**STRUCTURAL SHIFTS AT EMI**

**Fifth To Exit In ’99**

BY MARK SOLOMONS and SUSAN NUNZIATA

LONDON—The future of British music flagship EMI appears to be in flux with the confirmation by EMI Music presidentCEO James Fifield that he will be leaving the company when his contract expires next year.

A board meeting Feb. 20 had been widely expected to name Fifield chairman of London-based EMI Group and successor to Sir Colin Southgate. But Fifield told Billboard that the board gave him a “vote of no confidence” by refusing to give him the post, and that he will not be renewing his contract, which expires March 31, 1999.

(Continued on page 76)

**HMV Chain Spun Off**

BY JEFF CLARK-MEADS

LONDON—HMV, a name that has been associated with EMI for more than a century, is switching to new ownership with, in operational terms, more of a whimper than a bang.

The fact that the EMI Group is relinquishing overall control of the UK-store international retail chain will, according to HMV chief executive Stuart McAllister, have limited impact on day-to-day business. Record communities and the group’s competitors concur, saying that they remain relaxed about the switch.

However, HMV’s move from under the EMI umbrella leaves EMI (Continued on page 76)

**The Grammys: Big Wins, Big Buzz**

**Show’s Attention Lends Retail Boost**

BY LARRY FLICK

NEW YORK—Although their wins certainly provide additional momentum at cash registers in the weeks ahead, just being in the race for the 40th annual Grammy Awards was enough to spark a respectable sales boost for a wide range of artists this year.

Even before Bob Dylan, Shawn Colvin, and Paula Cole accepted top trophies at the Feb. 25 ceremony at New York’s famed Radio City Music Hall (see list of winners, page 72), retailers say those artists were among the prime beneficiaries of simply being nominated.

“She got our attention,” says John Artale, director of purchasing at the Carnegie, Pa.-based National Record Mart chain. “She got the bigger nod. If anything, people were wondering why she got it instead of [the Lilith tour founder] Sarah McLachlan.”

Colin got the most for new artist, while Dylan’s critically lauded Columbia set “Time Out Of Mind” was cited (Continued on page 72)

**BMG’s Just Jinger Boosts S. Africa’s Pop/Rock Acts**

BY DIANE COETZER

JOHANNESBURG—South Africa’s traditionally lethargic local pop/rock genre has been given a substantial shot in the arm by BMG Africa, which Just Jinger. According to the record company, Just Jinger’s debut album, “All Comes Round,” is just several hundred units short of platinum status, here (60,000 units).

White 25,000 units is not a noteworthy figure in many territories, reaching that mark is exceptional for South African acts working in the rock/pop genre, for which sales closer to 4,000 are considered more than respectable.

Acts working in the gospel, latino (township pop), or even Afrikaans-language markets regularly attain sales of more than 50,000 and sustain the local music market.

In another first for this territory, Just Jinger and two other BMG Africa rock/pop acts, the Usual and Amerash, last year completed a sold-out nationalwide tour, filling arenasizes. (Continued on page 72)

**Rutherford Faces Big Job At Warner Asia**

BY ADAM WHITE

LONDON—Will the embattled music markets of Asia give Warner
e Music another shot at the prize? Determined to get an affirmative answer, the company has reached (Continued on page 81)

**Columbia Targets Growing Fan Base For Stabbing Westward**

BY CHRIS MORRIS

LOS ANGELES—The Chicago-based band Tortoise will seek to further broaden the audience for its indefinable instrumental music with the March 10 U.S. release of its third Tortoise Records album, "TNT."

Tortoise was founded six years ago by a crew of Windy City musicians hailing from such groups as Gastr Del Sol, Bastro, Porter Children, Tar Babies, and Eleventh Dream Day. It draws its sound from a diverse list of influences—reggae and dub (especially on tracks in the manner of Augustus Pablo), krautrock (the impact of which is heard in drum patterns plainly inspired by the work of Can’s Jaki Liebezeit), minimalist composers like Steve Reich and Terry Riley, spaghetti western soundtracks, modern jazz, and such contemporary styles as drum’n’bass and hip-hop scratching. In Tortoise’s music, electric guitars take a back seat to such instruments as marimbas, bass, marimba, and vibraphone.

The group’s approach is truly beyond categorization, but multi-instrumentalist Jeff Parker says, “That’s a blessing. We can do whatever we want, you know.” The (Continued on page 11)

**RETAIL TRACK**

The Artist’ Takes A Tangled Route To Retail With New Set

PAGE 50

**The long-awaited new album from Grammy Award winner Marc Cohn**

Marc Cohn

**Buried In The Daze**

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Frances W. Preston

CONGRADULATIONS

YOUR

YOUR RECORDING ACADEMY TRUSTEES AWARD
CDnow Grammy Discount Draws Criticism
Online Retailer’s 50% Cut Falls Below MAP Standard

BY CRAIG ROSEN

LOS ANGELES—In a move that has raised the ire of the competition and major distributors, Internet music retailer CDnow is offering Grammy-winning titles for 50% off, effective through Monday (2).

The offer was heavily advertised nationwide during the Grammy telecast, on radio, and in a full-page ad in USA Today. CDnow is offering 50% off the list price of all Grammy-winning titles and 30% off all nominated titles.

The special offer became valid in real time, with the deal taking effect as the winners were announced on the telcast and continuing through 4:59 p.m. EST on Monday (2). Through the offer, a Grammy-winning title—such as the Wallflowers’ Interscope album “ Bringing Down The Horse” —is offered at $8.49, half of the $16.97 list price.

CDnow spokeswoman Marlo Zoda calls the Grammy promotion “a celebratory event, with a short-term reward for consumers that invited viewers to see the benefits of online shopping.”

On the CDnow order form, the Internet retailer lists the subtotal on the album as $11.88 and adds $2.99 shipping and handling costs, but it subtracts $3.40 for the Grammy discount. The title’s total consumer price through the CDnow special offer is $11.47, lower than Universal Music and Video Distribution’s minimum advertised-price (MAP) policy of $11.81 per CD.

CDnow, whose orders are fulfilled by Woodland, Calif.-based Valley Media, does not deal directly with any of the major distributors and releases no co-op advertising dollars from the majors, so it doesn’t have to follow MAP guidelines.

A spokesperson for CDnow’s competitor, Z2K’s Music Boulevard—which also ran TV ads in select markets during the Grammys and has its orders fulfilled by Valley—says it “adhered to MAP policies” during its own Grammy sales promotion.

PolyGram Group Distribution president Jim Caparoso says that because CDnow is not a direct customer, then little can be done to stop the promotion. “If they were a direct customer and in violation of our below-costs policy, we would immediately suspend orders,” he says.

However, Caparoso is clearly not pleased with the promotion. “It’s foolishly,” he says. “We’ve all learned that using music as a loss leader has horrific consequences.

In addition, Caparoso suggests that CDnow’s decision to offer CDs as a loss leader may come back to haunt the company if it wants to deal directly with majors in the future.

Stan Goman, senior VP of retail operations for Tower Records, was also upset. “It stinks,” he says. “You get customers used to buying things below cost.”

Goman adds that it is a mistake to tell product below cost. “It’s really dumb on their part,” he says. “You get customers used to buying things below cost.”

John Grandoni, VP of purchasing for the 155-store, Carnegie, Pa.-based National Record Mart, concurs, noting that someone should pay the consequences. “If CDnow goes through a fulfillment house, then who’s going to pay the consequences? The CDnow should pay the consequences for MAP violations by one of their accounts,” he says.

