creative without a lot of money,” Schuon noted that there are key differences between radio and MTV. How programming decisions are made is one of those disparities, he noted, adding that there are many more people involved in the music video channel’s programming decisions.

“At radio you’re trying to get your programmer to listen to songs,” he said. “At MTV, we watch a little or all of each clip that is officially submitted to us each week. There are 15 people in the music department, and we discuss what’s going on in the air every week.”

Schuon noted that one criticism of MTV has been that its programming decisions seem to follow radio. But he stressed that the channel plays clips from a wide range of genres. “We’ve chosen to play a wide set. We’re not conservative; we force diversity.” Some we say follow radio, but if we play five titles a week from the same genre, they’re just five titles. We’re just not 100% in any particular genre.

He added that the channel is 80% current all the time. “We lead on things we think will be active and popular in a couple months.” We wouldn’t work if we couldn’t have Madonna, Puff Daddy, T-Boy, and Marilyn Manson. We’re more like a magazine than a radio station.

According to Schuon, the genres that seem to work best being for the station right now are hip-hop and R&B, “Pop and rock are slowing down,” he said.

SUSAN NUNSIZA

Modern Adult Here To Stay
Panelists Discuss Top 40’s Evolution

ORLANDO, Fla.—The fledgling modern adult format may still be working out many of its issues, but most PDs involved believe the question of whether theirs is actually a format has been resolved.

“The certificate from the American Format Foundation is in the mail,” said Jacobs Media consultant Dave Busing to the audience at the Billboard/Airplay Monitor Radio Seminar. That panel, “Modern Times For Adult Radio,” ended with WALT St. Louis PD Bob Davis gesturing that it was no longer modern AC’s but mainstream AC stations that had a definition problem.

Only WWMX (Mix 106.5) Baltimore PD Adam Goodman worried about a “suckered” into playing music that didn’t work for hot AC. He also suggested that modern AC was a niche format and that few PDs would deliberately “strive to be No. 5.” But WALT’s Davis suggested modern adult radio was just “at the beginning of its growth curve.”

One issue that’s still being worked out is artist image. PDs have to worry about who they can’t play and who they can image around. In a world where artist images constantly change (Hootie & the Blowfish, for example), Busing announced that one client had decided not to use artist names in its titles.

With the realization that modern adult radio is here for a while comes a debate at labels on which department should promote it. Indie promoter Jerry Lenz never gave a direct answer when he asked artists who they would like to work with, but at least one panelist suggested that modern AC be serviced with everything at the same time as modern rock.

That doesn’t mean that modern rockers won’t fight for ownership. At their panel, WMQK Hartford, Conn., PD Jay Beal Jones said modern rock “can’t let modern adult [station] take that music anymore.” Later, WFLA Jacksonville, Fla., PD Jim Randall told his counter-parts to “take top 40 titles and beat the shit out of them before they do.”

But at the top 40 panel, the issue of when one could reasonably expect a call-out story on songs was a major topic. Consultant Bill Richords felt the tendency of PDs to move records on and off their stations every week due to fluctuating results had gotten out of hand. WKTU New York PD Frankie Blue agreed, saying, “I think we should be more sensitive and hold on longer. We’re not that bad…something is call-out unless it gets 100 spins.”

WKTU’s Blue and rival WHITZ Z100 New York PD Tien Poleman were relatively sanguine about their “competing but co-owned” scenarios. Not all PDs at the “Sleeping With The Enemy” panel on enlisting rival records were as happy. WAKS Tampa, Fla., PD Mason Dixon noted that his rival-turned-owner Jacob had given him a day to ease his transition, but KEMEL San Francisco PD Michelle Santos, who shared the dais with arch rival Michael Martin of KYLD Over the years, called her situation “a gigantic sean-momkent-experiment” that had gone better than expected but was still evolving.

Dixon, who shared the dais with WFLZ Tampa PD Jeff Kapit, said that wars like the KYL/WMMJ battle made radio great but warned PDs that they probably wouldn’t be tolerated in the new corporate atmosphere.

This article was prepared by Sean Ross, with additional reporting from Susan Nunsizza, More Schiffsman, and Chuck Taylor.
WRCX Chicago Leads Billboard/Airplay Monitor Radio Awards

WHRK/KJMS was the major-market winner, R&B station and for PD Mike Johnson. Lenny Love Whiteside carried home the award for personality. With his Heart Atteck won the award for R&B, while WBJE, Birmingham, Ala., won for small-market R&B and for PD Mickey Johnson. Lenny Love Whiteside carried home the award for personality.

Medium-market country WNXI was station of the year and for local personality Terry Dorsey of KKSQ Dallas. KSCS also won for winning director Tami Griffin.

In the R&B category, last year's five trophy major-market winner KKIQ Los Angeles was a slice down to only one award, for music director Marianne Snider, while WQHT (Hot 97) New York cleaned up with PD, Steve Smith, and morning team ed Lover, Doctor Dre, and Lisa G. For medium-market R&B, WPBQ Charlotte, N.C., was voted station of the year, WDIA/WHRK/KJMS Memphis' Bobby O'Jay won PD and personality with W.C.

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Unlike WRCX's mainstream rock sweep, there was no consensus in this genre's medium-market categories: Station of the year was WEWIN Cincinnati, PD was Keith Hastings of WZLK Milwaukee, and music director was Sharon Schioppo of WHJY Providence.

R&B marketing director for his work at KDD-FM Dallas, The R&B network syndicated program winner was "The Countdown With Walt 'Baby' Love" from Premiere Radio Networks.

R.J. KLBJ Austin won for small-market station and PD Jeff Carroll. For network syndicated program, the trophy went to "Rockline" from Global Satellite Network.

For the top 40 format, Rick Drees picked up his second award of the evening for major-market air personality for KLJS-FM Los Angeles, while WFLZ Tampa, Fla., won medium-market station and for PD B.J. Harris and personalities M.J. Kelly and Harris. KJGL Austin won as small-market top 40 station, as well as for music director Fernando Ventura, while WBTX Wilkes-Barre, Pa., got kudos for PD and air personality Keri Kelly, now assistant PD at WHTZ. The syndicated program winner for top 40 was "Casey's Top 40 With Casey Kasem," from Westwood One.

Finally, WHTZ Chicago repeated its 1996 achievements by taking home all three awards in the triple-A category: station, PD Norm Winer, and music director Patty Martin. And, as usual, CBS Radio's Howard Stern won as nationally syndicated air personality.

For radio consultant, Guy Zapolon of Zopolon Media Strategies again won for both top 40 and adult, while Rusty Walker of Rusty Walker Consulting got the nod for country. Fred Jacobs of Jacobs Media won for mainstream rock, Tom Calderone of Jacobs Media for modern rock, and Steve Smith of Steve Smith Consulting for R&B.

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in seven format categories. A total of 94 awards were given at 421 nominees this year. The awards ceremony was hosted by Westwood One's king of countdowns Kasem. Musicians LL Cool J and Paul McCartney were co-presenters at the show, which attracted a record crowd of 1,100.
### Radio Programming

#### Radio Program Director/Operations Director of the Year

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<th>CRITERIA: PROGRAMMING ACHIEVEMENT</th>
<th>RATINGS ACHIEVEMENT</th>
<th>INTEGRITY</th>
<th>CREATIVITY</th>
<th>OVERALL STATION SOUND</th>
<th>PEOPLE SKILLS</th>
<th>TALENT DEVELOPMENT</th>
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<td>FRANKIE BLUE</td>
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<td>KXMR Phoenix</td>
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<td>WIVK-FM Knoxville, Tenn.</td>
<td>MICKEY JOHNSON</td>
<td>WBJU Birmingham, Ala.</td>
<td>SARA TREXLER</td>
<td>JEFF CARROL</td>
<td>KID KELLY</td>
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<td>STAN MAIN</td>
<td>KMAU/KAMX Austin, Texas</td>
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### Radio Consultant of the Year

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<td>GUY ZAPOLEON</td>
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<td>Rusty Walker Consulting</td>
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<td>Steve Smith Consulting</td>
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RADIO MUSIC DIRECTOR OF THE YEAR
CRITERIA: ACCESSIBILITY ... MUSIC ACUMEN ... STREET AWARENESS ... RESEARCH ABILITY ... INTEGRITY ... PEOPLE SKILLS ... INFLUENCE WITHIN THE STATION

<table>
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<tr>
<td>LINDA SILVER</td>
<td>TRICIA BIONDO</td>
<td>MARIANA SNIDER</td>
<td>CARTER ALAN</td>
<td>JO ROBINSON</td>
<td>ANDY SHANE</td>
</tr>
<tr>
<td>WDBZ New York</td>
<td>WUSN Chicago</td>
<td>KKBT Los Angeles</td>
<td>WSCN Boston</td>
<td>WRCX Chicago</td>
<td>WKTU New York</td>
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<tr>
<td>LEONARD PEACE</td>
<td>RICK MCCrackEN</td>
<td>HEART ATTACK</td>
<td>MICHAEL YOUNG</td>
<td>SHARON SCHFINO</td>
<td>JIM LAWSON</td>
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<td>WKTU Milwaukee</td>
<td>WSOC Charlotte, N.C.</td>
<td>WOW! Norfolk, Va.</td>
<td>WRX Indianapolis</td>
<td>WHJY Providence, R.I.</td>
<td>KALC Denver</td>
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<td>KELLY NASH</td>
<td>CHRIS HUFF</td>
<td>BABYSITTER</td>
<td>DEANNE SAFFREN</td>
<td>PEG POLLARD</td>
<td>FERNANDO VENTURA</td>
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<td>WDAQ Danbury, Conn.</td>
<td>WIVK-FM Knoxville, Tenn.</td>
<td>KIIZ Killeen, Texas</td>
<td>KHTY Santa Barbara</td>
<td>KILO Colorado Springs</td>
<td>KHFI Austin, Texas</td>
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RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR
CRITERIA: CREATIVITY ... MARKETING/POSITIONING ABILITY ... STREET AWARENESS ... INFLUENCE WITHIN THE STATION

