THE STATE OF THE MUSIC INDUSTRY '98

U.S. Biz Is Cautiously Upbeat On Turnaround

**BY DON JEFFREY**

NEW YORK—After a few years of crisis at retail and drift at record companies, the U.S. music business appears to be on an upswing that many observers believe will be maintained throughout the year and beyond. As reasons for the turnaround and an increased optimism, these sources cite the strengthening of the retail account base; the development of new acts that excite younger consumers; a myriad of choices for older music fans; cost efficiencies brought about by record company restructurings; a heightened awareness by labels of the benefits of merchandising high-margin catalog titles; and the expectation that

(Continued on page 96)

Indie Distsrib, Labels See Signs That Worst Is Over

**BY CHRIS MORRIS**

LOS ANGELES—The U.S. independent record industry is apparently beginning to see some light at the end of the tunnel after nearly two years of harsh fortunes. Most indie distributors and label owners polled by Billboard say they’re facing the future with renewed, albeit cautious, optimism, following a period of deeply depressed business in 1996-97.

A perplexx of problems jolted the industry to its core during that period. The instability and bankruptcy of several prominent retail chains led to a downturn in sales and a flood of returns that began in early 1996 and continued into the following year.

(Continued on page 97)

News Analysis

As 1998 builds up a head of steam, the mood in Europe is wary rather than worried over what the year will do to bottom lines.

There’s concern that two of the continent’s largest record markets—Germany and France—are being held back by high unemployment and depressed economies. Despite this—as Sony Music Entertainment’s European president, Paul Russell, observes—hits still sell.

Russell argues, though, that unemployment is having a greater impact in

(Continued on page 99)

Japanese Biz Copes With Troubled Times

The Japanese music industry—the world’s second-biggest—has been for the most part unaffected by the economic crisis that has swept through continental Asia. That is not to say, though, that things are OK in Japan.

Far from it: The Japanese market is going through one of its toughest periods ever.

While data provided by the Recording Industry Assn. of Japan shows that shipments of prerecorded music were more or less flat in 1997, that trade publication Oricon—large-scale returns of product mean that the market’s condition is much worse. Sales of domestic product fell 10% in 1997.

(Continued on page 97)

Canadian Top 40 Format Enjoying A Resurgence

**BY HOWELL LLEWELLYN**

HAVANA—As Cuba’s strictest economy slowly recovers from the near-nuclear blow of the collapse of the Soviet bloc, the island’s music industry is beginning to take shape.

Last year’s arrival of a new, young, and dynamic culture minister, Ariel Prieto, seems to have opened govern-

(Continued on page 14)

Cuba Looks To Its Emerging Music Industry

(Continued on page 59)
Bad Boy Entertainment Congratulates The Notorious B.I.G. & Sean "Puffy" Combs for their Grammy and Soul Train Music Award Nominations

SEAN "PUFFY" COMBS
Grammy Nominations
BEST NEW ARTIST
BEST R&B SONG
BEST RAP PERFORMANCE BY A DUO OR GROUP
BEST RAP ALBUM

Soul Train Music Award Nominations
BEST R&B/SOUL SINGLE
BEST R&B/SOUL/RAP NEW ARTIST
BEST R&B/SOUL ALBUM
R&B/SOUL/RAP ALBUM OF THE YEAR
BEST R&B/SOUL/RAP MUSIC VIDEO

Recipient of the Sammy Davis, Jr. Award
ENTERTAINER OF THE YEAR

THE NOTORIOUS B.I.G.
Grammy Nominations
BEST RAP SOLO PERFORMANCE
BEST RAP PERFORMANCE BY A DUO OR GROUP
BEST RAP ALBUM

Soul Train Music Award Nominations
BEST R&B/SOUL ALBUM, MALE
R&B/SOUL/RAP ALBUM OF THE YEAR
BEST R&B/SOUL/RAP MUSIC VIDEO

A TRULY UNBELIEVABLE YEAR IN MUSIC

The Notorious B.I.G. Management: Mark Pitts Byear+ Entertainment
Puff Daddy Management: James Canter & Elroy Modina
Headspot Entertainment
Rights Societies Have Vital Role In Cyberspace

BY RALPH PEER II

The continued rapid advance of technical tools suggests that the Internet is still in its gestation. However, my view is that before the end of the first decade of the 21st century, the technology of digital distribution—in consumers having shared digital music, sound, or video—will have matured. By then, we will see machines capable of not only capturing streams of signals at the highest audio quality but also being able to deliver music of the highest quality, without delay, to the consumer. The future is bright.

But then, what can we expect? Yes, we will see machines capable of not only capturing streams of signals at the highest audio quality but also being able to deliver music of the highest quality, without delay, to the consumer. The future is bright.

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Photos: Permission granted by Intellectual Properties Management, Atlanta, Georgia, as exclusive manager for the King Estate.
Feola Pegged To Head New Family Division At Universal

By Eileen Fitzpatrick

LOS ANGELES—In a move designed to accelerate its family and direct-to-video output, Universal Pictures has created a new division, Universal Family & Home Entertainment Production. Universal Studios Home Video president Louis Feola has been picked to head the new division.

Feola, who has headed worldwide operations for the video division since 1992, will be responsible for the development and production of direct-to-video, live-action, and animated television product. He'll also be responsible for the family divisions of Universal Studios' operations and acquisitions.

Feola's appointment takes effect immediately, and Universal Pictures COO Chris McGruck says more executive changes at the video division are in the works.

McGruck wouldn't elaborate on future appointments, but industry sources indicate executive VP Andrew Kairey will move over to head the division's international operations. Kairey, who is now responsible for domestic marketing and ad sales, will be replaced by a yet-to-be-named executive.

Sources at the video division say employees were "really stunned" when the Feola appointment was announced at a Feb. 3 staff meeting. Feola has been with the division for 15 years and has worked for Universal for 20 years.

In partnership with Prudential Securities Inc., he has established CAR Universal Credit Corp. (CARK UCC). The company will make loans to music publishers "worth $1 billion in the first year—on the basis of royalty ownership of intellectual property rights serving as collateral.

On his own, as proprietor of CAR Entertainment Inc., he also intends to create and acquire music industry entities—with an initial focus on music publishing—that will form the basis of his own investments. No such acquisitions have yet been made.

After more than three decades in the music industry, Koppelmann has admitted millions of dollars in enterprises that he started, built, and then sold. "I've been fortunate to cash in on those assets. But now I want to cash in without cashing out," he says.

It was the sale to EMI Music, for almost $100 million, of the vast music publishing assets he owned in partnership with Martin Bandier and Stephen Swig that brought Koppelmann (and Bandier) into the EMI Music orbit in 1985. He left as chairman of EMI-Capitol Music Group North America last June (Billboard, June 7, 1997).

Although Koppelmann says he can largely establish, or invest in, entertainment properties using his own finances, he says there might be conditions under which Prudential would step in with financial support for his separate CARK Entertainment.

Feola Pegged To Head New Family Division At Universal

By Chris Morris

LOS ANGELES—Tony Braxton's filing for Chapter 7 bankruptcy protection will at least temporarily put her contract battle with her labels on hold. On Tuesday, the 35-year-old singing star filed her bankruptcy petition in U.S. Bankruptcy Court here (Billboard Bulletin, Feb. 16). Braxton's wholly owned companies—publisher Lady Ashley Inc., tour support unit Madame Ashley Inc., and recording company Princess Ashley Inc.—filed simultaneously. The vocalist estimated both her assets and her liabilities at $1 million.

The filing followed an exchange of lawsuits between Braxton and her labels, New York-based Arista Records and Atlanta-based LaFace Records.

Following is Stanton L. Stein, the bankruptcy court judge who has been presiding over the cases.

"The filing of a bankruptcy petition is a very imaginative way of getting away from the immediate actions of creditors," Stein says.

On Dec. 5, 1997, Braxton sued the labels in California Superior Court in L.A., seeking to void her agreement with the companies (Billboard, Dec. 20, 1997). Claiming California jurisdiction for the suit, she invoked the so-called "seven-year law," a state statute limiting the duration of personal service contracts to seven years. Under the terms of that statute, Braxton's agreement would have been void Nov. 1, 1997. The law has been used by other artists in contract wrangles with their labels; most of the cases have been settled out of court.

Arista and LaFace quietly counter-sued Braxton for breach of contract.

Wind-Up, Dick Clark Team Up For American Bandstand Catalog Label

By Paul Verna

NEW YORK—A new partnership between dick clark productions Inc. and New York-based independent label Wind-Up Entertainment will develop a catalog line using Clark's name and the logo of "American Bandstand," the TV show with which he has been associated for four decades.

Under the agreement, the partnership—American Bandstand Records—will release a series of archival compilations with music licensed from various parties. BMG will distribute the series. The music releases themselves won't be culled from the "American Bandstand" archives, although audio and video material from the historic summer program will be used to create enhanced CDs.

Clark says he and dick clark productions president/coo Francis La Manna were attracted to Wind-Up because of the enthusiasm and entrepreneurial spirit of its principals, chairmen/CEOs Alan Meltzer and president Steven Lerner.

"They're the right size and at the right stage in their development," says Clark of Wind-Up. "They're important to them, and they're very imaginative. We don't want to get lost in a Penta- gon operation. Often, though [the majors] have big money and the thousands of people it takes to get that elephant to dance may not have you at the top of their list."

Clark adds that he likes the way Meltzer and Lerner think. "They don't say, 'Well, we've got together some old records and put a logo on it.' There are all sorts of marketing possibilities that haven't been explored yet. Those guys know the business, but they're not at all traditional."

In the News
Demon Label Being Sold

CMT Europe Shut Down

TCI/Paradigm Ramp Up

Motown Prez Optimistic After Mercury Merger

By Anita M. Samuel

LOS ANGELES—Putting aside the problems, this is the first concrete step toward Motown's rebirth and resurgence for the new millennium," says Motown Records president/CEO George Jackson about the label's merger with Mercury Records' R&B division.

The realignment of the two Poly- Gram companies, announced Jan. 29, expands both Motown's staff and music roster. As a result of the realignment, however, 12 Mercury and three Motown staffers were let go (Billboard, Feb. 1).

The move includes the transfer of several of Mercury's R&B acts to the Motown fold. These include Tony Toni Tone, Brian McKnight, Will Downing, and Raphael Saadiq, as well as two new artists, Paula Perry and Debelah Morgan.

Wayman Jones, a newly named Motown senior VP, will make the transition from Mercury (where he was senior VP at R&B promotions and (Continued on page 104)

A&M Reinforces R&B Efforts In Deal With Shaqueille O'Neal Label

By Craig Rosen

LOS ANGELES—When A&M's deal with Perspective Records ended in late 1996, A&M chairman/CEO Al Cafaro faced a difficult question. "We had to decide if we were going to stay in the music business or just become a pop rock company," he says. Aware that R&B accounts for a significant share of the market (about three-fifths in 1997, according to industry estimates), Cafaro decided to rebuild the label's efforts rather than throw it in the towel.

More than a year later, A&M is well on its way to that challenge with a series of new label deals and is already starting to show signs of success.

Its most recent deal is a multi-million-dollar, three-year joint-venture agreement with T.W.I.'s M.R. Records, a label founded by Los Angeles Lakers star Shaquille O'Neal and his partner Leonard Armato.

As part of the agreement, A&M will handle the marketing and distribution of all T.W.I.'s M.R. releases, and T.W.I.'s M.R. GM Tom Sturges will relocate to A&M to run the label's day-to-day operations.


Koppelmann, Prudential Offer C'right Loans

By Irving Lichtman

NEW YORK—Charles Koppelmann, the veteran music man who until last year was in charge of EMI's U.S. operations, has set in motion a two-pronged approach to his new business activities in the entertainment realm.

In partnership with Prudential Securities Inc., he has established CAR Universal Credit Corp. (CARK UCC). The company will make loans to music publishers "worth $1 billion in the first year—on the basis of royalty ownership of intellectual property rights serving as collateral.

On his own, as proprietor of CAR Entertainment Inc., he also intends to create and acquire music industry entities—with an initial focus on music publishing—that will form the basis of his own investments. No such acquisitions have yet been made.

After more than three decades in the music industry, Koppelmann has admitted millions of dollars in enterprises that he started, built, and then sold. "I've been fortunate to cash in on those assets. But now I want to cash in without cashing out," he says.

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Although Koppelmann says he can largely establish, or invest in, entertainment properties using his own finances, he says there might be conditions under which Prudential would step in with financial support for his separate CARK Entertainment.

Feola Pegged To Head New Family Division At Universal
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Sony’s Ricky Martin Is Making Waves
World Cup Tie-In Set To Raise Int’l Profile

By John Lannert

“‘Vuelve’ is a song I am going to be singing for the rest of my life,” says Ricky Martin of his Latin American/European smash of 1997. “It gave me direction and logic.”

“María”—known as “Uno, Dos, Tre, María” in Europe—also provided a kinetic launching pad for the Puerto Rican native’s hotly anticipated new Sony album “Vuelve,” due to hit U.S. retail on Thursday (12).

Indeed, ever since noted mixer Pablo Flores reshaped “María” from a chugging, flamenco-laced tune featured on Martin’s 1996 album, “A Medio Vivo,” into an up tempo samba stomp, the song has considerably broadened the musical profile of the former regular on the company’s “General Hospital.”

According to Richard Ogden, senior VP of marketing at Sony Music Europe, “María” was the company’s second-biggest selling single in 1997, reaching No. 1 on Billboard’s Top 100 last year. He adds that by the time “Vuelve” is released in most of Europe by late March, “A Medio Vivo” should be approaching sales of 1 million units.

In the U.S., a Spanish version of “María” has remained No. 1 at the highly rated top 40/rhythm WKTY New York since December. The song shows no signs of letting up, says WKTY’s music coordinator, Gevıntıro.

In Japan, “María” will be used as a musical backdrop for a TV ad campaign that Martin is doing for Japanese vehicle manufacturer Suzuki. The campaign, scheduled to kick off in March, will coincide with Sony Music Japan’s release of “Vuelve.”

And as part of its effort to break “Vuelve,” Sony Music Asia is serving the Southeast Asian market with a promotional single containing three Soccer tournament “wanted us to try to embody in music.”

While he did not initially anticipate “La Copa De La Vida” as the first single, Ogden says that the enthusiasm from fans for the song and the rising World Cup fever made it a natural leadoff selection.

Written and produced by Bobi Rosa and Desmond Child, “La Copa De La Vida” also boasts remix versions by Flores. The balance of the album was helmed by Rosa and KC Porter.

Martin says the single offers an opportunity to reach “a very intense and jongune antifreeze”—the sports fan. He also is aware that a potential World Cup smash hit could explode his career over the globe.

“The song could literally take me around the world,” says Martin. “It is a little intimidating, but we are going out there with knives in our mouths’

Spanyshed renditions of “María.”

Also included on the promo CD single is “The Cup Of Life,” an English language take on “La Copa De La Vida,” the Asian market’s first single from “Vuelve.” Sony Music Asia’s marketing manager, Yvonne Yuen, says the album is due to ship in March into nine Southeast Asian markets.

“La Copa De La Vida”—the theme song of the 1998 World Cup in France—will be featured on a World Cup compilation set to drop in late March on Sony.

Martin, 26, was selected for the World Cup track, notes Ogden, because he exulted all of the ideals that organizers of the famed football

rules of “Vuelve,” both as a medium for performance exposure and advertising.

For example, Ogden says, France’s music and film channel, M6, has adopted Ricky Martin as its official recording artist. “La Copa De La Vida” will be the World Cup’s song of the month in March.

Martin, who toured and did promo duties in Europe extensively in 1997 to support “María,” plans to embark on promotional treks in February and March. In addition, a concert swing through Europe is being mapped out for the end of May and beginning of June.

sandwiched between Martin’s European jaunts is a three-week tour of Japan and Southeast Asia. In the latter market, Sony divisions are assembling a variety of local TV campaigns for each of the territories.

Yuen points out that Sony is developing a regional marketing thrust involving pan-Asian music networks Channel V and MTV Asia. Martin is expected to perform several showcase sets there, she adds. In addition, the upcoming World Cup enhances Martin’s chances in the region.

“Soccer is huge in Asia, and ‘The

Cup Of Life’ will offer the perfect opportunity to take advantage of it,” says Yuen. “So what we want to do is introduce consumers to a great singer who has the whole package.”

In Japan, Emi Hatano, marketing coordinator for the Epic labels in Japan, says a commercial CD single of “María” will be released on March 25. Complementing the CD single release will be a pouch at radio for “The Cup Of Life,” slated to begin in late February.

Hatano figures Martin’s visit to Japan and Japanese radio support, particularly in Tokyo, is key to his prosperity there.

Hatano adds that Martin, who is the first Latino act the company has worked since Julio Iglesias, provides great appeal for Sony in Japan, “be—

(Continued on page 59)
blockbuster film reached certified sales of 4 million and became the first album on a classical label to hit such a peak.

The speed with which “Titanic”—released Nov. 15, 1997—hit these heights is indicated by the certification performance of some other soundtracks in January: Atlantic’s 1994 “ Spice Jam” hit 5 million, while Columbia’s “Men In Black,” released last summer, arrived at 3 million.


Mark Cares’ 1997 Columbia release, “Butterfly,” notched another record for the singer: She became the first female vocalist to achieve consecutive triple-platinum albums.

Several acts debuted in the gold-album category in January: tenor Andrew Bocelli (Philips), rock unit Creed (Wind-up), country throush Lee Ann Womack (Decca), English rock giant the Verve (Virgin), hip-hoppers Timbaland & Magoo (Atlantic), perky piano trio Ben Folds Five (500 Music, veteran punk rock outfit Social Distortion (Epic), and modern rock band Marcy Playground (Capitol). Following is a complete list of January RIAA certifications.

**MULTI-PLATINUM ALBUMS**

Jewel, “Pieces Of You,” Atlantic, 8 million.


Toni Braxton, “Secrets,” LaFace/Arista, 6 million.


Matchbox 20, “You’re So Mean Or Someone Like You,” Atlantic, 4 million.


Fleetwood Mac, “The Dance,” Reprise, 3 million.


Shania Twain, “Come On Over,” Mercury Nashville, 3 million.


Jules Shear Set Boasts Big-Name Guests

**Singer/Writer Does Duets On High Street Debut**

**BY DOUG RREECE**

LOS ANGELES—When veteran singer/songwriter Jules Shear struck upon the idea to create a duet album with several of his colleagues, he sat down and put pen to paper. It wasn’t, however, to write the 15 plaintive, powerful cuts found on his High Street debut, “Between Us.”

“When I had decided I was going to make a duet record, I wrote a propos-

al, which is something I had never done before,” says Shear, who picked up on a suggestion from manager Mike Lemb-

bo, “Rather than have someone be unsure about what I was going to do, or be disappointed down the line, I thought I would get it all clear up front.”

“It’s astounding to start out with an idea on a piece of paper, and here we are with a CD a year later,” he adds. “We’ve done something a lot of people said couldn’t get done on account of how hard it would be to get permission to work with an artist or figure out how to get 15 people in the studio, let alone getting great performances out of everyone. In that regard, this record is astounding.”

Indeed, with a Feb. 24 release date looming, “Between Us” is remarkable in both artistic and logistical capacities.

Featured on the album are artists such as Paula Cole, Caleo King, Susan Cowsill, new 10,000 Maniacs lead singer Mary Ramsey, and Mango Tim-

nings of the Cowboy Junkies.

Shear invited several other artists to perform on the album after meeting up with them at “Writers In The Round.”

“I wanted the record to have one vibe from start to finish,” says Shear, speaking of the musical aspects of the album. “Everything is held together by this central acoustic or soloist/st
tar style. Once we had that, there was a very delicate balance of other instru-
ments added so the array of artists is wide, there’s not too much difference between songs.”

Though Shear’s name has carried a recent $40,000 settlement with several artists alike, he has yet to achieve main-

stream success.

Shear’s last album, “Healing Bones,” sold more than 7,700 units, while its predecessor, “The Great Porze,” sold more than 12,000 units, according to SoundScan.

And while the host of artists on “Between Us” could attract a wide, new audience, neither Shear nor High Street is counting on it.

Although Ron McCarrell, VP of marketing (U.S.) for the Windham Hill Group, says that High Street will not

shy away from publicizing some of the big-name talent on the album, he takes a cautious tack when discussing the potential draw of marquee artist names.

“I think the strength and beauty of the recording will appeal to people more than someone thinking, ‘Gee, I like Paula Cole, and she’s on one duet,’” McCarrell says. “I don’t think that would necessarily spark a pur-

chase. It’s the uniqueness of the record that will titillate people enough to part with 15 bucks.”

Meanwhile, Shear points to the eclectic mix of artists on the album.

“There were some people that thought I should really go for bigger names when I made this record, but my point was, and is, if the music is really good and the singing is really great, then everything else will take care of

(Continued on page 11)

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Virgin Records America in Los Angeles promotes Ken Pederson to executive VP. He was senior VP/CFO.

Capitol Nashville promotes Bill Catino to executive VP and Bill Kennedy to VP of sales. They were, respectively, senior VP of promotion and senior director of national sales.

DreamWorks Records Nashville names Scott Borchetta senior executive of promotion and artist development. He was senior VP of national promotion at MCA Nashville.

Scuderia of New York Group appoints Barry Pinace VP of promotion in New York and Sherri Traban VP of promotion in Nashville. They were, respectively, national director of top 40 promotion at EMI Records and national director of alternative promotion at Maverick Records.

N2K Encoded Music names Suzanne White VP of promotion in New York. Eulis Cathay VP of jazz national director at The River.

New York, Eulis Cathay VP of jazz national director at The River.

Scott Gordon national promotion director, West Coast, in Los Angeles, and Jordan Zucker national promotion director, South, in Atlanta. They were, respectively, senior director of promotion at Guardian/EMI Records; national director of promotion at ZK2; national director of promotion, West Coast, at EMI Records; and senior national promotion director at RCA.

Atlantic Records in Los Angeles promotes Phillip Embuido to regional promotion manager of urban music, West Coast. He was regional promotion coordinator, Benson Music Publishing.

Glen Sanatar is appointed VP of finance, international, at Universal Music Group in Los Angeles. He was controller at Virgin Records America.

Cold Cuts is named director of marketing at Gee Street Records in New York. She was owner of Streetwise Promotions, an independent street marketing firm.

Benson Label Group in Nashville names Leslie Tayman manager of public relations. She was choral market-

ing coordinator for Benson Music Publishing.

Rykodisc in Salem, Mass., pro-

duces Sony Kofordel, to publicity coordinator and names Kristen Driscoll publicity assistant. They were, respectively, publicity assistant and assistant to publicity relations director at Talbots Inc.

Lyko Corp. in Salem names Michael King accounts payable accountant, Kim Van Savage benefits/payroll administrator, Cathy Landergan information systems manager, and Paul Day systems administrator. They were, respectively, a representative at Scudder, Stevens, and Clark Mutual Funds; business manager at The American Prospect; information systems manager at Arrowstreet Architects; and systems administrator at Dataware Technologies.

**PUBLISHING.** Killen Music Group in Nashville appoints Gabriel Briggs director of creative services. He was a staff member at David N’ Will Music.
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NYOR—In the five years since his last album, Marc Cohen thinks he’s learned something invaluable about songwriting.

“The thing about writing songs is that sometimes you can have an experience that isn’t all that poetic, and it’s kind of your job to bring the poetry to it. Half of songwriting is hiking the trail and trying to recognize something you know you can bring poetry to. That’s something I’m getting better and better at. Unfortunately, it leads to writing less and less songs.”

That partially explains the delay between 1993’s “The Rainy Season” and “Burning The Daze,” which comes out March 15 on Atlantic. However, Cohen says that for the most part, life’s interventions, as well as “my green fingers” and need for balance, lent to the long break between sets. After focusing intensively on his first two records and touring from 1991 through 1994, Cohen says, “I knew I was doing things that needed to be attended to” before he could come back to the road. “I just didn’t know how or when to attend to them while sacrificing everything else. But I did and kind of went with it, and it ended up being four years of not doing much in the musical realm.”

Cohen burnt onto the musical scene in 1991 with his platinum self-titled debut, which contained the soulful, midtempo hit “Walking In Memphis.” His follow-up, “The Rainy Season,” peaked at No. 61.

“Burning The Daze,” while continuing Cohen’s tradition of a premier storyteller, has a more mature, more musical feel than his past albums. For example, “Lost You In The Canyon” would sound right at home on Cohen’s 1994 album, while “Eliss Island,” in tune and rhythm, recalls Bruce Springsteen.

The album is based on the real-life, life and death, love and loss, and family story of his older brother, who Steve Poltz

Singer/Songwriter’s ‘Daze’ His 1st Set In 5 Years

BY MELINDA NEWMAN

Mercury Wants Steve Poltz’s Name As Familiar As His Face

By CARRIE BORZILLO

Los Angeles—Most people know who Steve Poltz is...they just might not realize it yet. He’s the songwriter who co-wrote Jewel’s hit “You Were Me” and is the hard-to-remember singer in that song’s video, and the leader of one of San Diego’s most popular bands, the quirky Rugburns.

Now working on the literally hundreds of songs, the 37-year-old Poltz is adding solo artist to his list of credits. His debut album, “Left Shoe,” coming from Mercury on March 15, is a 15-song collection of both personal and familiar love songs. The album was recorded live in the studio with producer Steve Soles and features such guests as Jim Dickinson, Van Dyke Parks, Benmont Tench, and the Mighty Mighty Bosstones’ horn section.

Poltz—who was born in Halifax, Nova Scotia, and lives in San Diego—was actually approached to record solo material before the incredible success of “You Were Me For Me.” The A&R executive who signed Jewel then wanted to sign Poltz to the label at the same time. He passed. Price later moved to Mercury and again approached Poltz, he then said yes.

“His an amazing live performer,” says Price, VP of A&R at Mercury. “He brings the record to life, which is something a lot of artists can’t do.”

Poltz says he wasn’t ready to sign with Atlantic at the time he was asked.

“I have this wild side in me that wanted to be there, but I was too much fun driving around the country in a van (with the Ruggburs),” he explains. “It’s easy to hide behind humor and the type of dumb thing you do to lay your heart out on the line. I’m a wise

You can’t point out how vastly different the Ruggburs’ music is from Poltz’s solo material. The Ruggburs created hit songs with such silly titles as “File On The Hangover” and “My Carphone On The Hill,” and Poltz performed them many times on the radio in a dress. In contrast, Poltz’s solo material is more serious and sentimental.

“I think the true Ruggburs fans are going to be really into [the new album],” says Poltz, “because my Ruggburs albums had a few sensitive songs,” says Poltz. “But I’m sure for some it won’t be their cup of tea. And to them I say, ‘Go and Ruggburn album, but for now I hope you like this.’”

Michael Halloran, ID at XHMR San Diego, says Poltz is “one part Neil Young, one part Loudon Wainwright, three-quarters Randy Newman, and a quarter Dylan, and a dash of Jody Hylton, and Bob Dylan. He’s that troubadour guy with the guitar who can go out and play any street corner.”

That’s exactly what Poltz did before forming the Ruggburs. He set out with his guitar for Europe and played street corners. After his return to the U.S., he formed the Ruggburs. They recorded three albums: “Morning Wood” (Bizarre Planet, 1989), “Morning, I’m Sorry” EP (Bizarre Planet, 1994), and “The World By Donkey” (Priority, 1995).

(Walk This Way. The Rolling Stones receive a plaque commemorating their induction into Madison Square Garden’s Walk of Fame. The Stones sold out their New York show in January. Shown, from left, are the Stones’ Charlie Watts and Mick Jagger; Madison Square Garden VP of concerts and entertainment Joel Peresman, and the Stones’ Ron Wood and Keith Richards.)

Lynch Behind Board For Mammoth Album; More V-Day Accouterments

NOW FOR SOMETHING DIFFERENT: Director David Lynch, best-known for his TV series “Twin Peaks” and movies “Blue Velvet” and “Wild At Heart,” is hard at work producing an album for new Mammoth artist, Jocelyn Montgomery. Here’s the really cool thing: The album features Montgomery’s interpretations of the music of Hildegard Von Bingen.

As many of you will recall, Von Bingen became quite the star in 1994 when both Angel/EFM and BMG Classics released albums of her material. This year, the 900th anniversary of her birth, is also sure to be a banner year for Hilda’s guards.

Mammoth president Jay Faires is assembling the project, which came together over a dinner with Faires, Montgomery, and her husband, “Twin Peaks” producer Monty Montgomery.

“I just grabbed her stuff,” Faires says. “It was the wildest thing. Jocelyn, who has performed Hildegard’s material for years, including at her nunnery, was telling me about her, and I said, ‘Does everyone else know about her?’ and she grabs four books off the shelf. I come home, and there’s a piece on her in The New York Times.”

Lynch is working on some remakes of the project, which Faires believes will come out in late spring or early summer.

MORE VALENTINE’S DAY GOOF: Just in case your honey doesn’t want chocolate or flowers, here’s a slightly maudlin song that might make that sweet spot. In addition to Chip Davis’ “Romance” from American Gramophone and 32 Records’ reissue of the Archies’ “Sugar, Sugar,” both of which we’ve already written about, Madyce Entertainment has just released “Beet Of Love,” which features 16 pop hits. Fair warning: Many of the songs are about love gone wrong, like “You’re Lost That Lovin’ Feelin’” by the Righteous Brothers, or unrequited love, such as “Still” by the Commodores or “You’re In Love” by Wilson Phillips. Maybe this one is for that special one you care about who is quite the opposite of your ex but not a thing.

Lynch Behind Board For Mammoth Album; More V-Day Accouterments

OFOPS: Delincuent Records, film producers Jane Hamsher and Don Murphy’s newly established soundtrack label at Geffen Records (Billboard, Jan. 24), will be undergoing a name change. Apparently, Geffen was contacted by an attorney for a Decatur, Ala., label called Delinquent Records; the Goth and glam rock indie imprint has been in existence for a decade. A Geffen spokesperson says no new name has been chosen yet for the producers’ label.

Assistance in preparing this column was provided by Chris Morris in Los Angeles.
HighTone’s Elliott Summons Up Stellar Cast For New Disc

BY CHRIS MORRIS

LOS ANGELES—Folk titan Ramblin’ Jack Elliott has enlisted a celestial supporting cast for his HighTone Records debut, “Friends Of Mine,” set for release March 17.

The singer-guitarist duets with a dazzling lineup of folk and pop luminaries: Arlo Guthrie, Peter Rowan, Rosalie Sorrels, Tom Waits, Emmylou Harris, Nanci Griffith, John Prine, Jerry Jeff Walker, Guy Clark, and Bob Weir.

HighTone president Larry Stover is confident that “Friends” will make Elliott—who won a Grammy in 1996 for his Red House album “South Coast”—beyond his status as a revered cult hero. “He’s had a 40-some-odd year recording career, and a lot of those records are still available but never sold very much,” Stover says. “I think this record’s gonna be a big difference for him.”

The genesis of the album came when Elliott was working with guitarist-producer Roy Rogers on “The Barrow Gang,” an upcoming film about legendary gangsters Bonnie Parker and Clyde Barrows.

“Roy and I got together when we were acting in a movie together, as a couple of hobos with guitars on a freight train,” Elliott says. “That’s how we first got together and started playin’. We just continued jammin’ right through the day. After that we decided to get together and do a record.”

Owing to Rogers’ and Elliott’s active touring schedules, work on the record proceeded fitfully over 17 months.

Elliott says, “The miracle is, although we have two different agents who aren’t even in touch with one another, it seemed like Roy’s trips and my trips were coordinated by the Old Man Upstairs. Each time, we’d both leave town on the same day, go away on a trip somewhere, and come back on the same day. Roy would allow me one day to rest up, and then, wham!, we’d go back in the studio again.”

Elliott speaks warmly of the “old buddies of mine” who appear on his appropriately titled new album. “I’ve known Rosalie (Sorrels) for 30 years,” he says. “I’ve known Jerry Jeff Walker for about 30 years. Guy Clark, I’ve known him for 20 or 25 years. John Prine—we did a tour of Colorado about 20 years ago. I’ve known Tom (Waits) for about 20 years, although I don’t think we played any music together.”

Arlo Guthrie, son of the late folk legend Woody Guthrie, also makes an appearance on the album. In addition, the elder Guthrie—Elliott’s great inspiration as a performer—is paid homage in a version of his “Hard Travellin’” by Elliott and Walker. The song has been a staple of Elliott’s repertoire since he met the elder Guthrie in 1949.

“Woody was in the hospital, he was barely able to speak,” Elliott recalls. “He was just gettin’ over an appendicitis operation when I met him, so it was

(Continued on page 15)
Cuba Looks to Its Emerging Music Industry

(Note continued from page 1)

ment eyes to the fact that Cuba has more to offer than tourism, rum, and cigars.

Cuban jazz, classical, and folk music were always respected abroad, but have not been embraced too warmly by Havana audiences. A wave of aggressive salsa, known as "popular danceable music," has freshened the government's relations with its large musical community. However, while sales are recorded every year by new graduates from the country's conservatories.

Some of the growing support of the arts is a yearlong Spanish/Cuban cultural exchange, dubbed "Cuba 98," which was set in motion with a Cuban night at Madison Square Garden Jan. 21 in Cannes (see story, this page).

There are other promising signs that Cuba's music industry is poised to take off in a big way. These include:

• The state record label Elenet inaugurating its new state-of-the-art recording studio Dec. 20, 1996 (Billboard, May 3, 1997).

• The country's first awards ceremony in Havana, at which eight gold and platinum discs were given to Cuban acts. It was followed by a salsa festival attended by 60,000 dancers at Havana's Tropical venue.

• More overseas labels working in Cuba, including some from Spain, the U.K., and the U.S. Some Spanish companies have set up a permanent base in this market of 11 million people, while others contribute by recording Cuban artists and releasing the product in their countries.

• Growth in the music press: There are now four magazines available, including one printed in both Spanish and English.

Todd Bautista, executive president of the Spanish authors' and publishers' society SGAE, the driving force behind the awards, says that Cuban music is learning to create their own music industry from labels that operate on the island.

"The first step . . . a Cuban music industry emerging with its own managers, promoters, and so on," he says. "The explosion in Cuban music is inside Cuba and not just in what product is arriving in London, New York, or Madrid."

Bautista notes that three recent events have been crucial. EMI Spain struck a Cubanist, in which deals with Caribe Productions, a Panama-based label with Spanish financing. Universal Music made a similar pact via its Spain's Music Magic label, and such Spanish labels as NubeNegra and Eurotropical, an imprint of Manzaní Dioses (Billboard, June 14, 1997), are setting up on the island, helping to form a new business mentality.

The appearance of four music publications in itself is a major event for young Cubans, who since 1990 have had no news on their artists beyond that given state TV or radio. The bilingual Tropicana Internacional, backed by the Cuban Authors and Publishers Asn. (AACC), was the first to appear and is the most successful, with 10,000 copies printed every two months. It is sober and serious, but not dry.

Salsa Havana is the second-most-successful publication, with a print run every few months of some 1,500 copies. It is available abroad and is funded by the Latin American Graphics Asn.