V2/BBMG Publishing Ties

Richard Branson’s new music publishing company, V2, and BMG Music Publishing International have signed a deal giving BMG Music administration rights to the company in all major markets with the exception of the U.K. and Australasia. The deal consists of 100 copyrights and 12 publishing catalogs. V2 also controls the Bed Music catalog, including material by Grandaddy and Skeleton Key. Known, from left, are Grenville Evans, director of commercial affairs at BMG Music Publishing International; Andrew Jenkins, senior VP of business affairs at BMG Publishing International; Group, Maria Forte, director of commercial affairs at V2 Music Publishing; Nick Firth, president of BMG Music Publishing Worldwide; and Jeremy Pearse, CEO of the V2 Music Group.

LIGHTEN UP ON BOLTON’S BILLS

Regardless of the review of Michael Bolton’s “My Secret Passions,” in preparation for its Feb. 14 issue, lighten up. Obviously, this album is not for the raffish tastes of opera purists. But for the vast majority of the music buying public, who might be interested in opera if it is limited, this album is wonderful. It’s made these arias accessible and enjoyable to those who would never think of listening to opera. Reviewers whose sole aim is to trash the artists they write about should work for Entertainment Weekly. It took guts for Mr. Bolton to do this album.

Judy Pilgrim

Vilgria, Arington, Va.

NAMES, TAGS, NUMBERS & LABELS

The commentary of Gwen J. Slaone regarding “What’s In A Band’s Name? Legal Rights” (Billboard, Feb. 28) was interesting and informative. While I agree that band names should be registered as service marks under the Federal Trademark Act, it is prudent to not only register the band name as a service mark for musical services but also as a trademark for Internet services. By so doing, the band protects its name for Internet usage.

Joel R. Strole

Attorney

Woodland Hills, Calif.

DRAVEN TO STORE, RADIO, OR WEB?

As a record-turned-CD merchant of 20 years standing, I don’t believe one thing is necessary. It’s obvious that people are ready to flock to getting music through the “ether” (Commentary, Jan. 31). It’s his [John Lennon] nature to want to hold and admire (or not) an artist’s completed album as it was intended to be seen and heard. And a friendly local radio station and a good, well-stocked store are experiences in themselves.

Geoff Allan

Owner, Island CD

Martha’s Vineyard, Mass.

FURTHER ARTISTS’ DEVELOPMENTS

It’s always a pleasure to read Timothy White’s columns, and, in the latest, “Beyond The Young & Restless” (Music in My Eyes, Feb. 14), about trying to expose hands and giving them a chance after their first record (like Boston’s own critically acclaimed Letters To Cleo, Douglas, Tavet, Bradley, Jen Trynin), he nailed it perfectly. I can’t tell you how many times we have had those conversations at Planetary, an independent radio promotion company.

Mikey Dee

Planetary Group

Boston
WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has blown the whistle on yet another country with an epidemic piracy problem.

That country, Bulgaria, could face trade retaliation from the U.S. Trade Representative (USTR) if it does not clamp down on alleged mod-driven, illegal CD manufacturing plants and upgrade its nearly nonexistent copyright protection and enforcement laws.

The RIAA, as a member of the International Intellectual Property Alliance (IIPA), filed a report with the USTR Feb. 25 recommending that Bulgaria be moved from the administration’s second-tier Priority Watch List to the worst-offending Priority Foreign Country list for its blatant CD piracy.

RIAA says losses to the U.S. industry there amounted to $125 million in 1997. The bulk of the problem in Bulgaria stems from five illegal CD plants that produce and export product and are being ignored by government officials.

These plants have the capacity to generate more than 60 million units a year, although Bulgaria’s domestic market hovers at about 1 million units.

Both the IIPA and the RIAA note that in Bulgaria and other countries, organized crime is driving the rise in optical-based piracy. RIAA president, president, CEO of the RIAA, explains that “product may be assembled in three different countries for global distribution.”

Steve Metalitz, VP, general counsel at IIPA, says, “There’s a lot of places where this is happening. It takes millions of dollars and a certain level of sophistication to set up a CD plant. This is not an amateur operation. So in Hong Kong, for example, we are asking the government to include a copyright-infringement statute in their racecarleasing laws.”

The trade group also commended the USTR on naming Paraguay to its Priority Foreign Country list last month. According to IIPA statistics, Paraguay costs the U.S. record industry $180 million in losses as both an exporter and trans-shipper.

RIAA cites Bulgaria For Piracy Problems

**By Bill Holland**

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Hotel rooms even a rock star doesn’t have the heart to trash.

Kmart Gets First Dibs On New BMG Kid-Vids

**BY EILEEN FITZPATRICK**

**LOS ANGELES**—BMG Video will debut a new live-action kids’ next month exclusively in select Kmart stores.

Two titles from the series, called “The Garage Club,” will first be available March 26 in Kmart locations in Los Angeles and New York City at $12.98 each.

The titles will be promoted with Kmart’s Kids Race Against Drugs program, which runs from March through October.

The videos will then be rolled out to Kmart stores in Dallas, San Francisco, Chicago, New York, and Atlanta, according to BMG senior director of marketing Stephanie Kovner.

A Kmart spokeswoman says approximately 200 of the chain’s 2,100 locations will carry the videos.

The retailer, which conducts Kids Race Against Drugs in 70 markets, is negotiating with BMG to add more markets.

Kids raise money for the charity by participating in races held at various Kmart throughout the country, and proceeds are donated to local outreach programs.

However, no portion of sales from the videos will be donated to the charity, the Kmart spokesperson says.

Series titles that will soon be on sale at Kmart are “The Talent Show Adventure” and “Catch Us If You Can.” Both have a running time of 30 minutes.

Kovner says the company has not

(Continued on page 82)

Red Ant, 911 Make Multimedia Deal

**UAHRA PARTNERSHIP, OTHER PROJECTS PLANNED**

**BY ED CHRISTMAN**

NEW YORK—Red Ant Entertainment and 911 Entertainment have entered into a multifaceted agreement that includes a joint-venture partnership for the pop band UltraHorse. In addition, the deal calls for 911 to multimedia music company, to make its expertise and its proprietary and licensed technology available for use with Red Ant projects.

UltraHorse’s debut album, the enhanced CD “The Pain And Pleasure Of An Automobile,” was issued in December on 911, and the single “Telec¬oming” is seeing action on modern rock radio. For the week ending Feb. 22, the single is charted at No. 35 at stations, including WLUM Milwaukee, which has the song in medium rotation.

Red Ant is a year-old label that almost was shut down as a result of Alliance Entertainment Corp.’s Chap¬

ter 11 filing; it was saved at the last moment when Wasserstein, Perella & Co. upped its offer for the label. Since then, Red Ant has entered into a joint venture with the Belgian label Arcade and jacked with Mercury for a U.S. production and distribution deal.

911, based in San Francisco, issues all of its releases on the enhanced CG-CD format, which combines music accessible via a standard audio CD deck with multimedia content accessible via a computer’s CD-ROM drive. 911’s releases also lets users connect to the Internet, tying them into possibility.

The 2-year-old label has some heavyweight backers, including Softbank, Asia Pacific Ventures, and Phoenix Partners. So far it has issued six releases and has plans to bring on emerging acts.

“We are extremely optimistic that this will be a very successful album. And by partnering together, we can really deliver this product to a widespread basis,” says of the Ultrahorse agreement.

So Anthony says other aspects of the agreement will prove fruitful. “We

(Continued on page 82)

Universal Aims To Link Its Vid, Film Divisions

**LOS ANGELES**—In an attempt to link its motion picture and video divisions, Universal Pictures has created an “executive office” within its video unit that will directly report to Universal Pictures chief Chris McGurk.