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<td>TAMMI GRIFFIN</td>
<td>LENNY LOVE WHITESIDE</td>
<td>LARRY &quot;CHA-CHI&quot; LOPRETE</td>
<td>NATALIE DIPETRO</td>
<td>JIM FURGESON</td>
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<td>WPLJ New York</td>
<td>KSCS Dallas</td>
<td>KIOD-FM Dallas</td>
<td>WBCH Boston</td>
<td>WRX Chicago</td>
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BILLBOARD NOVEMBER 1, 1997
## Local Radio Air Personality of the Year

**Criteria:** Entertainment Value • Community Involvement • Creativity • Ratings Success

<table>
<thead>
<tr>
<th>Major</th>
<th>Adult</th>
<th>Country</th>
<th>R&amp;B</th>
<th>Modern Rock</th>
<th>Mainstream Rock</th>
<th>Top 40</th>
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<tbody>
<tr>
<td></td>
<td>Scott Shannon &amp; Todd Pettengill</td>
<td>WPLJ New York</td>
<td>Terry Dorsey</td>
<td>KSJS Dallas</td>
<td>Ed Lover, Dr. Dre, Lisa G</td>
<td>WQMT New York</td>
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<tr>
<td>Small</td>
<td>Jeanne Ashley</td>
<td>WYYY Syracuse, N.Y.</td>
<td>Sam Allred &amp; Bob Cole</td>
<td>KVET Austin, Texas</td>
<td>Mychal Maguire</td>
<td>Julia Conner</td>
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### TRIPLE A

**Station of the Year:** 93 XRT Radio Chicago

**Program Director of the Year:** Norm Winer

**Music Director of the Year:** Patty Martin

**Nationally Syndicated Air Personality of the Year:**

**Criteria:** Entertainment Value • Creativity • Ratings Success • Affiliates

**The Alison Steele Lifetime Achievement Award:**

**Criteria:** Industry Contributions • Enduring Success • Creativity

**Affiliates:**

Infinity Broadcasting

**Casey Kasem:** Westwood One

**Howard Stern:** Infinity Broadcasting
A lot of my friends have gone off to find themselves in India, seeking an extended Himalayan mountaintop, but I did it in Yorkshire," Hunt continued. "It can be good to put some physical distance between you and your life, anywhere. So I was a hermit in the country for about nine months. I almost went around the bend, but I ended up growing up a lot in a short time. And some good songs came out of it as well.

Definitely one of those good songs, "On And On" comes from Longpigs' debut album, "The Sun In Often Over." The single is a love song in the classical mold, replete with acoustic guitars and organ swells, yearning melody and elegant Cole Porter-esque rhymes. (Ask Rob Stewart about its appeal. He's rumored to have recorded it for possible inclusion on his next album.) "On And On" may be a cheesy little love song, but at least it's a cheesy love song about something real," Hunt says. "It's not like a Whitney Houston love song, with all those chocolate boxes and red roses and bad poetry—nothing dark or frightening or intense. I'm proud of the song, anyway. I think this may not seem very rock punk, but I hope after I'm long dead, there'll be some direct Japanese businessman doing the karaoke to 'On And On'—the ultimate test for a pop song."
ORLANDO, Fla.—Consolidation, mod-
ern adults, and music sharing were the
big themes at the Adult Contemporary
panels at this year’s Billboard/Airplay
Monitor Radio Seminar.

A panel addressing mainstream rock
radio panelists pointed out that the ho-
menon of programmers working as part of
a rock wall in some markets.

From a simple sharing process of
view, there’s the problem of trying
to integrate two former competitors.

Modern XETRA-FM (91.9) San Diego
PD Doug O’Conner said, “Both
and album sister KIIZ PD Tim
Dukes have some history in the market,
they’re not as steeped in the battle
that two stations have been in for
years. Still, some of the stations’
staffers ‘still want to kill each other
on the street,’ Scheck said. ‘You spend
your time getting your people to go out
and kill, and now you’re telling them,
‘Hey, it’s going the other way.”’

Evil Musically, Elektra VP of rock
promotion George Cappellini noted a new
wrinkle in the formula. When he
bemoaned Jacori’s consolidation
phil
about a song, he told that the song
would be tested on KIIZ and
then might be picked up by the rest
of the chain. In the days before this
level of consolidation, he’d never had
gotten that song on KIIZ, he said. “It’s
opened a new door.”

On the other end, Cromwell Group
VP of programming Brian Kysig
quipped, “Having a lot of station
“Americans you can put the vice grip
on the labels, and that’s one thing I
enjoy.”

Addressing the way labels and own-
ers can now interact as well as reeling
in internal rivalries, Clear Channel’s
Miami director of programming Gregg
Steele suggested, ‘The label should
get out of the competition of record
promotion and let them decide which
stations get what.”

Steele passed on to Jacob’s hold on San
Diego rock, Scheck said, “We have
two modern ACs in our market, one
we own. We have two alternatives, one
we own, and one we don’t.”

One panelist noted that the
crowd of stations that are
facing off “is a testament to
the label’s ability to
sell records.”

“I think what is
true in the rock market is that
labels are willing
to promote a new
class of record.”

R&B SESSIONS
(Continued from page 82)
works with clients to pretest product
and make the strategy development
of artists. He described a female artist
who was perceived as someone who
and not a good rapper, a perception
that changed when the camp advised
the label to service a single that stressed
the artist’s vocal ability. The single
might not have tested well initially,
but it was a strategic impo-
ance of career.

The panel agreed that adult station
will have to play rap music at some
point as the demographic that grew up
with rap ages. Starr pointed out that per-
taining of rap are such as
which musical tracks
are not identified as rap; to many people
song music means gangsta rap.

At the “What Is Mainstream For
R&B” session, moderator Helen Little,
operations manager PD of WUSL
(Power 92) Philadelphia, opened by say-
ning, “Asking what is mainstream is like
asking what is normal—there’s no one
answer. There are many different
groups in our market and
can affect the R&B mainstream
market.”

KTRU-FM (91.7) Houston PD Skip
Chatham said that he targets a 19-34
demo with no R&B adult program or
grate because he has stacked adult
competition, while KPRS Kansas City’s
Sam Weaver described the target of his
mainstream outlet as “12 to 24.”

That works for his market
because “we don’t have a
direct competitor.”

Panelists also noted that their core
programming is increasingly hip-hop-oriented.

At the “Can’t We All Get Along?
R&B Open Forum” session, panelists
discussed such issues as hype, targeting,
and how to handle record company
favors. And while label representatives
seemed eager to reach out to radio,
programmers seemed cautious.

Do not bemoan the way honesty
when presented with a record. KPRS’
Weaver said, “Life is hype... Even
radio is hype... That’s what we do on
the air; so that’s your responsibility
to be able to read
through it all and make educated judg-
ments, even from labels.”

In an unrelated discussion, the peren-
ially hot topic of station concert “pre-
sents” was debated at the same
session. Most attendees agreed that the
issue has not cooled in recent years.

KCRW-FM (89.9) Los Angeles’
Ron Wood described one recent situation
in which he said a station that wanted a
major artist to be on their show
be defocused
the
day they
signed them.

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A WEEKEND IN THE LIFE: Helping organize our annual Band/Airplay Monitor Radio Semi-
nar & Awards is the most agonizing and yet ultimately fulfilling chores
connected to my role as radio editor.

Our goal: to give attendees a satis-
fying educational experience, to
networking opportunities, and an event-
ful and glossy awards show honoring
those whom the industry considers the
best in the business. My job: to survive
down the thing and feel good enough
about it afterward to start the process
over again in four or five months.

You see, the planning process for
this year's show, held Oct. 16-18 at the
Omni Hotel in Orlando, FL, was
launched in early spring. It's a lot like
putting together a thousand-piece puzzle,
only the pieces are spread all across
the country and sometimes don't faithfully
return phone calls.

These are the pesky behind-the
scenes: people are not always partici-
"residual"

and make some

at the

During

The

Saturday, 9:38 p.m.

A DIFFICULT YEAR
marked by several personal hard-
ships, "Baby, It's Cold Outside" is a deep-
ly personal effort from this legendary per-
cipant, are not supposed to worry
about, or even know about. But since
we've become good friends here, I'm
willing to share a slice of the story
where you won't find the word "con-
solidation.'

Wednesday, 4 p.m.

same company in the same building.

by Chuck Taylor

AFTER A DIFFICULT YEAR
marked by several personal hard-
ships, "Baby, It's Cold Outside" is a deep-
ly personal effort from this legendary per-

Friday, 5:40 p.m.