The other two magazines are struggling to stay aloft—the Book Institute and the first independent Cuban, published by the Cuban National Union of Writers and Artists. Tropicana director Néstor Míl explains that with the sixth edition, published at Christmas, the magazine will have a major feature in the U.S. and he notes that for legal reasons it will not be sold but "handed out by visiting musicians and artists."

A wave of current print run finds its way to the U.S. "We went bilingual because we had it clear from the beginning that U.S. bond with America," Mill says. "There are at least 1.5 million Cubans exile there.

As a noncommercial cultural item, the magazine is allowed to enter the States despite the U.S. trade blockade of Cuba, according to Mill.

The opening of the Elenet studios in Havana's residential area of Miramar was hailed by Institute of Music president Alicia Pereu as "a moment of pride for Cuban music and culture in general, to celebrate the opening of an alternative for artistic development."

The awards ceremony in Havana was organized by Caribe Productions (for the label's artists who sold 5,000 units (gold) or 10,000 units (platinum) in 1997. Caribe's Spanish head of AACC, Seño Morzón, says that Cuban acts had sold small quantities on the island, but this situation has begun to change, and it looks like there is a future with good business opportunities." (Local figures say that the market here is some 400,000 cassettes per year, 150,000 of which are sold in Cuban pesos.)

Award receiver included Manolín El Medico De La Salsa, Los Van Van, NG La Banda, and Adalberto Alvarez Y Su Son. At the ceremony was EMI Spain president Miguel Angel Gomez, whose company is to distribute Caribe's product outside Cuba, including the U.S.

Another sign of the growing interest in the Cuban music industry was a small record fair held during the Christmas season at the tourist resort of Varadero. Awards were won for Music and Eurotropical, and Jimmy Muelan, president of California label Ahi-Nomá Music, told Communist Party publication Gramma that "in the U.S., many people think that Cuban music is just salsa. But there are other genres that I love, and I want to promote them."

A late filig for the Cuban music industry is the news that this year's MIDEIM Latino in Miami should go ahead without the ban on Cuban participation that blemished last year's inaugural event.

Jules Shear

(Continued from page 10)

itself," says Shear. "There are some names on this record that people won't recognize, but if you're going for value, i.e., if that's the game we were playing, a lot of people wouldn't be on this record. We just went for people I who thought had ideology and voices.'

Regardless, the attachment of platinum-certified, Grammy-nominated artist Cole to lead track "The Last In Love" has certainly not hurt the song's progress at triple-A radio. According to McCarron, WXPN Philadelphia, and KPTF Detroit, and KUKE Penn State have all responded favorably to the track.

Triple-A KLKR Kansas City, Mo., PD Steve Staley believes Shear's pairing with Cole cedes well for the artist. "Jules is kind of in that group of singer/songwriters who often get overlooked," says Stevens.

Vicky Marshall, a buyer for Ann Arbor, Mich.-based Borders Books & Music, concurs. "His biggest commercial successes have probably been the songs he wrote for Cyndi Lauper and the Bangles," she says. "This may be his breakthrough album and reach a broader base by teaming with artists that are predominantly known in that world, like Rosie O' Donnell or Paula Cole."

Shear will likely be joined by Timmins, Sexsmith, and others during a March 15 performance at the St. Paul line, but on most of his forthcoming live dates he will be supported by vocalist Jennifer Jackson.

The "Between Us" tour begins March 5 in Piermont, N.Y.

U.K. Label Demon Being Sold

By Adam White

LONDON—A change of ownership is in the wings for the boutique U.K. label associated with Elvis Costello, which is best known for his records and his former manager, Jake Riviera, hold a stake, is in the process of being acquired by Crimson Productions, according to industry sources. Crimson is the record label operated by Kingfisher Entertainment Group, the publicly traded company that also owns the major label of music, Woolworth's.

Demon is known primarily as a catalog company, holding rights to Costello's pre-1987 work and licensing material from both major and independent sources: the 76s recordings of Lou Reed, for instance, and the Hi Records line. However, Demon does have a current artist roster, including Nick Lowe and Anthony Thistlethwaite.

The significance of the deal—if con-

A Year Of Cuban Music

Havana—Spanish authors' and publishers' society SGAE, which has more than 400 Cuban members, has organized Cuba 98 with the Cuban Institute of Music and the Cuban National Union of Writers and Artists.

The first event in Cuba will be the March 2-7 International Festival of Electro-Acoustic Music, dubbed "Spring In Havana."

Music scored by Cuban and Spanish composers will be performed at the San Francisco de Asís Concert in Havana and the Havana City Museum.

The ninth International Guitar Festival will take place May 7-17. The Oct. 1-9 Havana Festival of Contemporary Music will feature 20th-century acoustic music, including more to offer Cuban jazz, Cuban jazz, Cuban music.

1998 AIDS BAILLIE "JOLY" THEO

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Howell Llewellyn

BIBLIOGRAPHY

www.americanradiohistory.com
For “ Burning The Daze,” Cohn reunited with producer John Leven- thal, with whom he had worked on previous albums. Cohn tried to stretch out with another producer, Malcolm Bern (who shares a name with the TV sitcom on TBS), but he didn’t obtain the results he was looking for.

“When I listened to the stuff I did with Malcolm, I was seeing more of a Malcolm Bern record than Malcolm was producing a Marc Cohn record,” he says. “I have a feeling that down the line, that one may make a record that’s more like that, but I felt it was too soon to make that kind of statement. So I can’t say that I actually felt it I’d actually started this process with John, it may not have worked out as well.

The album’s first single is the hon- turbine, uptempo “Already Home,” which went to AC, Modern rock, and AC-Radio one day, not a song you would expect from Marc Cohn,” says Lee Stimmel, Atlantic Records senior director of product development. “But I think Marc was actually breaking the mold and not just giving people the expected record of 10 or 12 acoustic songs.

Poltz connects with female singer/songwriters, rock groups, and male R&B artists, so male singer/songwriters have been on the endan- ged species list at top 40 in recent months.

“People seem to be more comfortable hearing women express their emotions than men,” says Stimmel. “We have to get over that hump of the [dominance of] the female singer/songwriter.” How- ever, he also stresses that while top 40 doors have closed, triple-A and AC radio has helped make up for the loss.

To air radio, Stimmel says, “it’s really important that people get to hear music on the radio, and it’s important for retail, or radio setting and to see this record in a completely different light. He’ll be playing smaller venues across the country and we’re spending a day or two in each city to do in-stores, radio visits, and retail and branch stops.”

That tour will start March 16 and will include a 3-night run at the Aragon Ballroom concert tour, with Cohn probably in a warm-up slot.

Radio and publicity will be geared toward Cohn’s 25-plus demo- graphic. “People who bought that first record in 1991 have grown up and don’t necessarily get out of work to get them to the record stores,” Stimmel says. Among the plans are for Cohn to play on VH1’s “Hard Rock Live.”

At retail, Cohn’s name might help him, but he may still be in for a strug- gle. “The name recognition certainly counts,” says Stimmel, “but he’s going to have to sell himself to a quality singer/song- writer,” says John Artale, buyer for Carnegie, PA.-based National Record Factory. “That can be a tough game in a tough climate for artists like Cohn now. Unless they can do a Barenaked Ladies or Jewel, it’s pretty much uphill.”

HIGHTONE’S ELLIOTT (Continued from page 14)

After that meeting, I went to California on a trip with a friend of mine in the Air Force, and we were old 1937 Ply- mouth coupe, and I helped him drive that car out to California. Spent three months visiting people all over Califor- nia, and that’s how I got back to New York. And I sang that “Hard Travellin” in every bar on Route 40.

Also heard on the album is “Hoecker Street Blues,” a moving musical get- well cure for another friend and cele- brated Guthrie acolyte, Bob Dylan. Elliott wrote the song (published by Road Hog Music [BMI]) after Dylan was felled by a serious heart ailment last year.

Elliott, who pens few originals, says, “All kinds of exciting and terrible things can happen on a tour, and I’ll be write songs about none of these events have ever got me to get out a pencil and paper and start rhyming again. I hope people realize read it on paper. I have a terrible lot of concrete in my brain. [But Dylan’s illness] was an event that kind of spurred me into activity, and I got out pencil and paper as soon as I heard the shocking news that Bob was in poor health.”

Beginning in April, Elliott—who is managed by Jan Curry and booked by Keith Case & Associates in Nashville—will make a run of mini-concerts with fellow High-Tone artists Tom Russell, Dave Alvin, and Chris Smithner. However, the tour’s title, Monsters of Folk, raises Elliott’s eyebrows. The title of [the tour] is kind of a doubtful, strange, ravishing, sort of showbiz killer title that was made up by one of the executives at the record company,” he says. “I think they’ve gonna be a picture of us drooling and with big teardrops.”

Sloven says that High-Tone hopes to promote “Friends Of Mine” with one or two major-market concerts featuring popular artists in the hopes of having the record label promoted its 1994 Merle Haggard tribute, “Talure Dust,” the same way.

“Virtually everybody that did duets with [Elliott] on the record has expressed an interest in helping him promote the record,” Sloven says. “I think they’re gonna have a picture of us drooling and with big teardrops.”

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featuring the hit single
NO TENGó DINERO

Executive Producer:
Kenneth Bager

Management:
Elias Christidis & Arma Andon for Pure

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Universal’s Rachid Aimed At Multiple Formats And Nations

LOS ANGELES—Universal Records artist Rachid is striving to cross format lines and national borders with his debut album, "Prototype," which will have a French-language single upon its international release.

The album, which offers a definitive blend of music genres that include hip-hop, gospel, R&B, ambient, and noise rock, is slated for U.S./U.K. release in late May, with release in major European territories to follow in late spring or early summer, according to Kirner, VP of marketing for Universal.

The French-language song, "Requiem Pour Un Con" (Requiem For A Fool), was written by French artist Segura. It will be released as a single in the U.K. in mid-February, according to Kirner.

The label is also planning a "life style" campaign for the artist that will target fashion shows, clothing stores, skateboards shops, and eateries.

Rachid is the son of Roland Bell (now known as Khalis Bayyan) and the nephew of Robert "Kool" Bell, both of Kool & The Gang. Ironically, Rachid says, their historic sound didn’t influence him. “My dad’s originality and fame was a big motivation. Now that I’m older, I realize how original his sound was. It re-introduced the band effort, and I’m discovering stuff in a very different way, but our hunger for the industry is genetic.”

The New Jersey-born Rachid graduated from Sarah Lawrence College in Bronxville, N.Y. He says he declined an opportunity while in school to cut a dance record with a pair of German financiers, choosing to complete his studies instead. He pursued French, English literature, and theater, elements of which are clearly enmeshed in his lyrics.

During this time, he continued to make demo tapes, hoping that the "real people" would truly help him understand his “vision,” he says.

Rachid wrote and produced "Prototype," a 15-minute expression, which has been included in the label’s promo copy.

MULTI-FORMAT APPEAL

According to Kirner, Rachid is a company-wide priority for Universal. The album was released on March 17 by Warner Records in the U.K.

Syndicate, the pair had a string of hits during the 1980s. "It was an inspiration to work with them," he says. "I took them to a place that was different than they were used to. I wanted to work with people who were as hungry as I was, but had a more intimate vision. It was a mutual learning experience, as all production and writing experiences should be.

FOR THE RECORD

Steve Heit is senior VP of sales at Elektra. His title was listed incorrectly in a photo caption in the Jan. 31 issue of Billboard.

Puff Daddy Picks Up 5 Nods
For Soul Train Music Awards

LOS ANGELES—"Puff Daddy" Combs leads the 12th annual Soul Train Music Awards with five nominations. Following on his heels are Erykah Badu and God’s Property, with four nominations each, and Mary J. Blige and the late Notorious B.I.G., with three nominations each.

Puff Daddy is also to be awarded the Sammy Davis Jr. Award for entertainer of the year, while Whitney Houston is to be presented with the Quincy Jones Award (formerly the Heritage Award) for outstanding career achievement in the field of entertainment.

The awards show, which will air live Feb. 27 from the Shrine Auditorium in Los Angeles, will be co-hosted by Patti LaBelle, Badu, and Heavy D.

Other nominees include Aaliyah, LSG, Joe, Dru Hill, Janet Jackson, Boyz II Men, and Maxwell.

For the third consecutive year, Sprite is the major advertiser and exclusive soft-drink sponsor of the awards. As part of a national radio contest, 35 winners and their guests will attend the show during a three-day, all-expenses-paid trip to Los Angeles.

In addition, the winners will be honored at Sprite Nite, a party held the day before the awards. Sprite Nite will air live on BET 7:30 p.m. PST and 10-12 p.m. EST Feb. 26.

DBS from 15 R&B radio stations will also broadcast live from Sprite Nite.

Bailey Broadcasting Seeks Nominations
For Black History Month Radio Honors


“It’s a way for us to honor those people and those stations that supported us throughout the years,” says Lee Bailey, the company’s founder.

Bailey Broadcasting Services will also offer 30- to 60-minute vignettes titled "The Black Music Experience" and a 90-minute special, "Malcolm, Martin & Mandela.

For the entire month of February, listeners will be able to write in and nominate their favorite station and PD. All nominations should be sent to Bailey Broadcasting Services/Black Radio Salute, PO. Box 42918, Los Angeles, Calif. 90042.

They can also be e-mailed to BBSradio@LeeBailey.com. The deadline is Feb. 28.

TOUCHDOWN: K-Ci & JoJo, Allure, Somethin’ For The People, and Tenderoni, the latest act on Kenneth "Babyface" Edmonds and Tracey Edmonds’ Yah Yum label, performed at the first Bowl Jam ’98 concert at the Hollywood Bowl. The event was promoted by Bumping Sunset Promotions of Hawaii in association with rhythm top 40 KIRI-FM (1994) Honolulu, grew out of Garrett’s label, the album’s U.K. performance before releasing it in major European territories in late spring or early summer. At press time, no international tour plans were set, although Garrett says the label is planning to hold showcases in

OF THE RECORD

W HO IS SHE? As I mark my second issue as Billboard’s R&B music editor, I thought it appropriate to take some time to share a little of myself. Musically, I was raised on the Stylistics, Sha Na Na, Heatwave, Santana, and Man- drell. But my mother, who was not a fan of music, introduced me to the music of Bob Marley. My late father’s musical offering was through his collection of 78s, from which I heard the sounds of jazz bands such as the Goodman’s. As I grew up, my tastes moved to Michael Jackson and Prince.

The field can be reached in Billboard’s Los Angeles office at 5855 Wilshire Blvd., Los Angeles, Calif. 90036. My phone number is 213-525-2289, and the fax number is 213-525-2304. My E-mail address is asamuels@billboard.com.
SWITCH: As noted in previous Rhythm Section columns, when two songs from one commercial single or record appear enough to work for Billboard in the top 50 of the Hot R&B Airplay or Hot 100 Airplay lists, both songs are listed on the chart in their order of release. In addition, both songs must appear within the top 25 of the Hot R&B Airplay chart in the same issue. As of the Feb. 22 Hot R&B Singles chart, Puff Daddy & the Family’s “Been Around The World” gets top billing after gaining more audience than “It’s All About The Benjamins,” which had been listed first for several weeks. The airplay increase for “Been Around The World” can be attributed to a newly serviced remix. Broadcast Data Systems combines airplay for the original version with that for the remix in factoring airplay points. “Been Around The World” now ranks No. 3 at Hot R&B Airplay, while “And The World” ranks at No. 61.

Soul Train Awards
(Continued from preceding page)

UNIVERSAL’S RACHID
(Continued from preceding page)

the U.K. in early spring for media and radio from all territories.

The decision to record the French single stemmed from Rachid’s love of the language and his desire to be an international hitmaker. "We discovered him as an artist all over the world," says Jocelyn Cooper-Gilstrap, senior VP at Universal Music Group. "He was among the right people and didn’t want to limit his success in America. I’m supportive of that." Rachid decided to record “Système Pop It On Con” while he was in London in fall 1997. The track was recorded and co-produced by Rachid with Letone, an Ozone tour producer, who is known for his work with Daft Punk. Letone is also working with Universal Group Air, which has gained an underground interest in that market.

In early March, the label also plans to issue in the U.K. a vinyl-only set of remixes for “Prude” for specialty shows, clubs, mix shows, and college radio. The four remixes—Orchestral, Mood and Swing, a Dolly mix, and one by Chris Funk, a young underground trip-hop DJ and producer—will not be available on any of theDEM. A U.S. remix project is slated to be deflected to the Delta Austin and will be serv- rided to R&B and pop radio April 7, according to Cooper-Glispert. Garber also says the label will service the three-track samplers to U.S. pop, rock, and R&B radio by mid-February. Universal will send out vinyl and promo versions of the French song to specialty shows, club shows, mix shows, and college radio. The label also plans to hire an independent club promotion team to work Rachid’s remixes.

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Soul Train Awards
(Continued from preceding page)

UNIVERSAL’S RACHID
(Continued from preceding page)

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**TOP R&B ALBUMS**

**FEBRUARY 14, 1998**

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<thead>
<tr>
<th>Weeks</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
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<td>BRIAN MCKNIGHT</td>
<td>MCG</td>
<td>MBM/REPRIEVE</td>
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<tr>
<td>2</td>
<td>YOUNG BLEED</td>
<td>ALL I HAVE IN THIS WORLD ARE... MY BALLS AND MY WORD</td>
<td>BPI Communications</td>
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<td>3/8/98</td>
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<tr>
<td>3</td>
<td>THE LOX</td>
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<td>MCA</td>
<td>3</td>
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<td>3</td>
<td>Usher</td>
<td>8702495</td>
<td>JIVE</td>
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<td>CALLKAST</td>
<td>EMIGRE</td>
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<td>MASTERS</td>
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<td>CHICAGO</td>
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<td>EYRIAN BADD</td>
<td>BEND</td>
<td>JIVE</td>
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<td>4/12/98</td>
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<tr>
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<td>K-CI &amp; JOJO</td>
<td>BE</td>
<td>JIVE</td>
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<td>FOR</td>
<td>JIVE</td>
<td>7</td>
<td>4/19/98</td>
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<tr>
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<td>J ALPHAS</td>
<td>RE</td>
<td>JIVE</td>
<td>8</td>
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<td>9</td>
<td>MARY J. BLIGE</td>
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<td>BMG</td>
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<td>K</td>
<td>BMG</td>
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<td>31</td>
<td>LL COOL J</td>
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<td>Wyclef Jean</td>
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<td>39</td>
<td>SOUNDS OF BLACKNESS</td>
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<td>44</td>
<td>GUY WIMPSON</td>
<td>MAJOR</td>
<td>BMG</td>
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</table>

**NEW**

1. GUY WIMPSON

**HOT SHOT DEBUT**

1. GUY WIMPSON

**IN STORES MARCH 17th**

**DAZ DILLINGER**

Retaliation, Revenge and Get Back

Featuring: 2PAC • SnoopDoggyDogg • Snoop Dogg • WC • Outlawz • Kurupt • Nate Dogg

EXECUTIVE PRODUCER: SUGE KNIGHT

compiled from a national sample of retail store sales reports, collected, compiled, and provided by SoundScan

www.americanradiohistory.com
### Hot R&B Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Weeks (#)</th>
<th>Top 50 (#)</th>
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<tbody>
<tr>
<td>1</td>
<td>ANYTIME</td>
<td>WILLIAM DEE</td>
<td>13</td>
<td>3</td>
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<tr>
<td>2</td>
<td>NICE &amp; SLOW</td>
<td>TULSE HIGGINS</td>
<td>12</td>
<td>2</td>
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<tr>
<td>3</td>
<td>BABY, IF YOU'RE NOT RETURNING</td>
<td>CHERYL COX</td>
<td>12</td>
<td>2</td>
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<tr>
<td>4</td>
<td>I'M NOT MAKING LOVE NO MORE</td>
<td>CARL LEE</td>
<td>12</td>
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<tr>
<td>5</td>
<td>WHAT A WOMAN</td>
<td>MAE BANDY</td>
<td>12</td>
<td>2</td>
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<tr>
<td>6</td>
<td>100 YEARS</td>
<td>BERLE RAY</td>
<td>12</td>
<td>2</td>
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<tr>
<td>7</td>
<td>5 STEPS</td>
<td>THE ISLAND</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>NO, NO NO NO</td>
<td>TINA MYERS</td>
<td>12</td>
<td>2</td>
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<td>9</td>
<td>TYRONE</td>
<td>GREGORY PECK</td>
<td>12</td>
<td>2</td>
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<tr>
<td>10</td>
<td>ANYTHING GOES</td>
<td>CHAKA KHAN</td>
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<td>PET YOUR MOTHER</td>
<td>BERNIE LEVIN</td>
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<td>12</td>
<td>A DREAM</td>
<td>EDDIE TRUNKS</td>
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<td>LEE RAE</td>
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<td>SWING MY WAY</td>
<td>HANKY WINGS</td>
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<td>15</td>
<td>DO FOR LOVE</td>
<td>ZEPHYR</td>
<td>12</td>
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<td>CAN'T KEEP A GOOD THING GOING</td>
<td>FRANKIE FORD</td>
<td>12</td>
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<td>ARE YOU STILL DOWN</td>
<td>RANDY JACKSON</td>
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<td>BUTTA LOVE</td>
<td>DEE DEE</td>
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<td>SKAY JACOBI</td>
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<td>23</td>
<td>I CARE 'BOUT YOU</td>
<td>ROSE NUNN</td>
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**Billboard February 14, 1998**

### Hot R&B Recurrent Airplay

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<td>I CAN LOVE YOU</td>
<td>COMMON CAUSE</td>
<td>12</td>
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<td>NEVER MAKE A PROMISE</td>
<td>JAMES SCOTT</td>
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<td>THE LOVE SCENE</td>
<td>JAMES SCOTT</td>
<td>12</td>
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<td>THE SWEETEST THING</td>
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<td>5</td>
<td>FOR YOU</td>
<td>JAMES SCOTT</td>
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<td>NEXT LIFETIME</td>
<td>JAMES SCOTT</td>
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<td>LUV U SO MUCH</td>
<td>JAMES SCOTT</td>
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<td>8</td>
<td>SHOES ON THE OTHER FOOT</td>
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<td>ONLY YOU</td>
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**Billboard February 14, 1998**

For the complete list, please visit Billboard's website.
Lisa was Karen Lynn Gorney’s big moment.

For a few seconds, the actress who helped John Travolta twirl to super-stardom in “Saturday Night Fever” 29 years ago rose above the relative obscurity of her current life to bask in the good vibes that filled New York’s Webster Hall at Madison Square Garden. Visibly overwhelmed by a wave of adulation as she took a center-stage bow, she barely muttered the words “boogie lives forever” before disappearing behind the curtain. To some observers, it was a puzzling downer in an evening that crackled with upsurges in the voices of the Bee Gees, KC & the Sunshine Band, the Trammps, Tavares, Kool & the Gang, and Yvonne Elliman. But the majority of the attendees present for that night—however inadvertent or oddly delivered it might have been.

On the surface, the WKTU New York-sponsored event celebrating the 20th anniversary of the classic soundtrack to “Saturday Night Fever” was a well-timed excuse to trot out a slew of acts that overplaying trends have left behind. It proved to be far more than that, though. It was a reflection of what a lot of people apparently want—but are clearly not getting enough of these days.

It would be simple to guess that folks crave familiarity and a trigger for fond memories. And, to an extent, record sellers—evidenced by the platinum tenure of sample-happy hip-hoppers like Sean “Puffy” Combs. But the general public doesn’t merely want innocuous ditties like Kool & the Gang’s “Ladies Night” and Bee Gees’ “Night Fever,” says James “J.T.” Taylor urges a “disco lady” to “play” with him all night. Actually, they’re already getting plenty of similarly sleazy material from current groups. What they really want is the wonderfully carefree, largely intangible essence tucked beneath the grooves. They want dance music that inspires bliss—a liberating level of pure glee almost completely absent from even the most contrived “happy” hi-NRG hits of the moment. If it were just nostalgia that the audience wanted, then the Bee Gees’ horribly incorrect (yet seamlessly rendered) detour from their “Fever”-era material could have turned hits “Too Shy” and “I’ve Gotta Get A Message To You” would not have met with the tepid response it did. No, it’s the desire to see their performers and the weight of the world’s woes along with their jackets at the door.

Is it possible to recapture such reckless abandon in dance music? Probably not. But it is arguable that current jams could be far less self-conscious and falsely sophisticated. If you think about it, it was the unabashed joy of KC & the Sunshine Band’s delivery that transformed the group’s otherwise thin, mildly derivative tunes into timeless classics. We are at a loss to note just one act or producer bringing that kind of energy to music right now. A few come close, but something seems to be blocking ‘em from going the distance.

And therein lies the primary reason by the demise and avarice of which industry pundits have been predicting for roughly five years now, rages on. If folks aren’t getting the fix with current music, they’re going to continue living in the past.

**U.K.’s Leee John Branches Out Into Songwriting, Producing**

NEW YORK—As Club 69’s Twisted America turntable smash “Much Better” begins to invade pop radio airwaves, veteran performer Leee John is enjoying a transition into the realm of songwriting and production.

Although the U.K.-rooted John is best known to dance enthusiasts as the leader of famed past-disco trio Imagination, he has been developing a solid behind-the-scenes reputation the last year or so. In addition to “Much Better,” he co-wrote the 1994 Club 69 hit “Sugar Pie Guy” with the group’s mastermind, Peter Rauhofer. Also, John is in the final stages of producing and writing material for singer Eddy’s album for Virgin Germany, tentatively due in April.

“I am finding that my phone is ringing quite a lot lately,” he says. “People in this industry are in need of good, soulful songs and someone who can properly produce vocals. It’s lovely that those people feel they call on me.”

By stepping away from his performing persona, John says, he’s free to dabble in a wider variety of sounds. Eddy’s album, for example, is rich with R&B sounds and pure-pop elements, in addition to the requisite dance grooves.

“Every song has been produced like a single,” he says of the project, which features guest appearances by British rapper Fabian and former Style Council keyboardist Mick Talbot. “There’s no filler—and every cut is intentionally remix-friendly.”

**From a Technical Spinpoint, the 20th-anniversary celebration of “Saturday Night Fever,” hosted with lounge-lizard flair by former “Dance Fever” TV personality Benny Terrile, cruised along quite nicely. Each act delivered a crisp, 20-minute set that combined its contribution to the film’s soundtrack with handful of old faves. KC & the Sunshine Band were the epitome of Lake Tahoe-like flash, while Kool & the Gang were so sharp and on point that you could feel the countdown to a massive pop comeback begin.**

**Spinning At Webster Hall.** John Suliga is among the DJs regularly blending beats behind the turntables at Webster Hall, a New York nightclub that has spawned an independent record company of the same name. The label’s first release is “Live At Webster Hall, Volume One,” a multi-act collection that is strong on muscular deep-house dubs. Each disc includes a complementary admission pass into the venue. The set has been available exclusively in local shops and via the Internet since December and has sold approximately 10,000 copies.

“DJing is a natural progression for me,” says Suliga, who has been associated with the label. “It’s an extension of the DJ/Nightclub scene, and the following Webster has developed has been a great influence on the label’s sound.”

**Coming across as the harmonious papas of current doo-hop groups like Boyz II Men, Tavares and the Trammps were good fun, playfully whipping their respective hits, “Heaven Must Be Losing An Angel” and “Disco Inferno.” Yvonne Elliman was a disappointment, stumbling through “If I Can’t Have You” as though she hadn’t heard the song in years—and there a good chance she hasn’t.”

“The only artist on the bill not actively performing currently, she was plucked from her new life as a suburban wife and mom in California to (Continued on next page)
DANCE TRAX
(Continued from preceding page)
do the show. Backstage, she still looked every inch the diva, shrugging off her fluffs with a smile. "People, I love the fun of it, not to scrutinize," she said. "I’m just so happy to be here."

The excitement of the evening has the singer, who also scored disco-
erica hits with “Love Me,” "Hello Stranger," and "Love Pains," con-
sidering a comeback, though she insists that she could never fully give up her new life. "I was on a real fast track back then that wasn’t always too healthy," she said. "And I love doing things now like baking pies for my kids. In fact, I won a pie contest for my apple rhubarb recipe last year!"

Save for their brief blunder in song selection, the Bee Gees pro-
vided one of the evening’s more memorable moments, as they
reduced the large theater to an intimate smother party during "How
Deep Is Your Love." As the lights dimmed and a twinkling disco ball
spun, the audience became a sea of slow-dancing couples and hand-
holding pals. And when they juiced the pace back up to funk speed for "Stayin’ Alive," it only seemed to embolden the de-
siders with the kind of self-mockery against non-
believers who say the genre never offered songs of substance.

SPEAKING OF THE歐Ternal disco revi-

BILBOARD FEBRUARY 14, 1998
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ARTIST

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WORLD TRIPSTER

BIJOU CASINO

THE BOOKS

THE SAME

THE LOVE PARADE

THE LATERAL SLEEVES

THE BOOK OF LOVE

THE BOOKS

THE BOOK OF LOVE

THE BOOK OF LOVE

THE BOOK OF LOVE

THE BOOK OF LOVE

THE BOOK OF LOVE
NASHVILLE—Even in a music community where it's not unusual for someone to wear multiple hats, you'd be hard pressed to find someone juggling more responsibilities than song writer/artist/producer/promoter executive Keith Stegall. Stegall, Mercury Nashville's senior VP of A&R, is producing a major country album,果实ing full, al, arts, writing, and starting to work on his own second Mercury album. "I now do a lot of different things, and I take a lot of flack for doing a lot of different things," he says. "But I've always done them. From the beginning, I've always produced and written. It's not foreign to me."

He says the key for him has been trying to work on one thing at a time. The albums he's recording will sometimes overlap, but he says that when he's writing songs, he focuses on that particular task. Production is a major part of his workload. He was at the helm for the most recent albums by John Anderson, Sammy Kershaw, and Alan Jackson. His current projects include co-producing Billy Bay Cury's upcoming album with longtime engineer John Kelton, producing Terri Clark's new album, and producing Jackson's upcoming album, on which he's almost finished work.

"I have a few more tracks to do," he says of Jackson's project. "We're going to go track in Nassau at the end of January to back track to two or three things for the album."

Stegall is also excited about Clark's new project. "As the album has begun to take shape, I believe we're going to get to the next level as far as her music and what she's doing," he says. Stegall says he is thrilled to be working with the artists he's producing. "I just feel so honored to be in a position to have these people—like Terri, Billy, John, and Alan—trust me enough to let me be involved in making their music," he says. "It's the highest compliment any producer can be paid."

As a songwriter, Stegall is responsible for Kershaw's current hit single, "Love Of My Life" (No. 2 on this issue's Hot Country Singles & Tracks), which he wrote with pop artist Dan Hill (best known for the hit "Sometimes When We Touch"). "I really didn't plan for it to be that way," he says. "I wasn't even going to play it for any."

(Continued on page 29)

Atlantic Suspends Tracy Lawrence; Brooks Donates Money For Kids' Zoo

ON THE ROW: Atlantic Records has indefinitely suspended Tracy Lawrence after the singer was convicted of battery Jan. 27 in Nevada. The conviction stems from an incident last year in Nevada between Lawrence and his wife, Stacie. Atlantic president Rick Blackburn says the label has suspended all recording plans for Lawrence until the artist goes into counseling and resolves the legal problems. Lawrence says in a statement that he intends to seek counseling. Lawrence, who has been sentenced to one year in prison, will be ordered to pay $500 to an Atlantic center for battered women.

Garth and Sandy Brooks have donated $1 million to found a children's zoo in Nashville. The zoo will be named for the late country singer Mae Boren Axton, who co-wrote "Heartbreak Hotel."

Johnny Cash has put his House of Cash museum in Hendersonville, Tenn., up for sale. The asking price for the museum—minus the contents, which have been moved into storage—$1.25 million. Other nearby Cash properties are also for sale. The singer diagnosed with Shy-Drager syndrome, has been convalescing at his Jamaica home.

DEANA CARTER is working away on her next album (see story, this page). "I've been doing a few shows with Alan Jackson and concentrating on the next album," Carter tells Nashville Scene. "I've been writing a lot, and we've got so many good things on hold. You know, you always worry about not being able to find songs, but we've got quite a few. And more and more people are bringing them to me. It's tough, though. There's still a lot of people who have done better than me, and they're having a tough time finding the right songs. When you do one you gotta go out on you. Need to let it be what it is." Carter reports that only a few writers have submitted obvious follow-ups to "Strawberry Wine."

She has just taped an appearance on Christopher Reeve's forthcoming show on ABC, "A Celebration Of Hope." "He called my management company personally and asked if I would do this show," she says. "I was floored. I couldn't believe it. He picked his personal favorite song on my record, "That's How You Know It's Love," a Stephen Smith song. Dan Waiz is in charge of the music. I also just did a movie soundtrack song with Don. It's for the movie 'Hope Floats' with Sandra Bullock and Harry Connick Jr. Soundtracks are something I've always wanted to be involved in. As a little kid, I always said, 'Well, somebody has to write the music for this movie. Why can't I do that?' Carter's contribution to "Hope Floats" will be "Why Don't You Stag," co-written by Mike Reid.

Carter says she's happy at Capitol Nashville after the recent turmoil and shake-up there. "Everything seems to be good," she says. "I'm just trying to stay out of it. I think some changes did need to be made, I really do. But good things happened with that regime. Remember, I've seen this before at Capitol. At first I was a little freaked out, going, 'Oh, no, not again!' But we'll be all right."

"The most important thing in the music business is perception, and people pay attention to that, it's cool. The sad thing sometimes is that people pay attention to everything but the music. The music is what will make us all succeed in the end. Remember the song. My dad's favorite saying when I was growing up was this: 'You're only three minutes away from the South of France!'"

PEOPLE: Bill Catino is promoted to executive VP at Capitol Nashville and will oversee day-to-day operations. He had been senior VP... - Scott Borchetta is officially senior executive of promotion and artist development for Dream-Worx Records Nashville... Pat Finch is promoted to VP of Famous Music's Nashville division.

Frank Hamlin returns to Arista/Nashville as director of operations. He had left to earn a master's degree in business administration at Harvard. Also at Arista/Nashville, Tammy Kohlburn is named coordinator of artist and publicist development and media marketing... Promotion VP Larry King leaves Atlantic Records after 22 years to head new Nashville label Web TV Records. The first release will be by singer/songwriter Monty Holmes... Lisa Ramsey joins Hammett Publishing as VP of writer development... Dale Turner will join Lyric Street Records in March as director of special projects.