The setup is unusual because most companies keep their motion picture and video units separate. In fact, in recent years, video has been closely aligned with consumer products and licensing departments at the majors.

“Video is a stepchild at this company,” says McGurk, “and it’s important that everyone is informed of product strategies and is able to go and get input from other divisions.”

Members of the video executive office are newly appointed executive VP Bruce Plattner, who will be in charge of domestic marketing; Andrew Kairye, who has been promoted to executive VP, home video international; Bill Clark, who has also been promoted, to executive VP/COO. Clark will be responsible for worldwide business development, licensing, home video, retail, the Internet, and business affairs, and administration.

The reorganization effectively reduces the video unit to a marketing entity, in a White taking over Kairey’s responsibilities.

Kairye will now supervise CIC Video International, a joint venture with Paramount Pictures, which handles international sales.

In addition, the new video executive office will effectively replace former executive VP, home video division president Louis Peola, who was named president of the new Universal Family & Home Entertainment Production (Billboard, Feb. 14).

All sales functions for the video unit will be handled by Universal Music and Video (UMVD), formerly TVG, which is a similar executive office setup headed by president Henry Dwek, who reports to Universal Music Group chairman John Phillips, also the chairman of TVG/Picture Group chairman Casey Silver.

Other UMVD executive office members are executive VP/GM Craig Kornblau and VP/IM Jim Urive. The trio manages retail delivery and inventory

(Continued on page 82)

Nickelodeon, Kid Rhino Pact Children’s Recordings To Be Issued

**BY DYLAN SIGLE**

NEW YORK—Popular kids’ TV network Nickelodeon and leading children’s audio label Kid Rhino have signed a multi-year partnership to create children’s recordings based on original Nickelodeon characters and shows. Kid Rhino will be the primary but not exclusive producer, marketer, and distributor of CDs and cassette that use Nickelodeon properties. Planned products include theme music and sing-along releases as well as story-based recordings like real-alongs and “audio adventures.” The first project, set for release in early spring will be “The Best Of Nicktoons,” a 40-song compilation of themes and cartoon music from popular Nickelodeon shows, including “Hey Arnold!” and “Rugrats.”

The partnership was conceived when Kid Rhino approached Nickelodeon with the ideas for licensed audio products. “They’re very creatively driven at Kid Rhino, so unlike a lot of licensors, they’re not just talking about ideas for kids’ video and audio products and moved quickly into discussing a partnership in serious terms,” says Catherine Mulally, Nickelodeon’s VP of entertainment products.

On the development slate for the next two years are recordings involving high-profile Nickelodeon properties, including the rerun by Kid Rhino of Nickelodeon’s album catalog, most recently handled by Sony Wonder. “Character licenses like ‘Ben ‘Stumpy’ and ‘Gullah Gullah Island’ are strong licenses, even in a way, and we have high hopes for them (as reissues),” says Kid Rhino’s managing director, Neil Werve. “But our priority will be the new releases.”

The partners also plan to explore event-focused kid’s audio, which will be based on special Nickelodeon events like music awards shows. “We’re certainly looking at crossing the millennium with Rhinon,” says Mulally.

She says the two companies’ shared talent for creative and attractive presentation will be an important benefit of the partnership. “Kid Rhino are great packagers; that’s one thing that was compelling to us,” says Mulally. “There will be a great opportunity for bundle product.”

(Continued on page 82)

Virgin Sues Pumpkins For Breach Of 1991 Contract

**BY CHRIS MORRIS**

**LOS ANGELES**—In what may be the opening shot in a legal skirmish, Virgin Records has filed suit against the top-selling modern rock act the Smashing Pumpkins, alleging that the Chicago band breached a joint-venture agreement with Virgin and failed to deliver four contractually mandated albums.

In its suit, filed Feb. 24 in California Superior Court in Los Angeles, Virgin claims that on Oct. 26, 1997, the Pumpkins notified the company that they would not render services to the label. The band cited Section 256 of the California Corporations Code, which limits the duration of personal-services agreements to seven years—the so-called “seven-year statute” (Billboard Bulletin, Feb. 20).

To date, the Smashing Pumpkins have not filed any action in the California courts seeking to void their joint-venture agreement under the seven-year statute. Given Virgin’s legal salvo, however, a future counter lawsuit looms as a possible outcome.

However, a source at Q Prime, the Pumpkins’ management company, says the organization is proceeding as if the group’s forthcoming album was going to be released by Virgin. The source declined to comment further.

Virgin’s attorney, L.A. litigator Donald Espino, says the label is “entitled to file in technical consideration of the band’s use of the seven-year law. He adds, "Virgin reserves the right to hold back on releasing the Smashing Pumpkins’ next album.”

Virgin’s lawsuit coincided with the first flush of publicity for “Adore,” the band’s still-uncompleted album. “Adore” is slated for a late-May release, according to current published reports. A Virgin spokeswoman did not return a call from Billboard seeking verification of the release date.

“Adore” will be the Smashing Pumpkins’ first all-new studio release since their two-CD 1996 album, “Mel¬lon Cruiser And The Massive Attack,” which rose to No. 1 on the Billboard 200 and sold 4.1 million units, accord¬

ing to SoundScan. The Pumpkins’ first album, Vir¬

gin released “‘Let It Come Down’ as the solo debut of the band’s guitarist James Iha.

The suit names as defendants Iha, the Pumpkins’ guitarist/vocalist Billy Cor¬

gan, bassist D’arcy Wretzky, and ex¬

trummer Jimmy Chamberlin. The band fired Chamberlin in 1996 after a tour keyboardist Jonathan Melvoin suffered a fatal overdose after he used heroin with Chamberlin in a New York hotel room.

According to the suit, the Smashing Pumpkins signed an agreement on May 14, 1991, under which Virgin was to deliver a total of seven albums to Virgin. The label allegedly “negligently and negligently” failed to deliver the seven albums to Virgin. Theバンド claimed the contract’s contractual duration had expired under the seven-year law—the group had delivered only three albums.

The suit also states that the California Labor Code allegedly cited by the band, Virgin says it is entitled to recover damages for each album that remained undisembodied as of Jan. 1. The company also seeks compensatory damages to be determined at trial, interest, and costs incurred in the suit.

Assistance in preparing this story was provided by Jake Tenicka, senior editor of Billboard Online, and Michael Aurore, managing editor of Billboard Bulletin.
Victoires Score Crucial Comeback 
Revamped Show Draws 7 Million Viewers

BY REMI BOUTON

PARIS—Commitment from the most popular French artists, a new venue, and a revamp show on a different day earned the 13th Victoires de la Musique a massive vote of approval from the public.

The French music awards show, held Feb. 20 at the Olympia, was organized under the slogan “Revival and reunion,” in the words of the show’s host, Michel Drucker. The stakes were high this year, as the music industry—and the artists in particular—were ready to give the show one last chance after last year’s disastrous ceremony (Billboard, Feb. 7).

A new broadcast slot on Friday, instead of Monday as in previous years, and the presence of France’s top acts were winners. The show, broadcast live on public channel France 2, was seen by more than 7 million people at its peak. Viewers were apparently not put off by the show’s 3-hour duration.

France 2 scored an average of 6.5 million viewers, more than 1 million more than last year, according to ratings company Médiamétrie. “The show began slowly, but as soon as acts began to perform, the audience went up,” says a spokesperson for France 2. The presence of several artists, who performed mostly duets (Patrick Bruel and Zazie, Pascal Obispo and Jane Birkin, Francis Cabrel and Alain Souchon, among others), brought additional excitement to the show.