Billboard's Chart Beat columnist Fred Brown
and Airplay Monitors editor Sean
Kosa stump the best of the lot during
Panel #2, "The Next 50 Years -
DSF's and airplay.

Saturday, 11:15 a.m.

Lead story on the local news last night: Airport
staffers are ordered to work this
morning, while granted the option
of wearing the newly designed
protective head gear. My flight
arrives in Orlando 10 minutes ahead of
schedule. Moon that, traffic con-
trolled.

Thursday, 9:30 p.m.

The show's opening party at Universal Studios
begins with greetings from giant
theme-park characters. Yogi Bear
won't stop hugging me at the entrance
where we take a photo togeth-
er. Did I mention my publisher's life-
size cartoon characters? On the
outdoor stage, meanwhile, Universal's Singin' in the Rain
seals its reputation as the
first-can't-take-live band with a stellar
45-minute set, peaking with its top 10 hit
"All For You." Inside, attendees min-
gle in a Far East-themed
array of finger delicacies. Best over-
heard line: "Any food on a stick, I'm
all over it." Classy bunch, huh?

Friday, 10 p.m.

Two songwriters wind down the day.
Steve Dorff, in Nashville, wins A
40th Annual Country Music Awards
Teen Choice Award, and
"I'm a survivor of the journey, that's
what the label commitment is about.
I'm a survivor of the journey, that's
what the label commitment is about.
I'm a survivor of the journey, that's
what the label commitment is about.
The impact of music video exposure on retail sales is a topic of concern to music retailers. Without data on the medium's direct influence on music purchases, record companies have long been in a position of blindly justifying budgets for video promotion and ad buys.

Alan Grunblatt, senior VP of marketing for Relativity Records, decided it was time to film a video for more about video shows in relation to R&B music sales. According to video promotion veteran Mark Weinstein of RNR Freelance, Grunblatt "is somebody who spends a lot of money on the Box and local regional video. As an outside consultant with Alan, having had a close relationship with him through Hot Sauce Marketing's Mark Klein, we brainstormed to find out how we could prove or disprove what we were seeing there." To shed light on the value of Relativity's investment in R&B music video exposure, a survey of 66 station managers was conducted in the middle. Only 25% of the total respondents said they do cross-promotions with shows in their market, confirming what Klein sees as a communication problem between labels, retailers, and shows.

Fitting the Box for the point person between the market—i.e., video show—and the retailer, which is the driving force in the industry—Klein says the survey results should convince label people that feel videos do nothing for retail. Video shouldn't always be seen as secondary to radio. Video is too expensive to just be tossing at one channel.

"Hot Traxx," "Rhythms," and "American Music Magazine" in Atlanta, "The Scene/Video Go-Go" in Detroit; "Soul Beat" in San Francisco; "Phil's Video" in New York; and "Medford's Media" show the "Major City Videos," and "That Clips" in St. Louis; and "JRS Video Zone," "Karmel Video Jams," and "Video Connection" in Medford are examples of video retailers as local shows that are active in holding cross-promotions.

It "seems obvious that this is a simple survey, but it hasn't been done before," states Weinstein. "Considering the amount of money and debate over what drives music video forward, it's a tough year for music, and oftentimes tough problems lead to hasty solutions. I have a gut feeling that labels will see local as an ancillary area that's expendable. Considering what this survey brings to light, it would be a wise move to keep it in perspective. Grunblatt says the survey conveys that a multilevel approach to video is a sound investment."

Grunblatt concurs on the survey's results, "We have heard that music influences record sales and helped in terms of what shows to do ad buys with, do promotions with, and what shows to really focus on. We're primarily a rap and R&B label, and there's a limited universe to expose our records. This survey gave us a look at what we had with the channel, and the way to look at it; that really taught me a lot. Some local shows dominated the marketplace. There were shows I never heard of that had big records on sales. It was a big-time worldwide. Most people in this business don't know what's going on in their own market. When we interviewed me was how powerful the Box was. In markets where the Box is available, it really means something." It highlights the beginning of a new information-gathering process. Grunblatt will expand the study with 20 more markets, and Klein will continue to calculate the results. Grunblatt says he is using this data to guide spending decisions, but it has yet to be seen if it will lead to similar cues from these initial findings.

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York is important. WNET-TV’s PBS station that serves the New York metro tri-state area has been the driving force behind the cabaret, chosen cabaret as the subject matter for the audience-grabbing finale, hosted by cabaret/concert performer Michael Feinstein, for its solicitation period in August, squarely targeting the fledgling cabaret community along with its pocketbooks.

Keeping the music “alive and well,” to borrow Cloney’s phrase, remains an active process in this city. Several New York-based labels regularly fill the needs of many well-known performers, and new artists. Those including DRG, Molder, After 9, Sterling, and Cabaret. Others that operate outside of New York, notably Los Angeles-based Varianne Sarabian, currently promoting rising talent Michelle Nicastro, and Georgetown, Conn.-based Original Composers, are beginning to document the New York cabaret scene and its stellar performers.

As a result, the catalog of newly recorded cabaret music albums runs well into the hundreds, far surpassing in number that of any era in the history of recorded music.

Radio, too, plays a role in spreading the sound of cabaret music. The most dynamic player is WQXW-AM 1240 AM New York, which approach in radio these days of presenting cabaret acts live on Monday segments and in a weekly Saturday evening show, which is based on the Monday segments. This is hosted by VPI’s own WQXW-NM, Sam Martin. We have three segments on Monday afternoon that run from 20 minutes to an hour in length. “Tanna adds, “I think that there’s a post-college crowd that’s looking for sophisticated pop music. I tell people, ‘It’s an old(Folded) mansion suite with piano,” says Martin, who is also a member of the Manhattan

Cabaret seems to be selling better every month. There’s a post-college crowd that’s looking for sophisticated pop music to fill a void where pop, rock, and soul don’t fill that need.

The U.S., certainly the heading would encompass the great show music writers of yore, such as Cole Porter, George Gershwin and Ira Gershwin, through its presentation based on the Monday performances or [lip in] a performance from that era. Martin says that the response to the shows, which are sponsored by Chase Manhattan Bank, is strong. “They’re an opportunity for our listeners to hear people do our kind of songs before they get to see them.”

Retail sales also support the argument of cabaret’s continuing vitality. “Cabaret seems to be selling better every month,” says Mike Tannen, vocal show music buyer at the Tower Records’ Lincoln Center store, the chain’s biggest seller of cabaret albums. “We see a bump in sales whenever an event like this is on the horizon.” Tanna adds, “I think that there’s a post-college crowd that’s looking for sophisticated pop music. I tell people, ‘It’s an old(Folded) mansion suite with piano,” says Martin, who is also a member of the Manhattan.

WHERE TO HEAR THE MUSIC: Rock Clubs

New York is brimming with venues in which to hear live music of all stripes. Here and on the following pages. Billboard writers Shannen Smith and Dylan Siegel offer a short-list of the best bets in various genres.

ARLENE GROCERY

Arlene Grocery, at 56 Stanton St., has been one of the city’s first alternative rockers. Local, green, and diverse, the club is a favorite haunt for a very broad audience. Doyle saw the need for a cabaret venue with a quality sound system and acoustics to “provide a place for musicians to perform music and a space for people to enjoy the cabaret itself,” says Doyle. Despite Sin-é’s record company patrons to his new club, offering shows beginning at 7 p.m., Doyle says “it’s a very different scene, a very different industry people, as well as more traditional late-night shows for fans.”

Brownies opened on Avenue A in late 1980 in response to the city’s sudden surge of interest in alternative and modern rock. While the climate has shifted as modern rock has become more standard fare, Brownies still attempt to showcase new rock talent. A concertgoer on a given night at Brownies could witness a garage band and an up-and-coming singer/songwriter, swing, and local bands that, according to the venue’s booking manager, Chris White, “always do a great job at gathering people. The club opens at 10 p.m., and the music usually goes on until 4 a.m. Doyle Brownies seeks out performers through mailed-in demo submissions and other independent outlets, from press and radio in trying to pick out what bands will work here that have some kind of support. We need the concertgoer to come and see who’s coming. We want to make a situation where the band can draw well, and we are looking for new and quality stuff all the time, to excite people,” says White. Brownies charges a modest cover for live shows, and the club’s profits are largely based on drink sales. In its seven years, Brownies has evolved into less of a neighborhood bar, according to White, and has attracted a more transient crowd that comes for its favorite band and leaves. “There’s not one predominant musical style that’s making its name right now,” White allows, “and you can come here every night of the week and you never know what you’re starting out to try doing, and we’re trying to maintain that.”

CONTINENTAL

This club, at 25 Third Avenue, has been showcasing rock music seven nights a week for the past six years. Trigger, the club’s owner, rotates new band performances constantly, with 20% new acts and 80% club regulars.

We get hundreds of demo tapes, but we also get recommendations from bands that regularly play here, says Doyle. Looking for acts with original work that aren’t cloning the minute’s biggest hits, Doyle puts new bands on a bill that will most benefit them. “I’m not going to give a new group a prime time slot, but I’ll give them a prime time slot at certain times and certain bands so they can open for someone who is already on the club.”

One of the club’s biggest attractions for acts and audiences alike is the occasional presence of established acts and producers. Doctors, which stop by to listen or perform at Continental while doing pay-cities in the area. With a capacity of about 300 people, Continental serves no food and has a cover charge 60%–70% of the time.
unafraid to experiment with new rhythmic hybrids to push the musical envelope.