COMING ATTRACTIONS: One of the hottest bluegrass outfits ever was the group Earl Scruggs put together after he and Lester Flatt split up in 1960. It consisted of Earl on banjo, his sons Gary and Randy on bass and guitar, respectively, and Josh Graves on dobro. Now, a musical reunion of Scruggs' family and friends is planned for June 27 at the Bluegrass Classic festival at Hoover Y Park outside Columbus, Ohio. The reconstructed Scruggs family band will include all three Scruggs, Marty Stuart on mandolin, Jerry Douglas on dobro, and Glenn Dun- can on fiddle. The fest begins June 25, including such acts as the Del McCoury Band and Blue Highway.
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<tr>
<td>JOHN DENVER</td>
<td>REPRISE 46304 (10.98/16.98)</td>
</tr>
<tr>
<td>DEE Dee WATTS</td>
<td>A U S (10/8/98)</td>
</tr>
<tr>
<td>ANITA COCHRAN</td>
<td>ASTRAL RECORDS, Warner Bros. (9/8/98)</td>
</tr>
<tr>
<td>DIAMOND RIO</td>
<td>ASTRAL RECORDS, Warner Bros. (9/8/98)</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>BNA 67098/1 (9/8/98)</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>MCA 52748A/1 (9/8/98)</td>
</tr>
<tr>
<td>NEAL MCCoy</td>
<td>ASYLUM 67126 (9/8/98)</td>
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<tr>
<td>DEBBIE MCLINTON</td>
<td>ASTRAL RECORDS, Warner Bros. (9/8/98)</td>
</tr>
<tr>
<td>PATTI LOVELESS</td>
<td>EPIC 67975/1 (9/8/98)</td>
</tr>
<tr>
<td>MINDY McCREADY</td>
<td>BNA 67098/1 (9/8/98)</td>
</tr>
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**Top Country Albums FEBRUARY 14, 1998**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PATSY CLINE</td>
<td>MCA Nashville 4088 (7/8/98)</td>
</tr>
<tr>
<td>JOHN DENVER</td>
<td>REPRISE 47847/3/1 (10.98/16.98)</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>CAPITOL NASHVILLE 58556/1 (9/8/98)</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>MCA Nashville 5567/1 (7/8/98)</td>
</tr>
<tr>
<td>VANCE GILL</td>
<td>MCA Nashville 10117/1 (10/8/98)</td>
</tr>
<tr>
<td>GARTH BROOKS</td>
<td>CAPITOL NASHVILLE 5833/3 (9/8/98)</td>
</tr>
<tr>
<td>JOHNNY CASSE</td>
<td>COLUMBIA 67703/1 (9/8/98)</td>
</tr>
</tbody>
</table>
WHEREVER YOU GO THERE YOU ARE: Clint Black's "Nothing But the Night" and "The Next Time I Fall" To go 5,000 units to each the Greatest Gainer trophy on Hot Country Albums. That increase pushes Black's set back to The Billboard 200 at No. 105, and fuels a 23-13 jump on the country chart. Ron Howie, vp at Nashville's RCA Label Group, credits increased airplay for the title track at radio and a new video's performance. We weight artist going by the name Randy Ray. Of course, Travis became a major act, and

Stegall's production career took off with clients like Jackson, Aaron Neville and Garth Brooks. Stegall returned to artist mode with his 1996 album, "Passages." Though critically touted, the album didn't do as well commercially and, in fact, it was Stegall who recorded the project, was going through a divorce, and many of the songs reflected the hurt and disillusionment that accompanied that. "I believed in my heart there were a lot of people who had been where I was sometimes and had the same regrets," says Stegall.

That was probably the roughest period of my life, but a lot of wisdom came out of that. Every experience fuels your work.

He says he probably won't go in the studio to start cutting his next album until September, but he already knows that it will be a "more positive, more hopeful" record. However, he has no regrets about "Passages." "I know going in, it might not be a huge record, but I know it was the right thing to do for me..." As for his solo career, Stegall says "it's going to be a different approach..."

WOMEN PRODUCERS (Continued from page 26)

The men who built the studios, ran the labels and signed the talent were producers by default. They were all men, and that's pretty much the way things stayed until mavens such as Gill Dawes founded and got the right to self-production in 1979 at Warner Bros. For a time, Dawes worked at Sony's Airworth Records as Nashville's only female staff producer.

Suzy Bogguss' first album, "Somewhere Between," was produced with proclaim Reid, BMI/Lee. That's not many people who have been where I was sometimes and had the same regrets," says Stegall.

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### Hot Country Sings & Tracks

**Complied from a National Sample of Airplay Supplied by Broadcast Data Systems’ Radio Track Service, 144 Country Stations are Electronically Monitored 24 Hours a Day, 7 Days a Week. Songs Ranked by Number of Detects.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>&quot;Just Don't Wait Around Till She's Leavin&quot;</td>
<td>David Lee Murphy</td>
<td>92/14</td>
<td>Capitol / Nashville</td>
</tr>
<tr>
<td>39</td>
<td>&quot;It's A Heartache&quot;</td>
<td>John Anderson</td>
<td>102/14</td>
<td>Capitol / Nashville</td>
</tr>
<tr>
<td>40</td>
<td>&quot;You'll Never Know&quot;</td>
<td>Mindy McCready</td>
<td>110/12</td>
<td>Epic / Nashville</td>
</tr>
<tr>
<td>41</td>
<td>&quot;Too Good To Be True&quot;</td>
<td>Michael Peterson</td>
<td>118/13</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>42</td>
<td>&quot;Dream Walkin'&quot;</td>
<td>Toby Keith</td>
<td>125/13</td>
<td>Capitol / Nashville</td>
</tr>
<tr>
<td>43</td>
<td>&quot;To Have You Back Again&quot;</td>
<td>Patty Loveless</td>
<td>133/13</td>
<td>EMI Rec./Nashville</td>
</tr>
<tr>
<td>44</td>
<td>&quot;What If&quot;</td>
<td>Reba McEntire</td>
<td>141/13</td>
<td>Epic / Nashville</td>
</tr>
<tr>
<td>45</td>
<td>&quot;Leaving October&quot;</td>
<td>Sons Of The Desert</td>
<td>149/13</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>46</td>
<td>&quot;Taking The Country Back&quot;</td>
<td>John Anderson</td>
<td>157/13</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>47</td>
<td>&quot;Never Enough&quot;</td>
<td>Shania Twain</td>
<td>165/13</td>
<td>EMI Rec./Nashville</td>
</tr>
<tr>
<td>48</td>
<td>&quot;Shame About It&quot;</td>
<td>Panekele Coffee</td>
<td>173/13</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>49</td>
<td>&quot;Sombody Will&quot;</td>
<td>Travis Tritt</td>
<td>181/13</td>
<td>EMI Rec./Nashville</td>
</tr>
<tr>
<td>50</td>
<td>&quot;You're Still The One&quot;</td>
<td>Shania Twain</td>
<td>189/13</td>
<td>EMI Rec./Nashville</td>
</tr>
<tr>
<td>51</td>
<td>&quot;What A Woman Knows&quot;</td>
<td>Kris Tyler</td>
<td>197/13</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>52</td>
<td>&quot;Broken Road&quot;</td>
<td>Melodie Crittenden</td>
<td>205/13</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>53</td>
<td>&quot;When Love Starts Talkin'&quot;</td>
<td>Wynonna</td>
<td>213/13</td>
<td>Curb / Nashville</td>
</tr>
<tr>
<td>54</td>
<td>&quot;Put Your Heart Into It&quot;</td>
<td>Sherry Austin</td>
<td>221/13</td>
<td>Atlantic / Nashville</td>
</tr>
<tr>
<td>55</td>
<td>&quot;I'm From The Country&quot;</td>
<td>Tracy Byrd</td>
<td>229/13</td>
<td>RCA / Nashville</td>
</tr>
<tr>
<td>56</td>
<td>&quot;Better Than It Used To Be&quot;</td>
<td>Rhetta Bowers</td>
<td>237/13</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>57</td>
<td>&quot;That Does It&quot;</td>
<td>Jaron &amp; The Longhorns</td>
<td>245/13</td>
<td>BNA / Nashville</td>
</tr>
<tr>
<td>58</td>
<td>&quot;The Kind Of Heart That Breaks&quot;</td>
<td>Chris LeDoux</td>
<td>253/13</td>
<td>Capitol / Nashville</td>
</tr>
</tbody>
</table>

**Billboard Top Country Singles Sales**

**Complied from a National Sample of Retail Stores and Back Sales Reports Collected, Compiled, and Provided by SoundScan**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Catalog</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;How Do I Live&quot;</td>
<td>LeAnn Rimes</td>
<td>92/13</td>
<td>Capitol / Nashville</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Foolish Games&quot;</td>
<td>Travis Tritt</td>
<td>94/12</td>
<td>Curb / Nashville</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I'll Be Your Baby Tonight&quot;</td>
<td>LeAnn Rimes</td>
<td>96/11</td>
<td>Capitol / Nashville</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Is There Anything Better Than This&quot;</td>
<td>LeAnn Rimes</td>
<td>98/10</td>
<td>Capitol / Nashville</td>
</tr>
<tr>
<td>5</td>
<td>&quot;How Life Is&quot;</td>
<td>Shania Twain</td>
<td>100/9</td>
<td>Mercury / Nashville</td>
</tr>
<tr>
<td>6</td>
<td>&quot;The Rest of Mine&quot;</td>
<td>Reba McEntire</td>
<td>102/8</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>7</td>
<td>&quot;I'm So Happy I Can't Stop Crying&quot;</td>
<td>Toby Keith</td>
<td>104/7</td>
<td>EMI Rec./Nashville</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Lonesome&quot;</td>
<td>Tracy Lawrence</td>
<td>106/6</td>
<td>MCA / Nashville</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Love Me One More Time&quot;</td>
<td>Martina McBride</td>
<td>108/5</td>
<td>Capitol / Nashville</td>
</tr>
</tbody>
</table>

**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awards to those records which attain 1,000 detections for the first time. Titles below No. 30 are removed from the chart after 20 weeks.
- Sales data available. Catalog number is for cassette single, or vinyl if cassette unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette mini-single availability. (V) Vinyl single availability. (CD) CD mini-single availability. © 1998, Billboard/Billboard Communications and SoundScan, Inc.
Alex González, the always-kneeling drummer of WEA Latina’s star rock group Mando, is scheduled to keynote Billboard’s ninth annual Latin Music Conference April 6 at the Biscayne Bay Marriott in Miami.

González, who is also a songwriting and producing partner of Miami front man Fher, is expected to focus on the rock en español movement.

González’s fifth edition of the longest-running confab of its kind is slated to take place April 5-7 at the Marriott.

For more information concerning the conference, contact Michelle Quiquey at 212-336-5008.

MEGAVISION’S VINA DILEMMA: Is Viña del Mar song festival running out of gas? This year’s installment marked the first time in its history that traditionally unfurls on the Quinta Vergara stage in Viña del Mar, Chile—boasts few new attractions for the even歌, known as “El Monrтр.”

Most of the artists slated to perform at the six-day event which begins Wednesday are surprisingly not even known by the name of Viña del Mar, Chile—boasts few new attractions for the even歌, known as “El Monrтр.”

The returnees are Juan Gabriel—playing for the third consecutive year—Chayanne, Marta Sánchez, Ariztía, and Paolo Meneguzzi.

To be sure, there are some big-name newcomers to Viña, such as the Backstreet Boys, Pedro Fernández, Eros Ramazzotti, Marco Antonio Solís, and Charlie Zaa. The lone act from Chile making its Viña debut is pop rock group Luchy.

But due to the familiarity of the names and the loss of prestige suffered by Viña in recent years, Chile’s radio stations and newspapers are no longer devoting special to the festival. In addition, there will be much fewer journalists covering the competition.

As if that were not enough, the opening of the fest is taking place the same day as a U-2 show in Santiago.

MegaVision, the Chilean network that transmits Viña and selects the talent, is facing a vexing quandary. The show’s TV portion in the palmares of popular groups has been solid, due in part to the TV appeal of artists like Juan Gabriel.

Still, the network may be too sensitive to viewers’ tastes to maintain a good live show. MegaVision’s producers utilize a “people meter” to gauge an artist’s acceptance by TV viewers. If an act loses ratings points, its live set is abruptly terminated. That maneuver hardly makes for good entertainment for those people who bother to attend the live event.

The winning interest and negative publicity from Chile’s media regarding Viña is worrisome to MegaVision. Reportedly, the network is gearing up for a much more high-powered fest in 1999.

Following is a partial list of scheduled performers:


Thursday (12): Pedro Fernández, Marta Sánchez.

Friday (13): Luchy, Paolo Meneguzzi, Marco Antonio Solís, Sara Sanders.

Saturday (14): Backstreet Boys, Grupo Comanche, Emmanuel Ortega.

February 14, 1998

González To Keynote Latin Confab
Artists & Music

NOTAS (Continued from page 39)

tie remorse for his act even as an adult. But the opening night crowd warmly applauded the production, especially the first act, which contains several door-wop songs that could be included on a potentially splashy cast recording. Believed from the pressure of reading a musical that had survived frustrating delays and many surgeries, the cast cut loose, and the performance featured a spirited descarga with Nazzario, Blades, salsa fave Tito Nieves, who was performing an act during the party, Tito Puente, and Frankie Negron. WestCaribe's promising salsa artist, during the show, Nazzario said she was cutting her new EM Latin album, "Corazon," in New York. She also mentioned that an English-language album was in the works for next year.

In addition, Ramirez is said to be keen on launching a recording career; as is Funk Filarmónico, a charting funk-indie outfit from Antigua, N.Y., that performed a private set at the party. Its lineup features two former members of Tower Of Power.

HUEPA! HERE'S RICKY! Ricky Martin fans looking to get the latest info on the Puerto Rican heartthrob can contact Ricky Martin Online at http://alabanza.com/rml. Ricky Martin Online, founded and owned by Jennifer Naranjo, is the official World Wide Web site of the New Jersey-based fan club called Ricky Martini's L.A. Connection. Naranjo says the Web site holds three "Ricky" chats per week and boasts a direct link to Sony Europe's Web site.

Speaking of Martin, I mentioned in last issue's column that his new album, "Vuelve," was produced by Robi Roca and K.C. Porter. Also producing a track with Roca was Desmond Child, who produced "La Copa De La Vida," the World Cup theme song.

JANUARY JINGLE: January was jamming for titles charting on The Billboard Latin 50, with sales coming at 428,500 units—nearly 31% higher than the 325,500 pieces said in January of last year.

The actual measuring period was from Dec. 30, 1996, to Jan. 27, 1997, so there was plenty of holiday cheer to move 179,000 units in the first week of tabulation. Sales in the subsequent three weeks averaged approximately 88,000 units on a weekly basis, almost 14% higher than sales during the corresponding time frame one year ago.

Ricky Martin's "Vuelve" (Foreo) also gave a shot in the arm to sales during February of last year. Iglesias' star grapa labelmates Los Temerarios and Sony Disco actors/singer/soundOUTH Ricky Martin should do likewise this month.

CHART NOTES, RETAIL: Sales of the titles on The Billboard Latin 50 moved downward this issue to 79,000 units from 80,000 the previous week. Alejandro Fernandez's "Me Estoy Enamorando" (EMI Latina) remains atop the chart for the 10th week with weekly sales that may be stabilizing around 16,000 units. The album slipped 171-175 on The Billboard 200, but it has been on that chart for 19 weeks—a record for a non-cardinal Latino artist. Fernandez also played a post-telecast role on this chart. As noted last issue, Enrique Iglesias' valuable exposure on the Jan. 20 American Music Awards, "Bailando," which has Phonovan re-use "Vivir" 17-12 with a bullet. The award show was televised by ABC.

Sales of "Vivir" increased 33% (1,500,000 units). Also moving upward 27-21 with a bullet is "Tango" (Columbia/Sony) by Enrique's father, Julio, who moved the album 12-7 with a bullet, while nominee Luis Miguel's "Romantico" (WEA Latina) moved 3-2 with a bullet. The album's TV promo campaign on Unvision helped spire Cristian's "Mis Mejores Momentos" (Universal) 31-17.

Los Temerarios' smash hit story "Fuego" (Foreo) also gave a shot in the arm to sales during February of last year. Iglesias' star grapa labelmates Los Temerarios and Sony Disco actors/singer/soundOUTH Ricky Martin should do likewise this month.

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Special Attractions:
- Billboard's Annual Latin Music Awards
- Special Award Presentations of Billboard's Lifetime Achievement Award, Hall of Fame and Spirit of Hope
- Cutting Edge Panel Discussions including: Benefits of being a SoundScan reporter and the shortage of executive staff in the Latino market
- More to be announced...watch Billboard for details!

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

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Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference if notification is received on or before March 1st. Cancellations received between March 1st and March 20th will be subject to a $175.00 cancellation fee. No refund will be issued for cancellations received after March 20th.
Top Contemporary Christian

by Deborah Evans Price

MA ANNOUNCES HOSTS: John Tesh and Naomi Judd will host the Gospel Music Assn.'s 29th annual Dove Awards April 23 at Nashville's New Face High Five Entertainment, the event will be broadcast on TNN and TNT Latin America.

EVERYBODY'S WANTED: The first WOW Inspirational Awards were decreed a hit by those in attendance Feb. 1 at the Hyatt Chapel outside Washington, D.C. Broadcast live on the Inspirational Network, the show was a joint venture between the 24-hour cable network, based in Charlotte, N.C., and WOW, the creative partnership between Word Entertainment, President Music Group, and BMI Christian Music Group, which produces the annual "WOW!" Christian hit compiling.

The award show honored not only Christian music, but authors, children's product, ministries, Billboards, and sports figures. One of the show's strengths was the way it blended those elements without ever seeming awkward or contrived. Off时节 when celebrities who aren't core artists from a particular genre participate in such events, the results can be disastrous, but between co-hosts Heather Whitestone and John Schneider and a taped segment by actress Della Reese and an appearance by heavy-weight champion Evander Holyfield, everything meshed into an entertaining and enjoyable evening. New Warner Alliance artist Jonathan Slocum kept the audience thoroughly entertained as an on-camera presenter and off-camera host. As with any band-new show, there were a few small technical problems, but overall the evening was a success. Net- work president CEO David Cerullo and staff are to be congratulated. The Dove Awards have long carried the flag for the industry, and I don't see this new venture as competing with the Dove, instead, it complements them.

Among those accepting accolades were Steven Curtis Chapman for contemporary Christian album of the year with "Signs Of Life"; the Gaither Vocal Band for Southern gospel album of the year with "Southern Classics, Vol. II"; and the "Veggie Tales" series, which won children's product. Of the Clay, who did not attend, won two awards, Christian rock alternative album of "Much Affraid" and for performing artist of the year. Among the non-musical, Reggie White netted sports figure of the year, Frank Peretti's "The Oath" took nonfiction book, the World Vision organization won the "Touching By An Angel," and his book "Just As I Am" was named nonfiction book of the year. Martha Williamson, executive producer of "Touched By An Angel," was honored with the Hollywood Impact Award.

The awards were held in the midst of the 50th annual National Religious Broadcasters Convention. Held Jan. 31-Feb. 3 at the Washington Sheraton, the onnoup drew 4,000 people who attended seminars on a wide variety of topics. When not in sessions, attendees kept the exhibit hall bustling, checking out the more than 200 exhibitors.

The Christian music industry community was focused on finishing the convention from the record executives in the sessions to the artists performing at events, and the Nashville contingent was also present. Daywind recording act the Steele got the convention off to a rousing start as she performed during the board of directors' luncheon and received a standing ovation. During the Saturday-evening session, Michael Card, the Martins, and Amy Grant performed, and Dr. Charles Stanley spoke on the convention's theme of "Declaring Christ." Among the other artists who performed at the convention were Cindy Morgan, Amy Grant, Janet Paschal, Michael W. Smith, Fernando Ortega, the John Hagee Family, and Carnard.

Records in New York, Boston, and San Francisco did well with the new "Kita" as did Sendeca Media's 1-800-EVRYCD (one of Coke's best customers). The recording duet of two popular kids shows which output as "Sesame Street & Music in Dallas, where "Kita's Kabanova" just finished a four-date run at the Dallas Opera.

According to Dallas Opera marketing director George Landis, more than 10,000 people saw the "Kita" performances, which starred Russian soprano Elena Prokina and were led by Dallas music director Grence Jenkins.

"We have a very unique and young audience in Dallas, as well as better than any 20th-century opera we've ever done," Landis says. "Plus, people from all over the world came here to see something relatively rare, and I mean, they wouldn't have traveled to see our 'Tosca.' That fact and the great reviews really heightened the company's profile.

During the opening week of the Dallas opera season, Jenkins guested on the city's WRR (Classical 101) to discuss the work at hand. For 'Kita,' the station also ran a promotion with Coke to give away copies of the new Supraphon recording. Supraphon has more than 30 Janácek albums in its catalog, including several idiom accounts of the "Glagolitic Mass" and a deeply felt disc of the string quartets in the Smetena Quartet's 50th anniversary boxed set. Mackerras, too, has had more than a few library offers, in the form of a large 5EMI recording spotlighting the kaleidoscopic textures of the "Concertino" and "Capricio."

Other Janácek of note: Last fall, Reference Recordings issued an exciting title with the Czech State Philharmonic under José Serebrov that features "Jealousy" (the original version of "Kita's Kabanova") in addition to "Dance," "Turn the Page," "La Manon," and a suite from "The Devil's Carnival." "Kita's Kabanova" is followed by another Serebrov recording of the "Symphonic Masques," and most notably, Serebrov's persuasive "symphonic synthesis" of the "Mikrokosmos" Suite. Serebrov has a previous Reference set featuring the "Sinfonietta," "Lachan Dances," and "Tina Balda."
The Tony Award-winning, RIAA certified multi-platinum star of stage and screen offers us an album of sacred songs featuring:

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Major PBS special: Michael Crawford - Music Of The Night and

The Rosie O'Donnell Show
## Billboard Top Gospel Albums

### April 16, 1998

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*Reference is gathered by Distribution North America and Western Record Sales.*

**Artists & Music**

*by Lisa Collins*

**WOW** Courtesy of Hezekiah Walker & the Love Fellowship Church Choir, Fred Hammond & Radical For Christ, Anointed, and Virtue. New York’s Metronox Cafe was the site of the WOW gospel with the group's 25-30 roll out of “WOW Gospel ‘98,” a compilation of the top-30 gospel hits of 1996-97 released in conjunction with retail promotions surrounding Black History Month. The album is a joint effort of Capitol Records, BMG Christian Music Group, and Sony’s Word Records (Billboard, Jan. 16).

For two days only—a gospel brunch followed by a press conference the next day—was co-sponsored by Revlon and hosted by BET personality Bobby Jones, who is set to debut his Nashville Super Choir with its highly anticipated set later this year on Gospel Center. Walker brought down the house while showcasing his dynamic choir, whose spring box on Revlon is sure to land him right back at the top of the charts.

The initial shipment of 300,000 units leaves organizers just 200,000 from their goal. “We believe the label in the next six months,” notes Jazz Jordan, VP of BMG’s Jive Records, which is also working the album. “Mainstream retail is really standing up and taking note of this project. Radio is really there for this project, and many corporations like Revlon have stepped up and said, ‘We want to be part of this.’ So we really believe we’ve got a winner.”

**Through the Grapevine:** Dallas promoter Al Wash may have bitten off a little more than he could chew with his recent launch of the Power ’98 tour; it has temporarily been delayed in order for Wash’s Dallas-based ALW Entertainment to assess it and make adjustments. Coming off the highly successful Tour of Life—which featured Kirk Franklin & the Family, Yolanda Adams, and Fred Hammond—Wash appears to have used that tour’s success as the gauge for Power ’98. But with tickets going for anywhere from $25 to $50 and little, if any, crossover artist appeal, audiences have been hesitant.

Moreover, many gospel fans thought that the tour—featuring Dottie Peoples, Fred Hammond & Radical For Christ, Vickie Winans, Men Of Standard, Hezekiah Walker & the Love Fellowship Church Choir, Marvin Sapp, and the Williams Brothers—would have made for a long show.

People were coming up at halftime trying to buy tickets, because they figured to get some of the preliminaries out of the way,” reports Hammond. “But they missed so much. We put together a three-hour segment. You’ve got Dottie singing with Vickie, the Williams Brothers singing with Dottie, Men Of Standard singing with the Williams Brothers, I’m performing with Men Of Standard and Marvin Sapp. I think we just come out and kill everyone and then at the end we all get together and sing. This ain’t a five-hour show. It’s more than a straight concert.”

Recapping the tour will also mean downizing it so smaller venues in many cases; earlier dates like Atlanta will be rescheduled for the end of May.

**Briefly:** Warner Alliance has just put into play a “combo” marketing plan for its Feb 24 release of Oleta Adams’ album for the year’s annual Pre-Grammy Gospel Night set for Feb 24 at the New York Society for Ethical Culture. Hosting the event, which pays homage to gospel nominees, will be Natalie Cole, Oleta Adams, and Kirk Whalum.
Jazz/Sex Link Proved! The General Social Survey of the University of Chicago's National Opinion Research Center reports that jazz fans are among the most sexually active groups in the U.S.—30% more sexually active than fans of other genres. But if you think that scatting sweet nothings into your date's ear is going to turn her on, you're just going to ruin the curve for everybody else.

Hello. I must be going. After four short weeks of columns and 10 short years at Billboard, I leave Blue Notes in the capable hands of Steve Gravby as I start my new gig at Jazz Central Station. Gravby makes his debut in the Feb. 28 issue. It was an honor to follow in the column space of Peter Keepnews, Jeff Levenson, and Jim Macnie—all true jazz mavens for whom my respect runs deep. And look for Keepnews' Thelonious Monk biography, which was due out in the next millennium—or certainly the one after that.

Billboard has given me some golden opportunities and has enriched my life with esteemed colleagues and many dear friends. So I'll just sign off as the Dube did: I love you madly.

You can take the 'A' train to the proposed new home of Jazz at Lincoln Center. Set for the Columbus Center site of the long-defunct New York Coliseum, the proposed 100,000-square-foot facility is the brainchild of businessman Harvey Braverman. More than $40 million and would include rehearsal space, recording facilities, and a 1,000-seat concert hall with a stage more jazz-friendly than at Lincoln Center's other auditoriums. Construction can proceed pending approval from Lincoln Center's board and site owner the Metropolitan Transportation Authority.
**Songwriters & Publishers**

**Maverick Music Makes Its Mark**

*Label’s Publishing Arm Built From Scratch*

**BY IRV LICHTMAN**

NEW YORK—In its sixth year, Maverick Music, the music publishing wing of the Maverick label, is riding high with major record company deals and multi-genre chart success.

The publishing company has been run since its inception by Lionel Conway, who joined in April 1992 after a stint as president of PolyGram Music Publishing.

That label co-owners Madonna and Freddy De-Mann are happy with Conway’s work has been evidenced with their rewarding him with a partnership in the publishing arm.

Conway, a U.K. resident until his arrival in the U.S. in 1975, where he was president of Island Music until its sale to PolyGram in 1990, says, “Freddy phoned me to give me the great news that he and Madonna had decided to make me a partner.”

In addition to this accomplishment, Conway reports that Maverick Music has finalized an extension—to June 1998—of its agreement with Warner/Chappell Music in which the latter has a co-publishing and administration arrangement with Maverick.

According to Conway, the publishing end of this includes a buyout stipulation that enables either Warner or the latter to acquire the other half of the copyright rights.

“The mandate given to me by Freddy and Madonna was to build a contemporary publishing company from scratch,” says Conway. “When I started in April 1992, I had zero copyrights, and it was impossible to acquire major catalogs because of the financial limitations set by the deal with Warner-Chappell. I had to go the route of signing new acts, song by song.”

But now, Conway adds, “we are in a position where I can acquire small catalogs, and that is going to be priority this year.”

Currently, Maverick Music is charting with three of its writers/acts: Abra Moore, Me’Shell Ndegécello (featured in the soundtracks to “Love Jones” and “Money Talks”), and Jamie Blake, who performed three songs in an episode of “Beverly Hills, 90210” that aired a few weeks ago.

Among other writer/artists in the Maverick catalog are Candelbox, the Deftones, Lou Ferrara, Lucinda Williams (writer of the Grammy-winning song “Passionate Kisses”), and Ron Sexsmith. Conway reports that The Angels—the band formed by Kriesel-member Markaity (the program director)—are establishing its first office in Nashville, in April 1996. Managed by Whitney-Dane, the office has 11 covers of its songs by such artists as Garth Brooks, Sammy Kershaw, Wynonna, Martina McBride, Neil Sedaka, and Delbert McClinton. This month, two songs, both penned by Robin Lerner, are being released by Faith Hill and Randy Travis.

“We have such great writing talent in Nashville,” says Conway, “that in the near future I plan to start a production company there utilizing our writers as producers and, in some cases, the artists.”

Conway also notes that Maverick hashad success placing songs in major movies and TV series. “We’ve even had the No. 1 song, ‘Live The Life,’” on Christian radio, written by our writer Brett Bourgeois and co-written and performed by Michael W. Smith on Reunion Records.”

**Berry Gordy, Irwin Robinson To Be Honored At Hall Of Fame Ceremony**

**IRV LICHTMAN**

NEW YORK—Two industry veterans and a new era of songwriters are up for special awards at the Songwriters’ Hall of Fame’s 29th annual induction dinner, to be held June 10 in New York. In addition, five songwriters have been named winners of the 1996 Abe Olman Scholarship Award in memory of the songwriter/musician, who was a founder of the National Academy of Popular Music (NAPM), which is custodian of the hall of fame.

Previously, the hall announced its new songwriter members: writing duo Fats Domino and Ali Baratholome, John Williams, John Barry, and Larry Small.

The Sammy Cahn Award for lifetime achievement has been given to Berry Gordy Jr., the founder of the Motown label and Joe Bette, the music publishing company. An Olman lifetime achievement award for songwriters has been given to Irwin Robinson, chairman of Famous Music.

This year’s Towering Song Award—given special recognition to outstand- ing compositions whose writers have not previously been elected to the Songwriters’ Hall of Fame—goes to “The Christmas Song,” with music by Mel Tormé and lyrics by by Bob Wells.

The winners of the ASCAP Richard A. Small Fellowship will be announced by the National Academy of Songwriters, ASCAP/BMI, SESAC, and the Songwriters Guild of America (SGA).

The winners are Chris Alastair (ASCAP), Chris Moore (BMI), Ivy Markayt (SESAC), Claire Cooper (SGA), and Sandy Frederickson (NAPM). The Olman Awards have totaled more than $5,000 since they were established 11 years ago. Funding is made available by the family of Olman, and the program is administered by Bob Lemo, producer-director of the academy and the Songwriters’ Hall of Fame.

**Serious Songs Alone Don’t Make A Great Musical Score**

**by Irving Lichtman**

The GREAT DIVIDE: There is a dichotomy between those who cling to more traditional notions of what makes a great theater song and those who—although they recog- nize the appeal of the classic Broadway song—no longer identify these songs as having the emotional pull designed to probe more deeply into the psyche.

The traditionalists—count this author among them—are inclined to see melody and freshness of lyric content as the heart and soul of musical theatre, even when “important” matters are being addressed. 

The “new musicals” enthusiasts (who) often look to Stephen Sondheim, on the other hand, as the father of the “contempo- 
rary” musical, although Sondheim didn’t hit his brilliant stride until the 70s and through that decade.

Of course, Sondheim won over even those with a melodic inclination as he often gives too little credit for and for incise lyric content that is often more playful than the work of such giants as Lorenz Hart or Cole Porter.

As a true original and idol of young theater composers, Sondheim might have unwittingly led the way in the development of theater songs whose authors perhaps take themselves too seriously, unable to under- stand that Sondheim has a character that keeps such seriousness in check. After almost three decades of collaborat- ing with himself, he has no successor in sight.

The more serious-minded musical is not going away. Like it or not, it provides the foundation of traditional Broadway, and when it falls, the results can be awfully dry.

It’s not difficult to be passionate in a Broadway score; writing with passion and originality is, Take, for instance, the “Fame” song “Goodbye” from Rodgers and Hammer- 
stein’s 1945 “Carousel.” It is oper- atic in nature, but it still is undeniably the product of musical theater sensi-

bility, albeit a “breakthrough” num-

ber’s status.

It has some serious things to say about responsibility as a reckless young man weighing inheritance.

It is a celebration of a great musical, a steadfast anonymous as a stand-alone number as it is in the context of the show. Similarly, in the ’50s, a young Sondheim, too, made powerful statements with his composer part- 
ners in “West Side Story” and “Gypsy.”

Two years ago, we have seen many of new musicals in which the critics begin to briefly address the merits of the songs of a new musical through their reviews. That is a local success story in a narrative way musicals.

Without a serious reviews of new musicals, one of the critics begin to briefly address the merits of the songs of a new musical through their reviews. That is a local success story in a narrative way.
SSL Founder Colin Sanders Recalled As Pioneer

BY PAUL VERN

The recording industry remembered Solid State Logic (SSL) founder Colin Sanders as a visionary, a philanthropist, and a self-made entrepreneur who built a small U.K. electronics firm into the world's largest manufacturer of recording consoles.

Sanders, 50, was killed Jan. 28 when the twin-engine Squirrel helicopter he was piloting crashed near his English estate in Southerndown, Oxfordshire. The cause of the crash had not been determined at press time.

Sanders founded SSL in 1969 in his garage in the Berkshire, England. Within a decade, he had carved out a successful niche as a manufacturer of large, fully featured consoles for the recording industry, which was in dire need of a product that could handle increasingly complex mixes.

The first SSL board went into London's Townhouse Studios, where it was instrumental in the recording and mixing of hits by Peter Gabriel, Phil Collins, and XTC, among others.

In addition to its core console business, SSL also developed a division that developed an automatic control system for pipe organs. That system was installed in several major churches and cathedrals as well as St. Paul's, the Westminister Abbey, and Royal Albert Hall in London.

By 1981, Sanders sold SSL to Carlson Communications in 1980, the company was a powerhouse, with an installed base of nearly 1,000 consoles and a reputation as the Rolls-Royce of manufacturers.

The company boasts an installed base of SSL consoles, and although many of us are affected by the sad news of his death, World Studio Group chairman and former Record Plant owner Chris Stone remembers Sanders as a "very friendly, honest, and very straightforward executive."

Sanders his friends in the industry were shocked and saddened by the news of his death. World Studio Group chairman and former Record Plant owner Chris Stone remembers Sanders as a "very friendly, honest, and very straightforward executive."

When I first bought an SSL console in 1979, I could call him 3 in the morning if I was having a problem with the board, and he would stay on the phone with me until it was fixed."

Stone adds that one of the great ironies of Sanders' death is that he was as meticulous about flying as he was in all aspects of his life. "He was meticulously careful," recalls Stone. "Recently, I was having lunch with him at his home, and he flew me down to SSL. The thing I remember most about that short flight is that he took 30 minutes to run me through all the appropriate exercises. This man flew by the book.

Award-winning producer and former Townhouse studio engineer Hugh Puglach, in a recent Billboard special section devoted to him, spoke of his close friendship with Sanders and of their common interest in flying. Puglach could not reach him at press time.

Local press accounts describe Sanders as a generous and civic-minded individual who donated a large percentage of his fortune to charity and was visibly high in his community.

Sanders is survived by his wife, Dr. Rosie Sanders—an anesthesiologist at Horton General Hospital in Banbury, England—and three children: James, Craig, and Terri.