The artistic peak of the evening, and the audience peak with more than 7 million viewers, occurred when French rock veteran Johnny Hallyday performed with two artists who recently penned a whole album for him—Obispo and Jean-Jacques Goldman.

Yves Higid, the new president of the cross-industry body that organizes the event, welcomed the outcome of the show: “We’re back on track, again.”

“Last year, we will be able to think about how to improve the show for next year, and in a more dispassionate atmosphere,”

Consensus among music professionals is that the Victoires were the great winners of the evening. “There was a clear jump in quality,” comments Hervé Rony, GM of industry body SNEP. Hervé Rony, GM of industry body SNEP. "The audience rating proves people have responded positively for the first time in many years,” he says.

Rogé nevertheless regrets a form of conservatism in the results (see list of key winners, this page). “The Victoires,” he says, “mirror the state of the market, which can be summed up in one word—concentration. The Victoires have to open to new artistic trends.”

Looking at the show with an outsider’s view is Jonathan Morris, head of corporate public relations at Sony Music Entertainment Europe. Morris says the show was “too long but had some great moments.” He adds, “It is very French, and that’s its strength. It really reflects the culture out of which it grows… And I was astounded by the viewing figures.”

Epic’s multi-platinum singer Obispo, who last year saw sales gains after the event, but took home no award, again left empty-handed. “It was indeed a big disappointment,” says Epic GM Christophe Lavoieguère. “But it won’t change anything in Obispo’s career. His best audience is not in the music business, that’s all.”

Debala/Virgin’s IAM won best rap act, Virgin’s only win out of eight nominations. “The Victoires tend to reward music which fits a certain mold,” says Virgin’s head of management, CEO manager Frédéric Junqua. “It is a great TV show with popular and best-selling acts, but the Academy is quite cautious.”

(Continued on page 82)

A List Of The Key Winners In France’s 13th Victoires Awards

Male act: Florent Pagny (Mercury/PolyGram).
Female act: Zazie (Mercury/PolyGram).
Video of the year: “Savoir Aimer,” Florent Pagny (Mercury/PolyGram).
Concert: Sol En Si (Alias).
Film score: “The English Patient,” Gabriel Yared (Fantasy/East West).
Dance album: “30,” Laurent Garnier (F. Communications/Plais).
Traditional music album: “Finisterres,” Dan Ar Braz (Saint-George/Sony).

Versatile Songwriter
Bob Merrill, 77, Dies

BY IRV LIGHTMAN

NEW YORK—As a Tin Pan Alley songwriter, Bob Merrill wrote the words and music to more than a dozen hit songs in the late ’40s and ’50s. While not as consistently successful, his work in the musical theater proved he was a craftsman worthy of the genre’s more sophisticated demands.

Merrill died Feb. 17 at the age of 77 of an apparently self-inflicted gunshot wound in his car in Culver City, Calif. Although he never acquired the stature of Irving Berlin in song catalog or public acclaim, Merrill emulated the master perhaps more so than any other composer/lyricist in making a successful transition from Tin Pan Alley to Shubert Row.

Like Berlin, Merrill made his creations without being able to read or write music.

Born in Philadelphia, Merrill—who said he composed his early hit songs on a toy xylophone—wrote radio scripts and unsuccessful songs early on in his career.

The hit drought ended in 1950 with his co-authorship (with Al Hoffman and Clem Watts) of the novelty hit “If I Knew You Were Comin’ I’d’ve Baked A Cake,” performed by Eileen Barton on the independent National label. The hit faded from then on, with Merrill supplying both words and music. This was the creative approach he would always follow, except for several musicals—“Funny Girl” chief among them—that he wrote with composer-Jule Styne.

Notable for their infectious tunes and sunny words, Merrill’s hits (and their performers) include “How Much Is That Doggie In The Window?” by Pati Page (Mercury); a series of hits by Guy Mitchell (Columbia), including “Trudy Trudy Fair,” “Pittsburgh, Pennsylvania,” “Sparrow In The Treeop,” and “Helle, Helle My Liberty Belle”; “Mambu Italiana” by Rosemary Clooney (Columbia); and “Make Yourself Comfortable” by Sarah Vaughan (Mercury).

In 1957, Merrill became part of rock’n’roll’s emergence with a No. 1 song on Billboard’s Top 100 Singles chart: the folkish “Honeycomb,” rendered by Jimmie Rodgers (Rufette).

That year, Merrill burst on the musical theater scene with “New Girl In Town,” an adaptation of Eugene O’Neill’s “Anna Christie.” “New Girl In Town” starred Green Vernon and had a run of 311 performances. Merrill moved on to a lighter theme in 1953 with “Take Me Along,” based on O’Neill’s “Ah, Wilderness!” “Take Me Along” starred Jackie Gleason and had a run of 48 performances. Both albums were recorded by RCA Victor and are available on CD.

In 1961, Merrill contributed the score to “Carnival,” a theater remake of the movie “Lili.” It got good notices and ran for 719 performances. Its original cast album was released by MGM Records; its CD version is available through PolyGram, owner of the MGM masters.

Merrill’s biggest Broadway success was “Funny Girl,” for which he wrote the lyrics to Styne’s music. The show, produced in 1964, starred Barbra Streisand, who would repeat her role in a smash movie version. “Funny Girl,” considered a Broadway classic, gave Streisand her first top 10 hit in “People.” While the cast album (Continued on page 82)
Morgan Readies Christian Concept Album

**Easter Tie-In, Tour With Husband Part Of Word's Campaign**

**BY DEBORAH EVANS PRICE**

NASHVILLE—For most people, a visit to the Holy Land has a profound impact—and singer/songwriter Cindy Morgan is no exception. A 1997 trip with her husband, author Sigmund Brouwer, provided the inspiration for her Tuesday (5) release on Word, "The Loving Kind," an album centered around the last week of Christ’s life. For Brouwer, the trip yielded a novel, "The Weeping Chamber," to be released by Word Publishing.

This spring the couple will tour together to promote both projects, which arrive in tandem with the Easter season. Morgan will perform music from her album while Brouwer reads selections from his novel and from the Word Publishing gift book, "The Carpenter's Cloth," which features Brouwer’s text and lyrics from Morgan’s new album. Morgan says in preparing to record the album, she wanted to focus intensely on Jesus’ life. She envisioned the cross as the conceptual focal point. "As I started thinking about that, I realized the statue of Jesus was there for a long enough [to devote all the songs on an album to]," she says. "At the same time, I was always thinking to do a book about the life of Christ but knew that would be far too long. So he decided to shorten it to the last week, and I decided to lengthen mine to the last week."

Morgan then took to the studio with Brent Bourgeois, the producer of her last album, "Listen." The result is a collection of songs that covers the myriad events and emotions of Christ’s last week on earth. Among the cuts, "The Last Supper," a duet with Wes King, is a communion ballad; "Alive and Well," co-written with Michael W. Smith and Andrew Ramsey, is a triumphant anthem about the resurrection; and "Take My Life," the first single, is a powerful ballad written from the perspective of Mary Magdalene. This album is different," Morgan admits. "It’s a story, but we also want each song to stand on its own. A lot of concept records don’t have singles on them, but this album has a lot of radio singles . . . . I try to make sure every album is balanced, and I think people who’ve bought my records in the past want to hear piano ballads, high-energy songs, and songs with fat background vocals. This project has all those things."

Though the album is obviously an overtly Christian project, Morgan thinks it can appeal to a broad audience. "This is not about proselytizing people into believing," she says. "It’s more of a historical account of the life of a great man who lived long ago."

For the upcoming tour, Morgan says she and Brouwer have worked with a drama coach to make the evening’s program cohesive. The shows will consist of Morgan performing songs from "The Loving Kind" while Brouwer reads from his book.