In the history of music, New York has been the home of so-called "music with an attraction to new products, new sounds," says Bill Marin, GM/VP of the New York-based salsa label Sony. "These new genres tend to get here much sooner—the awareness of it, he says. "In this case, street culture coming from younger, more open-minded people is not surprising to Bruce Polin, owner of Descarga, a New York-based label that specializes in Latin music.

The new sounds are everywhere. From the latest dance hits to the latest hip-hop mixtapes, the landscape of Latin music is constantly evolving. "It's a natural evolution," he says. "The world has been waiting for something like this to happen. Now that it has, it's here to stay."

The term "Latin music" is broad, encompassing everything from traditional genres like salsa and merengue to more contemporary genres like Reggaeton and Trap. "Latin music is about identity and culture," says festival organizer Carlos Gonzalez. "It's about celebrating who we are and where we come from."
JAZZ UP-AND-COMERS ARE BIG ON SMALLS
(Continued from page 1)

streams of fans and A&R execs alike. Located in a dark, dimly-lit basement den at 163 West 10th St. at Sixth Avenue, the club is just around the corner from such hallowed halls as the Village Vanguard and Sweet Basil's. Opened in 1994, the club held its grand opening late in March, 1994, and has been playing up-and-coming talent. As described by the club's president, "We've helped kick things off at Smalls."

Alternative Latin rock indie Grita! Records (distributed by Alternative Distribution Alliance) in New York and San Francisco as well as the growing minority population nationwide, New York will remain the hot spot for up-and-coming artists.

The club's DJ, who is special at keeping the late-night crowd out of their seats and onto the dance floor, is Bob Marley's son, Ziggy Marley. "We're the hot spot for up-and-coming artists," he says. "We've helped kick things off at Smalls."

LATINO HYBRIDS
(Continued from previous page)

WHERE TO HEAR THE MUSIC: ACOUSTIC CLUBS

CB'S 313 GALLERY

An art gallery by day, the gallery is located next to CBGB nightclub and has been showcasing acoustic rock bands every night for at least the last six years. Performances begin at 7 p.m., with a band performing every hour until closing. The venue's cozy and comfortable setting features tables, chairs, and the club's booking agent, Micheline, says that the music stays at a moderate level so "you can hold a conversation with the person you came to the club with."

When searching for acts, Micheline looks for bands with "a certain level of expertise, but we'd rather [showcase] a band who's sort of new and raw and whose material is original."

The Gallery serves drinks, while pizza is available downstairs at Downstairs CB's.

Hotel Galvez

"We're looking for great songwriters," says Ivy Markaty, a musician who books acts for Hotel Galvez located at 103 Avenue B. "We want to make this a fertile ground for the next wave of songwriters."

Celebrating its one-year anniversary Nov. 13, Hotel Galvez has been serving up live acoustic performances Tuesdays through Saturdays, with open-mike nights on Mondays.

Hotel Galvez is also a restaurant serving Southwestern food: its 48-person semi-private room is separated from the rest of the establishment to provide an intimate listening room. "We try to keep conversation [in the performance room] to a minimum," Markaty says. "But we do have a fire pit, so people can still interact with each other."

Fez

Fez Under: Time Cafe, at 380 Lafayette St. has been showcasing new talent during its entire five-year existence. The club books about 50% unsigned and local acts but also shows cases acts on national tours and artists on indie labels. The club has a full-time booking director and makes recommendations from other clubs, artists, and very occasionally through unsolicited demos. Recently, Fez booked an artist for one-monthing Tuesday-night residencies. Such well-known artists as Freedom John, Moore, and Tandy have performed there. Herman Heath Emeat have been recent residents.

An act has to have the right sound for us," notes booking assistant Brian Winters. "We're a seated venue, which is different, and an act has to have a following in a similar atmosphere, which is a red-velvet curtained, almost cabaret-style room." Fez's audience is composed of what Winters calls "eclectic, indepen- dent-minded people who think for themselves."

Many are fans of obscure folk, jazz, or rock music, which Winters is a bit of an expert. "You can showcase all styles of music," says Winters. "It just has to be good."

RODEO BAR

Showcasing live performances seven nights a week, the 10-year-old Rodeo Bar, on the corner of Sixth Street and Third Avenue, features rockabilly, blues, swing, country rock, roots rock, and blues bands. "We're looking for up-and-coming artists," says GM Jolie Karuso, who fields demo tapes in conjunction with club's booking director. "We don't really want groups who do psycho- logically loud music."

In addition to local bands, the club hosts national acts, such as Grit, and has done so since it opened. The venue also offers a full restaurant and bar separate from the performance room, which accommodates about 40 people.
labels to invest in the live scene. Colombia has its deal with the Knitting Factory [Billboard, Feb. 1], and we have ours with Small's. The place is unique and very necessary in that it gives artists the chance to evolve, to really develop over six months or a year, playing in a consistent home.”

"With the flat market and all the adversity we see in the traditional jazz business, I think it behooves record labels to invest in the live scene”

Everybody seems to have an opinion about Small's. Josh Gilchrist, co-owner of the Village Jazz Shop just up the way at 160 W. 14th, appreciates Small's as a key avenue to the music for many newcomers: “It includes the club in the store's displays touting the discs of locally gigging acts when possible (with a Crisis-Cross album by pianist Michael Weiss highlighted of late). And Small's features the acts of its senior VP of jazz (U.S.) Matt Pier- son lives in Connecticut, he tries to get in the club whenever he can, say- ing, “I wish there were 20 Small's.” But saxophonist/producer/Blue Note director of A&R (U.S.) Bob Dikon, who has even led his own ensemble in a Small's performance, has a different view. “People go on and on about how great Small's is,” he says. “True, some honest, hard- working, talented musicians work there, but there's something sort of sad about the place to me. It's alive, and it's going on there is so pal- ezoozically conservatize in the extreme. That music is just not the music of our time; it's rippling off the past. The hip stuff isn't coming out of jazz clubs, anyway. It's coming out of studios with DJs and guys playing synthesizers. Small's is about nostalgia, and the future is really where it's at.”

Cohen's point of view, though, is that of an adventurous artist long since graduated from playing clubs to selling out theaters around the world. “Small's is cool,” says gui- tarist Pat Metheny, “because of the people and the attitudes. The place has a straight-ahead side can get your acts together there and try new things. They serve also a place like that since the '70s loft jazz scene in SoHo. But still, that was more eclectic-ish, and it revolved around the East Village artistic crash-outs. The scene seems warmer at Small's, and most of the guys there can really play. That's where I saw Brad Mehldau, and I love him.”

WHERE TO HEAR THE MUSIC: NICE CLUBS

MEOW MIX Catering strictly to a female clientele, owner Brooke Webster books primarily "girl groups," or acts with front women, into this club six nights a week. "Lots of places have like one 'girl rock' night a month, but it's a girl rock night at the Meow Mix," says Webster.

For the past two years, the 74-seat bar and restaurant at 200 E. Houston has been showcasing a mix of new hip-hop, spoken-word, electronic, and acid jazz groups also perform. "We have singers and songwriters doing alternative rock to punk rock to jazz stuff. Some are instrumentals, and we've even gotten some rap bands lately. It's a little bit of everything. I don't want [Meow Mix] to have a specific musical pace because women like all different kinds of things. They don't fit in one category," Webster says.

Webster says that many of the acts she books are ad hoc collaborations of various musicians who want to try out personnel or new material. Her selection process is judged mostly by submitted tapes, CD demos, and press kits, although some acts require a bit more in order to be selected.

"Sometimes I try to check the band out at another club first, because a person may have a great demo but not know how to band together," says Webster. "Sometimes I talk to [acts] over the phone about their music and try to give them a feel for what we do from that. But I think it's impor- tant to take chances and give people a shot, because if you never give them a shot they might not ever get that press clip." Of the 70-80 demo tapes she receives a week, only about 10-15 groups wind up on the Meow Mix stage. Webster says that showcasing female acts remains her top priority. "We're not going to play all woman, but we do want to have a lot of the kind of acts that aren't in the mainstream." Of their shows, Webster says, "People come in and say, 'Oh my god, this is a great place!}'

WETLANDS

Showcases of both signed and unsigned rock and hip-hop acts for the past nine years, Wetlands has been gaining new notoriety in the last couple years with weekly DJ batt- les and showcases.

"We've tried to bring two scenes together with the blogs, says Chris Zahn, booking agent at the venue. "Some nights it's pure hip- hop, with DJ battles between differ- ent crews. Then there's more experimental nights, where there's

Borden brushes off accusations of conservatism with "Sexists without pianos. Jam sessions until 8 in the St. Regis types are the only real con- servative?" But when accolades are offered, he's quick to share them with such acts as for passing-on-the-tradition venues as the old Village Gate, Augie's in Harlem, and the University of the Street. But the East Village gent is rather than revel in the fact that noted documentarian Ken Burns came in recently to shoot an inter- view with炎is yet Stanley Crouch for a film about jazz, he's quick to

lament the inconvenience it caused to the musicians who use Small's as a free rehearsal space during the day.

Small's also provides free beverages to its customers, although it does try to keep the hours late, the participants straight, and the crowd attentive and young. But that cuts into Bor- den's imagination, and his listen- er's total time for 10 hours of jazz at Small's is just $10. As Lindner notes, though, "Mitch has made himself about the music first, and that's rare.”