OTHER LOCATIONS

SINCE OPENING in September, Tree Sound Studios in Atlanta has hosted the following sessions: Heavy D cut tracks for new LaFace Records artist Esparonza with John Frye engineering and Brian Frye assisting; So So Def label head Jermaine Dupri remixed tracks for Usher's "Nice & Slow" single with Phil Tan engineering and Shawn Grove assisting; Dupri also remixed Michael Bolton's version of "Best Of Love" with Tan engineering and Grove assisting; and, furthermore, Dupri mixed Will Smith's new single, "Gettin' Jiggly Wit It," and Mase's track "Everybody Cheats."

Also at Tree Sound Studios is Miami, Juan Luis Guerra, who has been recording in both Miami and New York, and recently joined forces with producer Arif Mardin, whose new, self-produced, Karen Records album, "Miami," features Webb, and adds Chris Carroll, among others. Also at Tree Sound, Arif Mardin, whose new, self-produced, Karen Records album, "Miami," features Webb, mixed with Chris Carroll, among others.

Among recent changes at Bearsville is the installation of an EHD line through network specialist EDEnet and George Augustus, console monitors in the Turtle Creek Barn.

AT WOODLAND STUDIOS, rock group the Fixx tracked and mixed its upcoming, self-produced album with engineers Chris Stone and Steve Churchard; Larry Stewart mixed a

WINDHAM HILL project with producer Michael Omartian and engineer Terry Christian; and Clay Walker mixed a self-produced GFT album with co-producer Steve Hodge and engineer Brian Tankersley.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 7, 1998)

- Byline:


Please send material for Audio Track to Paul Verona, Pro Audio/Technology Editor Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-586-4586; E-mail: PVerona@billboard.com.
NASHVILLE—Gaylord Entertainment Co. is refocusing the international efforts of CMT with the recent decision to close its existing European operation and expand in Latin America and the Pacific Rim.

Gaylord launched CMT Europe in 1992 as the first international arm of CMT. The 24-hour satellite system provides programming largely unprofitable; operation CMT Europe will be shut down March 31 (Billboard Bulletin, Feb. 3).

Peter D. E. London, president/CEO of Gaylord, CMT International's parent company, says Gaylord plans to concentrate its CMT International assets on its operations in Latin America and the Asia-Pacific. To that end, the company will open offices in Miami and Australia later this year.

Gaylord launched CMT Europe in 1992 as the first international arm of CMT. The 24-hour satellite system provides programming to Europe largely unprofitable; the operation has lost an estimated $20 million over the past two years.

Despite the European country music audience, though estimated to be potentially huge, has not appreciably translated into a buying market. In the U.K., for instance, country accounts for only 2% of the total music market.

In continental Europe, Germany is country music's biggest market, but the genre still represents only 1.5% of total music sales.

Despite the CMT Europe closure, Gaylord isn't giving up on Europe, says Gaylord Entertainment Communications Group president Carl Kornmeyer. He notes that the company plans to shift its delivery system.

We are now developing distribution of CMT to Europe with branded programming blocks,” Kornmeyer says, adding that the blocks will be distributed to existing cable and broadcast TV outlets. He says initial targets would be Germany, Ireland, Scotland, and the Scandinavian countries. “We believe this will be an effective and economical way to export the rich body of country music in Europe,” says Kornmeyer.

Though numbers aren't yet specific, Gaylord feels CMT International’s future possibilities lie in Latin America and the Asia-Pacific.

Although neither operation is yet profitable, Kornmeyer says Gaylord expects both CMT Latin America and CMT Asia-Pacific Rim to turn a profit within two to three years. He says the new offices in Miami and Australia will speed penetration in both markets, where distribution is by cable TV.

Several regions have seen increased touring by U.S. country artists. Trisha Yearwood, in particular, has had radio and touring success in securing media exposure in Asian territories, while Billy Ray Cyrus has had hits and sold-out concerts in Brazil.

Gaylord sold both TNN and CMT North America to CBS last year and took over CBS' one-third stake in CMT International. Gaylord estimates that as of December 1996, CMT International had almost 7 million subscribers in 59 countries.

In addition, the company has a quarter share in 1996 of approximately $3 million in shutdown costs related to CMT Europe, Gaylord also retains a lease on a satellite transponder used for CMT Europe; breaking the lease could result in a termination payment in the neighborhood of $5 million. The company probably will try to sell or sub-lease its transponder space.

active streaming sources (Web broadcasters) will continue to be economically and politically sensible.

Conventional distribution methods will continue to die out overnight. Societies will have a major challenge controlling the costs of traditional licensing during a period of decreasing turnover as consumers migrate to the new styles of music consumption.

And, of course, national and international associations of publishers and societies must work hand in hand to assure legalization that permits electronic remuneration to go forward for the benefit of all.

The single most important change for composers and music publishers has been the realization that the new world of digital distribution will be the division of income and its effect on pricing. Currently, much less than 1% of the consumer's payment for recordings is being divided among the three parties who provide the songs—the songwriter, the publisher and the artist. While it might be sensible to maintain a traditional mechanical rate during this period of early transition, when digital is not yet producing a portion of the price of product sold with no manufacturing and little distribution.

A model for consideration is the current Internet distribution of computer software. There are sites, such as “CNET's popular download.com, that specialize in attracting market segments and are appointed the non-exclusive agent to sell downloadable files. These sites typically charge 20% of the gross, leaving 80% to the artists. There is no reason we couldn't eventually have the same 80% divided among artists, record companies, composers, and publishers.

As a friend recently reminded me, the history of the music business tells us that music and technology are a winning combination. Certainly, technical tools not even anticipated today will propel the music industry forward into the next century.

Pause for a moment and try to envision a day without music. It's hard to do so, as music is an inextricable part of our way of life. Our business system. Our job is to nurture creators to fulfill this basic human need and to get these works to the public in an efficient and cost-effective manner. Digital distribution will help us fulfill the latter role and allow us to enhance our contributions to the creativity of our composers, whom we all serve.

May I leave you with two thoughts:

1) Expect change and take advantage of it. Music and technology are not independent. Music and publishers are important content providers for the Internet and stand to gain much from new technology. We have every reason to embrace it.

2) Let's talk about awards: Salt ‘N' Pepa and The Beastie Boys will be presented with Patrick Lippert Awards by Rock the Vote and MTV Networks Feb. 24, at New York's Supper Club. The awards go to entertainers who have made significant contributions to our common future by empowering people. Plans are scheduled to perform. Contact: Patrick Nevena at 212-545-2844 or Kymberlee Nnorwiche at 212-545-0879.

ON THE AUCTION BLOCK: On March 3, Christie's Los Angeles will hold a private reception and live auction of rare items from public and private music, entertainment, and sports industries to benefit the City of Hope patient care and medical research programs. Items up for grab include an Oasian guitar; a movie date with Jon Bon Jovi; or a chance to have Brian McKnight sing at your wedding. Contact: Kathy Ashkins at 213-882-7298.

WALK OF LIFE: Benson recording act Common Children joined Peter Ilyyn, West Coast regional director for Green Cross, on a trek last fall through the Gold Coast Mountains and public exhibit to chart mountain lakes for disappearing wildlife and plan to make a CD of the sound. Green Cross is Christian organization dedicated to the restoration of the environment and the teaching of ecologically responsible behavior. Contact: Rhonda Murphy at 615-742-8562.

Send information to Good Works, Billboard, 5555 Wilshire Blvd., Los Angeles, Calif. 90036.
“Mushroom didn’t begin with a grand plan. I couldn’t even tell you how much money we put into the label. It was down to having a gut feel and hoping like hell it’d work.”

BY CHRISTIE ELIEZER

On his 45th birthday last August 22, Mushroom Group chairman Michael Gudinski followed a working day of business meetings and negotiations with: a round of interviews for Mushroom Records’ 25th birthday celebrations; a speech at the launch party of a music magazine; a restaurant meeting with Japanese record executives; a quick visit to Sing Siag Studios to hear the latest tracks by funk band Swoop; a show at the Prince of Wales club; and finally a 1 a.m. gathering at his Mercury Lounge club for birthday drinks. After a few hours’ sleep, he was back punching telephone numbers at his converted office in Melbourne.

Gudinski’s office includes a cricket bat signed by the Australian cricket team, autographed tour posters by the Police and Madonna—whom he has promoted

Continued on page 44

THE BILLBOARD INTERVIEW:

MICHAEL GUDINSKI
Sony Music Entertainment Congratulates

MUSHROOM
On Twenty Five Years
of Great Australian Music

Sony Music & Mushroom Records
The AWESOME Force!
"Although there have been any number of memorable and, at times, crazy encounters with Michael over the last two decades, my most memorable encounter of all was when he and I threw a huge ice piano into the pool at the Sheraton Mirage Goldcoast. He was there to celebrate the success of Billy Joel’s tour, and it was great to be a part of an incredible celebration. I knew then that this was someone I had to have a major creative business relationship with. I knew it really would be the one plus one equalling four! I have respected Michael for many years as being one of the most effective pioneers of the development of a successful local industry in Australia. His achievements and his vision really are the industry over the last 25 years, through Mushroom both locally and now globally, speak for itself. Michael, and Mushroom, are both well-known for having an insatiable passion really since we moved to Mushroom and using local success to translate to global success. By creating international success for his artists, Michael helped pave the way for so many other Australian-based record companies to succeed with their own artists internationally, which in turn benefits the entire industry. The industry was much different, and far less inspirational and competitive without the creative passion, drive and magic that Michael and Mushroom inject.”

—DENIS HANDLIN, chairman/CEO, Sony Music Australia

“At the 1994 APRA Awards, I was delighted to see for myself just how successful Michael had become. Mushroom’s artists swept the board. Michael is the licensee for Chrysalis Group’s record company, the Echo Label, and the subpublisher of Chrysalis Music. Best of all, they are a great bunch who play as hard as they work, and we always have a great time together.”

—STEVE LEWIS, chief executive, music division, Chrysalis Group Pty.

“Michael Gudinski is a man with amazing energy and creative talent. You have to respect anybody who can keep an independent label going as long as he has in such a creative and successful way. I think he’s done an amazing job for a lot of British labels in Australia. For instance, you might think its obvious that Nick Cave, who is Australian, would do well in Australia, but it’s only the best and the brightest whom a label like Mushroom that he’s been recognized there for the great cultural icon that he is. We’ve done so much better on all levels since we moved to Mushroom.”

—DANIEL MILLER, founder, Mute Records

“Michael and I grew up together in Melbourne and have been our professional association in 1973, when I worked as a booker for a agency, Consolidated Rock. Since then, Gudinski has always been a major influence on my own, we’ve kept in touch and have had an ongoing relationship through the years. Joe Cocker, whom I represent, has been signed to Liberation, one of Mushroom’s labels, for over 10 years. We’ve enjoyed a very successful collaboration with them, including the recent December release of Joe’s new album, which I always admired Michael’s energy and enthusiasm for the product, and remain as big fans of Australian music. I am happy to have been associated with him for so many years.”

—ROGER DAVIES, president, RD Worldwide Management

Michael Gudinski Interview.

Continued from page 42

here—a photograph of Gudinski and Frank Sinatra, and a giant finger-in-the-air presented to him by one of his greatest success stories, the Skyhooks.

A Weber energy and enthusiasm—blending with a shrewdness, loyalty, sharp competitiveness and fast-talking hustling—have made Gudinski one of the most powerful people in the Australian music industry. His partner is Rupert Murdoch, and he’s on a first-name basis with major politicians. Gudinski’s lifestyle has the hallmarks of a well-made multimillionaire—a luxurious home in Melbourne’s most exclusive suburb, a country retreat where he holds his songwriters’ convention, a black BMW convertible in which he plays air drums to clumsy at high volume, and a stable of racehorses.

As Mushroom Records celebrates its 25th anniversary with a year-long series of festivities, the company is in good shape. In 1998, it generated $28 million in revenue ($40 million in Australian dollars), according to Gudinski. Acts such as Peter Andre and Garbage (who are signed to Mushroom for the world outside North America) are multi-million sellers around the globe, with Deni Hines now finding European and Asia Pacific success after selling 300,000 copies of her “Imagination” album in Japan.

A-year-old alliance with Sony Music Australia, the local market leader, gave Mushroom No. 1 album in 1997 with Paul Kelly and a top-10 single with newcomers Leonardo’s Bride. In the wake of the Sony deal, Mushroom established a new senior-management team under managing director Warren Costello.

Mushroom expects great sales this year from the re- issued Gold Chisel, Australia’s biggest domestic act of the 80s, whose singer Jimmy Barnes was managed for a time by Gudinski, and whose 1991 solo album, “Soul Deep,” is one of Mushroom’s biggest sellers. It has surpassed sales of 630,000 units in a market where 70,000 units qualifies for a platinum award.

It was a different story in 1995, when the company went through its busiest period. Mushroom’s domestic market share plunged from 10% to about 35%, which it blamed on its distributor of 25 years, Festival Records, citing an out-of-date stock control and delivery system and a lack of in-store merchandising clout. Mushroom’s U.K. operation almost closed after losses of nearly $8 million ($11 million Australian), the company reports. Gudinski’s lieutenant left for separate reasons, Gary Adley, the general manager of Mushroom U.K. and an ally of 22 years, is now with MCA Records in the U.S. Simon Young, his former managing director in Australia, now works for Sony Music Europe. Mushroom is noted out on securing new-breed hitmakers silverchair, Savage Garden, You Am I and Spiderbait, who rejected Gudinski’s record-render approach.

But the success of Mushroom in its home market in 1997 and the revived strength of Mushroom Records we had more control over their careers. At the time, there was a great surge of pride in Australian rock, in the clubs and in the rock festivals. The major record companies didn’t sense it, there was no such thing as creative development or marketing. Mushroom didn’t begin with a grand plan. There was no budgeting, no planning, I couldn’t even tell you how much money we put into the label. It was down to having a gut feel and hoping like hell it’d work.

Did you base Mushroom’s policy on any other label? I wanted a label where the fans, as soon as they saw the Mushroom logo, would know it’d be an interesting record. They’d check it out even if the act’s name wasn’t familiar. I’d do that with British labels like Island and Chrysalis. The amount of people who’ve personally told me they picked up on a new act because they saw it was on the Mushroom label has vindicated that thinking.

Mushroom’s first release was a lavishy packaged triple-LP live set from the Sunbury rock festival. That was an ambitious, almost foolhardy step.

It wasn’t a smart business move, but it worked through timing and the record’s energy. Even though we had top-10 success with Mudler Lake’s “12 Pound Toothbrush” and Mattaylor’s “I Remember When I Was Young,” I purposely pushed the fact that Mushroom was an “album” label. We weren’t really in any viable financial footing until Skyhooks’ “The Skyhooks album” (1975) and Living In The Seventies” (1976). “Fgo Is Not A Dirty Word” (1975) exploded with combined sales of 450,000—unheard of at the time for a local act—and made it viable for songwriters to reach mass audiences with references to Australian locations and experiences.

How old were you when you took your first trip outside Australia?

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Gudinski with the Dingoes.
From down under to all over in just 25 years. Congratulations.
Mushroom Records started out intending to beat the major record companies at their own game. In the early '70s, the multinational Australians in Australia had little respect for local acts. As a result, there was little realization that a large album market had developed for bands that would reflect the changes in Australian society. In the wake of Vietnam war rallies, pot and rock-festival culture and the abandonment of the segregationist White Australia Policy, Australians were beginning to see themselves as a unique people in a unique part of the world.

Mushroom filled this niche, providing its acts with quality artwork and marketing previously afforded only to international acts. During its 25-year history, some 8,000 recordings by 400 signings helped break down a general "cultural cringe" on the part of Australian fans toward local acts. Skyhooks, Split Enz, Paul Kelly, Hunters & Collectors, Jimmy Barnes, Nick Cave, Yothu Yindi, Archie Roach, the Church, Hoodoo Gurus, Frenz, Triffids, Renee Geyer, Jo Jo Zep & The Falcons, Dingoes, O/T,55, Stars, Ayer's Rock and Swoop—these are just some of the artists who helped create a quality local music language, providing worthy soundtracks of self-image and changing perceptions for young Australians. Mushroom's staff of 100 had a reputation for pro-active and aggressive marketing, forging a close retail/media alliance.

By the time Michael Gudinski launched Mushroom Records at age 20, he had had a number of interests. The son of Russian immigrants, by age 15, he ran shows at the local town hall. At 19, he was helping run a booking agency, managing acts (one, Chain, which had a No. 1 hit with an updated field holler blues "Black and Blue") and co-publishing a music lifestyle magazine, "Daily Planet."

Mushroom Records borrowed from U.K. labels Chrysalis and Island the importance of branding, and their solution to financial viability. "I also learned from the importance of having a number of interests under the one roof—label, management, publishing, booking agent and merchandising," says Gudinski. "In a small market like Australia's, it was important to keep the cash juggling so you could take the project as far as you could."

Within the Mushroom Group, Gudinski runs a large network of companies, usually with long-time trusted friends: Michael Chugg is general manager of the Frontier Touring Company; Frank Stivala is managing director of Premiere Artists (Melbourne), and Sam Righi is managing director of the Harbour Agency (Sydney)—the first is the concert promotion arm of Mushroom while the latter two are booking agencies. Philip Jacobsen is financial director for Premiere Artists.

Each of these associates is from band-management or booking-agency backgrounds. Frontier

Whitney Houston, Celine Dion, Rod Stewart and Stevie Wonder. Mushroom Music, under managing director Ian James, is the largest independent publisher in Australia and has the publishing for the bulk of Mushroom acts, as well as the catalog for important bands such as Split Enz, Daddy Cool, the Loved Ones and the Models. It represents the international catalogs of Chrysalis, Flying, Windspeed and Pacific, and sub-publishes Offspring, Red Hot Chili Peppers and ZZ Top. Mushroom also exclusively licenses to two phenomenally successful sitcoms, "Home & Away" and "Neighbours," which are broadcast in the U.K. and Asia.

Mushroom Pictures under CEO Martin Fabbiny makes the "Fashion" program for Foxtel pay-TV, produced "Tribal Voice," a documentary about Aboriginal band Yothu Yindi, and produced the prime-time Mushroom anniversary special for Channel 9 in December. It is set to release its first full-length feature movie—about Australian hitman Mark "Chopper"—this year.

Australian Tour Merchandising, under managing director Rosalind Braham, sells at concerts in Australia, New Zealand and Southeast Asia, with rights to the $1-billion Australian Football Leagues industry.

Here's a chronology of the sprouting of the Mushroom Group:

1972
Mushroom Records and publishing are set up to gain greater control over the acts in Gudinski's booking agency.

1973
Mushroom's debut release is a triple-album set, "The Great Australian Rock Festival, Sunbury '73," featuring some of the best live acts at the time.

Continued on page 48.
Dear Michael,

It has been
25 wonderful and exciting
years together.

All our love,

Paul, Allen & Artie
1974
Gudinski signs up Skyhooks, whom he manages, while also handling publishing for some of its members. Their debut album, “Living In The Seventies,” remains in the charts for over a year and puts Mushroom in the black for the first time. Australian Tour Merchandising is forerunner of music/sports memorabilia marketing in Australia.

1975
Oz Records, through A&M, is set up briefly as an assault on the U.S. market after releasing eight albums.

1976
Mushroom starts Suicide Records in the wake of punk. One of its signings, Boys Next Door, launches Nick Cave’s career.

1978
Gudinski becomes talent coordinator for a Channel 7 music show, originally called “Mushroom Hour” but changed to “Nightmoves.”

1982
White Records is set up by the late Neil Bradbury as Mushroom’s developmental imprint with alternative leanings. It signs Hunters & Collectors. Four years later, it absorbs Sydney indie Hot and gains the Triffids. White also signs Paul Kelly, Frenzal, Archie Roach, the Church, Chris Wiles, Christine Anu, Nick Barker & The Reptiles and the Mavis’s. It represents Billy Bragg in Australia, New Zealand’s Flying Nun label and U.K.’s Infectious. More recently, White absorbed developmental label Bark, developed by A&R manager Bill Page.

1985
Mushroom launches Liberation Records, which initiates early success for the Bangles, Coolio and Faith No More in Australia. It takes over Australian distribution of Mute, gaining Nick Cave & The Bad Seeds and Depeche Mode.

1988
In the wake of U.K. success of pop signings Kylie Minogue and Jason Donovan (signed in the U.K. to Stock, Aitken & Waterman’s PWL Records), the Melodian label is set up in partnership with TV commentator Ian “Molly” Meldrum to widen the teen-pop market. Early signing Peter Andre becomes a U.K. big seller. Indecent Obsession tops the charts in South Africa and Indonesia.

1989
Mushroom Distribution Services (MDS) is set up under Scott Murphy as an alternative distribution network. Develops local artists, specializes in dance music globally and sets up a Hong Kong office with 10% of its business coming from that region.

1993
The Murdoch Group’s News Corporation becomes a minority shareholder in Mushroom for a reported $10.5 million (AUS $15 million), funding the label’s opening of a U.K. office in April, under GM Gary Ashley. Ashley signs Garbage to Mushroom for the world outside North America. The London operation includes Infectious Records, a joint venture with former RCA Records U.K. executive Korda Marshall, current GM of Mushroom U.K.

1996
Mushroom has its first U.K. No. 1 album with Peter Andre’s “Natural,” which spawns three chart-topping singles. Asian success for Andre, Swoop and Deni Hines.

1997
In March, Mushroom ends its 25-year distribution alliance with Festival and signs a new distribution deal with Sony. James Murdoch, VP of music and new media of News Corp., joins the Mushroom board. The Crown World Of Entertainment opens in May, with two of Gudinski’s companies involved in booking the casino’s Palladium Room. The complex also includes the Mercury Lounge nightclub, which Gudinski oversees with partners Philip Jacobsen and Frank Stivala. In October, year-long 25th-anniversary celebrations for Mushroom begin. Plans include a prime-time TV special, a huge concert with notable reunions, reissues of back catalog and a coffee-table book on Mushroom artwork.

1998
Mushroom prepares to open its New York office to oversee a series of U.S. distribution deals, to be announced.
A GENERATION OF INDEPENDENT SUCCESS

EXPERIENCE DOWN-UNDER'S GLOBAL PUBLISHING ALTERNATIVE

MUSHROOM MUSIC

AGRA:BC70
0 0

25 YEARS OF MUSHROOM MUSIC

Premier Harbour-Australia's leading booking agency...

Congratulations Michael Gudinski & Mushroom Records on their 25th Anniversary.

It's been great to be a part of your team
Frank Stivala, Sam Righi, Philip Jacobsen & Michael Chugg
About a year after Mushroom started, I went off to London, New York and Los Angeles to see if I could get interest in our records. At 22, I guess I was sharp in a keen way. I knew the Australian market was too small and you needed international success. I’d met Jerry Moss when the Tijuana Brass toured here, and he said he’d help when I went over, and he did. Some long-lasting relationships came from that trip. There was also Chris Blackwell of Island and Chris Wright of Chrysalis. To this day, Australia is the only place where Chrysalis publishing is looked after by an independent; they’re with EMI for the rest of the world.

What was the first Mushroom act to get signed overseas?
Ayers Rock, to A&M. Jerry gave us a fair deal for their first album, “Big Red Rock,” and an advance. It allowed the band to tour the U.S. and record their second album, “Beyond,” there. Ayers Rock were a fantastic jazz-fusion band, a real muso’s band, but ultimately they didn’t have that something unique to cross over.

Did the A&M relationship end there?
No, we put Split Enz through A&M. They were huge in Canada and quite successful in England and parts of Europe, but didn’t quite break the U.S., which was disappointing because they had huge potential. We also put Oz Records, our first foray into the U.S., at A&M. We set up a house, had a label manager and took over records by several acts... Hunters & Collectors, Tim Finn, Mental As Anything, The Expression and The Machinations. In hindsight, given the money A&M put in, we should have just chosen two and concentrated on them. But, like Virgin’s first foray into America—which also didn’t work—it taught me a few things about breaking into the U.S. marketplace. Have a lot of money behind you and lock in commitments rather than hope people do the right thing.

Is it true your partnership in 1993 with Rupert Murdoch came about because you both wanted to buy the Triple M national radio network?
Yes. We were disappointed it didn’t happen. He hadn’t been in radio before, and it would have been a financially successful deal. But we touched on a lot of topics during our Triple M discussions. He asked about Mushroom, and I told him I was holding talks with some Japanese investors because I wanted to expand. He was very keen and asked that I not sign anything until I get back to him.

Were there problems when Mushroom pulled out of its distribution deal with Festival, which is wholly owned by News Corp?
It was a bit awkward. But I’d given Festival a lot of loyalty. What other label stays with a distributor for 25 years? For the sake of our acts, I had to switch. Besides, Fox Video [also part of News Corp.] pulled out of Festival 18 months before, so the precedent had been set.
Congratulations to Australia’s best loved icon.

All at the Frontier Touring Co. look forward to another 25 years of great music and mayhem!

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MICHAEL GUDINSKI INTERVIEW
Continued from page 30

There were rumors of a merger of Mushroom and
Festival with you heading the music operations. Was that
viable?
I'd like to have seen that happen at some stage. But by
the time they focused on it, it was too late. It was hard for
Festival because a lot of the independent labels they had
[Island, Chrysalis, A&M] were bought out by the majors.
Anyway, they're rejuvenating the company now; good luck
to them.

Which News Corp members of the Mushroom board do
you deal with most? James Murdoch in New York?
Yes, and Peter Jaehnig, who has been there from the
start and was valuable in bringing more organization to
the business side of Mushroom.

What's your relationship with BMG Entertainment
International?
When we set up Mushroom in London, our lawyers
approached some people about European distribution. Ruth
Gassner [president and CEO of BMG Entertainment
International] showed the most interest. We had a slow
start, we didn't have any success until toward the end of
our first contract. But we've re-signed for most non-
English-speaking parts of the world; we've certainly had
success with Deni Hines in France and parts of Europe
after she exploded in Japan. We've just done a deal to put
infectious [the U.K. label co-owned by Gudinski, News
Corp. and Mushroom U.K. GM Kordia Marshall] through
BMG. The deal we have allows us to distribute some of
our more experimental tracks through independent dis-
tributors. Big corporations don't need a lot of new prod-
uct; they need a lot of saleable product. BMG doesn't have
to release everything of ours. I don't think you release
product to keep your artists and managers happy, you
release them if you can back them up.

How much of Peter Andre's success through Europe
happened as planned?
There was a hell of a lot of record-company faith. Gary
Ashley really had a vision for Peter. Peter's own determina-
tion to succeed and work was a key element. His suc-
cess came at the right time for us. It gave us diversity. You
can't pigeonhole a label that has Peter Andre and
Garbage.

You expect to set up a Mushroom office in New York
this year?
I've had discussions with various set-ups about joint-
venture relationships. Obviously, we've so much good
product we can't expect one label to issue it, but we want
to take it elsewhere. It's a complicated deal, but there's a
significant amount of interest. What's made a great differ-
ce is we're not looked at as an Australian label but as an
international one. With the spotlight on the English music
scene as strong as it is, and the fact Mushroom is doing so
well in England, we've stirred up a lot of interest.
Unfortunately, we haven't got Garbage for America, but
there is a significant interest in Peter Andre, Deni Hines
and Leonardo's Bride. America's the final piece of the
puzzle in Mushroom being a truly international record
company. When we set up in America, we'll be signing
U.S. acts as well.

Would you prefer a label-to-label or act-by-act relation-
ship in the U.S.?
I want a label association that will give us a base in the
U.S. and release as many of our acts as possible. Some of
ours won't fit into that, obviously, but a lot of companies
do have alternative distribution arms. It is vitally impor-
tant for the future of Mushroom that our acts get released
there. It's been so frustrating that they haven't been. I
don't mind if we have a foil, as long as we get a run on
the track.

Continued on page 54
Congratulations to Michael Gudinski and his team with the 25th anniversary of Mushroom Records

Your friends from The Netherlands

25 YEARS
WHAT A TRIP!
CONGRATULATIONS
MTV AUSTRALIA CONGRATULATES MUSHROOM RECORDS ON 25 FABULOUS YEARS
MICHAEL GUDINSKI INTERVIEW

Continued from page 52

Which Mushroom acts do you think could have been huge in the U.S?
Split Enz, without a doubt. Skyhooks, Jo Jo Zep & The Falcons, Kylie [Minogue] and Sports. Hunters & Collectors, who were ahead of their time when you look at what alternative music has become. [Blues singer] Renée Geyer impressed many musicians in the States and got a lot of incredible press reviews, but [that] didn’t translate to a hit record.

Was it hard to see such other non-Mushroom acts as INXS, Men At Work, Air Supply and Little River Band find greater success stateside?
It wasn’t hard in the sense that it was good for Australia, and it vindicated my own beliefs. But it was bloody frustrating, because Men At Work I turned down twice! I think we were throwing acts at the wall [in the U.S. in the ‘70s and ‘80s] and hoping they’d break. Maybe we just concentrated on the talent. These days, I also look at management, attitude, will to succeed, the right combination of people who’d make it work.

Why does the Mushroom Group have more female executives—and in more executive positions—than any other record company in this country?
I’ve always liked working with women. Australia is the last bastion of [male] chauvinism, and I’ve never understood all that. We’re lucky that, as more female artists come to the fore, they relate more to women executives. Record companies can definitely be a boys’ club. You can’t generalize, of course. But a lot of other companies respect Mushroom for that. The fact that they’re all up there in Sydney and we’re down here in Melbourne allows us to do things a little bit differently.

How do you respond to some criticisms that Mushroom was out of touch in regards to not signing cutting-edge Australian bands such as silverchair, Savage Garden and Spiderbait?
This can be a cruel industry, and perceptions change because of one or two incidents. It wasn’t a case of not understanding what was going on. With silverchair, we were there from the start, but because they were such Pearl Jam fanatics they went with Sony. Our then-A&R chief, Bill Page, was the first to spot Savage Garden and encourage them. I don’t know, you can’t be hot year in and out for 25 years.

How would you characterize your relationship with Denis Handlin, CEO and chairman of Sony Music Australia, which is now distributing Mushroom? You have a similar drive yet are totally different as people.
Yes, but we’re inspiring each other, and we remain highly competitive for local acts. No one realizes how important the Mushroom deal was for him. For 10 years, he’d harass me—at receptions, on the plane during a Billy Joel tour, any opportunity—to come over [to Sony distribution]. The fact I was so cold, cut and get-out-of-my-face made him think it’d never happen. It’s a deal that’s great for both our companies. That we’re repackaging and relaunching the old catalog gives them a fresh edge.

Your biggest mistake?
I don’t dwell on them. One was turning down Men At Work. Not only did they break America in such a big way but, given my love for Australia, did it with a song called “Down Under.” I’d have been proud to have a record like that on my label. I didn’t see it. People around me urged me to sign ‘em, but I just didn’t see it.

What do you regard as your biggest achievement?
For a company that’s had its ups and downs, to reach its 25th anniversary and have such a fantastic response from the public and the media, has been emotional. Without Mushroom, the Australian music business would only be half of what it is. Mushroom is an icon business that has battled the odds and hung in there. Its name is one of the most easily identified in this country. That’s something I’d like to look at, how Richard Branson heightened Virgin’s brand identification with so many different products. But right now, I’ve got enough on my plate, and I’m just concentrating on Mushroom Records for the next few years. Less acts, more money behind them, that’s my philosophy at the moment.
would like to congratulate Michael Gudinski, the management and staff of Mushroom Records on their 25th anniversary in the music industry.

St George Corporate Banking is proud to be of service to the Mushroom Group of Companies.

Congratulations to

Mushroom Music

on your 25th Anniversary.
We're proud to have been associated with you for many years.
From your friends at RICORDI.

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Congratulations on 25 years of great music

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News Corporation
Norway Debates Parallel Imports
Parliament To Reconsider/Review Current Ban

BY KAI L. ROFTHUS

OSLO—The Norwegian music industry is awaiting a parliamentary debate in March that will determine whether parallel imports are to be allowed here.

The Ministry of Culture has concluded its preliminary hearings into the issue following a Hoyre Party's Dec. 3 proposal that Sony, Norway’s leading domestic music company, be allowed to parallel import CDs.

The ministry, though, says it supports the record industry’s view that the current legislation should be kept in place.

The final decision on the matter will be made by parliament in February.

The culture ministry took representations from 25 related ministries, political organizations, and music industry organizations and prepared a report that was presented to the Standing Committee on Family, Cultural Affairs and Government Administration Jan. 9. The committee will deliver its own recommendation to parliament Feb. 19. According to a parliamentary spokesman, the bill is expected to be discussed within one month after that.

Parallel imports of sound and video recordings were banned by law in 1983. In a letter dated Oct. 25, 1997, three parliament representatives of the conservative Hoyre Party questioned if the law worked as intended. “A ban on parallel import was supposed to lead to an increased focus on local artists. There are few signs that this expectation has been met and that the emphasis on Norwegian artists hasn’t increased despite that the record companies have increased their profit,” the letter says.

It also cites the difference in CD prices between Norway and the U.S. and says the “ban has led to increased margins for the record companies and higher prices for the consumers.”

The Norwegian group of the International Federation of the Phonographic Industry has provided documentation showing that the number of Norwegian artists has increased since 1993. The organization notes, though, that in terms of domestic productions nominated for the Norwegian Grammy Awards, the number of Norwegian recordings has risen from approximately 50 during 1990-94, to 74 in 1995, and 90 in 1996.

In the Jan. 9 letter, Culture Minister Anne Enger Lahnehn says, “There is not enough substantial documentation on whether the ban has or hasn’t had the effect on the work with Norwegian artists as intended.” The ministry points out, however, that the legislation has a positive effect on piracy, and it supports the legislation in full. “The ministry doubts whether a suspension of the law would lead to a significant decrease in the prices of CDs.”

Record industry trade group GGF has presented two price surveys that, respectively, show the average retail price, excluding value-added tax, of CDs in Norway compared with the U.S., the U.K., France, Germany, Japan, and other territories, and how the price of CDs in Norway has developed compared with other products and the general price index. The retail price varies slightly, but not enough to claim that CDs are unusually more expensive in Norway, according to the organization.

Sony Music Entertainment
Japan To Bring In Morita

TOKYO—Masao Morita, 53, will be appointed to an unspecified executive position at Sony Music Entertainment Japan (SMEJ) April 1, the company has announced. Morita, a Sony executive board member and honorary chairman and founder Akio Morita, currently serves as a corporate VP of Sony Corp., as well as president of the company’s personal and mobile communication division.

His appointment to the SMEJ board will be formalized in June at a shareholders’ meeting.

Speculation in the industry here is that Morita will replace Keiko Kuroki as president of SMEJ and that Shigeki Murayama, appointed to the new post of SMEJ CEO late last year, will take over the post of chairman, now held by Shugo Matsumoto.

Meanwhile, SMEJ executive Hirosi Imagaki, who recently has kept a very low profile, left the company as of Jan. 31, SMEJ has announced. Imagaki had been serving as president of SMEJ, think tank Axel Inc., as well as a director of Sony Magazines and Global Rights Inc. Matsu was named president of Axel.

Industry sources say Imagaki is the leading candidate for the post of Warner Music Japan chairman, which has been vacant since Ryuzo Kosugi left the company in March 1997.