"I’m really looking forward to the tour," says Brouwer, who has been married to Morgan a little more than a year. "Aside from looking forward to traveling with Cindy, I’m also looking forward for the chance to try what is such an old-fashioned form of entertainment that it might be new again—doing readings in front of live audiences."

According to Word VP of marketing (U.S.) Linda Klosterman, the company plans to put a major push behind the album and tour, which will initially key into the forthcoming Easter season. The label also intends to cross-promote the book and music projects and work to get them positioned together in stores.

"With the opportunities from the book side, we have some joint opportunities in Christian retail," she says.

(Continued on page 11)

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**Peace Props.** Our Lady Peace reached No. 1 on the Heatseekers album chart with its latest set, "Clumsy," in the Jan. 17 issue. Here, the band members display their Heatseekers T-shirts, awarded for that achievement, while doing radio interviews at Sony Studios in New York. The act, in the midst of a national tour, plays Sunday (1) in Syracuse, N.Y.; Tuesday (3) in State College, Pa.; Wednesday (4) in Pittsburgh; Friday (6) in Pontiac, Mich.; and Saturday (7) in Cleveland. Pictured from left are Dara Hare, members Mike Divito, Jeremy Taggart, Raine Maida, and Duncan Coutts. (Photo: Chris Ottavianck)
Six Degrees, Island Go Separate Ways; PBS Woos Baby Boomers With Music

Six Degrees of Separation: Six Degrees, the label and marketing concern run by Bob Dukis and Pat Herron, has parted ways with Island Records. The label takes Peter Himmelman, whose new release was slated for a March street date on Six Degrees/Island, with it.

While Dukis stresses that the parting was amicable, he adds that with the departure of label founder Chris Blackwell last year, his impression is that the label, whose new chairman is David Sigerson, will be focusing on more mainstream repertoire.

“We led our deal with Chris Blackwell, and with Chris moving on, much of the, shall we say, eclectic repertoire is moving with him,” says Dukis. (Blackwell is said to be forming a new label.) “We met with David, and it was kind of a mutual thing. We said, ‘Island going to continue to be the kind of label that puts out world music [and] ambient music?’ and he said, ‘Not as much.’”

Six Degrees, which signed its deal with Island in July 1996, also provided marketing for Island imprints Axiom, Mango, and Quango (which parted with Island last summer). “Some of that stuff is going to stick around. Much of it is not,” predicts Dukis. He adds that Sigerson was great about the split. “He’s giving us our catalog and some new projects in the can, but it was frustrating because Peter was basically ready to go.”

Dukis says he hopes to have a new deal in place in a few months.

Sigerson was not available for comment, but Island Records senior VP of media relations John Vautin says, “The reality is that Island will always be home to a diverse group of artists; already on the schedule for the first half of this year are new records from [Arguvian artists] Rachid Taha, Angelique Kidjo [who moves from Mango to Island], and an African Fete compilation CD. I’ve had no indication that we’re moving out of the world music business, and there are no roster cuts.”

March Madness: It means different things to different people. For most of us, it means college hoops. For the people at the Public Broadcasting Service (PBS), it means pledge drive. This year, PBS is using more high-profile music specials as part of its pledge drive than ever before.

Additionally, it’s trying to woo baby boomers, who have traditionally been a tough market for PBS when it comes to bringing in money. Among the artists featured during March will be the Rolling Stones (PBS is airing the “ Bridges To Babylon” pay-per-view tour from March 31), Michael Crawford, Sarah Brightman, Frank Sinatra, Fleetwood Mac (in a companion to “The Dance,” which was used in December sweeps), and, my personal favorite, a program called “Blue Suede—Ballet Rocks!,” a ballet set to the music of Elvis Presley.

“Audience tends to be older. Thus, the reality is we’ve had limited success in the past dealing with baby boomer music,” says Alan Foster, PBS VP of programming. “It’s been a hard sell. Until Fleetwood Mac in December [PBS aired a longer version of “The Dance,” which originally aired on MTV], there had been a couple of years without a boomer success; it had been since 1995’s “Hell Freezes Over” with the Eagles. They had been several shows in between that you would have thought would work but didn’t.”

Foster feels PBS has to find a better way to reach its boomer audience. “We need to find a language to tell them the value of their financial support, and we’re not there yet. We’re not abandoning our key agendas like the 3 Tenors, but we need to find things that work with other demographics besides our traditional older one.”

The key may be to find several medium successesses as opposed to one blockbuster, according to Foster. “With our December drive, the pledges that came in were spread out over a greater number of bigger hits instead of one hit and also-rans,” says Foster. “So if we can have five or six shows, that’s probably healthier than one super ‘Yanni At The Aeropila.’”

Home videos of all the music shows, often with additional footage, are offered as premiums to pledge-givers. While many labels are cooperative, and PBS often buys the programs and videos at a discount, Foster says he doesn’t believe all labels see the value of PBS.

“Let’s face commercial reality,” he says. “If you own SoundScan, you see the shows on PBS are doing huge numbers. We’ve had a huge spike in sales. You have local pitch people on the station holding up the home video, holding up the CD, offering it for $60, $80, $100. Most of the sales are still through the promotions; they’re at retail in the days that follow from the exposure we’ve given them. My contention is that record labels should be giving us the shows. Occasionally they do, but basically they don’t.”
acclaimed “Pretty Hate Machine” was a big influence, as were Depeche Mode, Ministry, and Jane’s Addiction.

Explaining the overall dark tone of the band’s music, Hall says, “I don’t write what I’m feeling. I’m extremely happy, because the things that make me extremely happy aren’t the things that I would care to write a song about, or even listen to a song about.”

That said, one would think that Hall has been a roadie for the past few years; it’s been that long since the band recorded new material. Not so. The real reasons for the delay, Hall says, include haggling over songs within the band. We went from touring hardcore for a year with only one week off for Christmas, then into this studio to write this record, expecting to finish it in four to five months,” he says. “That was the game plan. But it took a year from the time we wrote the record. It took about six months to write it. We recorded it over a couple of courses. Then over the next months, and then we remixed it about four times trying to capture what we were looking for,” he adds with a laugh.

The band members ended up mixing the album, which was produced by Hall (and not by The Chais, Jane’s Addiction), but still had to contend with another in the friends. We were in the studio between the three main writers in this band,” says Hall. “Over mixes, songwriting, songs, lyrics, music, production, everything. It was a battle every time… but we’ve all walked away from this album really happy.”

While the sophomore album is generally the hardest for a group to make, Hall says it was the third one that put pressure on the band. “The last couple of records, we’ve been on the road for six months to a year, and then the radio was foreign to us, so we had no pressure or preconceived ideas. This record, we felt the pressure.”

The idea of being on the radio didn’t remain a foreign thought for long. “What Do I Have To Do?” is the real first single from the Mainstream Rock Tracks chart and spent 19 weeks on the Modern Rock Tracks chart, going as high as No. 11. “Shame,” from the same album, peaked at No. 7 on Mainstream Rock Tracks and at No. 14 on Modern Rock Tracks.

Meanwhile, “Wither” has sold 565,000 units, according to SoundScan. It topped the Heatseekers chart and reached No. 67 on The Billboard 200.

The band’s new single, “Save Yourself,” goes to modern rock, mainstream rock, college, and heavy metal stations Tuesday (9). Some programmers are already expecting great results.

“The single is a smash in one listen,” says Oedipus, VP/PD of modern rock WBCN Boston. “The last one did well for us, but this one will probably do even better. It’s a wonderful follow-up for the band.”