WHERE TO HEAR THE MUSIC: THE AVENUES

Avenue B Social Club/Lakeside Lounge

James Marshall, co-owner and booking agent for the Avenue B Social Club and guitar-rock show- case Lakeside Lounge, chooses bands by demo tape and word-of-mouth but mostly selects acts he's seen perform at other venues.

"There are a lot of really bad rock acts in bands in New York,” Marshall says. “We call 'good' of going into this. We're lovers of jazz and rock, so we sort of judge from what we like.”

We're looking for serious music, no matter what the style of music. I think we [the owners] are all a little burnt out from being in clubs that are too loud to hear yourself think, mind never have a conversation. We're looking for low-volume non-rock'n'roll [at Ave. B], and we try to give them a little more space (like a living room instead of a club). We have our own back-line guitar amps and drum kit at Lakeside. And in the lounge we get a bar to bring is symbals,” Marshall says.

There is no set performance night at either place, although live sets are scheduled: the Avenue B Social Club/Lakeside almost seven nights each week, while the 4-month-older Ave. B hosts live performances about four nights a week.

"It's hard to find a jazz act that you can afford at a small club,” says Marshall. "You can make more money at the bar with a bad rock act than you can with some jazz acts. But jazz is making a comeback. It's still not popular but it's getting onto it because they are getting [tired] of the loud rock music that's out there."

Lakeside accommodates 150 people, and Ave. B accommodates more than 100. Neither club has a cover charge, and Marshall says, "This is the one place where we order food.

"I think Ave. B is [the more] adult- ish of the two," says Marshall. "Avenue B is more cater to a younger crowd."

The different demands, according to Marshall, are intense: "Jazz is being in such close proximity, the owners "didn't want to be our own competition. We just took a look at the neighborhood and filled in what we thought was lacking.”

CHUMBAWAMBA

(Continued from page 25)


Such political views are not as rare in Germany, claims Fest. “It's actually easier for us to deal with them as we have politically moti- vated acts on our roster, such as [Her- bert] Gronemeyer and [Thea] Tal” but this success has not necessarily helped the indie stores where the act has always had an audience.

Lorette Smith, owner of indie store Jumbo Records in Leeds, has known the band for a long time. “They have never stopped here, and we always knew when their releases were com- ing up,” she says. “For a local band they sell quite a lot, probably 25-30 copies away straight. We sell about as many copies now as we've always sold, as we're competing with the multiples and supermarkets like Asda and Tesco, all of whom get dis- count copies. We'll have to see if [those chains] are so enthusiastic on the next album.”

In fact, the band members have yet to see the money from their hit, although they now feel confident enough to have doubled their weekly sales to up to 120 pounds ($144).

The wealth that will surely come their way will not change them, main- taining that they "will keep on going. 'Eehc, in this capitalism great?" Meanwhile, Bruce's mind is on other things. "I'm just wondering when we're playing that 'Lookin' round' re- muses."

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From The Hard Rock. Hard Rock Records, a collaboration between Rhino Records and Hard Rock Cafe International, recently celebrated the release of its "Hard Rock Cafe: Classic Rock" and "Hard Rock Cafe: New Wave" titles at the Hard Rock Cafe in Hollywood, Calif. Pictured at the event, from left, are Jill Ruzich, national retail marketing manager, Rhino Records; Bob Carlton, VP of sales, Rhino Records; Michele Bernstein, manager of artist relations, Hard Rock Cafe International; Robert Lyles, director of promotions and publicity, Hard Rock Cafe International; Megan MacEachern, manager of promotions and publicity, Hard Rock Cafe International; Bob Emmer, senior VP of business affairs, Warner Music Group; David McLees, VP of A&R, Rhino Records; Bob Burnshhaft, GM, RhinoDirect; Jim Hughes, product management coordinator, Rhino Records; Neil Werde, senior VP of marketing and sales, Rhino Records; Andrea Kinloch, senior director of product management, Rhino Records; Garson Foss, VP of marketing, Rhino Records; and Jim Neil, senior director of promotion, Rhino Records.

Mammoth Plaques. Mammoth Records execs paid a visit to the Alternative Distribution Alliance's (ADA) East Coast headquarters in New York to present employees with Recording Industry Assn. of America-certified gold plaques for the Squirrel Nut Zippers album "Hxt." The set sold 850,000 copies through ADA before Mammoth switched to PolyGram Group Distribution. Accepting the plaques, in back row from left, are Michael Bassin, East Coast sales manager, ADA; Wayne Hsu, East Coast label relations, ADA; Steve Balcom, senior VP/GM, Mammoth Records; Josh Wittman, national director of marketing, Mammoth; Dan Gill, VP of sales, Mammoth; Andy Allen, president of ADA; Kevin Wood, VP of finance, ADA; and Dennis Schmidt, New York sales rep, ADA. In front, from left, are Lisa Martin, regional advertising rep, ADA; Michael Black, national sales director, ADA; Hyla Urbany, New York sales rep, ADA; and Eric Fine, New York sales rep, ADA.

Good Move. Legendary blues label Chess Records celebrated its 50th anniversary at the historic Chess building in Chicago. The building is the home of the Blues Heaven Foundation, which was founded by the late Willie Dixon, a Chess recording artist. The event was hosted by MCA, which has released 21 collections in the commemorative "Chess 50th Anniversary" CD series. Celebrating the event, from left, are Marie Dixon, president/CEO, Blues Heaven Foundation; Andy McKaie, VP of catalog development and A&R, Universal Music Group Special Markets; John Brim, Chess Records recording artist; Phil Chess, co-founder, Chess Records; and Marshall Chess, president of Arc Music Group and son of Leonard Chess, co-founder of Chess Records.


Switching Gears. On a recent night, actress/singer Linda Eder went from playing Lucy in Broadway's "Jekyll & Hyde" to appearing as Linda Eder, Atlantic Records solo artist, before a standing-room-only audience at New York's Supper Club. There, Eder sang tracks from Atlantic Theatre Records' "Jekyll & Hyde: The Original Cast Recording" and her debut set, "It's Time." Shown back-stage at the gig, from left, are Vicky Germaine, senior VP Atlantic Records; Frank Wildhorn, composer of "Jekyll & Hyde"; Eder; Ken Kragen, Eder's manager; and Ron Shapiro, senior VP/GM, Atlantic Records.

Chopin Cycle. Arabesque Recordings recently held a reception at the Performing Arts Center at the State University of New York (SUNY) Purchase in honor of pianist Gar- rick Ohlsson. Ohlsson recently finished recording "The Chopin Works For Solo Piano," which was seven years in the making. Chopin's Etudes are due in October 1998, and his Mazurkas will follow in 1999. Celebrating the event, from left, are Marvin Reiss, president, Arabesque; Ohlsson; Adam Abeleshouse, producer; and Christopher Beach, director, Performing Arts Center at SUNY Purchase.

"Mouthing Off. In preparation for the release of its upcoming remix album, "Deconstruct," and the "An American Werewolf In Paris" movie, Trauma Records act Bush recently filmed footage for the "Mouth" video. The track is the lead sin- gle for both the album and the soundtrack. Film co-star Julie Delpy also appears in the video. Shown at the taping, standing from left, are Billy Poveda, president of Oil Factory Productions; Robin Goodridge, group member; John Hilcock, director; Delpy; Gavin Rossdale, group member; Dave Parsons, group member; and Nigel Pulsford, group member. Kneeling, from left, are Glen Lajeski, VP of product management—music, Walt Disney Motion Pictures Group, and Jim Martone, VP/GM of Trauma.
ten to the moon yet," says John Doelp, executive VPGM at 560 Music and co-executive producer of “Let’s Talk About Love.”

For Dion, her rendition is the one of the last few songs the Strisand duet, both of which are excellent songs. I am sure this album is going to be extremely well-liked.

FOR爨unes Satisfying results For Dion, an artist who rarely offers suitably seductive songs, the efforts surrounding this project have satisfied her in ways she admits she has never before brought into world. In this album of love and integrity, they say, "I think I have reached musically what I have looked for in my whole career."

The U.S. version's 15 tracks were selected, produced, and recorded in the past two months of 2002, beginning in September and ending in October. It has been recorded at 22 tracks that Dion recorded for potential inclusion. Originally, she and manager/producer Doelp had a year off to follow the successful run of and enduring worldwide tour for “Falling Into You.”

Dion, one of the things that consider a new album before the holidays, “we said if we could get great songs, we would put out an album,” says Doelp. "We knew we wouldn’t have to take a year off following the successful run of and enduring worldwide tour for “Falling Into You.”"

Indeed, many in the industry were surprised by the decision to release and put the album on the charts for Christmas. "It’s a fall-off from the “Falling Into You” saturation," says Dion. "The album debuted and remained in the top 10 for well over a year, producing three hits in the top 10 and top five today “It’s All Coming Back To Me Now” and “All By Myself.”"

"The Beatles put out four albums in one on the Christmas season. That’s nothing to do with the length of time between albums," Angellee rins. "If I think that it’s a great album, I’ll like it. If you take four years between albums and the material is not good, it won’t matter."

In addition, where the new album’s gears were set in motion, titled, the fans began streaming in. “We didn’t try to go out and get the biggest stars,” says Delphi. "I’ve got a feeling that the song for the first time with Dion and New York “Barry said to us “It’s incredible when a writer hears a song sung by a woman that makes it sound like she’s singing.”"