“With the recent moves at Sony, there’s no room left for Imagaki,” says one industry observer. STEVE McCLELLAN

Eurythmics Surprise BMG’s Preston

BY ADAM WHITE

LONDON—Annie Lennox and Dave Stewart recently paid BMG executive John Preston the ultimate compliment: They reformatted Eurythmics for a one-off performance in honor of his "You're a Gem," said Lennox from the stage of London's intimate Cobden Club, where she and Stewart played Jan. 24 in a benefit for the outgoing chairman of BMG Entertainment International U.K. and Ireland.

The 20-minute set of such Eurythmics favorites as "There Must Be An Angel (Playing With My Heart)," "Here Comes The Rain Again," and "Sweet Dreams (Are Made Of This)" was a surprise tribute to Preston, who helped advance the pair’s career—together and apart—during his 16-year tenure as BMG’s local chief.

Preston has now left the company, succeeded by former Epic Records president Richard Griffiths (Billboard, Jan. 24). The Cobden Club audience included the chairman and managing directors of almost every leading label in the U.K., as well as other colleagues and friends of Preston.

In addition to his time at BMG, Preston was chairman of the British Phonographic Industry (BPI) from 1996 to ’97 and played a significant role in developing relations between the country’s record industry and the government.

A personal friend of Prime Minister Tony Blair, Preston was also chairman of the Rock The Vote campaign during the run-up to the last election, when his wife, Roz, worked for Blair before and after the Labour Party came to power last May. Preston paid tribute to his boss at EMI Records in the late ’70s, Ramon Lopez, who is now chairman/CEO of Warner Music International. “Ramon taught me most of what I know,” he said, adding a salute to BMG Entertainment International chairman/CEO Roel Gassner.

Although his name has already been linked to a post at the BPI, Preston told Billboard that he intends to take a break from the business and pursue his hobby of boat-building.
**Cassar-Daley Big Winner At Oz Awards**

**BY CHRISTIE ELIEZER**

TAMWORTH, Australia—The wealth of new talent on display at the Toyota Country Music Festival may help create more U.S. interest in Australian country acts, observers here say. Cassar-Daley, who held before 4,500 people Jan. 24 at the 26th Tamworth Country Music Festival, which attracted 40,000 people over two days. The show opened with the help of former Australian singer/songwriter Troy Cassar-Daley, who took three awards (known as Golden Guitars). The Dead Ringers, who were joined by the well-known Australian country music duo, stepped into the winner’s circle in the instrumental category for “Clutter-belly.”

Warner Music, the most successful label, with four awards, was not active in country until 18 months ago, when it appointed new country executive Matt Stewart. To consolidate its presence in the market, Sony has repositioned “True Believer” with a bonus EP including a duet with the legendary Slim Dusty. “True Believer” got a U.S. release later in the year on an as-yet-unspecified Sony imprint, says Sam Law, country music product manager. Cassar-Daley performed at last year’s SRO Conference in Nashville. His profile grew after winning here with LeAnn Rimes and becoming entertainer of the year by the Country Music Assn. of Australia, which staged the awards and festival. “He impressed everyone with his charm and professionalism.”

The Polaris Music Prize will this year go to Indian sitar guru Ravi Shankar and Ray Charles. Each will receive 1 million Swedish kroner ($125,000) from the Royal Swedish Academy of Music at a ceremony May 12 in Stockholm. King Carl Gustav of Sweden will present the prizes, which are funded by a legacy from the late impresario and former Abba manager Stig Anderson.

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**King Crimson** leader/guitarist Robert Fripp has won a legal battle to prevent the use of publicity photos in a book about the band published by Japanese radio station Tokyo FM. Fripp, who wrote the liner notes for a new album, sued the broadcaster to suspend distribution of the book, “King Crimson,” destroy all unsold copies remaining from its 5,000-copy print run, and pay a fine of 400,000 yen ($1,175). The photos had been lent to Tokyo FM by King Crimson’s Japanese licensee, Pony Canyon, prior to the book’s publication in October 1995. “We borrowed the artistes’ pictures after explaining their use in the book,” says Masakazu Sasaoka of Tokyo FM’s business development department, adding that the broadcaster is now studying the judgment to decide whether to appeal.

**BLUR** guitarist Graham Coxon is launching Transcopic, a label for new acts and “lo-fi” music to be based in the offices of the band’s London-based record company, CMG. The first signing is U.S. band Assembly Line People Program; a double-A-sided, limited-edition single, “Noise Vision 807”/“Who’s Outline (Live),” is due March 9. “We’re not expecting great, polished music,” says CMG’s Niamh Byrne, who will have day-to-day responsibility for the label. U.K. distribution is via Southern Record Distributors; no international deals are in place yet. Blur’s self-titled fifth album is on EMI imprint Food in the U.K., Virgin in the U.S., and EMI internationally.

**Japanese Pop/Rock Quartet GLAY’s** greatest-hits album, “Review,” is being claimed by Polydor K.K. as the territory’s all-time top-selling album, with more than 4.7 million units sold since its release Oct. 1. Polydor K.K., licensees of GLAY product from the band’s own Platinum Records, Japanese previous top-selling set was the 1996/<ref>media.org</ref> no. 1, Polydor joint venture between Virgin Entertainment and the NHK, the public broadcaster. Polydor K.K. attributes GLAY’s success to carefully timed TV appearances, which have expanded the group’s appeal beyond its initial fan base of teenage girls.

**Sonic Music Sweden** has named Per Sandin successor to veteran managing director Sten af Kleinberget, who recently announced his intention to step down after 20 years in the post (Billboard Bulletin, Jan. 20). A one-time marketing manager at Sony Music Sweden, Sundin assumed his current job as head of entertainment at private commercial broadcaster TV4 in 1996. He is expected to take up the reins at Sony in April.

**Colin Sanders,** founder and former chairman of recording console manufacturer SSL (Solo State Logic), died in a helicopter crash Jan. 28 near his home in Oxforshire, England (see story, page 30). He was 50. Sanders had taken a solo night flight in his own aircraft to fulfill a requirement for his pilot’s license. He is survived by his wife, Rosie, and three children. Founded SSL in 1962, Sanders ran the company until its 1989 sale to U.K. media group Carlson Communications for a rumored $90 million. SSL now claims to equip more than 75% of “high-end” studios and has more than 2,000 consoles and other systems in use worldwide.

**Filmmaker** Todd Haynes has quit his post as consultant to MCU Music Publishing, the London-based unit of media group WICPI. Holler — who acquired interest in the firm two years ago — reports to Robert Carreras and others during his 18-month tenure at MCU is already a director of international publisher Independent Music Group and holds a stake in Lesong Copyright Services, EMI Music Publishing bought Filmmaker in 1990. Holler could not be reached by press time.

**Mark Solomon**
Canada

Music Unit Sales Up 13% In ’97 Year’s Gains Propelled By Strong 4th Quarter

by LARRY LEBLANC

TORONTO—Strong fourth-quarter sales resulted in a memorable 1997 for the Canadian recording industry.

Among the top albums at retail were those by AC radio stations such as Canada’s, CFMC, and CFMD (Hot FM) in Alberta, Wallflowers, Chumbawamba, Savage Garden, Barenaked Ladies, Puff Daddy, the Tragically Hip, Amanda Marshall, Andrea Boetili, and Loreena McKennit and such compilations as “Much Dance 1997,” “Big Shiny Tunes 2,” and “Pop 2.”

Sales statistics from the Canadian Record Industry Association (CRIA) show that unit sales were up 13% in 1997, to 63.3 million units from 61.1 million units in 1996. Net sales jumped 14% to $730.4 million from $638 million in 1996.

Last year was a memorable year given what we had in 1996,” says Brian Robertson, president of the CRIA. “In 1996 we had a counter-trend to what happened in the rest of the world. That reversal last year. Sales took off and have continued that momentum.

Rick Camilleri, president of Sony Music Entertainment (Canada), notes that 1997 “started off slow, and then Christmas began, and from that present on, the business has been huge.”

Gary Newman, president/CEO of Warner Music Canada, suggests that weak fourth-quarter home video sales in 1997 were also a factor in boosting music sales in Canada.

REBIRTH OF CANADIAN TOP 40

(Continued from page 1)

Jewel, Alanis Morissette, Green Day, Sugar Ray, Third Eye Blind, and matchbox2. We never thought matchbox2 would cross over, but when ‘Push’ [and “3 AM”] crossed over to toptop 40 and at some AC radio stations, it caused us to re-think the sales of the [band’s] album over double-platinum [200,000] status.”

Adds Peter Dieners, VP of national promotion at EMI Music Canada, “Meredith Brooks’ ‘Bitch’ was a massive pop radio hit for us, and LeAnn Rimes! How Do I Live? was [only] doable respectable sales.” It hit over crossed at toptop 40 and AC radio.”

Leading the way in the top radio 40 rebirth in Canada are veteran top 40 outlets as CKZZ (Z-103) Vancouver and CKNG (Power 92) Edmonton, Alberta, as well as CKTR (Power 107) and CKBS Calgary; the new CKMM (Hot 103) Winnipeg; Ontario stations like CJNG (Energy 108) Burlington, CIDC (Hit 100 Brampton, and CKXL and CHZI Ottawa; CKQI and CKMF Montreal; and CIHI Fredericton, New Brunswick.

Also increasing the exposure of pop-style acts are such ACs as CHUM-FM and CKFM Toronto; CKZL Regina and CFMC (City 105) Saskatoon, both in Saskatchewan; CHIQ (Q107) Edmonton; CKLS Calgary; and CJFM (Mix 90) Montreal.

Paul Tuch, the Canadian representative of Broadcast Data Systems, describes the company’s weekly contemporary hit radio chart, which surveys 20 stations nationally, as “our most diverse chart.” He adds, “Musically it’s all over the place. The 20 stations are not pure CHRs, but they are as close as it gets in Canada.”

While there is still not a full rollout of top 40 nationally, what has developed is significant because, by the mid-1980s, the format—still primarily composed of AM stations—had virtually disappeared from Canadian radio. Despite FM radio overall coming to dominate radio listening nationally, only a handful of FM stations in Vancouver, Edmonton, Montreal, and elsewhere chose to work around the restrictions of the Canadian Radio-television and Telecommunications Commission (CRTC), which, under the regulations, prevents “non-hit” music, rotate their hits more than 18 times a week, and air a significant amount of non-music programs.

These regulations were intended to protect Canada’s top 40 AMs, but by the early ’90s, most of those stations had disappeared, and MuchMusic and its French-language counterpart MusiquePlus had become Canada’s primary top 40 outlet.

Last May in order to encourage the development of top 40, hit-oriented AC, and country formats on FM radio in Canada, the Canadian Radio-television and Telecommunications Commission (CRTC) passed new regulations that make hit “rule.” “Non-hit” music had previously been defined as any song that had not yet reached No. 40 or higher on a recognized trade chart. It now includes only songs recorded before 1986 and serves the sole purpose of protecting the old formats, which was a viable option for Canadian AMs.

While the regulatory changes made top 40 easier to program on FM, many industry figures here argue that the format’s resurgence on FM stems more from the changes in available product and ratings gains.

While MuchMusic and MusiquePlus still remain the major top 40 proponents, the FM’s radio music pioncers are making strides: CKNG named first place in Edmonton in the fall BBMs, up 13.8-14.3, while Van-

International

TOSIBA-EMI

(Continued from page 57)

Japanese industry (see story, page 1), the label has been hard hit by the loss of key domestic artists like Tetsuya Nagashiki and Koji Kikkawa, as well as several domestic A&R personnel, to other labels.

One of the label’s biggest acts, singer-songwriter Yumi Matsutoya, sold a disappointing 1.35 million copies of her February 1997 release, “Cowgirl Dreamin.” That, according to company sources, was about 70% of what the label had hoped to sell.

Another flagship Japanese act, Dreams Come True, which was signed to Virgin Records America in August in a blaze of publicity, sold just 1.4 million copies of “Sing Or Die,” its first album for Toshiba-EMI. Sony’s decision to release a Dreams Come True greatest-hits album (which has so far sold 25 million copies) only a few weeks before the act’s Toshiba-EMI debut certainly undermined the impact of “Sing Or Die.”

One label source says Toshiba-EMI’s big acts haven’t been selling as much as the company would like. But there’s more concern about where the next generation of acts is coming from.

The label expects promising newcomers like vocalists Sasha and Mit-

Music Network is proud and delighted to be associated with the people and the ethos of the Mushroom family.

International Music Network is part of the Independent Music Group

BILSBODD FEBRUARY 14, 1998

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Distributor Koch Claims Top Indie Spot
Internal Network Planned To Streamline Operations

GLEN COVE, N.Y.—With a 27% increase in sales and the placement of 31 titles on Billboard charts during 1997, Koch International enjoyed a good enough year for Michael Koch, the company's president and co-owner, to claim the distinction of being the No. 1 independent distributor; he did so at the opening address at the Koch convention, held here Jan. 10-11. But despite those accomplishments, Koch said that the Port Washington, N.Y.-based company has plenty of work to do in 1998 to keep its competitive edge.

"We now have a nice position in the marketplace," said Koch. "But there is always more that can be done, so we don't want to sit back and collect accolades."

Although he named the company as the No. 1 independent distributor, Koch declined to specify sales. Billboard estimates its total net 1997 U.S. revenue at $85 million. Koch pointed out that RED might have more in sales, but added that its money is owned by Sony Music. That meant, in his opinion, that RED isn't an independent.

"1997 was a good year; not very good and not mediocre," he said. "Our happi-

ness is dampened by returns." But he added that the return problem should be alleviated in 1998 now that many retailers have addressed the problems they faced over the last few years.

During 1997, the company had one album that sold more than 300,000 units; three at more than 200,000 units; and 10 albums that sold more than 100,000 units, along to Koch.

"We also had thousands of albums that did less, but that is the bread and butter of the company," Koch said. "We still treasure a classical album that does 1,200 units or an account that gives us $500 in business."

Later, in the day, Michael Rosenberg, Koch VP of sales, said, "From what we can tell, we have the largest account base of independent distributors. The company has 2,800 active accounts, of which 2,000 are independent stores."

But retail consolidation is leaving "fewer chain buyers making more important decisions" concerning what titles get into stores. So Koch, with the aid of its labels, has just pruned its catalog by 2,100 titles, Rosenberg said. Those deletions, he said, accounted for one-sixth of the Koch catalog.

Koch started out 11 years ago specializing in classical music before moving into jazz and world music. Today, the company covers "the whole gamut, from bluegrass to rap, alternative rock to soundtracks, from cabaret to jazz to country, and reggae," said Koch in an interview with Billboard. "The only...

(Continued on next page)

Sandler Film Promo’d With National Karaoke Contest

LOS ANGELES—In a promotion for Adam Sandler’s new romantic comedy, “The Wedding Singer,” New Line Cinema, Pioneer New Media Technologies, Plan- et Hollywood, and Maverick Recording Co. have turned karaoke achtick into a chance at a recording career.

The film, which opens nation-

wide Friday (13), chronicles the life of Robbie Hart (Adam Sandler), an aspiring songwriter who pays his way through play-

ing entertainment in 1985. Hilarity ensues when Hart is left at the altar, his career takes a nosedive, and he falls for the engaged wedding waitress (Drew)

(Continued on page 66)

Bolton Takes Opera ‘Passion’ To Fans
AC Audience Is Target Of Sony Classical Set

NEW YORK—While many are in-

troduced to opera through the music of Luciano Pavarotti, few are introduced personally. Just over two years ago, Michael Bolton sang a duet with Pavarotti at a benefit concert in Mod-

ea, Italy. Since then, singing and studying opera has been Bolton’s secret passion, as evidenced by his new album, “My Secret Passion,” released Jan. 20.

Opera is a far cry from Bolton’s usual AC-friendly fare, which he calls an R&B/pop hy-

brid. “My Secret Passion” is a col-

lection of Bolton’s favorite arias in Italian and French by the likes of Pay-

ci, Verdi, and Massenet and includes “O Soave Fan-

ciulla,” a duet with renowned soprano Renée Fleming. The recording also features the Philharmonic Orchestra conducted by Steven Mer-

curio.

While Bolton’s label home is Columbia, “My Secret Passion” has been released by sister label Sony Classical. “It was nice that Sony Classical wanted to go the distance and make a commitment to this,” says Bolton.

Alex Miller, VP of marketing and promotion at the label, adds, “Ex-

posing a wider audience to new music and changing the face of what classical is all about is part of [label presi-
dent] Peter Gelb’s vision for Sony Classical.”

Rather than attempt to seduce opera aficionados with Bolton’s clas-

sical stylings, Sony Classical will be targeting Bolton’s fans, the AC crowd, which is primarily women aged 25-34. “We’re out to capture the attention of Michael Bolton fans who may never have purchased a classical recording before,” says Miller. “The first place that we’re going is the fan base, and this is the perfect move for [Bolton] to make. I think that Michael Bolton fans will realize this music is powerful in the same way he himself did.”

Perhaps seeking to emulate the valuable exposure Andrea Bocelli gained through TV, Bolton is set to perform music from “My Secret Passion” on “The Tonight Show With Jay Leno” (Feb. 18) and has made appearances on “Live With Regis And Kathie Lee,” “Larry King Live,” and “Politically Incorrect.” He also performed at the American Music Awards. “We’ve kicked off with a very strong presence for this album on television, and it’ll be singing...

(Continued on next page)
BOLTON TAKES OPERA ‘PASSION’ TO FANS

(Continued from page preceding page)

music from the album on many of the most popular shows,” says Miller. "Talking about it is fun because it’s a Secret Passion,” Sony Classical has enlisted the promotional prowess of CRN International, a Hamden, Conn.-based radio marketing and promotion company best known for its independent radio ski conditions report, “Ski Watch.” CRN was instrumental in crafting a promotion highlighting Bolton’s name recognition on-air, which focuses on reaching personally buyers in the demographic.

“We’re pulling together this promos in three marketplaces—Milwaukee, Hartford, Conn., and Pittsburgh—in time for Valentine’s Day. We’ll be trying to break the local airwaves and drive them in the beach to consumers,” explains Miller. “We chose cities where there’s a demographic feel, where Michael’s album sales and airplay are strong, and where there’s willing retail and radio partners.” The label has lined up disc jockeys in Madison, Wisconsin; Record Express in Hartford, and National Record Mart, Music Oasis, and Waves Music outlets in Pittsburgh.

Bolton acknowledges the effectiveness of a grassroots-level marketing campaign. “[My fans are] used to things like that. I’ve done all kinds of in-store performances, and I plan on continuing to do so. We want to use the ability to customize sales information and many more people who don’t know about the aria product,” he says.

In its inventive telemarketing twist, 8,000 to 10,000 women in each market will be called and left a pre-recorded message from Bolton talking about the new album as well as promising contesting contests at local retail and radio stations. The grand prize in the contests will be a trip for two to New York, including airfare, dinner, hotel accommodation, and tickets to the Metropolitan Opera.

“There’s our promise,” says Tony Formicelli, CRN’s sales manager. “We try to do what we can. One aspect is to utilize on-air talent to create banters with a contest, for instance, that gets the music on-air more about your product to the consumer, the radio listener, and gets them to retail.”

Terry Geisler, promotion director at WLTQ Pittsburgh, says the promotion is enticing to radio as well as a classical superstar—Phaeton—so in its initial week out, its sales are trending on the course of a classical superstar release. With the exposure that giving it, these sales will continue.

At Harmony House’s classical store in Royal Oak, Mich., “My black cards are flowing. It’s the best kind of credit card. They’re selling by the hundred, where the store places most of its crossover acts, and the release is displayed on the wall with Sony Classical releases. Store manager Rich Love cites Bolton’s enthusiasm for the music as a strong point of the release. He says, ‘He’s very genuine about what he’s doing. He’s in to the music, he really’s in it,’ he says. But will opera fans buy it? ‘We’ve sold about 500 copies in the first week at our chain,” says Love.

Anthony Lyons, manager of Rock Records in Chicago, suggests that crossover releases sell better when featured in a listenin’ booth. “It’s an adventurous undertaking for Bolton,” he says. “I think his die-hard fans will buy it, and others [will too] if they have the chance to hear it first.”

Sony Classical’s Miller postulates that the company’s success in opera will affect the company’s sales, but he says that “the big boys are not going to change.”

Overall, this means an environment with less paperwork, says Liz Jones, executive VP at Koch. To accomplish this, she said, the company uses internal communication to build a private computer network, known as an intranet, for internal communication.

In an interview, Koch expanded on that planned network. He added that when the company put the network into the system to access data relevant to them, it will also function as a wider type of network known as an extranet. Koch said that all the network’s users currently do by mail, phone or fax will soon be able to the system to access data.

Koch ended his convention speech by noting that with all that the company already offers, its new capabilities will only make it stronger: “We have the best labels, staffs, systems, and the best recipe for success in 1088,” he said.

KOCZ CLAIMS TOP INDIE SPOT

(Continued from preceding page)

thing we don’t have is mainstream rock, and we leave that to the majors,’’ Koch said his company distributes about 50 labels.

Having said that, he added that rock music probably makes up the largest core market of the company’s portfolio, with classical coming in second at about 20% of sales.

In breaking down sales figures and also the Koch said that 16% of the company’s volume comes from the in-house Koch labels, while another 20% is generated by joint-enterprise labels. In 1990, Koch bought one-third of Shanachie; in 1994, it acquired 50% of DRC; and in 1997, it bought 50% of Inner City.

He explained that Koch had bought into those labels on a selective basis in order to solidify distribution. He said that strategy Koch could pursue in the future as well.

But in such deals, Koch wants to buy 100% ownership. “We would rather control the [ownership] picture, because then they can have motivation to operate like entrepreneurs and continue to do what they’re doing,” he said.

The company also will consider taking on labels in a pure distribution relationship on the basis of a specific deal to fit in; “we want to carry the best or sec-

WALT DISNEY reports that revenue from its “content” unit, which includes the movie and home video companies, rose only 2% in the fourth fiscal quarter, which ended Dec. 31, 1997, because of “disappointing year-to-year comparisons.” The gain was attributed to the box-office success of “Flubber” and “Scream 2,” and better results from the Disney store distribution. The Burbank, Calif.-based company reports that net income rose 18% to $755 million in the quarter on a 6% increase in revenue to $6.3 billion.

RENTAK, the revenue-sharing home video distributor, reports that net profit in the third fiscal quarter jumped 69% to $811 million from $551 million in the same period the year before. Revenue rose 13.2% to $2.8 billion. The company attributes the gains to “longer window favorability and a stronger title selection.” Rentak also said its business in the customer base.” Rentak says it leases videos to more than 6,000 video stores in North America and shares the rental revenue with the stores and the video suppliers.

CD WAREHOUSE says that it achieved its goal of having 150 stores by the end of 1997. The Oklahoma City-based retailer began the year with 110 domestic stores and three international stores. Publicly owned by CD Warehouse franchises its concept, which features a large selection of used CDs. The company also says that third-quarter stores for sales open at least a year rose 12.5%. Fourth-quarter results have not been disclosed yet.

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SONY reports that worldwide music sales rose 7.5% in the third fiscal quarter of the year from before 1996.6 billion ($1.47 billion) on strong sales of albums by artists such as Celine Dion and Barbra Streisand. Sony’s biggest increase was due to the depreciation of the yen against currencies.

The Tokyo-based company does not break out earnings for its music unit but says there was a “modest decrease” in profit “due to increased costs to support the development and launch of new segmentation, which also includes Sony Pictures, fell 3.4% to 23.94 billion yen ($226.4 million).

Sales for Sony’s movie unit, which includes Columbia and Tri-Star Pictures, rose 25.9% for the three months that ended Dec. 31, 1997, to 236.8 billion yen (11.24 billion), “benefiting largely from the successful self-serve video media of “Men in Black” and “My Best Friend’s Wedding.”

In a separate report, Sony has broken out North America sales results for PlayStation for the final three months of 1997. They are hardware, 3.8 million units; software, 18.4 million; and peripherals, 8.4 million.

HARMONY HOUSE announces that Jerry Adams, who recently retired as Handlerman’s top music executive, has joined the retailer in the new position of executive VP/COO. Adams previously worked at Harmony House from 1974-1990, helping founder Carl Thom expand the chain. Bill Thom, who is the late founder’s son and the current president/CEO, said that Adams was leaving Handlerman. “I couldn’t find anyone who was a better fit for us. His know your dynamic. He has full responsibility for improving and enhancing the financial performance of the company.”

The 37-store, Tru-Mich.-based retailer also reports that Chuck Payke has been promoted to senior VP, retail stores.

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Duffell Exits Virgin; Trans World Approaches Strawberries Merger

DEPARTURES: In bowing out at Virgin Entertainment Group Inc., Ian Duffell, who held the title of president/CEO, says he is ready for his next challenge. Duffell resigned as head of the company's U.S. retail division late last month (Billboard, Jan. 30). Duffell had headed up the company's thrust into the U.S. since it opened its first store here in 1992. The chain has 18 stores, with six more slated to be opened later this year, which will help it reach a volume of $200 million.

Duffell says that in resigning from Virgin, “it is time for new challenges.”

Before coming to Virgin, he was at HMV, at which he oversaw the opening of the chain’s Oxford Street store in London. At that time, that was “the world’s largest record store,” he says. “And I asked myself, ‘Where do you go from here?’”

The answer was to Virgin, where he worked from 1987 to 1992 in the Asia-Pacific region before coming to the U.S. for the company in 1992 to begin its invasion of this country. After helping open Virgin’s Times Square Megastore in New York, which appears to be the highest-volume record store in the U.S., and then opening a similarly sized outlet last fall in Orlando, Fla., the same question came to mind, he says. During his tenure in the U.S., Duffell says, Virgin has “achieved a lot of recognition and respect” and profitability.

Now he says that he is ready to explore new opportunities. No word yet on a replacement.

PART TWO: Trans World Entertainment Corp. appears to be heading into the final stages of its consolidation with Strawberries, with the Millford, Mass., offices slated to be closed by the end of February. Also, sources say that Ivan Lipton, president of Strawberries, has left the chain and that Trans World has offered jobs in Albany, N.Y., to some of the marketing staff and possibly some of the buyers. It is unclear so far how that will play out. Despite the closing of the facility and the consolidation of the staff, Trans World appears committed for at least the first half of the year to keeping some functions separate.

Over the last two weeks, Trans World management made the rounds to the majors to discuss marketing plans and supposedly had separate books for the two chains. Moreover, Trans World still plans to keep an office in the Boston area to oversee the Strawberries stores, because it doesn’t want to lose the “regional” factor, in the words of one source familiar with the chain’s thinking. Trans World executives were unavailable for comment, as was Lipton.

SEMANTICS: The Artist has widened distribution for his “Crystal Ball” set beyond Best Buy to also encompass stores run by the Musicland Group and Blackberry (Billboard Bulletin, Feb. 3). An article in the Jan. 31

(Continued on page 66)
Frey Goes Indie With Mission Start-Up; Cleveland’s Styrenes Resurface On Scat

MAN ON A MISSION: Independent labels spring up in the unlikeliest places. For example, take the new Los Angeles-based Mission Records. It turns out that the proud papa of this imprint is none other than Glenn Frey, guitarist/vocalist of the Eagles. The company, which is exclusively distributed by Narwhale Corp., dropped its first album, “One Planet, One Groove,” by Max Carl & Big Dance, Jan. 20 (Billboard Bulletin, Jan. 19).

Oddly enough, Frey was fresh from the reunited California band’s insanely successful “Greatest Hits” album and tour when he decided to start up Mission in partnership with his longtime manager, Peter Lopez. You might think that Frey, a member of one of the biggest bands on the globe and a hit-making solo performer in his own right, would naturally gravitate to the majors and stick there.

But, as Frey says dryly, “you tend your own garden, and sometimes you can be happier on God’s little acres than you can on the Ponderosa.”

Mission grew out of a search for a new home for Frey’s solo records (he recorded four albums for MCA from the mid-’80s through 1994). He says he became a free agent about 2½ years ago, and he and Lopez began making the major-label rounds.

“After having a few meetings, we came away from each meeting somewhat dissatisfied and somewhat puzzled,” says Frey. “We thought it was all a little bit impersonal, and you could get lost in the shuffle.”

“I said, ‘You know what, Peter? I’d almost rather we put these records out ourselves and see what happens,’” he adds.

Frey was clearly focused on Mission as an outlet for his own work, but he also had an eye cocked at producing others. And, he says, “up popped Max Carl.”

Singer and multi-instrumentalist Carl, a member of 38 Special’s late-'80s/early-'90s lineup, was also a member of the L.A. soul-rock band Jack & Mack & the Heart Attack, for whose two albums Frey produced an album on Full Moon Records. Frey hired Carl’s combo, formed for a party for his wife in Nashville, and the two musicians got to talk. This led to some sessions at Frey’s studio in Aspen, Colo. Frey says, “I knew when we got into it, we started telling Max about what Peter and I wanted to do.”

Big Dance wound up as Mission’s first act. “One Planet, One Groove” boasts the participation of Frey on an instrumentalist and writer, and L.A. band had some Columbia and Frey colleague Jack Tempchin (“Peaceful Easy Feeling.” “Snaggletooth Blues”) contributed to the writing.

Mission, which employs a staff of five at offices in L.A.’s Braddock neighborhood, plans to move slowly—Frey says the label plans no more than three releases this year—and maximum efforts on each project. “We wanted to start small,” Frey says. “We’ve all got to work on our records.”

Frey hopes to get his own solo album out on Mission by the fall. “I’ve got time for me to get off the golf course,” he says with a laugh. In the immediate future, he’ll be appearing with Carl’s band on a two-week run of West Coast dates that includes a stop Tuesday (10) at House of Blues in L.A.

Beyond that, Frey says, the label could grow into the international market, a highly involved tour de force. “That’s the name of the game. There was no overdraining.”

The Styrenes should be on view soon: The band, which did a short Midwest tour in October, hopes to hit the road after the release of the next album.

Frey, who also serves as managing director of New World Records, the eclectic nonprofit New York-based label—says that the Cleveland pre-punk epoch will live on, on fortifying full-length Mirrors and Electric Eels compilations from Seat.

“We always know that the music we were making was important,” Marotta says of his underground musical days in the town he once proudly called Cle. “We took a serious approach to what we did, and that’s why I still have all the tapes.”

by Chris Morris

Frey, thanks to Lopez’s many connections in the Latin music business, but ultimately, he adds, his Mission statement is “about the quality of life and the thing.”

“Don’t want to get too big too fast.”

FLAG WAVING: The wonder fully titled “We Care, So You Don’t Have To,” set for a March 16 release by Scat Records in St. Louis, marks a rare yet rich continuation of the Styrenes’ imposing legacy.

With guitarist/keyboardist Paul Marotta as its core member, the Cleveland-based Styrenes have been in business since the mid-’70s. Before that, Marotta had done time in Cleveland with two relatively minor but amazing local contemporaries of Pere Ubu—the “art terrorist” unit the Electric Eels and the Velvet Underground-inspired combo Mirrors (in which he was partnered with future Styrenes cohort Jamie Klimek).

Seat surveyed some astonishing unreleased vintage recordings by these groups on its 1987 set “Those Were Different Times” (Declarations of Independence, Billboard, July 5). But the Styrenes have never been out of business, despite the fact that the band’s last album, “A Monster And The Devil,” came out 10 years ago.

“We were playing, and we were trying to get a deal,” Marotta says. “But it wasn’t happening. We were your basic unsellable, unsigned band.”

Besides Marotta, the current five-piece version of the Styrenes features former Cleveland-based performer, Mike Hudson, the band’s vocalist of the Pagans, (that remarkable proto-punk band’s work can be heard on a great Crypt Records comp, “Everybody Hates You.”) Hudson appeared on “Monster” and on a 1996 Styrene 12-inch released by Drag City in Chicago.

Marotta says the extended collaboration with Hudson began after both musicians had left Cleveland and began corresponding by mail during especially trying times in their lives.

“I’d send him my depressing music, and he’d send me his depressing lyrics,” Marotta says.

The Hudson-Marotta edition of the Styrenes has evolved a sound that integrates a stirring meld of avant-garde dissonance, punk, and even rock flourish with highly literate lyrics by Hudson (who has honed his narrative skills as a newspaperman and short-story writer). Marotta says the Styrenes’ contemporary attack is comparable to proto-punk poet Kenneth Patchen’s unique spoken-word and music recordings.

During the high points of “We Care” are such transfixing settings of sound and words as “He Was A Loser,” the powerful “Thanks For Coming Home,” and “Westies,” a seven-minute epic about New York’s notorious Irish-American gang. Marotta says of the latter...
**EXECUTIVE TURN TABLE**

**MUSIC VIDEO.** Gina Harrell is promoted to VP of video production at Elektra Entertainment Group in New York. She was senior director of video production at MuchMusic USA in Woodbury, N.Y., promotes Suzanne J. Rudloff to VP of the Eastern region, and names Steve Paul to VP of the Central region, and Helen Perin to VP of the Western region. They are regional directors of the mid-Atlantic region, Southeast region, and Western region, respectively.

**HARRELL**

**MULTIMEDIA.** Similar Entertainment in Minneapolis appoints Jeff Linton VP of specialty products. He was GM of Animated Collectibles, a division of Central Park Media.

**RELATED FIELDS.** Trimark Pictures in Santa Monica, Calif., appoints Barry Bayer to VP of worldwide distribution. He was VP of production at Concord Pictures/New Horizons Home Video.

Showtime Networks Inc. in New York promotes Jill Davis to VP of research, programming, and audience analysis. She was director of program research.

Universal Pictures in Universal City, Calif., promotes Stacey Barger to VP of international advertising and promotion and Elizabeth Gaynes to VP of international marketing. They were, respectively, director of international advertising and promotion and director of special projects international marketing.

**HOME VIDEO.** Blockbuster in Dallas names John Laner VP of new business development. He was VP of restaurant marketing at Pizza Hut Inc.

**SANDLER FILM PROMO' D WITH NATIONAL KARAOKE CONTEST**

(Continued from page 62)

Barymore. Because music plays such a giant role in the movie, Mary-Gore-Robino, New Line's VP of national promotions, felt the best way to increase word-of-mouth was a national karaoke contest.

"Every title evokes the idea of singing. Plus, Adam has made a career out of his silly songs," she says. "We thought, 'What better way to get people excited about the film than a karaoke jam.'" We kicked it off a few weeks ago, and the response has been unbelievable. We've had to cut off the participation line at all the local competitions.

"Contestants were free to sing whatever they wanted despite the '80s twist to the film and soundtrack, which bowed Feb. 3 on Maverick. Local competitions started Jan. 18 in more than 30 cities, including Omaha, Neb.; Seattle; Austin, Texas; New York; and Fresno, Calif.

"There was a total mishmash of genres represented as well as a variety of pop types," says New Line VP of soundtracks Jonathan McLough. "It was obvious many of them were talented singers. One girl waited on Alanis Morissette's "You Oughta Know," while another guy sang both Natalie Cole and her father's parts in 'Unforgettable.' One guy even came with a bongo drummer, backup singers, and an original composition. Unfortunately, we couldn't reward that creativity, as it was karaoke."

The sing-offs were held in malls, clubs, and Virgin Megastores. The panel of judges included local radio personalities and music directors, area music celebrities, Pioneer entertainment division marketing manager Karl Detken, New Line soundtracks department employees, and representatives of the Aristar and Maverick record labels.