Columbia also has high hopes for Stabbing Westward at radio and retail. “We feel like this is a classic artist-development story,” says Tom Corson, senior VP of marketing at Columbia. “The first one did OK; the second one sold even more and had more press. It was a No. 1 Heatseekers. It went gold, and they built a huge touring base. And we’re going to grow even more.”

Marketingwise, Corson says the label plans to distribute three-to-four track giveaway sampler casettes to independent retailers. He says the label will also distribute the sampler to the ‘like-minded band shows.’

A pre-album release tour is in the works for the band’s strongest sales markets, which include Chicago, New York, Boston, Philadelphia, Los Angeles, and Washington, D.C. “We’re looking at eight to 10 markets, small clubs, a fan-based thing,” Corson says.

The band, which is managed by Barbara Rose of Los Angeles-based Andy Gould Management, has opened shows for the Sex Pistols and Kiss.

ALICE’S CANTRELL STEPS OUT WITH SOLO SET ON COLUMBIA
(Continued from preceding page)

He says, “I’ve been thinking about doing this for a couple of years or so, especially with the fact that we weren’t planning on doing anything with Alice, so it just made a lot of sense. I wanted to get out and play, and I’m always coming up with tunes.”

Most of his longtime associates stepped in for the project: Alice In Chains bassist Mike Inez plays on three tracks, while the band’s Sean Kinney drums on the entire album.

“I had thoughts of doing this record completely outside of the Alice camp, you know, and Sean basically, I don’t think, was going to let me have anybody else play on it,” Cantrell says. “And he didn’t—he played on all the tracks, and it turned out great… Then Mike came in at the very end and did a couple of songs. Actually, I invited Layne to do a track, but he never made it. It’s kinda nice having the guys from the band come in and play on some of the stuff—having their stamp of approval, if you will.”

Several old associates appear on the album: Primus bassist Les Claypool is heard on two tracks, while Fishbone horn player Angelo Moore and bassist Louis Perez, who sound like Primus, appeared on the 1993 Lollapalooza bill with Alice In Chains, appear on two tracks apiece. Pantera bassist Rex Brown plays on five cuts.

“These are guys that I know very well,” Cantrell says, “and I really dig playing their riffs in my rockabilly bands, so when it came time to jam, I put some calls out, and they were all interested.”

Not unlike Alice In Chains albums, “Boggy Depot” sports original songs (all but one by Cantrell) from Bobgy Bottom Publishing (ASCAP!) that display an extremely dark lyrical cast.

“If I write from my own experience—it’s that old saying, ‘Go with what you know,’” he says. “I don’t think you can put that kind of a message across unless you have some kind of experience with it. You go through life, and things happen—it’s a learning process all the way… it is a dark motherfucker, no doubt. I don’t think we’ve ever written any really happy tunes.”

The future of Alice In Chains has been in doubt for some time, and rumors regarding Staley’s health have swirled for years. But, speaking very delicately about the situation, Cantrell refuses to consider the possibility of a split.

“We never publicly talked about what was going on,” he says. “We felt that that was a little beneath us, all the speculation and whatever. Whatever we have between us is what we’ve always had, and that’s just the way it is on Alice being over… It’s a door I will never shut, and I don’t think anybody else wants to do that either.”

Fletcher says that touring is “very key” to the promotion of “Boggy Depot.” “They’ve been doing auditions and rehearsals in Seattle, and over the next month they’re probably going to audition 20 people, looking for a bass player and a guitar player. The goal is then to rehearse for at least a month…”

In May he will go out and tour starting in clubs, and then we’ll build from there.”

Cantrell is managed by Kelly Curtis of Curtis Management and booked by Don Muller at Artist Direct.

The album’s first track, “Cut You In,” has been serviced to college, alternative, and album rock stations. Fletcher says, “It’s a very familiar-sounding record. It’s a record radio programmers seem to really like.” He reports strong early airplay at album outlets like KNDD (the End) and KISW Seattle, WBCN Boston, and WXRF New York.

A video for the song has been shot in Los Angeles by Peter Christopherson, who directed the clip for Rage Against The Machine’s “Bulls On Parade.”

In addition, Fletcher says, “there’s been a long street campaign and an Internet campaign that we’ve been doing since September. One of the things we did was promote Fisher House, looked at No. 1 on Billboard for four or five months. Then the next set with ‘Cut You In’ and snippets of three other songs, and we began to give those out at retail (in record stores). It was a strategy we did with the first Alice In Chains record, and it’s a very tried-and-true strategy.”

Publicity will also be a priority, according to Fletcher. “Jerry’s been doing press since November, so you’ll see a lot of Jerry on the covers of guitar magazines. He’ll be very visible. He’s been doing international press. We really think this can be an international record as well.”

“Boggy Depot” will be released in many European territories and Japan on a U.S. street date.

FOR THE RECORD
Due to a production error, the photos for God Lives Underwater and Seals X were reversed in the Feb. 25 issue.
Getaway People
Explore Escapism
On Columbia Bow

BY DOUG REECE

LOS ANGELES—Boots, lead vocalist for Norwegian quintet the Getaway People, admits his band has an agenda. "We sort of have a mission statement. And that's to try and get away from it all. "It's sort of ironic that we've ended up spending a lot of time in New York, but it doesn't mean you have to hang around. That's why we live in New Jersey. You step off the train, and you can just feel the space around you."

The act, whose self-titled Columbia debut album is due April 7, is forthright in regard to its escapist agenda. Yet the members have also eagerly searched out the best way of bringing their music to a wider audience.

In fact, despite drawing interest from Norwegian labels, the band sought a U.S. deal with the idea that an American label would have the muscle required to break them on an international level (Billboard, Feb. 28).

After some unfruitful meetings with record companies, they ultimately ended up in the office of Kevin Patrick, Columbia VP of A&R and founder of the indie imprint the Medicine Label.

THE GETAWAY PEOPLE

"(Former Columbia staffer) John Cohen was a friend of the band, and he suggested they meet with me because I also have my own label," Patrick says. "And they were thinking the best path toward getting noticed in America would be by coming through an indie and building up a press and college radio profile."

After hearing the album, however, Patrick had other ideas. "I just thought it was a great snapshot of what could work today, in the sense of it being strong, left-of-center music," he says. "I told them this was something much better served by Columbia."

Finding few restrictions in their craft, the Getaway People join the growing number of acts that incorporate a variety of sounds in order to create a sonic stew that includes chunks of pop, soul, folk, hip-hop, and electronic music.

The group immediately brings to mind such acts as G. Love & Special Sauce, Beck, and, on the album cut "Mr. E.," the Fun Lovin' Criminals.

"They love American funk and soul," Patrick says. "And there's a little gospel in the way Boots delivers the music— he can preach a little—but at the same time they're enamored with modern technology and hip-hop. I felt their songs in the landscape of a half-hour of radio listening, not unlike a Beck track, will really stand out as fresh and inviting."

On tracks like "Plastic People," "Chocolate," or their first single, "She Gave Me Love," the Getaway People proudly display their soul influences. BMI administers the band's music.

"We sort of always go to the old soul (Continued on page 18)
Punch Records’ Ceili Rain Aims To Capture Its Live ‘Party’ On Debut

BY DEBORAH EVANS PRICE

NASHVILLE—After three years as one of Music City’s most popular live bands, Ceili Rain makes the transition to recording act with the April 7 release of “Ceili Rain: Say KAY-lee” on Punch Records, a division of Nashville-based Power Entertainment Group.