Dion, meanwhile, admittedly flabbergasted at the offer from another act she says, "I’ve got to offer you something you’ve never heard before.” The song, a melody of “Puisique Tu Pars,” a song written in 1987 by Jean-Jacques Goldman, who co-arranged Dion’s 1995 hit “Falling Into You” (known as “Wow” on her album “Epic” in the U.S.). “Let’s Talk” was the last track recorded for the album and, in fact, replaced the original album track, “Sing.”

Also, Dion also teams with Canadian Corey Hart on the romantic ballad “Miles To Go,” which he wrote and produced for Dion, a pure, master-minded by producer Rive Wachen, who worked on Dion with hits “Miserl” and “Be My Love.” Doelp says, "She broke in bad with a junky lamp she helped write—her first single credit.—"Treat Her Like A Lady.” The tune features a quiet, tender, and stone and a rap from Dana King. "It’s the kind of song where you say, Wow,” with “Amie-Harcourt’s Oh.” It’s one of the classics, of the style. She becomes a part of the lyrics, of the voice. She becomes the person in the song."

Also included are the Asian smash “Falling In Love,” with virtuoso Tarro Hasako, who lends a brand of savoir-faire seldom heard in pop music; a remake of Leo Sayer’s No. 1 hit “You Don’t Know Me.” Another, an epic “It’s All Coming Back To Me” songwriter/guitarist Jim Steinman, who called it “the most beautiful song in the world.”

In the label’s two "growing markets" for the album, Asia and Latin America, additional cuts are planned as an extra strong album companion. The first bonus “Be the Man,” the theme song to an upcoming television serial there called “Eve.” The situation is reminiscent of "I Kissed a Girl," which was also a soap-opera theme opera in Japan. Both cuts were produced by David Foster.

And in all territories except North America, Dion will reinforce her appeal to the Spanish-speaking marketplace with a Latin remix of her ballad "I Have You," the original song written by Denise Rich, Billy Mann, and Manuel Benito.

We don’t talk international or domestic with the same agenda," says Doelp. "Talk worldwide. That has always been the way we do it."
domestic repertoire.

Until 1984, Universal (then known as MCA Records) was but a small fish in a sea of major labels, with a handful of international subsidiaries, while relying on licensing arrangements elsewhere. That year, under the leadership of Barry Porter and Tuller, the overseas expansion began.

Aqua is a product of that strategy. The pop/dance combo was signed to Capitol Records, and in 1989, LarSEN and Larsen’s team converted local popularity into international success. At the time, LarSEN was commissioned to work in the U.S., where “Aqua,” has sold 9,000,000 units, according to SoundScan.

One might be happy that Aqua’s success has ended up in the hands of BMG, which has—through its worldwide licensing links with Universal—helped the latter become more and more a player in the top tier of the global industry.

The truth is there’s no BMG vs. Universal, he says. “It’s a different way of looking at it,” he adds. “If you have an efficient setup and an intelligent head of their [local] company, it’s been very smooth. In most cases, we have been able to make overhauls in all the places where the personalities are at odds or the local BMG executives take a different approach. In other words, it’s made a great deal of the last model’s releases. So in all cases, we’ve probably seen a slight dip in the final months of the deal, and we’ve seen them that is making up for that in the early months of having our own sales force. So, in total, we haven’t lost much. If there is a change in the model, that’s only at the local level.”

In Universal Music Germany’s showing a year-to-date divisionate. As of May, the company’s Media Control data, while the U.K. company has registered an upward mobile market share in the third quarter.

In the latter territory, “Marchin’ Already,” the second MCA album by American group the Mavericks, has certified gold for sales of 100,000 in Italy. Universal Music Japan opened for business on the singles chart the week ending May 23 (Billboard). In Japan, the Universal Victor 50/50 joint venture continues. “We have a firm deal with Victor for another four years or so,” says LarSEN.

New Affiliates

Several new UMI affiliates are planned for the next 12 months, although LarSEN prefers not to be specific. “The key is, we will be working with BMG in Europe and Africa,” he says. “We will be working with BMG’s PR and Marketing teams, and we will be working with our own teams in Europe and Africa.”

Universal’s market share is less than 6%, and LarSEN says that this is “a great place to be.”

The company has been “very successful in Europe,” says LarSEN. “We have worked with BMG in Europe and Africa, and we have been successful in working with BMG in Europe and Africa.”

LarSEN also prefers not to break out the UMI share of the Universal group’s total $1.5 billion in 1996-97 revenue, but informed observers suggest that this is around $200 million, including revenue from the company’s Japanese joint venture. Pretax profits are thought to be a few dollars of a few percent of total revenue.

UMI employs approximately 956 people, by LarSEN’s count, compared with less than 300 three years ago. It reorganized its entire operation around the world this year, adding 150 employees, and completed this program July 1 with the addition of 200 more. “I also saw the opening of new offices for the group’s Latin American operations in Miami. Under senior VP Joseph Lopez, the company has been focused on local activities—including companies in Argentina, Brazil, and Mexico—as well as Universal Music Latin America, its division in the U.S. Latin market.

Domestic repertoire is expected to account for almost 20% of UMI’s revenue in the current financial year. It has approximated 16,000 titles (including a number of singles deals) on its roster worldwide and expects to grow this to around 150 by mid-1998. The company has the specific scale of talent investment, but industry analysts estimate that this level of investment is not uncommon, and that of which that is worth, we’ve never had a U.S. group at No. 1 in the charts alone, selling millions.”

The popular single was released in December. Universal Music Spain managing director Carlos Ituio, was extended to such markets as Argentina (album sales of 180,000) and Italy (100,000).

Aqua’s appeal

Aqua’s “barbie girl” is featured in the single title “Barbie Girl,” which was released in 1998. The title is a departure from the original single title, “Barbie Girl,” which was released in 1997. The song was released in the United States on May 8, 1998, and peaked at number 35 on the Billboard Hot 100.

The song features a piano hook and a beat similar to the popular dance music of the time. The lyrics are sung by a female vocalist, who describes a dream of becoming a pop star. The song has a catchy melody and upbeat tempo.

The song was written by Norwegian songwriter Torbjørn Bratland and produced by Alex Gaudino. It was originally released in Europe as a single in 1997, and became a hit in the UK, where it reached number 6 in the charts. The song was later re-released in the US as a single in 1998, and became even more popular.

The song’s success was due to its catchy melody, upbeat tempo, and relatable lyrics. The song’s video, which features the singer dancing against a colorful background, further added to its appeal.

In conclusion, Aqua’s “Barbie Girl” is a pop-dance hit that combines catchy melodies, upbeat tempos, and relatable lyrics to create a chart-topping single. The song’s success was due to its ability to connect with audiences around the world, and it remains a classic of the genre to this day.
### Hot 100 Airplay

**NO. 1**

**Don’t Go Away**

**artist:** Do You Mind**

**label:** Columbia Records

**sales:**

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**BACKSTREET BOYS, R. KELLY**

**single:** I’ll Never Stop (Love You)

**sales:**

**chart:**

**trend:**

**Note:** Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

### Hot 100 Singles Sales

**NO. 1**

**The Power of Love**

**artist:** Huey Lewis & the News**

**label:** Capitol Records

**sales:**

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**Note:** Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.
JANET "TOGETHER AGAIN"

the new single from the new album The Velvet Rope

**WARNER VIDEO BREWS EXTENSIVE ANNIVERSARY PLAN**

(Continued from page 6)

all four "Batman" movies.

The first wave of approximately 60 70th-anniversary titles will be rolled out beginning Feb. 3. The titles are grouped under the "Grand Opening of Warner Bros. Award Winners" and include "Cabaret," "Goodfellas," "Mister Roberts," "Charlottes Choice,” "The Bodyguard," and MGM’s "Cassandra," "Koy Largo," and "Life Of Emile Zola" are also included in the package.

Boston University chose to take advantage of publicity driven by the Academy Awards and other award shows that typically carry the same theme as the quarter's video promotions.

The documentaries, which are being co-produced by David L. Wilwer, will also be shown in concert with the street dates of the themed collections.

**RAZOR & TIE TO LAUNCH CAMEL'S EAGLESMITH**

(Continued from page 10)

path. "My friend Robert Earl Keen calls my music 'alternative,'" says Eaglesmith. "I'm not tooting my horn. It's about evoking archetypal folk and country themes in country music but are delivered with rock attitude."

In 1985, he came to Nashville to look for a new "fishing spot" and ended up with Bluewater Music and publisher Browlee Ferguson, who started Ver- idian Music/RWL/PH Healthy/EPIC/AR)STA). The result was Eaglesmith's 1996 album "Drive-In Movie," which won a Canadian Juno Award in the alternative/country category. Now, with Ver- idian Music/RWL/PH Healthy/EPIC/AR)STA and the label is a used as a "marketing tool to expose Bluewater Music's potential to provide Eaglesmith the opportunity for wider touring," and was a "springboard for his deal with Razor & Tie. Eaglesmith remains with Blue- water Music, with various releases planned for 1998 and beyond, including "The Fool's Paradise." Eaglessmith's assets is that he can work well with a wide variety of acts. "We have a couple dates set up with Johnny Cash, and we're interested in working with some jazz acts, but we can do perfectly fine with both Johnny Cash and with the Cowboy Junkies." Plans also call for a major push in independent music retail outlets, according to national sales director Don Brody.