These were no average days at the mall," says Los Angeles judge Terry Anzaldo, head of promotions for Maverick Records. "People had fun, even those who just watched. But to see the seriousness on some faces, you knew it was more than fun. Deep down, many people have a dream at fame. If a competition like this instills hope, that makes it a worthwhile promotion."

Runners-up received prizes like limo rides and a Valentine's Day dinner for two. The winners of the local jams were flown to regional rounds hosted by Planet Hollywood Feb. 1 in Atlanta, Chicago, Dallas, Los Angeles, and Washington, D.C.

A finalist from each region will be rewarded with a Pioneer CID-V688 DVD karaoke machine autographed by Sandler before the final showdown in Orlando, Fla., scheduled for Feb. 8. The best singer will be rewarded with $5,000 worth of studio recording time. Judges for the last jam include Sandler, New Line music executive Mitch Rotter, Pioneer's Detken, and an unofficial Orlando radio DJ.

"It isn't impossible that the winner could use the studio time, make a demo, shop it around, and become the next rock star," McLough says. "You never know."

What New Line and Maverick are sure of is that the response to the contest will inevitably boost sales of movie tickets and soundtracks.

"Alternative promotions reach people who may not keep up with the film industry, but who like Adam Sandler, good comedies, or want a romantic film to see on Valentine's Day," McLough says. "And because this soundtrack is so ingrained in the film, it can only help soundtrack sales. One hand washes the other."

But does it do the business like 'White Wedding'? We think 'The Wedding Singer' will be to 'Do You Really Want To Hurt Me' what 'White Wedding' was to 'Bohemian Rhapsody.'"
LION KING REIGNS: The rave-received stage version of Disney’s “The Lion King,” directed by Julie Taymor, has been ruling Broadway since it opened in November. Its Walt Disney Records album, “The Lion King: Original Broadway Cast Recording,” features, in addition to three new songs from Elton John and Tim Rice (who wrote the movie’s five musical numbers), seven new selections from a team of composers. That team is composed of Lebo M, the South African singer-songwriter and arranger who created the film’s African music (he was a Grammy winner for arranging the score); prominent movie composer Mark Mancina (“Speed,” “Cool Air”); Hans Zimmer, who wrote the film version’s Oscar-winning score; producer/engineer Jay Rifkin; and director Taymor.

Lebo M (this full surname is Morake)—whose startling, clarion voice is the first sound you hear at the beginning of “The Lion King,” heralding opening number “The Circle Of Life”—is a native of Soweto, South Africa. As a teen living in exile in Lesotho, performing as a professional singer, he met a U.S. ambassador who enabled him to come to the States to attend Washington, D.C.’s Duke Ellington School of Music. Three years later, 18-year-old Lebo moved to Los Angeles, where his music career began to take off in earnest. He met Zimmer while working on the score for the Warner Bros. film “The Power Of One.” Later, when Lebo was hired, in South Africa, Zimmer hunted for him far and wide to secure his services for “The Lion King’s” movie score. Lebo performed lead vocals and was choral arranger, conductor, and co-writer. After the success of the film and the soundtrack, which was No. 10 on Billboard’s top-selling albums list for 1996, Lebo recorded a solo set for Disney, “Rhythm Of The Pride Lands.” A collaboration with Zimmer and Rifkin, the record features Lebo’s original compositions, backed with African choirs, whose selections were recorded as a follow-up to “The Lion King.”

For the Broadway version of “The Lion King,” in which avant-garde director Taymor uses masks, property, and creative staging, songwriters John and Rice added to their original live songs (Continued on next page)
“The Circle Of Life,” “I Just Can’t Wait To Be King,” “Be Prepared,” “Hakuna Matata,” and “Can You Feel The Love Tonight?” a trio of new tunes: “The Morning Report,” “Choo Choo,” and “The Mattress Of King Scar.” Lebo and Mancina rearranged and orchestrated the remaining musical sections, as well as the original new-to-the-shoe composition. Taymor chose to use several Lebo songs from “Rhythm Of The Pride Lands” in the score, including “One By One,” “He Lives In You,” “Lala” (now called “Endless Night”), and “Lea Halalela” (now called “Shadowsham”). The new songs incorporate Zulu, Sotho, and English lyrics, performed onstage by South African singers handpicked by Lebo.

As much as Lebo enjoyed working on the film, “doing the Broadway shows is three times better,” he says, poking fun at Johansson. “The music we did for the movie was in the background, and now it’s in the forefront. The way the stage show is designed, the actors and singers are performing it live.” Indeed, Taymor herself has called the Lebo-led South African chorus “the glue that holds the entire piece together...It has become a principal character, both visually and musically.”

Lebo says, “From the start, Disney gave us free range—they were very supportive of retaining the music’s originality and authenticity. When we wanted to go to South Africa to record 40 voices for the film, for instance, it took no convincing.”

Working with Taymor on the music, says Mancina, involved sitting at the piano and letting rip. “If she was into what I was doing, I’d keep going. During one session, the issue was how to make ‘The Circle Of Life’ even more spectacular [than the movie version]. So we did a call-and-response vocal, with singers placed in the audience, so the sound’s all around you—we knew it’d be magic. We went new piece by piece, embellishing old ones, creating new ones.”

Mancina says the Broadway production (and cast album) uses “no computers. It’s played and sung in its entirety, nothing programmed.” The 27 musicians perform on African percussion, drums, and ethnic woodwinds like African and Chinese flutes, and there’s a pop-oriented guitar-bass-keyboards-drums combo. “In order for us to do authentic African music, we couldn’t use a full orchestra,” says Mancina. “We used three violins, when I’m used to...” or we’d use a traditional African gilvi, a mallet instrument, instead of French horn. And we needed the pop band for playing things like ‘Can You Feel The Love Tonight.’”

The musicians, he notes, perform in balconies, “so the acoustics would be different.” Even the recording of the album was unusual—and hectic. In order to ensure the perfect sound mix, Mancina decided to siphon the normal procedures.

“Usually, you put everyone in a room and put microphones up,” he says. “We thought, ‘We’re from the film world; we’ll do it differently.’ We put each of the sections—vocals, different groups of instruments—in different rooms, so we’d have the proper mix.

“We only had two days, and we did it live, cutting only a couple versions of each piece. The first three or four hours, I thought it was going to be a disaster, but the cast and musicians rose to the occasion. Everyone did great.”

“I’d be interested in doing another Broadway musical,” says Lebo, who continues to rehearse the choir and give solo performances. “One of the first things I did, I played a gazelle onstage.”

“I still think about the show, in my quietest moments here in Africa. It always brings a smile to my face.”
From New Hardware Choices To A Mail-Order Club, DVD’s Making Strides

SPRING TRAINING: A couple of years (from now, the video community will look back fondly on early 1998, when DVD was still spring training. It’s like baseball before the season starts: In February and March, everyone’s a contender. But what about VHS and most video products, which are not satellite dishes, not VCRs, not projection TVs. There is an exception, a product as current as DVD: set-top Internet access devices, accelerating from 450,000 units to 1 million this year. On the other hand, laserdisc players continue their slide to oblivion. Projected sales of 27,000 players are one-tenth of the 272,000 units sold in 1994.

DVD hardware choices keep expanding, a further sign among manufacturers that the format isn’t a one-trick pony. Panasonic, for example, introduced a 4-pound portable player; with a 2.5-hour battery, it’s less than $100. Sony, the first to market with a player, has increased its market share through the purchase of TDK. And Toshiba, who introduced one of the first $1,000 players, has joined in the race.

The training aura extends to the DVD Video Group (DVD), which draws a record 60 people to its most recent meeting in Los Angeles. DVG recently picked up a full member: player manufacturer Yamaha, and four associates, Sony Pictures DVD Center, International Packaging Corp., Disc Graphics, and CMC Graphics, for a total of 35. It started life eight months ago with 16 companies.

Among those reportedly interested in joining is Columbia House, the direct-response giant owned equally by Sony and Time Warner. Columbia House is a significant, if largely silent, factor in cassette sales. Now it has targeted DVD. We think it’s an important innovation for the industry,” says Columbia House Video executive VP Brian Wood. Publisher International Video (IV) is also a future product. What better way than from something we can charge a decent price for.

Margins are the draw, but Wood is careful not to charge heedlessly into a player universe of less than 250,000 units. Columbia House has restricted its fastest DVD Club to young, single people. “We think it’s important innovation for the industry—a significant, if largely silent, factor in cassette sales. Now it has targeted DVD. We think it’s an important innovation for the industry,” says Columbia House Video executive VP Brian Wood. Publisher International Video (IV) is also a future product. What better way than from something we can charge a decent price for.

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Margins are the draw, but Wood is careful not to charge heedlessly into a player universe of less than 250,000 units. Columbia House has restricted its fastest DVD Club to young, single people. “We think it’s important innovation for the industry,” says Columbia House Video executive VP Brian Wood. Publisher International Video (IV) is also a future product. What better way than from something we can charge a decent price for.
Best Buy Breaks Into Boston; Promoting Black History Vids

Best Buy in Beantown: Best Buy is expanding into the Boston market and will open its first stores there this fall. A spokesperson for the chain says it’s looking at six sites in the area.

On the West Coast, Best Buy is about to build a new distribution center outside Fresno, Calif. Construction of the 600,000-square-foot, $35 million facility gets under way near 120 acres set aside for the company there. The store is scheduled to open in 1998.

In addition, Best Buy announced that it will open its 15th executive outlet in the nation’s capital on Nov. 14. The store will be located in the Mall of America in Bloomington, Minn.

The company also announced that it will open three new stores in the next few months, including a location in San Diego, Calif., and a new superstore in Salt Lake City, Utah.

Best Buy has also expanded its home video business with the addition of new departments in its stores, offering a wider selection of products and services. The company has also launched a new national advertising campaign to promote its home video business.

Amex Offers 80% Off

American Express is offering its customers 80% off on select home video products. The promotion is available at all Best Buy locations nationwide and is valid through the end of the month.

The discount is applicable to a wide range of home video products, including DVDs, VHS tapes, and digital video players. Customers can save up to 80% on select titles, including popular movies, TV shows, and music videos.

Best Buy is also promoting its Black History Month with a special promotion. On February 1, Best Buy will be offering a 25% discount on select Black history titles.

The promotion is available in all Best Buy locations and is valid through the end of the month.

Customer Service Improvements

Best Buy has made significant improvements to its customer service, including the addition of new representatives in its retail stores and the launch of a new customer service Hotline.

“Best Buy is committed to providing the best possible customer experience,” said Chief Executive Officer Hubert Joly. “We want our customers to feel confident and comfortable when they shop with us, and we’re working hard to ensure that every customer receives the highest level of service.”
Bollywood Musicals Find Stateside Boost Through Rajshree’s ‘U To U’ TV Program

BY JIM BESSMAN

NEW YORK—There’s more to the world of video than Hollywood. If you like, try Bollywood. Movies made in Bombay—the cinematic capital of India—are ethnic films made in the U.S. And like any movie, Bollywood titles, mostly musicals, need promotional help.

They get it thanks to an Indian music video/movie clips program hosted by an attractive, hip VJ. The half-hour “U To U,” one of several new entries in a metro area, where there is a large population of Indian immigrants and descendants.

A production of News India TV—part of the multimedia News India Group—“U To U,” which is hosted by Rajshree, plays movie clips requests—beforehand by viewers. Rajshree, former Video Sound and Eros, the chief domestic distributors of dance and romance video cassettes.

Strikingly telegenic, Rajshree reads aloud viewers’ written requests, which are usually dedicated to loved ones, with a mix of gentle irreverence and self-help pronouncements. It has endeared her to viewers and video distributors alike.

“People see [Hindi movie clips] on the show, and they come in and ask if we have the movie,” says Pragnesh Patel, manager of Jersey City, N.J.’s Patel Video. “They might not know the name of the movie or the actor who is singing, but they sing the song. I’ll tell them what it is, and they’ll buy or rent it.”

Many of the clips shown carry the supplier’s name and phone number. “If it’s played on TV, then it’s been requested—and we find that there’s an increase in sales,” says Lal Dullaney, manager of Video Sound in Bloomfield, N.J., also a theatrical distributor.

Rajshree goes to Video Sound or Eros to fulfill the show’s requests. You request it—we play it,” she says. “If it’s a song from an obscure movie that they don’t have, I’ll play something comparable,” she says. “Once someone requested a song from a ‘50s movie about how black a person’s eyes were, so I chose the song ‘These Black, Black Eyes’ from the 1964 movie ‘Baazigar’ [The Winner]. I have a knowledge of Indian cinema, so I usually come up with something.”

In fact, Rajshree, who has been called the Oprah Winfrey of the Indian community, brings a rich and varied background in broadcasting and the arts to her current activities—which include hosting a weekly top 10 Indian pop hits show. She hosts a breakfast TV show in India, where she acted in Bollywood movies and fronted a heavy metal band.

After moving to America, she gained a following for hosting a youth-directed talk show and as a VJ for a program similar to “U To U.” The current format, she says, reaches beyond the regional and ethnic core audience.

GLOBAL RESPONSE

“People write in from India, London, Trinidad, and all over,” she says. Parents will tape the show and send it to their kids all over the world. And American viewers write in, too! They don’t know the names of the songs but ask about whatever it was that I played last week or the week before.”

The clips programmed by Rajshree help promote movie soundtracks and even theatrical releases. “We get fliers from the video companies promoting new movies, and we ask them to send us the song clips,” she says. Distributors also send out tapes featuring snippets of songs from movies advertised during commercial breaks. Viewers request can be a good indicator of a new movie’s box office and video potential.

Javed Khan, owner of the Naghma House Indian audio video store in New York, says soundtracks generally are available as much as three months before theatrical release. Then a month or so ahead of the movie’s release, trailers begin bombarding the Bollywood music clip TV shows.

“People see the trailers, and the movie starts selling,” says Khan, who adds that regional CD and cassette sales of the soundtrack to the recent Chopra-directed smash “Dil To Pagal Hai” (“My Heart Is Crazy For You”), starring Madhuri Dixit and Rajshree’s college mate, Shahrukh Khan, should surpass any other Hindi soundtrack.

Over the past two months, the sales have been 27,000 CDs and
70,000 cassettes, according to Udaya Kumar of Indian music supplier Gramophone Co. of India’s RPI Music International subsidiary in San Jose, Calif.

With a title’s home video arrival, audio sales will be “skyrocket,” says Khan, who expects to sell 100 video cassettes. “ ‘U To U’ makes people aware of these movies. People will see a particular TV program and will come and ask if we have the movie, because they’ve seen it on the show.”

And sometimes when she plays old movie clips, people come in to see if we have it or its soundtrack. It really helps kids and adults keep up with the culture.”

Keen acknowledges that bootlegging is a major problem and that illegal copies of “Dil To Pagal Hai” are currently on the street. Indeed, a recent ad campaign for “Ishq” (Love) on the Bollywood TV show includes a “video piracy alert.” It admonishes viewers caught up in “Ishq mania” not to “encourage video piracy” by buying the ubiquitous bootleg tapes—while telling viewers that the official release is four months away.

Meanwhile, Rajshree, who hosts everything from major movie premieres to events like the recent Navratri festival (a nine-night celebration of good conquering evil), has lately been programming Hindi pop music videos together with movie clips. These also affect audio sales, according to Keen.

The major difference is that unlike Bollywood stars who so energetically lip-sync vocals, Hindi pop music stars can actually sing.

U.K.’s Feature Film Co. To Distribute VCI Product

LONDON—Feature Film Co., a U.K. independent theatrical entity, has inked a joint venture agreement with Indian video VCI to handle its sell-through releases.

Previously marketed by Polygram, the company’s non-distributor status needed the change, says VCI executive Will Clarke. “PolyGram is looking at bigger films, whereas we acquire more specialized pictures, which VCI is better positioned to deal with.”

Feature Film’s current releases include the title starring Schlesinger’s “Cold Comfort Farm”; likely Oscar-nominee “Ulee’s Gold,” starring Golden Globe best actor winner Ferrero, Fonnda; Abel Ferrara’s “The Blackout”; and “My Son the Fanatic,” starring Keams Reeves.

SAS ANDREWS

BILLBOARD "C FEBRUARY 14, 1998

www.americanradiohistory.com
WHAT'S DVD? (Continued from page 69)

couple of years ago, DBS has now been identified as home video's No. 1 enemy. Small-dish satellites have a subscriber base of 6.5 million homes.

The Yankelovich survey indicated that among consumers who own a DBS system, 51% rented fewer movies in 1997; only 29% of non-DBS households rented fewer movies. These figures substantiated earlier estimates. Of the VCR owners surveyed, 11% owned DBS systems.

Sixty-one percent of DBS subscribers said they bought at least one satellite-delivered movie a month. By comparison, 59% of renters said they watch at least two cassettes a month.

But surprisingly, those who were noted with that statement were heavy purchasers. That group bought an average of 15 videos in the last year, and 35% said they purchased more in 1997 than previously. More than 25% were women between the ages of 18 and 34, a statistic that correlates with the growth of the children's market.

The survey pointed to a problem that the industry thought had been solved long ago: Some VCR owners don't know video is the first place to see a movie after its theatrical run.

"Consumers are totally confused about [release] windows, and only about 30% get it," said Yankelovich partner Harold Quinley. "Communicating windows is critical in taming DBS and correcting the images that now exist about home video." Yankelovich found that 29% of DBS subscribers believed that movies went straight from the theater to satellite broadcasters, indicating the pervasive power of DBS ad campaigns. Among nonsubscribers, 65% knew video had the first release.

Retailers in attendance weren't surprised by the survey's results. "Retailers is the biggest challenge I've faced in 17 years in the business," said one, "it's because they advertise." Location may also be key. Jerry Anderson, VSDA Idaho chapter president and owner of Video Memories in Boise, said satellite service hasn't hurt his business. "It hits rural areas more than cities," he said. "It takes away their business more than it's cutting into ours." In fact, the Yankelovich findings support Anderson's experience. In rural areas, 34% of those surveyed owned DBS systems, compared with 25 in cities and 19% in the suburbs.

"The idea continues to be warmly embraced by consumers; 60% of them still prefer renting a cassette to going to a theater," said the survey. Identified women younger than 40 with children as the most valued video customers; they rent an average of 2.6 videos a month. The least valued men older than 50 who are DBS subscribers.

BUY OR RENT?
The survey dispelled the common perception that video self-contains rental rentals. Only a minority saw a difference: Among VCR households, 18% felt that buying a new release is easier than renting it. But surprisingly, those who were noted with that statement were heavy purchasers. That group bought an average of 15 videos in the last year, and 35% said they purchased more in 1997 than previously. More than 25% were women between the ages of 18 and 34, a statistic that correlates with the growth of the children's market.

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Children's Entertainment

The Billboard Spotlight

Major Players

Kid Indies Score With Budget Lines, Franchises And Music That's Popular With Parents

By Moira McCormick

Lightwear Entertainment is flourishing with a big-name franchise, Youngheart Music, while still one of the biggest names in the educational market, it making strides in traditional retail avenues. All are capitalizing on strengths and shoring up the business while keeping it dynamic.

DISNEY'S LICENSES

Walt Disney Records "anticipates a good 1998," says Mike Bessolo, VP of marketing, noting that in the year's first Billboard Top Kid Audio chart, Disney held a whopping 23 of the 25 places. This year, we're putting the focus on key franchises, as well as day-in, day-out catalog. We're building a strong business across the board for music retailers." One of those key franchises is Winnie The Pooh, a major audio presence in 1997. Disney's "Winnie The Pooh Read-Along" is nominated for a children's spoken-word Grammy, and both the compilation "Take My Hand: Songs From The 100 Acre Wood" and "Winnie The Pooh Sing-Along" have gone gold. The Pooh franchise will see a flurry of 1998 releases. A quartet of Pooh products is due Feb. 24: "Winnie The Pooh: My 1st Sing-Along," "Tigger: My 1st Sing-Along," "Pooh Read-Along" and "Friends Forever," an album of 13 new songs with a friendship theme. Also due this month are "Peter Pan
What keeps children's recording artists going—other than tour buses, that is? With these top performers, it's another kind of drive, one that's dedicated equally to children and to music, and fueled by lots of talent.

It's become a cliché in the field to tout music that's parent-pleasing as well. But whereas some merely boast, these folks deliver. They are truly family entertainers who should last decades to come.

First and stars the traditional tune Penner made his own in a delightful delivery.

Current CD: "Moonlight Express," distributed by Youngheart, is Penner's first collection of lullabies that not likely be last. A bittersweet blend of different quiet notes, the album features a dreamy, charming title track.

Ahead In '98: The tireless Penner promises a new audio release, has hopes for a new televised series and would love to be a family film. Appropriately, though, he says his family of four comes first.

Raffi
Hallmark: No one can enter the playspace of a child like Raffi. He's the grand master of great music, a warm voice and themes from the soul. But the 15 years have been devoted to families, with a dozen albums selling nearly 10 million units. Plus, he has three concert videos and 20 books to his credit.

Best-selling CD: "Singable Songs For The Young & Old" breaks onto the scene and continues as a classic, with such faves as "Down By The Bay" and "The Mountain." The first three releases re-packages Raffi's first three releases, with the 15th anniversary of the debut album. Children's chests get the fresh spin and quality production that they deserve.

Ahead In '98: For his parental fans, Raffi is penning an autobiography titled "The Life Of A Troubadour." Due in the fall, the book holds behind-the-scenes bits of Raffi's own childhood.

JOE SITUATES
Hallmark: This is one fun guy—and not just for kids. Adult listeners, too, find it hard to resist his genuine sense of humor. On both stage and video, Joe teases another into funny and serves up some original laughs.

Career: Joe's been playing—and playing with—music for 14 years. His seven CDs and two videos are on the Austin, Texas-based Shadow Play label. The latter ("Joe TV" and "Live From Deep In The Jungle") have been particularly hit. Scheduled for the last year by Lyric Studios.


Current CD: "Auts" runs a close second, making a profit in just 12 years. No wonder. During the danceable, the tunes twist in "Big Underwear" and "Rapunzel"...
The most colorful characters in the world play with Kid Rhino.
Children's Entertainment

Go Directly To Sale. Do Not Pass Theaters.

Original Video Titles Cash In On Familiar Family-Friendly Films

BY CATHERINE CELLA

Top: "Land Before Time III" Bottom: "Batman & Mr. Freeze"

BY STEVE TRAIMAN

Kids' Multimedia Sees A Growth Spurt

New Technology More Popular Than Ever

Based on unit and dollar sales for the first three quarters, 1997 was the biggest year ever for children's multimedia, with more than $1 billion in sales. 

"Barbie Cool Looks Fashion Designer"

"ActiMates Interactive Barney has exceeded expectations in the toy retail channel since its August debut. At Toy Fair, two new plush toys will be added to the successful line."

Playing Online

John McGanty, Bandai Digital Entertainment's director of software business, also acknowledges the continuing trend toward online gaming. "The April game 'Digimon,' described as a digital monster that must be fed, trained and cared for, and then sold to its own Web site for cyber-battle with up to four players," McGanty notes, however, that "we will use our own servers to support such online gaming as 'Digimon.' While the online gaming services [like Microsoft Gaming Zone] demand some incremental marketing exposure, they have yet to achieve sufficient penetration outside of hard-core gamers to be the primary online option for products like this." He also notes the successful holiday launch of the "Tamagotchi" CD-ROM as a multimedia companion to the very popular virtual-reality pets.

A year after the debut of "Microsoft Plus For Kids" as a companion to Windows 95, "sales are close to $500,000," according to Lisa Brummel, product market manager for Microsoft Kids. The key feature is Protect It!, an integrated desktop Internet security interface that allows parents to set access limits for each child. She echoes Dunenberg's comment on the interaction appeal, noting that "ActiMates Interactive Barney has exceeded expectations in the toy retail channel since its August debut." At Toy Fair, two new plush toys will be added to the successful line.

Continued on page 80
Proven sales year after year after year after year!

Raffi Over 20 Years...

Thank You Raffi

...and the Magic Keeps on Growing!

singable songs for the very young

1976

The Singable Songs Collection

1998

www.americanradiohistory.com
Children's Entertainment

Kids Open Their Ears To Small-Screen Sounds

TV-Based Tunes Appeal To Big Numbers of Little People

BY MOIRA MCCORMICK

Kids that were once a blur are now standing transfixed in front of High Level’s KidStation**, an interactive, child-friendly system that offers a sample of the newest and best kid’s music. Parents can preview selections with dual headphones, while kids take their best shots at the indestructible, torture-tested KidStation**. High Level’s newest system opens up the whole world of children’s music to new customers, keeping label reps, store managers and artists giggling with excitement.

HIGH LEVEL MARKETING
4400 Coldwater Canyon Avenue Suite 100 Studio City, California 91604 Tel: (818) 769-7700 Fax: (818) 769-7133

Bridge the Generation Gap.

There’s nothing like a hit TV show to light the fire under kids' audio. Just ask Lyric Studios, producer of Barney the Dinosaur’s “Barney & Friends,” the PBS series beloved by millions of toddlers and preschoolers. When Lyric, via EMI Records, released its first album of Barney music, "Barney’s Favorites Vol. I," in 1993, sales went through the proverbial roof. That title is now certified double-platinum; its follow-up, "Vol. II," is gold, as is the third in the series for audio release, "Sleepytime With Barney," according to Lyric Studios’ VP of sales Debbie Ries.

"With children’s radio an unproven commodity thus far, and sparsely available so far to boot, it’s a generally acknowledged fact that the generally acknowledged most efficient way to sell kids’ audio is to have it attached to television—after all, it comes with a built-in audience. And it makes a big difference, according to those who manufacture and distribute children’s albums. But even when there’s a TV hook, it’s still no guarantee of good sales. That’s largely because kids’ audio is still considered a poor stepchild of the pop-music industry. 'Kids’ music doesn’t get a lot of attention at retail,’ says Ries, 'so it’s hard to compete for shelf space and merchandising space.'

While Lyric had essentially been releasing one Barney album a year since 1993, this year the company issued three. They are: "Run, Jump, Skip & Sing," "Barney’s Big Surprise" (a live recording of the Barney stage show) and "Happy Holidays! Love, Barney." "We decided to go with three titles in a single year," says Ries, "because it creates more of a sales presence for Barney. You need a certain amount of quantity to make a statement." The holiday album was the most popular, and, according to Ries, drove catalog sales as well.

A MUSICAL BACKGROUND

For Sony Wonder, which handles audio for two very popular children’s brand names, Sesame Street and Kidsongs, the secret to selling kids’ music from TV is to make sure the originating TV show is musical in nature, says senior VP creative affairs Becky Mancuso-Windign. Even so, she observes, "It’s not still necessarily a show-in." She points to another Sony Wonder album from an animated series of kids’ TV shows named "the Disney Theme Park Sing-Along," containing nine songs from Disneyland and Disney World attractions.

In March, Disney launches "The Little Mermaid" spin-off "Ariel’s Favorites," a compilation of songs from the "Mermaid" albums. For retail, we have a giant inflatable Flounder and "Prince Eric" (merchandised) as part of the point-of-purchase materials," says Bessolo. Disney is encouraging retailers to promote the whole "Little Mermaid" audio line.

Also in March, Disney is pushing its Classic Soundtrack Series, whose new releases will be the digitally restored soundtracks for "Sleeping Beauty," "Cinderella" and "Alice In Wonderland." Bessolo promises "big awareness programs" for that line and also the Classic Disney compilation series. "Aattard to Classic Disney and Classic Soundtracks sell on CD, we will suspect uptake/collect them," he says.

The Classic Disney and Classic Soundtracks lines are also being promoted in conjunction with cable network Artworks & Entertainment’s monthly magazine program. From May through December, selected titles will be advertised on cable channels with magazine subscriptions. Also in March, Disney will bow a new line, Disney’s Archive Collection, consisting of never-before-released or long-unavailable recordings. The first five releases are Louis Prima’s "Let’s Fly With Mary Poppins," Hayley Mills’ "Let’s Get Together," Burl Ives’ "Children’s Choices/Chim Chim Cher-ee," Bob & Ray’s "Rock & Roll 16 Favorite Songs" and Cliff Edwards’ "Ukulele Ike Sings Again." Threaded throughout will be promotions in honor of Disney’s 75th anniversary.

In June, Disney unveils audio products from its 36th full-length animated feature, "Mulan," which includes songs by Matthew Wilder with lyrics by David Zippel and a score by Jeff & Tim Goldsmith. The story of a young Chinese girl who poses as a man to go off to war moves the voice of Murphy as Mulan’s would-be "guardian dragon" Mushu. The soundtrack will be released June 26, in conjunction with "Mulan’s Video Release Day," and "Mulan Read & Sing Along," and "Mulan Read & Sing Along," including a 40-page coloring book. "We will have a radio single," says Bessolo; at press time, the artist(s) had not yet been determined.

In August, Disney will turn its attention to its Disney Babies franchise, re-promoting its "Fuzzy Bumpers" line, i.e., "The Pips" and "Windy Time." "Wake Up" and "Lullaby." And in the fall, Disney/Pixar’s computer-animated follow-up to "Toy Story," "A Bug’s Life," will see soundtrack and read-along releases.

SUCCESS AND TRAGEDY

Sony Wonder is gearing up for a busy ’98 as well. Having snagged two of the five Grammy nominations for best children’s musical album, for the late John Denver’s “All Aboard!” and Art Garfunkel’s "Songs From A Parent’s Point Of View," the label looks to remain in high spirits at the “validation,” as senior VP of creative affairs Becky Mancuso-Windign puts it, of Sony Wonder’s Family Artists series. Elation was tempered with sadness, however, for Denver’s loss—as well as for the untimely death of another label artist, Nicolette Larson.

The label will have reason to celebrate anyway, however, with the newest album from Tom Chaplin, called "In My Home town," hits stores. The popular Chaplin is the newest of children’s artist still recording for a major label. His previous effort, "Around The World And Back Again," had a multicultural theme. Mancuso-Windign says the new album will focus on adventures found in "your own backyard and hometown.”

DinoRock

Producing themed records is a strategy that’s been developed over the last few years, according to Mancuso-Windign. "We found that kids’ audio gets more attention when it is also connected to a specific theme, most in three locations: the car, during solitary play and in the bathroom.” And it’s not just the kids’ audio a thematic core gives us more of a hook, both creatively and from a marketing level." For Chaplin’s previous album, for instance, its travel theme was utilized in a sampler cassette giveaway in Chrysler cars. Having a theme also enables Sony Wonder to reach a wider audience with its children’s releases. "Some parents may not be John Denver fans, but they have children who love trains," says Mancuso-Windign. If the parents are John Denver fans, so much the better. "A huge part of the family Artists series is that it’s multi-generational.

Three more Family Artists series albums are in the works, says Mancuso-Windign. In the car, along with "Mulan’s Video Release Day," two re-release of both of the best children’s albums of the early ’90s: Chuckie Marini’s "My Name Is Cheech The School Bus Driver" and Waylon Jennings’ "Cowboys, Sisters, Rascals And Dirt." Both originally appeared on Platypus and have been re-launched on Platypus’ Ode 2 Kids label, from which Sony Wonder licensed the rights. The latest in the Kidsongs line, "The Hop, ‘98," is the most popular album from Sony Wonder’s highest-profile audio line spun off from hit preschool TV show "Sesame Street" and "Kid-songs.”

LESS IS MORE

At Kid Rhino, according to Neil Werde, senior VP of strategic marketing for Kid Rhino parent Rhino Entertainment, there is a definite "less is more" approach. Werde, senior VP of strategic marketing for Kid Rhino parent Rhino Entertainment, states that the "big seller is "Space Ghost’s Musical Bar-B-Que," spun off from Cartoon Network’s TV series "Cartoon Planet:," which counts scores of hit TV show artists.

MAJOR PLAYERS

Continued from page 77

Read-Along/Sing-Along," a new configuration designed to promote the home video release of "The Pips," and the re-release of "Disney’s Theme Park Sing-Along," containing nine songs from Disneyland and Disney World attractions.

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Before it's gold or platinum, it's got to be purple.

Coming Soon!

Barney's Big Surprise

Soundtrack

When you carry Barney music, you'll experience the success that comes with Billboard's Top Kids Artist for both 1996 and 1997. And just like Barney himself, the success is big. For more information, call your Barney Audio Sales Representative at 1-800-418-2371.

Fill Their World With Love.
marketing for parent company Rhino Entertainment, "We've got a whole philosophy for 1998—quantity over quality." Thus he means 'lower releases, bigger campaigns, bigger licenses, more tie-ins.' Kid Rhin o saw "18 to 20 releases in 1992, with approximately a dozen earmarked for release in 1998. The label specializes in licensed product, with an emphasis on audio projects spun off from TV. Through its joint-venture label with Warner Bros., Comicon, Products, Falled Kids' WB! Music, the WEA-distributed Kids Rhino audio product featuring the enduringly popular Looney Tunes characters, as well as Baby Looney Tunes, Animaniacs and other Warner Bros. properties, has sold over 500,000 copies!

Best-selling Kid Rhino release to date is the 1997 'Doo Wop For Kids' and 'Total Justice,' an audio story featuring three 10-minute vignettes based on the hit Nicktoons show, 'The All New Rugrats.'

Kids Rhino—distributor label Music For Little People (MFLP) garnered its own Grammy nomination this year, in the category of best children's musical album, for 'Shaolin & Tai Chi' by Taj Mahal, Linda Tillery and Eric Bibb. According to founder and creative director, Leol Ostrow, the album features "a rock 'n roll" influence, with African influences, such as 'Willie And The Hand Jive.' In other MFLP news, 'We got our mail-order catalog back, as

Owens puts it. "We're focusing almost entirely on music now—along with a few musical instruments and videos," says Owens, noting that when the catalog was sold, it had diversified heavily into non-music items like clothes, toys and costumes.

Upcoming releases for the label include Cajun musician Papillon's "Cajun For Kids," an 8"x8" release with local musicians in Lafayette, La.; the latest in MFLP's well-received compilation 'A Child's Celebration,' called "A Child's Celebration Of The World," featuring Maria Muldaur, Raffi, the Chimpeta Sitaras and Joan Baez and a new Muldaur solo album, "Singing In The Rain," featuring "Songs from the '20s, '30s and '40s that work for kids," says Owens. All are due in April. This month, MFLP bows its first audio release of an MFLP line of Lightyear Entertainment's preschool TV show "Bingo And Molly," an album called "You Can Do It If You Try." Owens says the line, 'A Child's Celebration has sold over half a million units among its six albums, which are available to put our world-wide music albums and things that don't sell quite as well.

MFLP has a new budget series as well, called Children's Favorites. The third release in the series, "Children's Favorites," features classics like "Thumbelina" and "This Old Man." "We record them with our own local band, with both adults and toddler singing," says Owens, observing that current recording technology lets "we tweak the kids vocals a bit if they're way out of tune." The budget line can be found in mass-merchant chains like Kmart and Meijer's Thrifty Acres.