“We wanted to emphasize the songs with emotional content a little bit more on the record than we do live,” says lead vocalist/principal songwriter Bob Halligan Jr. of the transition from stage to studio. “Live, we tend to focus on being a dance band, being kind of a swirl of energy. That could grow tiresome on a record. So we tried to have more of a balance … It had a lot to do with ensuring the emotional center of the band was well-represented.”

The band’s name, loosely translated from Gaelic, means “heavenly party.” Led by Halligan, the ensemble plays pop/rock music infused with Celtic sounds. Halligan describes its style as “if you imagined the Beatles and the Chieftains in a room together, with John [Lennon] and Paul [McCartney] in charge saying to Paddy Mahoney, ‘We love what you’re doing, but can you slow it down a little bit? So that people can take it in in one listen.’”

A Syracuse, N.Y., native, Halligan is a successful songwriter with cuts recorded by a wide variety of artists, including Judas Priest, Michael Bolton, Cher, Joan Jett, Rebecca St. James, and Kathy Mattea, who recorded “Love Travels” as the title cut of her current album. (Ceili Rain also cut the tune on the band’s album.)

Halligan hatched the idea for Ceili Rain in 1989 with his wife, Linda, but he didn’t actually put a band together until moving to Nashville in 1996. The group’s current lineup is former Orlean member Lance Hoppen on bass and vocals, Buddy Connolly on button accordion, Gretchen Priest on fiddle, Raymond Arias on guitar, Lang Blass on drums, and Skip Cleavinger on whistle and pipes. The album was produced by Bill Halverson, known for his work with Crosby, Stills, Nash & Young, Eric Clapton, and the Texas Tornadoes.

After discussing contracts with several labels, Halligan opted to sign with Punch Records. “John Maucere [the label’s founder] is a rock’n’roll guy, maybe the only one in Nashville,” Halligan says. “He was a major believer, and I felt like he had the financial and mental guns to do the job.” This is a guy who will not take no for an answer.”

Punch is also home to Gary Vincent & the Swamp Honkeys, Ned Massey, Laura Powers, and Jack Curry. The label is distributed by Navarre in the U.S., and Maucere just secured distribution in Europe through Grapevine.

“I couldn’t be more excited about Ceili Rain,” Maucere says. “They have continued to build and build. This is a global record.”

Last fall, the label released the album in a campaign at 20 Target stores and got positive results. Tower Nashville also sold a few test copies. Tower Nashville buyer Tom Denalon says the band has a good reputation around town. “I expect them to sell,” he says. “The copies we had have already sold.”

The first single, “I Don’t Need A Picture,” goes to triple-A radio Sunday (1). According to Punch marketing director Faith Quenberry, plans also call for distribution of a four-song sampler—the single along with “Love Travels,” “Long Black Cadillac,” and “Call Home”—to college and AC stations.

Management and booking are currently being handled by Power Entertainment. The band has been performing dates in numerous markets, including New York; Philadelphia; Boston; Fort Worth, Texas; and Little Rock, Ark. Upcoming shows include the Whisky a Go Go on Wednesday (4) in West Hollywood, Calif., and Disney World March 16 and 17 in Orlando, Fla.

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GETAWAY PEOPLE
(Continued from 11)
and R&B, but we're in different camps," says Boots. "(Drummer) Leroy and (stand-up/electric bassist) Race are more on the side of the Meters and James Brown—hard, funky stuff—and I'm more inclined toward Marvin Gaye, Isaac Hayes, or even Al Jarreau in the '80s. So it has become this sort of hash-up of loads of influences. At the same time, we don't pretend to be an R&B act, because we're not."

Boots' lyrics in tracks such as "Drummers Know," "Stuff," and "Getaway" are socially conscious. He has also been influenced by experiences with his former employer, World View, a Norwegian human rights/development support agency that specializes in working with Nobel Peace Prize winners such as the Dalai Lama.

Though the band has included information on that organization in the album's liner notes, Boots says the Getaway circuit and try to be subtle in their advocacy.

"It's very dangerous to preach, because you lose your true fans when your own agenda is," he says. "You can throw out words of peace, but people will always suss out the real story. And when they do, it can be very sad if you haven't backed up what you're talking about."

Though Columbia has a long way to go in breaking up the unique act, the label already has a head start thanks to a handful of supportive major-market modern rock stations such as WQXK Chicago, KDGE Dallas, and KEDJ Phoenix.

Columbia officially began working the single at modern rock radio Feb. 24. It will eventually bring the track to triple-A, modern AC, and top 40. Meanwhile, a video for the song is in production.

"It has been in and out of our top five requests, which, for a new record and such a short period of time, is pretty amazing," says Luke. "We're excited about the radio and the fan [response] and sales story to follow."

Columbia senior VP of marketing Tom Corson (U.S.) says the early lead at radio has provided an unexpected twist to the label's plans.

"This has become much more of a radio push, and we were expecting," says Corson. "We were counting more on ammunition to push it in the right groove and do the lifestyle creative. It has not escalated with the Gershwin family—George and Ira's "baby sister"—Frankie Gershwin Godowsky, 91. She infamously sang with her in the New York opening night of "The Memory Of All That" last June (its world premiere was Feb. 14, 1997, in Chicago)—and has been sanctified by the family as a certified 100th-anniversary performer. Soloff's third and latest album, released on the vocalist's own independent label, has been well reviewed and highly publicized.

"The Memory Of All That: A Celebration Of Gershwin," bears the official Al Hirschfeld-drawn centennial seal. Scott McArthur, producer of Saloff's Russian CD, Petersburg concept is only the beginning of what he intends as an ongoing synergy between the singer and Russia. "I'm planning to bring Spider back next during the White Nights festival in June," Contact Lampkin/Orman Music at 847-676-4408 or Koeaesthetic at 773-381-1948.

MOHA MCCORMICK
THRILL JOCKEY'S TORTOISE FINDS EXPERIMENTATION INSTRUMENTAL

(Continued from page 1)

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**Billboard's Heatseekers Album Chart**

**Billboard's Weekly Coverage of Hot Prospects for the Heatseekers Chart**

**Radio Star:** In the tradition of Heatseeker Impact acts like Smash mouth and the Bloodhound Gang, Orange County, Calif.-based punk/hardcore outfit Wank has landed a major-label deal after getting the attention of primary market programmers.

Long hair. Warner Bros. act Phraja, made up of sisters Kena and Nakia Epps and Karen Johnson, is slowly but surely building, as "So Long (Well, Well, Well)," the follow-up to the group's debut single, "What Are You Waiting For?" gains sales and airplay. The song, from the trio's debut album, "Seize the Moment," is No. 29 on the Hot R&B Singles Sales chart this issue.

After the act's first single "Forgive," from its Bordello Fup debut "Get A Grip On Yourself," aired on KROQ Los Angeles, several labels came calling, but it was Maverick that came up with the band recently. The label will re-release the album March 31.

Social Distortion front man Mike Ness, who produced the act's cover of "Auld Lang Syne" on Drive Through Records' "Christmas Gone Wrong" compilation, also gets production credit on "Get A Grip On Yourself." "Get A Grip On Yourself" is a change of luck: While tracks on Gerald Collier's self-titled debut album such as "Wore Out Again," "Don't Discard Me," "Dark Days" have plenty to say about relationship ships gone bad and dysfunctional families, one need not much to apply those titles to the artist's often rocky career path. As part of MCA act the Best Kissers In The World, Collier had his first taste of disaster when the label, in the midst of a merger with Seagram, decided not to re-release the act's second album, even though the media had already received advance copies.