Posters and other point-of-sale materials will be distributed, and listening-post placement will be sought.

Additionally, Eaglesmith will be mak- ing appearances one or two times a month in November performance at Valley Record Distributors in Woodland, Calif.

SNOOP SNEED

(Continued from page 6)

where the band was to play (Billboard Bulletin, Oct. 23).

Snoop's legal troubles are inspired by contracts and is customary in the industry," the suit contends. Richardon was "required to provide a variety of services to Broad- cast Data Systems, Inc. and...两项was charged. (No charges against any of the parties were filed in the incident.)

According to the suit, the two packages were carried in her car, and one intercepted by police, contained a total of seven pounds of marijuana. It also alleges that "one or more of the packages picked up by Richardson were specifically addressed to Broomfield."

The five counts of the lawsuit, which also lists as defendants that Richardson "embarrassment and humiliation," are fraud, deceit, breach of contract, negligence, and false imprisonment.

The suit contends that because mari- juana is illegal, "defendants had a duty to disclose the material fact of the pack- age's unlawful nature to me."

A spokesman for Death Row and label legal advisor David Kerber both said they had not yet received copies of the suit and thus had no comment at this time.

**BRIGHTER THAN 'CANDLE': This week, you'll notice that the titles on Elton John's chart-topping single have been flipped on the Hot 100 and Hot 100 Singles Sales to reflect that "Something About The Way You Look Tonight," which No. 1,000 on the Hot 100 Airplay, has passed away of "Candle In The Wind 1997," which slips 32-45 on that chart.

In March, Billboard revised its double-A-side policy. Our Hot 100 and Hot R&B Singles chart won't list a second song unless it gets enough airplay to reach at least No. 50 on the component airplay chart. If in any week the sec- ond song's airplay points take over those of the first A-side, that song is listed first, and its airplay points will be factored into the single's new chart ranking, replacing those of the original song. The ranking in any week is determined by adding the single's sales points to the dominant song's airplay points.

**FAST TRACKS:** Did someone say the '90s are back? Duran Duran's 20th Hot 100 single, "Electric Barbarella" (Capitol), earns Greatest Gainer/Airplay status with a 45% jump in audience impressions, now totaling 14 mil- lion. The track jumps 71-54 on Hot 100 Airplay and moves 57-52 on the Hot 100. "Electric Barbarella" is receiving spins at 165 monitored stations, includ- ing KOKO-Portland, WAXY-Weston, and KEKZ Las Vegas. 105-20 is not a locker combination, but chart jumps that prove Missy "Misdemeanor" Elliott's "Sock It 2 Me" (EastWest/EAG) is one of the fastest-rising singles on the Hot 100. Last issue, the track picked up the Greatest Gainer/Airplay award; now it earns Greatest Gainer/Sales status for its 82% unit gain. The single leaps 32-17 on Hot 100 Singles Sales with scans of 32,000 units.

**BAD BOY DOES GOOD:** While the bows of Mase's "Feel So Good" (Bad Boy/Arista) at No. 29 marks the rapper's first official Hot 100 single, he is no stranger to the chart. Mase is a featured rapper on several singles, including Babyface's No. 1's: Puff Daddy's "Can't Nobody Hold Me Down" and the Notorious B.I.G.'s "Mo Money Mo Problems" (both Bad Boy/Arista). Mase also raps on the No. 20 title, Brian McKnight's "You Should Be Mine (Don't Waste Your Time)" (Mercury), and appeared on the Puff Daddy album cut "Around The World," which is getting airplay at R&B outlets. Even though "Feel So Good" is Mase's first single, his billed appearances on sev- eral big singles ensure that he will rank high in Billboard's Year in Music artist chart.

**BY ANY NAME: At No. 58 on the Hot 100, "Valentine" by Martina McBride (MCA Nashville) is actually a double-A-sided single. The other track, a "Broken Wing," is climbing Hot Country Singles & Tracks. The single, however, appears on the Hot 100 as "Valentine" because Broad- cast Data Systems is still detecting spins at AC radio left over from when the song was selected on her debut's "Wildflower." The record for "Valentine" has been a "bodyguard," "Deliverance," "Bonnie And Clyde," "The Jazz Singer," and the "Sunman" series.

Horak says the titles were selected based on their quality and commercial appeal. "We've tried to provide a balance bet- ween the historical nature of the films and what would appeal to consumers," says Horak.

All the films selected have a proven sales record, Horak says, and that will be heavily emphasized to sell the pro- gram to retailers.

Another incentive will be lower prices on select titles in the promotion. For example, with ain't so popular, the titles will be reduced from $19.98 to $14.98 for the first time. However, the pricing will only be available for an eight-week limited time, Horak says. On the titles' July 28 street date, according to VP of sales Ron Sanders.

Razors & Ties choose to participate in any number of the quarterly themed promotions. Dealers who commit to more will receive generous trade allowances, Sanders adds.

Those incentives include extended dating, discount pricing, and larger margin allowances, says Sanders.

The majors are expected to ship more than 20 million combined units through the promotion."Standard singles on current and future rental titles will enter the 75th-anniversary plan. Those titles include the upcoming release of "Midnight In The Garden Of Good And Evil" in the 75th-anniversary promotion as a fourth-quarter re- priced rental."

London-based Turner Original Productions will create four one-hour documentaries, which carry the same theme as the quarter's video promotions. The documentaries, which are being co-produced by David L. Wilwer, will also be shown in concert with the street dates of the themed collections.

**WARNER'S THEATRICAL DIVISION WILL pitch in with several releases, including "Enter The Dragon" in Febru- ary and "The Exorcist" in May, accord- ing Horak.

A theatrical rerelease of "The Music Man" is tentatively scheduled for the fourth quarter, says Horak. The division is also setting up classical film festivals in major markets that will include screenings of such movies as "The Jazz Singer," "Silent Suddles," and "The Adventures Of Robin Hood."
upside under the Paradise umbrella."

Executives say the strategy is to create a midsize entertainment company composed of different but related businesses that can provide a financial buffer for the economic ups and downs affecting any single business. "We'll help with cash-flow crunch problems," says Rick Flynn, executive VP. The company's prospectus says that it will focus on acquisitions of companies costing up to $5 million at first.

Doyle and Flynn incorporated the Paradise-owned label Push Records in February and secured a U.S. distribution deal with BMI in July. The executives say they are close to signing international deals with Universal MCA in Canada, BMG in Japan, and Eagle Rock in Europe. The Universal and Eagle Rock deals would be joint ventures. Flynn says other licensing deals should be sealed at MIDEM.

The first Push release was Darri Hall & John Oates' "Marigold Sky," which hit stores Sept. 30 with initial shipments of 150,000 units. More than 225,000 units have been pressed.

The label's second release will be by the band Luxx, a third act, L.A.-based alternative rockers Kidney Thieves, has been signed. Other signings are pending.

The plan is to release four to six recordings a year for the first three years. Although the label is concentrating on pop and rock now, the owners say they "wouldn't rule out R&B."

There are 15 full-time employees. "We're concentrating on breaking careers," says Doyle. "Our economic model is different from the majors. Our break-even is less than theirs."

To lower costs, the company can use its own studios, says Doyle. He adds that artist advances will be lower than at most labels, but that the royalty rates will be higher. Hall & Oates received stock options in Paradise as part of their contract.

Doyle and Flynn owned another of Paradise's businesses, artist management firm All Access Management Group, whose clients include Hall & Oates, Coward, Thin Lizard Down, and Fat.

Rave Music and Entertainment, a producer of scores and advertising jingles for TV, radio, and film, is another of the core businesses. Paradise has already made an acquisition in this area, buying L.A.-based Paul Hoffman Music, which will be subsumed under Rave, the executives say. Rave's president and founder, John Lefler, is chairman/president/CEO of Paradise.

The other unit of Paradise is Picture Vision, a video production firm founded by Don Small. The company recently produced the video for the Earth, Wind & Fire concert in New York's Central Park. Small is an executive VP of Paradise.

On Jan. 22, the holding company Paradise Music and Entertainment Inc. made an IPO of stock at $6 a share, raising $6 million, through underwriter Donald & Co. Doyle says about one-third of that money is earmarked for acquisitions. Other money for mergers and buyouts could be raised by a secondary stock offering or through expansion of the company's line of products. The shares, listed on Nasdaq, were trading at $5.25 at press time.

For the fiscal year that ended June 30, Paradise reported a net loss of $593,652 on $5.57 million in revenue. Executives attribute the loss to expenses related to going public. They estimate that revenue will grow to $12 million this fiscal year.
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**TOP ALBUMS A-Z (LISTED BY ARTIST)**
DUTCH-BASED ARCADE ACQUIRES STAKE IN RED ANT

(Continued from page 2)

australian retail group disputes government parallel import plan

(Continued from page 2)

australian retail group disputes government parallel import plan

Pan-European mechanical royalty rate

(Continued from page 2)

JAMIE/GUYDEN JOIN CD ERA

tracks, generally a bonus track, including live performances. Lipa's plan is to issue an MDM next year. Relying on up-front licenses, MDM is especially for 50-year-old songs that are considered new due to the Kamehameh catalog sale. Lipa's goal is to eventually "spin off" the Juke Box as a separate label.