MORE HUMAN

Over at Anchor Records, whose distribution arm Rounder Kids is, along with Silo Music, one of the country's biggest independents, another new release is needed. As the latest release, "The Broadway Kids Sing Christmas," benefited from the Kids Who Care/Chesky label's Gifford's CBS prime-time holiday special. "It gained increased visibility for the whole line," says Owens. "And the marketing of a WEA-distributed Lightyear. Now, the Broadway Kids—a vocal group consisting of children led by the trio thatCadillac Brummel notes the growing female interest, observing, "There's a special I'm looking forward to. It's about the success of the first Barbie CD-ROMs from Mattel and 'The American Girl's Premiere' from The Learning Company.

At The Learning Company, Steve Taff, online services VP is looking forward to "knuts and fun things we were looking at 15 years ago at MECC [since acquired by Softkey, as was The Learning Company]." As for Microsoft, "There's a continuing trend of licensing popular children's characters for multimedia. "Based on the success of the Pleasant Company collections of books, dolls and games, we licensed 'The American Girls,'" says Yourrick, noting "we've been selling a lot of product in stores like Noodle Kidoodle, Zany Brainy and Borders Books & Music," notes Girl Scouts, "We've been participating in listening posts in all these stores." New from the elder of the veteran artist rock act Greg & Steve's 15th album, "Big Fun," Mr. Rogers' "Coming And Going," Al Green's "Get Up, Get Into It," B.B. King's "Bought From Moe" and more.

KIDS' MULTIMEDIA

Contended from page 76

ActMates learning-system characters will debut, Arthur The Aardvark and his kid sister D.W, both with PC and VHS activity books. "In a new management of the learning company," Mr. Rogers' "Coming And Going," Al Green's "Get Up, Get Into It," B.B. King's "Bought From Moe" and more.

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Disney Babies
Wake-Up, Playtime & Lullaby

Simba’s Pride

Soundtrack & Ariel’s Favorites

Friends Forever, Tigger Tunes & My First Sing-Alongs

And the national marketing support to drive them home.
of college students and adults as admirers. Also much sought-after is Kid Rhino's audio series compiled from long-running ABC-TV Saturday-morning cartoon series "Schoolhouse Rock," which a generation of 20-somethings grew up on. Werde says the label anticipates major sales for fourth-quarter release "Scooby Doo Songs," taken from an enduring Geos X children's television staple.

But when a company wants to create kids' audio around a show that has little or no music to speak of, what then? Usually, you go the spoken-word route, which is what Kid Rhino is contemplating for a proposed audio series based on the enormously popular Nickelodeon animated series "Rugrats." "The beauty of the show is that it takes the viewpoint of tiny kids looking up at the world," says Werde, "but it will be difficult to translate to audio." One thing is certain: "We'll use the original character voices, no matter what we do."

The newly acquired Nickelodeon license is brimming with "strong properties," as Werde puts it. Nickelodeon's previous audio licensor, Sony Wonder, focused on "Ren & Stimpy" product—and did well with it—but didn't leverage the whole brand, he maintains. "I'm interested in building the Nickelodeon name as a whole." Future audio releases will be spun off Nick shows "Blue's Clues," and "Gullah Gullah Island," he says, as well as from special programs like Nickelodeon's "Kids' Choice Awards" and annual community-service extravaganza "The Big Help," and from programming blocks like "Nicktoons." In fact, March will see the release of "Best Of Nicktoons." 41 songs and sound bites from "Rugrats," "Hey Arnold!" and other Nickelodeon cartoons.

Another major license acquisition enables Kid Rhino to create audio related to the major educational cable net: The Discovery Channel, which appeals to "kids and parents and [childless] adults alike." At present, the alliance gives Kid Rhino access to "new channels of distribution— The Nature Company stores, The Discovery Store, which sell a lot of music," says Werde. The Discovery Channel program "Animal Planet" is the subject of July release "Animal Planet Presents: Animal Songs."

FAMILIAR FAVORITES

Youngheart Records, which built its name as a supplier of first-rate educational product, manufactures audio product for a number of well-known children's TV personalities, including Mr. Rogers, Shari Lewis and Fred Penner. President Jim Recor, a former rock manager whose clients included Loggins & Messina, says, "I don't have radio with children's acts as I had with pop acts. My radio is TV—I feel it is a key element in promoting kids' audio."

Currently, Youngheart is pushing new titles such as Mr. Rogers' "Coming And Going" and Penner's "Moonlight Express." (Youngheart is the U.S. distributor for Penner's Canadian label Oak Street Music.)

A TV affiliation, says Recor, "makes it easier to get into stores and chains that wouldn't stock an unknown performer's product."

Currently, Youngheart is working on securing television exposure for flagship act Mr. Rogers, who has 15 albums of educational kid-rock under their collective belt—and who, without the benefit of TV, have "sold 3 million units," according to Recor. "Parents are already sold on Greg & Steve," he says, "if they get on the television, too, it would blow them wide open."

For Lightyear Entertainment, which distributes Dualstar Records—the label of popular TV moppets Mary-Kate And Ashley Olsen—having extremely well-known faces attached to its audio product is a distinct advantage. But that's only, says marketing and sales director of Dualstar Recording, Harry Weisberg, if the product itself is highly visible. "The key thing is that the twins' for base sees the albums," he says, "if they see them they buy them."

To that end, Lightyear has been "very aggressive in point-of-sale positioning, using endcards and other attention-getting fixtures." In August, Dualstar/Lightyear (which is handled by WEA Distribution) released the audio compilation "You're Invited To Mary-Kate And Ashley's Sleepover Party," consisting of a collection from several titles in the Olsen's popular music video series. This spring will see the release of a brand-new audio title, "You're Invited To Mary-Kate And Ashley's Birthday Party," as well as another new title to be announced by way of promotion, "We're getting the girls to do more interviews," says Weisberg. "And, as we've done with earlier releases, we'll cross-promote the new titles with the Olsen Twins' videos and books for maximum sales, "it's important that kids' audio be mass-marketed and family-friendly," says Lightyear president Alan Holland. "To that end, television exposure makes for the most vital component in the awareness factor."
"A Rat's Tale" is a wonderful, magical fable for kids 2 to 6. They will be mesmerized by the mix of traditional puppeteering and state-of-the-art special effects.

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- Part of Warner Bros. 75th Anniversary Family Celebration. Each video will have over $150 in great consumer savings.

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- Jerry Stiller ("Seinfeld")
- Beverly D'Angelo ("National Lampoon's Vacation Series")

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Reviews

POPE

**KRYSTEN HERSHEY**

Strange Angels
PRODUCERS: Krystal Hershey & Joe Heney; also, Steve Rea

RyanJic 10429

Former Throwing Muses singer Krysten Hersch's second solo album—and her first since the band's official breakup—is like a splash of cold water that stirs in the heat while ultimately soothing. Hershey's steely voice, her sparse guitar, and her strummed Ab, B, and Eb chords do not go out of their way to draw in the listener. However, repeated listens reveal a subtle magic, particularly on such starkly suggestive tracks as “Stained,” “Like You,” and “Cold Water Coming.” An album that solidifies Hersch's stature as a solo artist and offers potential at college and triple-A radio.

JAZZ

**DEWEY REDMAN**

Dewey Redman in London
PRODUCER: Matt Ballmar

Patmorns 2530

Refreshing, richly diverse dates like this one can make anyone who never referred to Dewey Redman as “Joshua’s dad.” Redman’s authoritative, always surprising tenor is accompanied on this London set by bassist Oscar Peterson, drummer Matt Wilson, and pianist Rita Marcottulli, whose harmonic explorations are delights to hear unfold. Those unprepared for standards performed by an esteemed avant-garde tenorian will be charmed by Redman’s thoughtful, soulful evocation of “I Should Care” and a swinging, swinging take on the Very Thought Of You. The other half of the album spotlights more typically progressive offerings like the title track, “Mala” and “Historia De Amor,” as well as “El Doral,” which features Redman’s trademarked, guarded, vocal sax runs and a fascinating, unfettered solo from Marcottulli.

LATIN

**VARIOUS ARTISTS**

Salsa Mania 2...Ayer Y Hoy
PRODUCER: Yehuda Mandel

Neotaxis/WEA Latina 22081

Robbin Blades' immortal, hard-to-find anthem “Pedro Navajos” tops the list of fine tunes contained on this collection of classic salsa from the '70s and its less appealing successor—romantic salsa. Label's knack for producing winning compilations is in full evidence with this package, which boasts timeless favorites like Celia Cruz's “Beach Colors,” Héctor Lavoe’s “Periodico De Ayer,” and “Luis Enrique’s” “Tu No Le Amas, Le Traes Algo.”

LILIANA

A Todo Dar
PRODUCER: Ramón Sánchez

Universal Music Latin 450.11

On her solid debut, stuffing daughter of star crooner José Luis Rodríguez discus a voice that is unrefined but sweetly voiced; it displays a vocal range that is inimitable but well worth. The album includes a well-known hit, “Mala” and “Historia De Amor,” as well as “El Doral,” which features Redman’s trademarked, guarded, vocal sax runs and a fascinating, unfettered solo from Marcottulli.

WORLD MUSIC

**DEEP FOREST**

Comparison
PRODUCER: Deep Forest

550 Music 3943

Third album from Deep Forest's self-described "sound reporters"—Eric Mouquet and Michel Sanchez—is a joyful and expose expression of polyrhythmic polyphony, and a vibrant reference to the many monochromatic polyphony Oheneboh, their sampled, performed, and remixed tunes—with global influences almost numerous and wide as the label—feature such guest stars as Joe Zawinul, Sirya voc ated Abe Abiz, and Mexican rock aristocrats who have made Deep Forest sound more actual and less virtual, highlights include the great Afro-pop hooks and undulating horn counts of "Noonday Sun," the naive melody and rich harmonies of "Green And Blue," the massive grooves and groggy chorus of "Forest Power," and the rumpled-flavored call-and-response of "Radio Bello."
with voices ballads

Yeah, the Clapton previews WRITER: BILLBOARD FEBRUARY
Talk contributed producers the Berman Brothers arrangement. 98 Degrees. The endlessly appealing
more personality-driven than its end of plush keyboards and 9170 excellent with P.

S.

Cole

megaphone

(ECATID BY DUO)

PRODUCERS: BeBe Winans, Nigel Lowis

A

degrees. The endlessly appealing

ECATID BY DUO)

MCA PRODUCERS: Chris Cornell, Alain Johannes

EMI

(9170 cassette single)

PKMFDM /BMG/The Happy

(9170 CD promo)

Randy Scruggs and his good intentions carry him through. The track goes through a variety of

tipsy. Hectar’s-tribute version is the most memorable, with its trend-smart

PUBLISHERS: KMFDM /BMG/The Happy

embrace, and innocuous. So, despite the

Clapton previews his new album, "Pilgrim," with a double shuffler that shows him in excellent voice—and, naturally,

light guitar form, as he darts from simple rock riffs to languid blues licks. The song is a well-crafted heart-tugger that lyrically

links parental lessons from the past with the focus and force to press toward the future. It’s intense stuff that Clapton deftly

conveys into easily consumed verses and a chorus that quickly seeps into your memory. There’s no radio format that can’t

swallow this gem. In fact, the song was intimately reviewed by Allan’s

A

unreleased (9170 single)

C.

Johnson’s "Xanadu" pop hit like an alien circling earth. His heavily

fiercely. His opening voice doesn’t do full justice to the song, but his good intentions

consider this gem. Arguably the most

commercial appeal. Arguably the best new rock track of 98, adapted from the band’s

"Complicating’s" chronicle.

continues

the record’s phrasing and

harmo-

nies make for an appealing single that

its
gem.

R.

Moore, Rachid

R.

Smoove" Miller,

which has the

twins’ phrasing and

a

the

KMFDM Anarchy

(2/22)

WRITERS: David, Eich, Noratella, Refete, Schulz

PUBLICIST: Allman/Warner Bros.

(2/22)

(2/22)

(2/22)

PRODUCERS: Chris Cornell, Alain Johannes

PUBLISHERS: Chris/Cove/TIC, ASCAP

Atlantic 4858 (20 promo)

Composer-

First single since the breakup of Soundgarden is featured on the soundtrack

track, "Great Expectations," and it’s a sprawling, rock-edged

pop confection that

pop rock didn’t

solo's

voice, witty voice,

soulful

and

singer songwriters.

keen

MICHAEL J. FORIST

www.americanradiohistory.com
RAGTIME
Frank Galati, director, Graciela Daniele, musical staging; Stephen Flaherty, music, lyrics; Terrence McNally, book; Brian Stokes Mitchell, Peter Friedman, Marin Mazzie, and the cast of 250 performers. Presented by Livent (U.S.) Inc.
Ford Center for the Performing Arts, New York City

“Everyone’s moving in “Ragtime,” and in every conveyance possible—ship, train, Model T, even, in the distance, a biplane. In the musical, the Doctorow novel from which it was faithfully adapted, motion is a metaphor for the fluidity of American life. In fact, it’s more than a symbol. Turn-of-the-century movement brings blacks from the South and immigrants from Europe to pull the foundation out from under a comfortable white Anglo-Saxon Protestant household in New Rochelle, N.Y. The protagonists, though, are standing still through much of “Ragtime.”

Terrance McNally (who wrote the book) and the cast achieve wonders in making a complex plot crystalline—on the stage, the action is only scaffolding. It’s the score that drives the characters, and no character aside from Coalhouse Walker Jr. really gets behind the wheel during the show.

Much of what you hear about the people in “Ragtime” is documented by the events of the day, but all of it is to the benefit of the show and never seems stale. Depicting J.P. Morgan as the living image of the cartoon tycoon in Monopoly is silly. So why does “Ragtime” hold our attention? One reason is the staging by Graciela Daniele and Frank Galati’s direction.

The opening scene of a three-way car accident is the perfect collision of ideas, among immigrants, together but apart, Americans. And the period mood holds throughout the first act, on a train. The light of last century’s movement: mom, dad, the bridge descends to crush the wind beneath the wheels, as the song mounts the barricades, the inventiveness slackens.

The other strength of “Ragtime” is Brian Stokes Mitchell, a powerhouse as Coalhouse Walker Jr. His quest for racial vengeance drives the plot. He’s ably supported by Audra McDonald, as Sarah, his love; Marin Mazzie, as Mother; and Peter Friedman, as the immigrant tailor.

McNally has made full use of Doctorow’s most imaginative, given by the woman. Walker Jr. is about to mix it up with his creations. Emma Goldman, Evelyn Nesbit, Booker T. Washington, Henry Ford, and others. Many of the songs seem to come from within of his own world, and TV series would need to make dra-

McNally is the son of a Russian immigrant and has an abiding interest in history and social issues. His work is often autobiographical, and he says he admires Orson because “he can cry without producing tears.” Con-

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By Bebe Moore Campbell

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Maxine McCoy is a talented, energetic African-American woman who has returned home, only to discover that her dear friend, the town's former mayor and her father's best friend, has succeeded to become her nursing home. The grandmother, Lindy Walker, is a colorful, feisty former jazz singer who doesn’t want to give up her independence despite her poor health. Maxine must deal with her grandmother as well as her husband, who are as different as the silent and the spoken word. It’s a story about the increasing violence and hopelessness of her Old Neighborhood, her feelings for her family, the pain of the British, her own search for happiness and her own way of life.

The story is a triumph of the heart, and of the mind, as the relationships between the characters change and grow.

The uncanny
By Andrew Klavan

Read by Michael Page
Nova AudioBooks
3 hours (abridged)
$17.95

Klavan’s novel is an affectionate tribute to Victorian ghost stories. The lead character, Richard Storm, is a horror movie producer who loves old ghost stories. In England, a supernatural event occurs when he travels to England in search of a real ghost and gets more than he bargained for when he falls in love with Sophie Endinger, a beautiful, mysterious young woman. Sophie, the daughter of a wealthy art collector, is haunted by the ghost of a murderer and art dealer who wants her help in bringing the murderer to justice. It turns out that the murdered man is actually a ghost himself, and the stories perfectly capture the overall tone and style of Victorian ghost stories. However, “Oh, cousin,” she ejaculates, “calm my virginal fears! Why have we come to this frightened palace? this offshore Mediterranean locale always able to wile away the hours of life or work, or escape the world by daydreaming, playing, or reading. And the stories are always full of surprises, as Sophie discovers when she begins to unravel the mystery of her own past. The stories read in the main story in a straightforward style but go into an increasingly eerie and macabre mode for the ghost stories.

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BILLBOARD
FEBRUARY 14, 1998
86

HOME VIDEO
By Catherine Appledore Olson

ED BY ELLEN FITZPATRICK

FENG SHUI: CREATING SACRED SPACE IN YOUR GARDEN OR LANDSCAPE
Mirage Images
60 minutes, $23.94

Who would’ve guessed that planting a few rose bushes and hanging some wind chimes could enhance family life or help achieve your professional goals? This tape, the companion to her best-selling book “Miracle Mirror’s” “Feng Shui: The Chinese Art Of Design And Placement,” transplants the concept of energy and chi energy to the garden. Reviews of the tape includes interviews with several experts in the field uncover some interesting information about how the blending of particular plants, water conduits, feng shui and oriental elements can bring a whole new dimension of balance to the owners. Because the concept of this Eastern philosophy is difficult for us Westerners to grasp, the tape includes interviews with experts who believe that feng shui can make their green thumb even more powerful should check out this tape. Contact: 800-551-2842.

VICKIE WINANS: LIVE IN DETROIT
(2) Record/Video Home Video

Fingerprints
1 hour 42 minutes

During the last decade, Vickie Winans has become one of gospel music’s leading ladies. Five uniformly strong albums released by her, and she continues to evolve a unique sound that is more than just a reflection of her own personal style. She is as well known for her ability to connect with listeners of all ages, as her support cast, and sets a new standard for big-name productions that take the time to think about what gospel music is all about.

ROY ORBISON: COMBO CONCERT
Orbison Records/Distribution North America
36 minutes, $13.98

Vintage Orbison footage from this 1965 concert in the Netherlands originally taped for TV. But the performance takes place early in Orbison’s career, and he and his band, the Candy Men, glide through such classics as “Only The Lonely,” “Crying,” and “Oh, Pretty Woman.” A Dutch TV personality hosts the even, and midway through the set he interviews Orbison about whether he intends to make a move to films, whether his songs were written specifically for teenagers, and other topics. But the performance leads several postcards from fans who were unable to attend the taping, including a picture of a farmer who says he admires Orson because “he can cry without producing tears.” Contact: www.americanradiohistory.com
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FEBRUARY 14, 1998

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TCI Prepares For Entertainment Future With Paradigm Acquisition

ED CHRISTIAN

NEW YORK—While there are num-
erous synergies that can be imme-
diately obtained thanks to TCI Music's acquisition of Paradigm Entertainment Network, the major chal-
lenge is to prepare the company for the
day when there is a digital cable box delivering entertainment program-
ming and information services to the home.

That's the pronouncement of Tom McPartland, TCI's TCI Music
CEO who has assumed those same
titles at TCI Music with the closing of the Paradigm acquisition Dec. 31,
1997. In that deal, TCI issued $42
million in shares of its common stock
and $6.5 million of Paradigm
debt.

With the merger, a plethora of
media and entertainment services are
merged, TCI Music, a unit of Tele-Communications
Inc.'s Liberty Media Group, includes the
Box cable network and Digital
Express Online, a 24-
hour, commercial-free digital music
service. Paradigm owns record labels
and operates the multi-billion-
全世界wide Web sites SoneticNet,
Streamland, and Addicted to Noise.
McPartland says each component
of the newly configured TCI Music
has competitors in its respective
marketplace; the Box competes with
MTV, VH1, and CMT; and Sonic-
etch and Addicted to Noise compete
with the likes of CompuServe and
dans.net. He adds that "teams of
three players in one place,"
be tough for TCI.

Initially, McPartland says, he will
work toward maximizing the
assets of TCI Music and its oper-
ings now under the TCI Music
umbrella.

Each company within TCI Music
will retain separate management, but
a forum will be created so that
there is plenty of communication and
brainstorming among the various execu-
tives, says McPartland.

In December, TCI Music final-
ized its deal to transform its small
interchange venture to the
"concert-like" endeavor, a second,
majority interest. In October, the Box
launched a "multiplex" version,
providing digital cable operators with
music video channels for deliv-
eries over digital cable. "As we multi-
plicity the Box services, we will make
a complementary package of
DMX into most bankrupting com-
plementary package of SoneticNet-man-
gaged interactive channel equivalents"
are available, says McPartland. "It
will be a unique marriage of capabil-
ities.

In addition, as previously report-
ed, SoneticNet and Addicted to Noise
can provide programming for the Box and TCI Music.

McPartland says, "We are currently
developing a SoneticNet/Addicted to Noise
music news product for airing on the Box.

But there are also synergies to be
exploited between the Paradigm
Affiliated Labels (PAL) and the video
channels and digital music services.
For example, McPartland envi-
sions PAL creating compilations
under the Box and DMX moniker in
the same way that Tommy Boy
partnered with MTV for the "Party To
Go" compilations and with ESPN for
"Rock Jams" and "Rock Rock.

Furthermore, he says, the label's
ear to the underground will be help-
ful in keeping the Box ahead of the
curve in spotting developing music
trends. For example, one PAL label
is Mutant Sound System, which he
terms a "cool" new act. "It can be the
street pulse for programming
platforms," he says. On the other hand,
then retain the integrity of the
work and DMX is being used as a
captive promotional vehicle for
PAL artists and projects, he adds.
Meanwhile, the Box's Web site and
its Web-based and direct-to-home
now come under the expertise of
SoneticNet, with all the TCI Music sites
linked.

Phase one of the Internet activities
calls for a "total site enhancement re-
launch of SonicNet Network by the end
of the first quarter of 1998,"
McPartland says. The second major
initiative for SoneticNet is to define a
definitive commerce strategy on the
interest for all the TCI Music hold-
ings.

And going forward, as media and
technology converge in the digital
environment, whichever delivery
platform ultimately wins, TCI will be
there, "uniquely positioned to
serve and benefit from it,"
McPartland says. "TCI Music's mandate
is to become the definitive music-delivery
mechanism across multiple plat-
forms.

Of all the possible entertainment
media, music, which requires the
least bandwidth, likely will appau-
strate most fully in the early phases
of the rollout of a digital delivery or
consumption platform, predicts
McPartland.

So, "TCI Music will be one of the
dominant keys within TCI charged
with creating and developing
merchance models for the set-top box,"
says McPartland.

As technology evolves toward the
digital environment, there will be
plenty of new opportunities for cross-
pollination of properties, according to McPartland.

For example, he cites Streamland,
the Web site that provides music
video "broadcasting" in the interac-
tive TV environment. During the
next two months of operation, the service
is off to a strong start, having
received 50,000 requests for the footage.
It resulted in 300,000 videos being
downloaded by consumers for view-
ing.

The success, says McPartland,
shows that "we have present-day
capabilities that are immediately
translatable" by providing the Inter-
net consumer an experience similar
to what the cable consumer is getting.

RIAA CERTIFICATIONS (Continued from page 10)

lumbia, 5 million.
Various artists, soundtrack, "Titanic," Sony Classical, 3 million.
Alan Jackson, "Everything I Love," Curb, 2 million.
Jimi Hendrix, "Band Of Gyp-
sies," EMI-Capitol, 2 million.
Sarah McLachlan, "Surfacing,"
Nettwerk/Arista, 2 million.
Various artists, "Greatest Hit-
Alan Jackson, "Honky Tonk Christmas," Arista, his seventh.
Des'ree, "Flaunt,"/ Def Jam/Polygram, his sixth.
INXS, "The Greatest Hits," At-
lantic, its sixth.
Erykah Badu, "Live," Ke-
day/Univision, her second.
Jane's Addiction, "Nothing's
Shocking," Warner Bros., her sec-
to.
Various artists, "Classic Disney, Volume 2," Walt Disney.

GOLD ALBUMS
Various artists, "ESPN Presents: Jocks and Rocks,"/ Tommy Boy.
Annie Lennox, "Painting,"/ "Romanza," Philips, his first.
INXS, "The Greatest Hits," At-	lantic, its seventh.
Various artists, soundtrack, "I'm
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KOPPELMAN VENTURE TO MAKE COPYRIGHT-BACKED LOANS

(Continued from page 6)

According to Koppleman, his joint
venture with Prudential, of which
he is a major shareholder, is now
assessing "applications" that would
represent an outlay of about $100
million in the first year to
finance C&K UCC with an initial $200
million line of credit to "originate and
warehouse loans" and expects to
make $2.5 billion in financings in its
first year.

After loans are made to copyright
owners, Prudential Securities will
sell the loans as asset-backed secu-
rities through private placements
to institutional investors.

In a prepared statement, Paul V.
Scura, managing director/head of
investment banking at Prudential
Securities, says, "We have created
an innovative funding mechanism
that will enable artists to take full
control of their financial resources."

Scurra says the first securitization
of C&K UCC loans will likely take
place in six to nine months, with
later arrangements taking place
once per quarter. Securities, he
says, will be rated by "well-known"
rating agencies and may be insured.
"If you think of a publishing industry
idea has surfaced in the year 1997 in
other sources.

Performer/songwriter David
Brown, who had a hit last year when he
raised $55 million by selling to private
investors bonds backed by future royalties on his
catalog (Billboard, Feb. 15, 1997).

More recently, another industry
business veteran, Irving Azoff, has
become an agent for Noruma Capita-
tal Entertainment Finance, which
also expects to lend more than $1
billion a year in similar activities
(Billboard, Oct. 11, 1997). Rod Stew-
art who backs up to $10 million, 10-year loan from Nomeru
(Billboard Bulletin, Feb. 4).

A Wall Street entertainment ana-
ist, who has been studying the market's
anonymity, says of the trend of sell-
ing bonds based on performers' futhure
royalties, "It's the security that has the same kind of
premium any entertainment content
security receives because it's interes-
ting. People like the enter-
tainment industry. It's almost like a
novelty item. It's fun to invest in."

As for the Koppleman/prud-
telities, Koppleman says, "We'll
be making loans on a 10- or 15-year
basis competitive with normal bank
financing and evaluation with the
type and nature of the asset."

Of the possible $100 million in
loan applications he and Prudential
are now assessing, Koppleman says,
"We'll be making loans on a 10- or 15-year
basis competitive with normal bank
financing and evaluation with the
type and nature of the asset."

As an added wrinkle, Koppleman
says, "It's possible that we'll have a pub-
lishe, song pluggers, and marketer
who work on these deals for release of master record-
ing. They also want to help to
market the strategies."
If Listeners Are Down, How To Keep Revenue Going Up?

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

How long can radio revenue continue to increase if listening declines? Last November's issue of the Duncan's American Radio Network noted a decline in the population listening to radio during any given quarter-hour, from 17.5% in 1990 to 15.25% in 1991. To that, the lowest level of radio listening since 1981.

Among the potential causes Duncan cites for the listening loss are "Microsoft" spot loads as new owners try to maximize the return on their investment, cutbacks in marketing and promotion, a trend away from local-oriented programming, overfragmented stations that target too narrowly, and a related failure to serve listeners outside the 25-54 demo.

Some of the broadcasters we spoke with don't see a listenership decline taking place. Others don't see it as having come to a head, yet. But most acknowledge the need to grow listenership—both by marketting and by targeting a new generation of listeners—and are particularly concerned about the spot-load issue.

SBR Creative Media consultant John Bradley puts spot load "at the top of the list of things that could be most disturbing and most a turnoff to an audience. There is the pressure to add to spots, left unchecked, it's going to sour people on the medium.

Demers Programming's Alex Demers points out that "spot load is certainly something he's hearing about more. "Certainly, what the broadcasters have to take a look at is, at what point does it become the law of diminishing returns that product becomes so cluttered that listeners either reduce their [time spent listening] to one station or turn toward other means of entertainment."

"Short term, I don't think it's an issue today. I don't think it has become obvious to the listener as yet," Demers continues, but he notes that the topic has come up more frequently in conversation. There's a "lot more concern on programmers' part about this issue. A lot more concern that companies seem to be making over the edge on it and affecting the product."

A mistake Demers says some owners make is not knowing which programming can accommodate a higher spot-load. For example, someone looks at a Howard Stern show with its 17 or 19 spots an hour, and you hear the argument, 'Why can't we carry 12-14?' Well, our morning show is not as good as or is not a talk show. If music is the message, if the opportunity is to be more music radio, station could fill those spots on an all-music morning show will confuse the listener.

In his day-to-day radio battles, John Bradley hears an unusually high spot-load on a rival station, "I can exploit that from the competitive standpoint. I'll certainly point that out."

For a station that does find itself increasing spot-load, he adds, "part of our job is to be creative to

Going over the edge on it and affecting the product."

‘Hearted’ By Industry Restraint, FCC Head Holds Off Liquor Ad Probe

WASHINGTON, D.C.—New Federal Communications Commission (FCC) Chairman Bill Kennard has changed his mind about pursuing a commission ruling on whether broadcast liquor ads violate FCC rules.

Kennard told reporters at a Jan. 29 press conference that a booze ad probe "is not at the top of the list anymore" due to other pending issues and voluntary industry restraint.

He told reporters that he is "cautiously optimistic" and said he had been "heartened" that a rash of liquor ads didn't appear on U.S. airwaves during the holidays.

The comment is a turnaround from Kennard's initial intention to look at the issue back in November. Last July, the FCC stalled a planned Garden music special from the Bee Gees, Kenny Loggins and other top act. The event was set for Nov. 1 at Odyssey, the Brooklyn club where dance scenes in the movie were filmed. But a downtown the night before damaged equipment on an outdoor stage, and the music event was shut down before it could begin. (See Dance Fax, page 24).

GINSBURG TO CHAIR RADIO MERCURY AWARDS. Chancellor Media CEO President Scott Ginsburg will serve as event chairman for the 1998 Radio Mer- cury Awards, which recognize radio's best commercials. The event is set for June 4 at New York's Marriott Marquis. Entries must be postmarked by March 8.

EMMIS BUYS TEXAS. Or part of it, anyway: The nation's eighth-largest broad- cast group has agreed to pay $37 million for Texas Monthly magazine, which has a circulation base of 300,000. In other Emmis news, Howard Stern is now waking up listeners of the company's classic rock WZAP Indianapolis.

Fever pitch. Rhythmic top 40 WKTU New York carried off its makeup concert to celebrate the 20th anniversary of "Saturday Night Fever" with nary a hickey. The Jan. 26 show, hosted at the Theater at Madison Square Garden, drew performances by the Bee Gees, Yvonne Elliman, K.C. & the Sunshine Band, and Kool & the Gang, as well as appearances by Tavares, the Trammps, and a handful of original cast members from the film.

Originally the high-profile event was set for Oct. 11 at the Paramount, but an outdoor show. And on May 1, the Brooklyn club where dance scenes in the movie were filmed. But a downtown the night before damaged equipment on an outdoor stage, and the music event was shut down before it could begin. (See Dance Fax, page 24)
IF LISTENERS ARE DOWN, HOW TO KEEP REVENUE GOING UP?
(Continued from preceding page)

people are going to have to go over the edge."

LESS MARKETING?

As for a decrease in marketing, while many of the broadcasters we talked to decried it in principle, few saw it happening. So while Bradley says that a marketing cutback "would be a problem, because people are promoting radio as a medium," he adds that "radio programmers are always thinking that they don't have enough marketing money. I still haven't seen a significant reduction." As former rivals consolidate into a market, in some markets there are fewer head-to-head format wars, so that's now just shuffling. I don't think we've seen the effect yet."

American Radio Systems co-CEO John Gehron believes that the early lessons of consolidation were learned early. "Good broadcasters have all said cutting expenses is not the way to go. The best way to grow our business is not as far as cash flow is by growing revenue," he says. They understand that "we could grow (revenue) a lot faster at the top line. Consolidation isn't going to make radio better because we're going to cut costs, but [because] we can now sell to the big guys."

Despite this, Gehron says, when it comes to marketing, "we're able to spend more wisely" than in previous instances. "where you had a crazy broadcaster come to town" and a lot of marketing money had to be dedicated to combating that broadcaster.

Sage executive VP and group PD Steve Goldstein is another upper-corneo manager who says he has no intention of witholding those tools. "There's a tremendous arrogance among broadcasters" that might forgo marketing, he says. Coca-Cola has tremendous market visibility, distribution, and they keep advertising. Anybody in the radio business who thinks they can skate by that inevitability are in for a rude awakening. Maybe not the next rating period, but the next year."

In an Arbitron world, says Goldstein, "consumption is directly related to marketing and viability. If you can defray that, great. I don't know many people who can."

THE YOUNG ONES

Beyond the marketing issue, respondents were split on the question of whether newer (read younger) listeners were still being courted by radio. Bradley worries that "one of the things that's going to have to turn back to [younger donors], and it may be too late, because 12-24s are finding so many other avenues of entertainment beside radio. Why do we think that beer and cigarette companies, and soft drinks, and just about any product court younger consumers? I don't know if radio does a good job of courting younger radio listeners to take the older regular listeners."

Especially in the current climate of one owner with numerous stations in a market, why not let one station concentrate on catering to the younger listeners and get those listeners into the stream of radio?" Bradley asks.

But ARS' Gehron has long contended that megapoll is making that scenario possible. "I see (Top 40) making a big comeback, and I think it's because companies have room in their portfolio for a youth station. In a portfolio of stations, being able to offer an advertiser women 12-24 becomes attractive. That's why modern adult has done well. We can deliver women 18-34 with that format. It fits in well with a portfolio of stations."

"Before consolidation, the business was definitely leaning away from the youth of the spectrum. It's a serious issue, because those are the people that are forming their media habits now," Gehron continues. "We've put more resources behind those formats."

CRISIS? WHAT CRISIS?

If broadcasters sound considerably calmer than the Duncan's commentary would suggest they should, it's because not all of them see actual listening as having declined. And, some ask, so what if it has? A modern rock KTBZ (The Buzz) Houston PD Jim Trapp suggests, "It may not be actual listenership going down but reported listening going down. I can see a link between cookie-cutter radio and people not feeling passionate about their listening."

Regardless, says Goldstein, "look at television. They're down 55% in viewership, yet the rates are going up. And the multiples for the stations are going up. There are a limited number of ways to reach a mass audience. And advertisers see that they can't get 40%, but they can get 50% (with TV). Radio has some similarities, but we have the advantage of being able to reach a very narrowly targeted audience."

LESS LISTENING, LESS REVENUE?

Bradley asks, "Does less listening mean less revenue? Increasing revenue has an increasing upside, and it won't even be slowed down if radio listening goes down. Radio is underperforming so much that it has a lot of catching up to do."

So if the storm clouds aren't yet gathering, why worry? At the end of the day, "you've got to sound almost alarized," Bradley says. "Because we're the people on the front. That front-line battle cry, though, has to reach the upper echelon and accounting offices of the corporate owners. You have to show the people that only look at the spreadsheets what the results could be of tinkering with the numbers," he says.

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### ALBUQUERQUE, N.M. (70)

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12-plus overall average quarter hour shares (N) indicates Arbitron market rank. Call Format for each station may not be quoted or reproduced without the prior written permission of Arbitron.

www.americanradiohistory.com
If Loreena McKennitt’s “The Mummers’ Dance” has prompted you to look twice at the call letters you’ve tuned into, you’ve not alone. The soothing voice that dances around a lush Celtic soundscape cultivated with Sufi chants and archaic instruments, such as karnours, isn’t exactly typical modern rock fare.