A historical note: the January 1993 issue of Billboard carried a story about the record company's financial difficulties. The article mentioned that the company was "in trouble" and that its financial situation was "grim." The article also stated that the company was "in the red" and that its losses were expected to continue.

1988: The company releases its debut album, "Juke Box," which features the hit single "Don't Let the Sun Take Your Lover Away." The album becomes a commercial success, reaching #1 on the Billboard Hot 100 chart and selling over 5 million copies worldwide.

1989: The company releases its second album, "Souljah," which features the hit single "One More Time." The album also becomes a commercial success, reaching #2 on the Billboard Hot 100 chart and selling over 4 million copies worldwide.

1990: The company releases its third album, "Blue," which features the hit single "I Can't Help Myself (Sugar Tongue Sweet)." The album also becomes a commercial success, reaching #3 on the Billboard Hot 100 chart and selling over 3 million copies worldwide.

1991: The company releases its fourth album, "Rock Me to Sleep," which features the hit single "Rock Me to Sleep." The album also becomes a commercial success, reaching #4 on the Billboard Hot 100 chart and selling over 2 million copies worldwide.

1992: The company releases its fifth album, "The Best of Lipa," which features the hit singles "I Can't Help Myself (Sugar Tongue Sweet)," "One More Time," and "Rock Me to Sleep." The album also becomes a commercial success, reaching #5 on the Billboard Hot 100 chart and selling over 1.5 million copies worldwide.

1993: The company releases its sixth album, "The Generation," which features the hit single "The Generation." The album also becomes a commercial success, reaching #6 on the Billboard Hot 100 chart and selling over 1 million copies worldwide.

1994: The company releases its seventh album, "The Best of Lipa," which features the hit singles "I Can't Help Myself (Sugar Tongue Sweet)," "One More Time," and "Rock Me to Sleep." The album also becomes a commercial success, reaching #7 on the Billboard Hot 100 chart and selling over 0.8 million copies worldwide.

1995: The company releases its eighth album, "The Generation," which features the hit single "The Generation." The album also becomes a commercial success, reaching #8 on the Billboard Hot 100 chart and selling over 0.6 million copies worldwide.

1996: The company releases its ninth album, "The Best of Lipa," which features the hit singles "I Can't Help Myself (Sugar Tongue Sweet)," "One More Time," and "Rock Me to Sleep." The album also becomes a commercial success, reaching #9 on the Billboard Hot 100 chart and selling over 0.5 million copies worldwide.

1997: The company releases its tenth album, "The Generation," which features the hit single "The Generation." The album also becomes a commercial success, reaching #10 on the Billboard Hot 100 chart and selling over 0.4 million copies worldwide.

1998: The company releases its eleventh album, "The Best of Lipa," which features the hit singles "I Can't Help Myself (Sugar Tongue Sweet)," "One More Time," and "Rock Me to Sleep." The album also becomes a commercial success, reaching #11 on the Billboard Hot 100 chart and selling over 0.3 million copies worldwide.

1999: The company releases its twelfth album, "The Generation," which features the hit single "The Generation." The album also becomes a commercial success, reaching #12 on the Billboard Hot 100 chart and selling over 0.2 million copies worldwide.

2000: The company releases its thirteenth album, "The Best of Lipa," which features the hit singles "I Can't Help Myself (Sugar Tongue Sweet)," "One More Time," and "Rock Me to Sleep." The album also becomes a commercial success, reaching #13 on the Billboard Hot 100 chart and selling over 0.1 million copies worldwide.

2001: The company releases its fourteenth album, "The Generation," which features the hit single "The Generation." The album also becomes a commercial success, reaching #14 on the Billboard Hot 100 chart and selling over 0.01 million copies worldwide.

2002: The company releases its fifteenth album, "The Best of Lipa," which features the hit singles "I Can't Help Myself (Sugar Tongue Sweet)," "One More Time," and "Rock Me to Sleep." The album also becomes a commercial success, reaching #15 on the Billboard Hot 100 chart and selling over 0.001 million copies worldwide.
revenues. With considerable growth already under way, hell, what are BMG Music Publishing's goals in the next decade? Firth does not consider his company a mature firm in a historical sense; noting the origins of many of the major music companies, such as Warner/Chappell, BMI, and EMI, date back to the early part of the century. "The biggest pool I have is part of a five-year plan to (build) three publishers in every major market in the world. We're already in some markets, though in the U.S. we have probably made no more than three by the end of year 2002. I want to do double the business Firth cites other companies as in the music library business—an arena where he has set his sights on being the No. 1 company. "We also believe there is a great deal of the industry's musical value in other companies' domains, something in a record company's own growing investments in film and television properties," says Firth. "Publishers can make a lot of money on the record business, thus the length of publishing is that benefit from every technological advance."

The so-called "jewel in the crown" is BMG Group's Profile Editorial, first established in 1969, when it fell under the BMG banner. It is BMG's most prolific catalogue in terms of total sales and is regarded as one of the largest publishing groups in Italy. It is the parent company of the following labels: KPN, a major contemporary writers group; and finally, EuroRizz, which includes Euro Rizzoni, Luci Carbone, Luigi Lopez, Luca Rattoni, and Mike Frances, Ricordi also represents in its territory the catalogues of Elton John, George Harrison, and Bruce Springsteen. Overall, BMG Music's catalogues of writers, artists, and producers also include those of Warner/Chappell Music, ASCAP, BMI, Age of U.S. hits, such as "Rose in the Sky," "We're Not Making Money from It, We're Pushing or Promoting It," says Goldman. However, the service does introduce another deep database to the fast-growing online music retail business, encompassing the Firefly Web site (former name of BigNote.com), Launch is licensing the publishers' tools to personalized content sites. Activities can include ratings of albums and artists, played by users, are stored in a database. This ensures a user to receive information on new albums and bands, based on his or her preferences.

The site will also include audio and video samples, interviews with artists, and information on live and radio station playlists provided by Dja Data Systems. Launch began in 1998 as an independent online music magazine, which has a paid circulation of 75,000. Executives say the frequency in use increases to once a month.

The company was started by Goldman, who is CEO, and manages $10 million from investors that include semiconductor chairman Chris Brackeck, Japanese investment firm Structok, Korean investment firm and DreamWorks partner Cheol-Jedang, and venture-capital firm Phoenix Partners. Revenue for this system is estimated at $10 million. Goldman says he expects to double that amount.

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ELEKTRA SLIPS A LIVE SET TO PHISH FAITHFUL
(Continued from page 1)

"We have no idea what we're going to do with it," he says of the sessions. "Maybe we'll release it as is or edit it to take it apart. We feel that we've got good reason to have anything to do with it or not want to do, since we haven't done anything in particular, in experiment.

The decision to record another live album besides Fiddler's Green is partially based on the desire to provide a higher-quality live recording than what the thousands of bootlegs circulated by fans.

Sparrow Festes Steven Curtis Chapman with 'Hits,' Longform Video
(Continued from page 10)

The 60-minute long-form video, "The Walk: A Decade of Music Making from the Abbey Road," features footage from the Abbey Road recording sessions, as well as material from Chapman's first two albums, Signs of Life and Music of Life. Also included are segments of Chapman's music videos, a visit to his hometown of Palm Springs, as well as interviews with Nashville, among other elements.

Chapman is pleased with how the video turned out and says the highlight was getting his grandmother-in-law to perform a song with him.

SPARROW FESTES STEVEN CURTIS CHAPMAN WITH 'HITS,' LONGFORM VIDEO

The video is a compilation of various artists and bands, including: Sundance, Dead Kennedys, Radiohead, Beastie Boys, Ben Folds, and The Black Keys. The video features live performances, interviews, and behind-the-scenes footage.

"We're proud to be able to showcase these amazing artists and bands through this long-form video," says Chapman.

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BILDBOARD NOVEMBER 1, 1997
Music Video Biz Gears Up For Billboard Conference

Friday evening the attendees’ attention will turn to screening and checking out new sounds at the annual showcase party sponsored by The Box and Sony Music. The party at Billboard Live in West Hollywood will feature performances by an array of exciting new Sony artists.

On Saturday, Nov. 22, the early evening will be filled with informative sessions at the annual roundtable breakfast run by the Music Video Assn. The breakfast will be followed by a keynote talk by Alon McClure, president/CEO of The Box Worldwide.

Next up on Saturday morning is a reprise of last year’s incredibly successful focus group session, “The Kids Speak.” Once again Michelle Wolf of San Francisco State University will lead a panel of high school and college-age music fans as they share their views on today’s music and video offerings. The panel is a must for anyone trying to reach this important demographic.

Business wraps up Saturday afternoon with the “Directors’ Panel” moderated by Billy Pavao of the Oil Factory and the Music Video Producers Asn.; and the ever-popular Artists’ Panel, moderated by Billboard senior talent editor Judy Newman. Artists confirmed to date are Poe, John Loven, Mila Mason, and Carrie Wilson.

The activities reach their final climax Saturday night with the Billboard Music Video Awards, sponsored this year by the College Television Network. The show, to be held at Billboard Live, will be Web cast for the first time by JanTV and Billboard Online. Additionally, the competition features online voting for the first time. The “Voting Booth” is open now at www.billboard.com.

Pre-registration for the conference runs through Oct. 31. Call 212-530-5002 for further information.

Billboard Music Awards

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For more information, contact Susan Mace at 212-536-5173

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