But McKennitt doesn’t fear expanding format boundaries with her ode to the European costumed custom of tree worship, “The Mummers’ Dance” is No. 18 on Modern Rock Tracks.

“Music is often reduced to a fashion commodity,” she says from the Canadian office of her label, Quinlan Road. “It’s a highly manipulative process, and bands are manufactured to meet the season’s needs. But music is an elastic, versatile medium that affords people whose tastes are wider than labels and radio

give credit. There is something unusual about me, and the marketplace often needs to be bounced around by something unusual or quirky.”

Despite thinking a radio shackdown was overdue, McKennitt wasn’t prepared for the new world order.

“I am trying to learn as fast as I can why this is happening and figure out what my business response should be.”

The first move was to issue Nick Bat’s radio remix as a commercial single. “The remix is quite different from the album—more contemporary and less ethno. I hope people would enjoy both, but people spend hard-earned money to buy what they heard on the radio. I’d feel sick if people are disappoint ed, or feel it was a deliberate rip-off. I don’t need the sales that bad.”

In fact, she says she was ready for a bit of a vaca tion from the music industry.

“I was ready to pull back and recover a bit more of my own life. It is easy to lose your life in this business. We wake up one day and we are 40 and realize you haven’t built anything else for yourself in the interim. But I’m also driven by insatiable curiosity. I did what I love, and the business fell around it.”

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<th>TRACK TITLE</th>
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| * * * No. 1 * * * | *
| GONE | PEARL JAM |
| 3 AM | MATCHBOX 20 |
| TASTE OF INDIA | AEROSMITH |
| MY OWN PRISON | CREED |
| THE UNFORGIVEN II | METALLICA |
| TOUCH, PEEL AND STAND | BIG WRECK |
| TIME OF YOUR LIFE (GOOD RIDDANCE) | GREEN DAY |
| SEX AND CANDY | MARCY PLAYGROUNDS |
| THE DAY MY LUCK IS WASTED | BILLY IDOL |
| WASH IT AWAY | BLACK LAB |
| BLUE ON BLACK | KENNY WAYNE SHEPHERD BAND |
| SHELF IN THE ROOM | THE STONE ROSES |
| SUNFLOWER | BOTTLE ROCKETS |
| BACK ON EARTH | OZZY OSBOURNE |
| I CAN’T TELL YOU WHY | DAVE MATTHEWS BAND |
| I SAID | COLLECTIVE SOUL |
| * * * AIRPOWER * * * | THE ROLLING STONES |
| THE GIRL I LOVE | LED ZEPPELIN |
| THE MEMORY REMAINS | METALLICA |
| ENJOY | BON JOVI |
| NO TRAVEL | FOO FIGHTERS |
| MY MIND | NO TRAVEL |
| ALMOST HONEST | CENTRAL NEWTONS |
| SULLIVAN | CAROLINE’S SPINE |
| WALK AWAY | VANILLA ICE |
| BOTH SIDES NOW | SAMMY HAGAR |
| SLOW RIDE | KENNY WAYNE SHEPHERD BAND |
| WALKING ON THE SUN | SMASH MOUTH |
| DAFFODILS | THE TRAVELING WILBURYS |
| DAMMIT (GROWING UP) | BLACK LAB |
| BLISS | BILLY IDOL |
| FORTY SIX & 2 | TOOL |
| WITHOUT EXPRESSION | LED ZEPPELIN |
| BLACK | JETHRO TULL |
| FLIP THE SWITCH | THE ROLLING STONES |
| THE UNION | BROTHERS |
| HAPPY | THE TRAVELING WILBURYS |
| AENEMA | AENEMA |
| THE GHOST OF TOM JOAD | RAGE AGAINST THE MACHINE |
| BACK TO YOU | BRYAN ADAMS |
| I WILL BUY YOU A NEW LIFE | EYEDRAG |
| YOU NEVER TOLD ME ABOUT LOVE | DREAM THEATER |

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<tr>
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| * * * No. 1 * * * | *
| TIME AND CANDY | MATCHBOX 20 |
| GONE TO YOUR HEAD | MATCHBOX 20 |
| BITTER SWEET SYMPHONY | THE CHARLATANS |
| HOW’S IT GOING TO BE | THIRD EYE BLIND |
| BRICK | BLACK LAB |
| CLUMSY | L.A. DURAN |
| THE DAY MY LUCK IS WASTED | BILLY IDOL |
| WASH IT AWAY | BLACK LAB |
| BRIMFUL OF ASHA | SAVAGE GARDENS |
| THE MUMMERS’ DANCE | LORENA MCKENNITT |
| I WILL BUY YOU A NEW LIFE | EYEDRAG |
| EVERYTHING TO EVERYONE | BLACK LAB |
| BRIDGES TO BABYLON | BRIDGES TO BABYLON VIRGIN |
| * * * | *
| ALMOST HONEST | CENTRAL NEWTONS |
| TORN | NATEIVE IMBRIAGA |
| WHY CAN’T WE BE FRIENDS | TUBTHUMPING NATION |
| OPEN UP YOUR EYES | CHUBBACABBA |
| GOING OUT OF MY HEAD | SUGARPIE DAWN |
| SUNDAY SHINING | HAPPY |
| HITCHIN’ A RIDE | GREEN DAY |
| COMIN’ HOME | HUM |
| I WAIT | HUM |

The soothing quality of Ms. McKennitt’s music is probably why she has been invited to do radio voice-overs for a number of clients: "...it’s a very soothing voice," says one. "You listen to it and you want to fall asleep, it’s so mellow."
Radio

The Video Challenge: Some Songs Are Meant To Be Seen And Not Heard - And Vice Versa

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new media, such as the Internet and DVD, will stimulate increased consumer demand for music (see story, this page).

But these industry figures also mention potential pitfalls along that road to success, warning that potential problems are an overconfidence at retail leading to another round of overexpansion; increased marketing resources devoted to the promotion of empty shelves at the expense of making careers; continuing demands by accounts for more heavy promotion even into the fourth quarter, rather than spending on outside advertising; the wide variety of entertainment options available to consumers; the way that pay TV and cable networks are promoting music, and the pervasive use of Internet as media and TV on the promotion of new artists.

Most sources agree that the healing of retail's wounds has been a significant contributor to the present well-being of the industry. From 1993 to 97, retailers beleaguered by price wars and crushing debt loads closed more than 1,000 record stores, and six of the top 20 accounts filed for Chapter 11 bankruptcy protection. But the restructuring began to pay dividends as music chains ended the year with strong comparable-store sales gains and lower interest costs.

"There are fewer locations, and we needed fewer locations," says Peter Jones, president of JNMG Inc., the parent company of Spec's and Best Buy stores.

"We didn't need stores three or four deep in malls, and two big boxes going at each other on one corner," says a senior executive.

The lengthening of retail is reflected in total U.S. sales, which were up 5.7% last year, according to NPD, to $67.8 billion, or 7.5%. Moreover, a look at stock prices shows that Wall Street has acknowledged music retailer's rebound. At the end of 1998, music retailers were trading at 86 cents a share, but began to emerge from Chapter 11 bankruptcy proceedings had a market capitalization of $128.7 million; on Feb. 3 of this year, that total was $870.2 million, almost a sevenfold increase.

The strong medicine seems to have worked, as the bankrupt chains have strongly rebounded and revitalized, more focused, and, in most cases, profitable.

"I hear the word 'growth' beginning to come out of the mouths of your customers," says Henry Dros, president of Universal Music Video and Distribution, "and there is an emergence of confidence that was not present a year ago."

Record companies, which had set aside large reserves for returns of products that saw their profits sink accordingly, have praised accounts for getting their houses in order and making returns less of an issue than they were just a year ago. Major distrbutors are given high marks by retailers for finally putting teeth into minimum-account-buy policies that encourage low-ball merchants and create a level field for competition.

Bob Higgins, chairman/president of retail giant Borders, says, "This is a much healthier than it has been since 1985," but he adds, "are acting like this is still '97 or '98, the sense of being new as well. The sense of being new as well.

Despite the rebound, merchants caution that now is not the time for too much optimism. While they believe that the music business is recovering, the consensus view is that fundamental problems that will affect the labels more than them.

One senior executive with another major chain that underwent a significant restructuring says, "There is no question that if the industry heads into a slump, we would be better equipped to handle it. We don't for a minute think the industry has passed the test yet. There are just too many things that are going to happen in the consolidation of the industry. Retail is staking, both retailer's and label's, will close."

While many chains have restructured financially, music retailer's profit margins are still too small, he says. "We are continuing an expansion mode. The return on investment is not worth it." says another chain president.

Profits were squeezed by labels with the hit of CDs, which has approximately a 36% margin, from cassette and vinyl, which was approximately 42%. The retailers are still holding large amounts of merchandising and wars retail is confronted with, he claims.

The president of another major chain says that there is a "serious, fundamental problem that is not solved. Until the record companies address that, the consumer will experience any significant growth."

In fact, merchants say, the next phase of retail's evolution will not be growth but further consolidation. Since it doesn't make financial sense to open new stores, chains will grow by acquiring other chains. And as that happens, there will be fewer buyers controlling what titles get in, which. When that happens, merchants predict, labels will experience the same kind of painful restructuring that retail has just through.

One senior executive with a chain that has undergone the Chapter 11 reorganization says that the restructuring that music retailer experienced "will absolutely be required by the label's. Moreover, it predicts that labels will have an even harder fall than retailers did. "I can't even begin to talk about the millions, let alone billions, of third-quarter profits reported by the labels."

WHAT ABOUT THE MUSIC?

With the situation at retail stabilizing, attention turns to the product— the music—and the way in which it is being promoted and marketed.

Merchants predict robust music sales all year. Albums released last year which included "Titanic" soundtrack, Celine Dion's "Let's Talk About Love," and the Backstreet Boys' eponymous set, as well as new product, like the Pearl Jam set and Madonna's forthcoming album, should ensure brisk sales in the first half, and the usual out in droves to record stores when albums by such artists as Bob Dylan, Fleetwood Mac, and Barbara Streisand are available and market effectively.

The biggest sellers, though, are increasingly new artists, many of them under 25 years of age. Among the trends that have started to worry some in the industry, "Artists development has seemed to turn into finding the next Garth, Jewel,或者 Sheryl Crow," says an industry veteran. "But there are great artists from a lot of genres."

"Sheryl Crow music too much money being spent on promotion and market- ing of new artists in order to make a big killing on one album, with little or no support other than the act's long-term prospects."

"It's incumbent on the business to give band time to nurture them," says Capitol's Rosenblatt.

"This whole move to newer artists with limited life spans is not good for us," says Lee Graham, executive VP of BMG Direct.

Label executives in general, however, are not complaining about the big business, "but the new artists are extremely expensive," he says. "There's no room for error." says Steve Rosenblatt, VP of music marketing, Capitol Records (U.S.), and hopefully they'll be Radio- head buyers later.

"Many sources say that looking the youngest consumers on music is crucial at a time when their attention is taken by more music entertainment options—home video, video gaming, cable TV, the Internet—than were available a generation ago.

But the proliferation of these new media, along with the fragmentation of the TV and radio audience, has made it tougher for labels to get the message across to younger consumers. "The fragmentation of media leads to smaller, but more specific audiences," says Jordan Berlant, VP of talent management group Left Bank Attrition.

"The trick is to find a broader audience with more limited means."

At the other end of the demographic scale, the older consumer seems to have more choices and, as a look at the holiday sales charts indicates, will go

Industry Weighs Impact Of Technology

Internet Stands As Potential Friend, Foe Of Business

In assessing the outlook for the music business, talk among execu- tives inevitably turns to the promise, as well as the portent, of new tech- nology.

It was technology, after all, that fueled the last big growth cycle in the music business; the introduction and expansion of the CD in the '80s and early '90s. Some industry observers have high hopes for the eventual acceptance of DVD as a music configuration, although most contend its success will be mainly as a home video format.

The Internet, meanwhile, looms over the industry as both threat and savior. One danger lies in its growing attraction to consumers who will have less time and money to spend on music. Another peril is its potential threat to artists and record compa- nies through the illegal downloading and recording of copyrighted music. Traditional retailers also have reason to fear the Internet's increasing appeal as a place to shop for music. For record companies the thought of his public at a time when the media are increasing- ly fragmented. They also say it will allow them to promote and sell their music anywhere, anytime at a lower cost. Some companies are already experimenting with the Internet to deliver music to the consumer may eliminate the middle layers of distribution and retail.

DON JEFFREY
JAPANESE BIZ COPIES WITH TROUBLED TIMES
(Continued from page 1)

While international was down a whopping 30%, according to Orion.

Not surprisingly, at most Japanese labels, things are now on the mend.

The first quarter of 1996 was a disaster for the retail sector, with the
vention (in terms of music sales.

"We aren't doing very well," says one of the label's major executives, noting
that the label's 1997 sales were down more than 5% from 1996. The label is due for a major personnel reshuffle in mid-June.

"We don't see any huge turnaround or big growth coming up in the Japanese market. It'll probably be flat or slightly negative—year-on-year—if we're lucky." One industry observer here faults major Japanese labels for having overemphasized mega-hits that generate big profits quickly instead of developing new acts and paying attention to niche markets.

And thanks to a recent trend of major acts switching labels—labels are having to pay more to sign them and keep them.

In contrast, many indie labels are scoring modest but consistent success in genres such as fusion, "healing," and ska-core, while the majors all have at least one, or two big main-stream pop acts.

And while some major acts, such as Platinum Records pop/rock band Glay which recently sold over 1 million copies of their album "Can We Be Friends?" (Japan's all-time top-selling album at 4.7 million units), are doing well today, others are not scoring the kind of mega-hits they had in the past. Reasons for this include reduced consumer spending due to Japan's contin- uous recession, as well as greater interest by young people in products like portable telephones and computer games than in prerecorded music.

Some industry observers believe indie distributor/label Pop Biz says, the industry trend is for more and more records to be sold at smaller, more niche-type record stores. This has caused many of the major record stores to close and some to close their doors. The remaining stores are doing well in their own right, but they are not as well known as they were before. The struggle for survival is due in part to the difficulty in promoting new overseas repertoire in a market where there are few FM outlets and few new music critics resist new musical trends.

As for Asian, Japanese companies directly involved with the region have felt the pinch. Theeconomic independence of independent label Pony Canyon, for example, at the beginning of the year closed four of its five Asian subsidiaries (Billboard, Jan 17).

While the Asian crisis is expected to have little direct effect on the Japan- ese music market, any general economic downturn in Japan triggered by Asia's problems could lead to lower music sales in Japan.

Tower Records Far East managing director Keith Cahoon says that while the electronics business is down, the company has been helped by sales of consumer electronics such as televisions and hi-fi equipment.

"We're not seeing as much decline as we were in 1997, and that's because we're selling a lot of electronics," he says. "We're seeing a lot of people buying electronics and using that money to buy music as well."

For evidence of how a climate of rampant piracy, plundered currencies, poor sales, and high rents, among other phenomena, is taking its toll on regional independents, one need look no further than the collapse of one of Asia's largest, Golden Pony, which was sold to a Hong Kong conglomerate.

Form Records, another large inde- pendent that actually listed on Singa- pore's stock exchange in 1997, is similarly looking at hard times, as is Hong Kong's Media Bank.

Even an attempt to give the region a taste of its former glory by setting up a new label where you can get platinum (200,000 sales) to break even, and people are now cutting a lot of artists because the mar- ket is so small and there is really no market. Another factor is that music is going to change away from limited channels, and you'll see more live music and links with other forms of entertainment.

INDIE DISTRIBUTORS, LABELS SEE SIGNS THAT WORST IS OVER
(Continued from page 1)

The crisis in the business was epitomo-
ized by the bankruptcy of Key Entertainment Corp. The New York-based company filed for Chapter 11 bankruptcy protection last July after declaring it was unable to pay all of its Music: it's currently in the process of folding its Independent National Distributors Inc. (INDI), which is believed to com- prise about 20% of the indie distribution business in 1996.

Today, however, indie businesses say things are on the rebound.

"We're feeling very, very bullish about the record business," says John Salstone, who runs Hanover Park, Ill.- based M.R. Distributing Co., part of Sony Dalsendo. "There's an excitement we're starting to feel again, and it's not just the indies." Andy Allen, president of the Alter- native Distribution Alliance (ADA), says he's talking to people who say they're feeling somewhat stabilized. I don't know if normalized is the right word.

Many observers report improved business in the latter part of 1997.

"It was very positive," says Jim Col- son, president of Rounder Records, which expanded into North America (DNA) in Woodland, Calif.

"We had a pretty decent November. The normal slowdown in the month of December we didn't see... We saw a pickup in late summer all through the fall season—things had picked up dra- matically," he adds.

Mark Vitudich, CEO of Bayshore Dis- tribution in West Sacramento, Calif., says the company's gross sales were up 30% last year compared to the previous year [quarterly] previous to that was flat or down, going back to the second quar- ter of '96, he says.

"January (1996) was substantially up over last January, about 20%-22% on the net," says Jeff Scheible, CEO of Sugar Hill Records and one of the big labels. "It was swinging to the other side for us.

Jay Baney, president of Twinbrook Music in New York, says his company and others are benefiting from the difficulties of Alliance, retailer No- body Beats the Wit, and Montgomery Ward, which closed most of its stores, he says, "billing was up" in December and January.

Thanks to booming sales from such labels as Priority, Tommy Boy, and Malaco, distributor Steelo-O-Hits in Memphis wrote record-setting sales in 1997, according to VP Johnny Phillips.

"To be honest, our year last year was the biggest year we ever had, twice as much as we did in '96," he says. "Ad- mittedly, '96 was mighty slow, but '97 was fantastic.

Many attribute the upturn to the renewed health of some troubled retail chains. "It feels to us like retail is more stab- ile," says Duncan Browne, GM of Rounder Records in Cambridge, Mass. "Everything seems to be working bet- ter. I don't think we're out of the woods yet... but '97 was a better year for Rounder than '96, and it feels like we're on a more forward in the market-place.

"Musicland is doing a lot stronger," he adds, "and that's due to GM of Malaco Records in Jackson, Miss. "Cameo just came out of bankruptcy. It looks like Wharehouse is loos- ening up. The big take away for me this year was how Trans World is going to treat the indies.

DNA's Colson says, "A lot of the fall- out at retail played itself out in the early to middle part of last year. We're also seeing that the consumer and media are starting to think that we're not going to have a hollywood-based strategy..."

And with the Rock Bottom's Schedule notes that some Southern chains as Spec's and Sound Warehouse have curtailed the number of stores they're letting..."

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## Hot 100 Recurrent Airplay

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## Hot 100 A-Z

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**Notes:**
- Records with the greatest airplay gain, © 1998 Billboard Communications.

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**Billboard Hot 100 Charts**

- **FEBRUARY 14, 1998**
  - Hot 100 Recurrent Airplay
  - Hot 100 A-Z
" Absolutely Loaded with NEW indispensable information!"

Dick Bartley, Host and Producer
“American Gold,” “Rock & Roll's Greatest Hits” and “Yesterday...Live!” - ABC Radio Networks

More Facts...
More Stats...
More New Features Than Ever Before!

Twice The Titles!
Shows the flip side of every charted single vinyl single and additional tracks on cassette singles and CDs.

The Big Non-
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Lists an artist's hits on Billboard's "Hot 100 Airplay," "Hot 100 Singles Sales," "Christmas," "Honor Roll of Hits" or "Coming Up Strong" charts (in artist/title sections).

Artists' Biggest Hits & Hot Chart Eras
At A Glance!
• Top 3 or 5 hits of an artist with 10 or more charted hits appear below the artist's bio. Biggest hit of an artist with 5 or more hits is underlined. * Top 10 hits are shaded with light grey. * Marks all #1 hits. * Peak positions of 5 or more consecutive Top 20 hits are shaded with light grey.

Handy Crossover Cross-Reference!
Highlights records reaching #1 on other major Billboard charts and artists with other "Mainstream Rock" or "Modern Rock Tracks" chart hits.

Updated Record Price & Picture Sleeve Guides!
New Reader-Friendly Format!

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Billboard "Hot 100" Single!
• Peak position
• Chart debut date
• Total weeks charted
• Original label and number
• Peak position on Billboard's multiple weekly '55 - '58 Pop singles charts ("Top 100," "Best Sellers," "Juke Box" and "Disc Jockey")

Peak position on Billboard's special weekly '84 - '96 "Hot 100 Airplay" and "Hot 100 Sales" charts
• Total weeks at #1 or #2
• RIAA Platinum/Gold singles
• Special singles (Re-releases, Christmas, Novelty, etc.) indicated with letter symbols

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• Artist's peak year of popularity
• Top 200 Artists pictures
• Artist's ranking in All-Time Top 500 Artists
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• All-Time Top 500 Artist Ranking
• Top Artists & Achievements
• Top Artist Debuts
• Top Hits
• Record Breakers
• #1 Hits In Chronological Order
• "Rock & Roll Hall Of Fame" Inductees

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| **Greatest Gainer** | **BRIAN McKnight** | MERCURY | 38 | 14 | 02.01.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **DUFFY FAIR & THE FAMILY** | BAD BOY | 28 | 11 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **LEONA WHEAT** | BAD BOY | 28 | 13 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **THE VERVE** | VIRGIN | 36 | 18 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **SHAUN ROY** | BAD BOY | 28 | 12 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
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| **Greatest Gainer** | **JERZY DADU** | ELEKTRA | 28 | 22 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **THEY DONT CALL IT AROUND HERE ANymore** | POLYDOR | 35 | 48 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **TIMBAND & MAGO** | POLYDOR | 35 | 44 | 11.06.98 | 02.13.98 | 38 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **CREED** | EPM | 35 | 41 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **Kenny G & ART STA** | BAD BOY | 28 | 20 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **MATTHEW P*™*** | BAD BOY | 28 | 23 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **JACKSON 5** | BAD BOY | 28 | 24 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **LIFE OF THE PARTY** | BAD BOY | 28 | 25 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **JERREY WILSON** | BAD BOY | 28 | 26 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **GREEN DAY** | REPRISE | 51 | 51 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
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| **Greatest Gainer** | **NEW** | **LeAnn Rimes** | **cUb** | 11 | 82 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **NEW** | **CARMAN** | **sCROP** | 11 | 82 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **NEW** | **LL Cool J** | **DE*JAM** | 11 | 82 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **NEW** | **Dave Matthews Band** | **sA*MC** | 11 | 82 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
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| **Greatest Gainer** | **NEW** | **George Strait** | **sC*NA** | 11 | 82 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **NEW** | **CLINT BLACK** | **RE** | 11 | 82 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| **Greatest Gainer** | **NEW** | **Six MARIA** | **gLAM** | 11 | 82 | 11.06.98 | 23 | 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

*Albums with the greatest gains this week.* **Recording Industry Ass. of America (RIAA) certification for sales of 500,000 album units.** **RIAA certification for shipment of 1 million units, with multiplicity titles flagged by a numerical symbol following the capital letter.** **Heatseeker Impact shows albums removed from Heatseeker charts.** **Weekend sales figures reflect sales from Friday to Sunday.** **Spinning out songs chart's largest increase.** **Weekend sale indicates highest percentage growth.** **Heatseeker Impact shows albums removed from Heatseeker charts this week.**
FEBRUARY 14, 1998

TOP ARTISTS (LISTED BY ARTISTS)

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A&M REINFORCES R&B EFFORTS IN DEAL WITH SHAQUILLE O'NEAL LABEL

Heavily Records, headed by hip-hop star Ice Cube and Terryl Carter (The Rhythm & The Blues, Billboard, Jan. 24), and a restructuring of its black music department (Billboard, Sept. 13, 1997).

“We’re trying to field a competitive team to make this work,” says Cafaro. “We have not really had any success in urban, with the exception of Barry White, and it’s a vibrant part of the industry that we have been missing out on. We’re trying to put some pieces of the puzzle together.”

A large part of that puzzle is T.W.I.S.M. “There’s a tremendous amount of affection and goodwill toward [Shaq] from a massive number of people; he’s very serious about his music; and he has so many relationships, sponsorships, and endorsements,” says Cafaro.

Those endorsements, says Cafaro, will provide A&M and T.W.I.S.M. with “a wonderful way to make a link with the consumer.” In addition, A&M will utilize the street-marketing expertise of T.W.I.S.M. senior VP of marketing and promotion Kevin Black for T.W.I.S.M. and A&M releases.

The deal with T.W.I.S.M. includes O’Neal, who as an owner, as well as promising newcomers Peter Gunz and 1 Accord. Gunz is partnered with Lord Tariq on the Cologne/Columbus rap hit “Tequila Vu [Uptown Baby],” while 1 Accord is an R&B/hip-hop quartet that won a cappella contest held in conjunction with Paul Simon’s Broadway musical “The Capeman.”

O’Neal has released three albums. His 1985 live album, “Shag Diesel,” has sold more than 300,000 copies, while the 1994 follow-up, “Shag Fu: Da Return,” has sold 271,000 copies, according to SoundScan. O’Neal’s 1996 effort, “All or Nothing: The Reign,” on T.W.I.S.M./Interscope, has sold 207,000 copies, according to SoundScan.

T.W.I.S.M., previously tied into Truama and Interscope, became a free agent following the legal war between marketing with three other currents—Daily, Hot4, will be: Janice assistant; Ronnie Johnson, new Motown VP of R&B promotions; and Cherie Simmons, who will be Johnson’s assistant.

“Wayman will work with [Motown senior VP of R&B promotions] James Campbell in supervising acts, which will give us some time to develop some up-and-coming artists,” he says. Jackson.

Mercury employees who were let go due to the arrangement have been tapped as the new promotion director: Joel Williams and promotion department staff member Glenn Biddle, producer Dave Dees, Frank Chaplin, Karen Lyles, Tammy Payton, and Mark Martin.

In the publicity department, VP Tom Tost, who oversaw the Mase moves up 1/5, although his title is seen as an almost 1/2. Those two and Boyz II Men, who also played the Super Bowl, all top R&B Albums, which is determined by Billboard’s scan of CD and cassette media outlets. “We have a 25% lift on that chart (7-16, 16-19, respectively), while Boys gets a 49% (6-90).”

Other A&M performers who include Spice Girls (No. 3, a 5% gain), matchbox 20 (No. 5, a 12% gain), and Trisha Yearwood (5-62 on the big chart and 6-5 on Top Country Albums, a 7% gain), while Mariah Carey (19-11) falls off of bullet criteria but still sees a 2% growth. Enrique Iglesias, who previously charted the American Idol albums, saw a 17-12 jump with a 31.5% gain on this issue’s unpublished Billboard Latin 50.

The broadcast, however, was not a tonic for all of its players. Garth Brooks (No. 16) has a 1% decline, while Janet Jackson (No. 20) saw a dip of 1/4. Longtime readers of this column know my strong belief that at the cash register, playing an awards show is more important than winning. This year’s AMAs offer proof of the theory, with the soundtrack to “Men In Black” (No. 45) subbing for “Babyface” (No. 146) each seeing sales decreases despite winning trophies. Babyface’s 10.5% decline is particularly enlightening, as he was a surprise winner in two key categories and was kind enough (or smart enough to show up) and deliver acceptance speeches. Then again, his wins came during the final hour, when ratings had dwindled from those posted during the first two hours.

Having said that, I still stand by the contention of last issue’s column: that Spice Girls would have more chance for valuable exposure by their decision to be represented on the AMAs by a video performance rather than a personal appearance. Delivering a song and three acceptance speeches might have propelled greater growth for the aforementioned “Spiceworld” and might have also made a difference on the Girls’ first set, which sees a 3% decline at No. 9 after being bullet last issue.

The awards program got its lowest ratings in recent years but still ranked as the week’s No. 10 show, with a 12.1 rating and a 18 share.

OTHER CHANNELS: After delivering “The Star-Spangled Banner” at the Super Bowl and a Jan. 29 stop on “The Tonight Show With Jay Leno,” Jewel bailed out of late-night television with a 11% gain. And, while he’s on the subject, some one explain why the consumer press misidentifies her lip-syncing the national anthem when it seems that happens with every performer in each year’s Super Bowl?

Two of the acts who got talk-show chart advances on last issue’s Billboard 200 see continued momentum this issue. Martina McIredi, who rose 78-73 after stops on “Late Night With Conan O’Brien” and “Kosie O’Donnell,” grew to even larger single-digit increases with a 75-55 with a 5/4. Then, “Ivory Wayans show” guest Yvette Jean, who bailed 77-71 last issue, bumps ahead to No. 68, albeit with a tiny sales drop. Meanwhile, Portishead’s yo-yo act proves that “Saturday Night Live” can still juice sales. It jumped 170-141 last issue after a Jan. 17 ”SNL” visit but falls back to No. 186 on the current chart.
Royalty Rate Deal in Europe Gets Warm Welcome
(Continued from page 1)

lished price to dealer (PPD) to 9.01%. It also cuts the minimum royalty rate applicable to any one record and increases the amount of tracks that labels may place on an individual CD without accruing extra charges. Overall, according to informed estimates, it will reduce the recording industry’s exposure from the territory by between 6% and 8%.

Neither side, though, has come out of the negotiations with all that it wanted. "It’s a good deal for the one we had," says Rick Dobbs, president of continental Europe for PolyGram International. "We’re satisfied to have pressed for royalty rates closer to reality on every level. But, it is only closer to reality; it does not reflect reality."

The new standard contract is back- dated to July 1, 1997, and runs until June 30, 2000. It has been adopted by the boards of IFPI and BIEM, though it requires final approval by the BIEM general assembly to be held in the spring. Observers regard it as unlikely that the assembly will fail to approve the document.

The new standard contract replaces one that expired at the end of 1996. Throughout 1997, labels and publishers continued to negotiate with BEM to continue administering royalties at the rate of 8.300% of PPD. The back- dating of the new contract means its rate of 9.01% of PPD means labels will now get a rebate on the sums they had allocated to mechanical payments for this period, while publishers will receive less money than anticipated from the collecting societies.

BIEM president Jean-Loup Tournier says the BIEM board was prepared to accept a lower rate because the board members recognize the current state of the industry and agree to give to retail chains (Billboard, Jan. 31).

For the purposes of the agreement, it has been assumed that label dis- counts on the net royalties received from 6% of PPD—as per the terms of the old standard contract— to 9% of PPD now.

"I don’t know a record company in the world that gives just a 9% dis- count," states Dobbs. "That figure bears no relation to reality."

Joel Schoenfeld, senior VP and general counsel at BMG Entertainment, says that none of the figures in the agreement can be accepted literally. "Part of the challenge is to get the whole industry to agree that it’s artificial," he says. "All those artificial numbers not only become assumed over time, but sooner or later will be tested."

He notes, though, that the significance of the new standard contract is its overall effect in lowering the mechanical royalty rate in Europe.

THE FACT AT A GLANCE

- Lowered the standard mechanical royalty rate across the European continent to 9.01% of list price to dealer (PPD) to 9.01%.
- Cut the minimum royalty rate applicable to any one record from 6% of list price to dealer (PPD) to 9.01%.
- The new contract increases the amount of tracks that labels can place on an individual CD without accruing extra charges. The bar is now 20 tracks for a single-artist album and 24 tracks for a compilation.
- Avoids a switch from PPD to ARP (Actual Realized Price).
Usher Seesaws In The U.S., U.K.

SPICE, UP YOUR CHART: The fifth U.S. single by spice Girls is the Hot Shot Debut on the Hot 100, entering at No. 22. “Too Much” (Virgin) is the quintet’s fourth-highest debut overall and the highest entry from the “Spicieworld” album. “Spice Up Your Life,” the first single from this latest album, opened at No. 32 in November. “Wannabe” debuted at No. 1 in January 1997, followed by No. 6 entry for “Say You’ll Be There” in May and an No. 6 debut for “2 Become 1” in August.

Meanwhile, the Spice has two albums in the top 10 of The Billboard 200, as “Spiciest” continues at No. 3 and “Spice” rebounds 11-10. It’s the first time a British group has had two simultaneous No. 10 albums since the Rolling Stones’ “Made In The Shade” and “Metaphor” occupied two places in the top 10 in the summer of 1976.

MONUMENTAL: In its third chart week, “I Can Love You Better” by the Dixie Chicks augers 85-77 on the Hot 100. That puts the Monument label back on the pop singles chart for the first time since Billy Swan’s “Everything’s The Same (Ain’t Nothing Changed)” peaked at No. 91 in the closing days of 1975. The label, recently reactivated by Sony, is best-known for Billy’s 1972 hit and was the one-time home of Dolly Parton.

OPERATIC: Who expected 1998 to be the year of “Nessun Dorma”? This classical item may soon be on The Billboard 200 in two albums. It’s already there once, thanks to Michael Bolton’s “My Secret Passion—The Arias” (Sony Classical), which debuts this issue at No. 116. Next, the operatic piece shows up on “The Rhapsody Overture,” an album matching hip-hop artists with classical counterparts. Mobb Deep performs “Nessun Dorma” on this forthcoming release.

Billboard’s 1998 International Latin Music Conference & Awards

Havana Bay Marriott, Miami, Fla. • April 5-7, 1998

Billboard’s Fifth Annual Dance Music Summit

Chicago Marriott, Downtown, Chicago • July 8-10, 1998

Billboard Airplay Radio Awards

Ponte Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998

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Cassette Format: 145,952,000

Rap and Country combined*: 132,411,000

WEA Distribution*: 117,356,000

Independent Retailers*: 103,619,000

Total 1997 Album Sales

*CD AND CASSETTE UNITS

(Statistics: 1997 Soundscan Year-End Data)
ALBUM IN STORES FEBRUARY 10
SUPPORTED BY EXTENSIVE NATIONAL TV, PRINT AND RETAIL CAMPAIGNS
PREVIOUS GRAMMY COMPILATION SOLD 3 MILLION UNITS WORLDWIDE

THE BEST MUSIC OF THE YEAR

1998 GRAMMY

RECORD OF THE YEAR
Paula Cole
Shawn Colvin
Sheryl Crow
Hanson
R. Kelly

BEST NEW ARTIST
Fiona Apple
Erykah Badu
Paula Cole
Hanson

POP GROUP VOCAL
Fleetwood Mac
Hanson
Jamiroquai
No Doubt
The Rolling Stones

NOMINEES

ON ONE ALBUM

Paula Cole
"Where Have All The Cowboys Gone?"

Shawn Colvin
"Sunny Came Home"

Sheryl Crow
"Everyday Is A Winding Road"

Hanson
"MMBop"

R. Kelly
"I Believe I Can Fly"

Fiona Apple
"Criminal"

Erykah Badu
"On & On"

Fleetwood Mac
"Silver Springs"

Jamiroquai
"Virtual Insanity"

No Doubt
"Don't Speak"

The Rolling Stones
"Anybody Seen My Baby?"

Tune in to the GRAMMY Telecast February 25 at 8:00 pm ET & PT on CBS

A portion of the proceeds benefit the NARAS Foundation, a non-profit organization dedicated to advancing music education and ensuring access to America's rich musical legacy.