Collier resurfaced on noted indie C/Z but found himself in a similarly precarious situation after the two entered negotiations with Zoo. Just as his C/Z solo effort, "I Had To Laugh Like Hell," bowed, Zoo was bought and became Volcano. C/Z then went on hiatus, and the album was released but without a label to properly support it. "I held a weekly session up here with others that had [the same fate]," quips Collier while speaking from his home in Seattle. "What I've learned from all this is that I'm really not as good as I am, and other than that, there's really not a whole lot else to be learned from all this."

Indeed, Collier isn't exactly sitting around crying in his beer. With his cover of Pink Floyd's "P秉承ess" making headway at triple-A radio, the artist looks due for a change in karma.

**Vision Quest:** For Life Records R&B artist Vontel is No. 10 on the Mountain Regional Chart this issue with his debut album, "A Vision Of A Dream.

The Phoenix-based label, which released the set Feb. 3, has limited distribution in California and Arizona but is in negotiations that should allow for nationwide coverage by April.

Vontel's single, "My Homies," one of two tracks on the album featuring guest artist Roger Troutman, is riding the airwaves at Phoenix top 40 stations KKR and KPTY.

**Roadwork:** Crooner Brian Evans appears at the Backstreet Boys' Luna Park and the Derby March 24 and April 11, respectively. His label, Run for "Street" Urrich. Edel America has signed Aaron Carter, brother of boy band street Boys member Nick Carter, and will release the 10-year-old's self-titled debut this summer. The younger Carter will warm up audiences during the Backstreet Boys' U.S. tour beginning in July. The label reports sales of more than 500,000 units of Carter's album in European territories.

Cover Records, reports that the singer's album, "Maybe This Time," has sold more than 90,000 units in Canada.
A&M Builds Identity For Chicago Group

By Anita M. Samuels

LOS ANGELES—The campaign to develop a separate identity for R. Kelly's former backup group, Public Announcement, is in full swing. It began with the Dec. 15 release of the videoclip for the act's debut single, "Body Bumpin' Y'ippee-Yi-Yo," on A&M Records.

The track is making a steady climb up Billboard's Hot R&B Singles chart. It entered at No. 13 as the Hot Shot Debut in the Feb. 21 issue and climbed to No. 9 the following week. According to SoundScan, the single has sold 73,000 copies since its release Feb. 7. "Body Bumpin' " is the first single from the group's upcoming album, "All Work, No Play," which is slated for release March 24.

Keith Thompson, director of marketing for A&M, says that Public Announcement has "a vision of what they want to be. If you look at the video and see the dance they do, you will see that they are dancers; R. Kelly is not a dancer. There are a lot of similarities in sound, but I think the biggest challenge we face is separating them from a group like BLACKstreet."

The video was shot in New York and Chicago and is in medium rotation on BET and in the top 10 on the Box. The clip has also been aired on MTV's "12 Angry Viewers."

The act's earlier claim to fame was a short stint performing as backup singers for Kelly, who discovered them at the Cotton Club in Chicago. Radio has been supportive of Public Announcement, which, by the group's members' admission, is very "radio-friendly." "Body Bumpin'" garnered 1,404 plays, according to Broadcast Data Systems (BDS), for the week ending Feb. 19.

The song has already begun to cross over from mainstream R&B to top 40, although the label isn't officially working top 40 radio until Monday (2).

According to BDS, R&B main- stream outlets KBXX (the Box) Houston and WMJH (Jamm) Greensboro, N.C., have been playing the track 55 times a week.

The group consists of Earl Robinson, Felony Davis, Euclid Gray, and Glen Wright. Robinson and Davis say that "Body Bumpin'" was the song they needed to get the ball rolling. "It's a fun song," says Davis. "The lyrics are a 'maiden' call to the dancefloor. People have a tendency to court on the dancefloor."

"CHI-RAW" SOUND

Robinson and Davis say the song's subject matter is based on true experiences. They describe the group's sound as "Chi-raw," a Chicago sound with tight harmonies.

"Whatever comes out and sounds good, we stick with," says Robinson. Roger Troutman, Shaquille O'Neal, and the Chicago Children's Choir make guest appearances on "All Work, No Play."

Davis, who collaborated with Euclid on "Body Bumpin'," wrote most of the album's songs, while Robinson produced the album with the help of Chicago-based producers Mike Dunn and M-Doe, as well as Trayvon Potts in Los Angeles. The group's members, all of whom began with a foundation in gospel music, say their sound is also influenced by such acts as the Four Tops and the Isley Brothers.

The group appeared with Kelly on his debut album, "Born Into The 90's," which reached No. 42 on The Billboard 200 in 1992 and sold more than 500,000 copies.

(Continued on page 80)

Taj Headslines A&E Blues Documentary;
Fortune Balances Head & Heart On 'Poly-Sci'

EXPRESSIN' BLUES: The legendary Taj Mahal will narrate and perform as well as interview other blues artists for the Music Maker Relief Foundation's upcoming documentary, "Expressin' The Blues." The show will feature the stories and music of some of the most renowned blues musicians from the South.

The Music Maker Relief Foundation is a non-profit organization founded by Mark Levinson and musician/ folklorist Timothy Strong four years ago. The foundation's mission is to provide necessary food, shelter, and medical care to up-and-coming blues and folk musicians who are now senior citizens. Many are living in poverty. "Expressin' The Blues" is set to air on A&E's Television Network this spring.

SOMETHIN' NEW: Juanita Dailey, a new R&B artist, was recently signed to WBC Records, a division of Ichiban Records in Atlanta. The artist, who will be represented by the Pyramid Entertainment group, will debut with "Free," an album that will feature guest artists such as Angela Bofill, Norman Brown, Gerald Albright, and Lou Rawls. The set will be released May 19.

The first single will be "Love Hurts," produced by混血儿Vikter and James Poyser, who co-wrote and produced Erykah Badu's hit "Other Side Of The Game."

JOHN'S FORTE: The Refugee Camp All-Stars' John Forte was in Los Angeles Feb. 16-20 for the production of his video for the single "Ninety-Nine-The Message," featuring Jenny Fujita. The track is the first cut off of his solo debut, "Poly-Sci," slated to be released in April on Ruffhouse/Columbia Records.

What will make his style stand out, he says, is the incorporation of academia and street life in his music. He also uses the musical talents of Wyckel and Minnesota and the production genius of Salaam Remy. "We do a lot of live interpretation," he says, noting that live guitars are featured on a few tracks.

Forte says that while the album only includes two samples, he loves that art form. "It's the worst when people try to [knock off] samples and try to come out with some corny-sounding blues or R&B," he adds, that there is something for everyone on his album, especially children. "Often many artists deny the fact that they have influence on the children," he says. "I'd like to take a little responsibility."

"Poly-Sci," he maintains, is not what he considers to be a "goody-two-shoes" album but instead an inspiration for people to do what their hearts and minds suggest without totally being illogical and irrational. "It's all about balance of head and heart," he says. The single will be commercially released March 31.

BY PUTTING A LITTLE HIP-HOP IN GOSPEL: Marketing and promotion company One Media along with UHP Health Care and the Righteous Crusaders, a group of young people dedicated to spreading the Christian message, hosted Underground Fire, a gospel hip-hop concert held Feb. 21 at Morningide High School in Inglewood, Calif. The show, taped by BET's 'Rap City,' featured the music of Grits, a group from Gote Records that was the recipient of the 1996 Nashville Music Award for hip-hop group of the year.

Other gospel MCs' included L.D.O.L. King and Ahmad. The concert was sponsored by Underground Fire, a new Christian hip-hop magazine.

FOR CHARTS AND TRADES: The essence of production is to use the talents at the disposal of the producer to create something new that will appeal to a wide audience. To that end, Bobain and Louis J. Horvitz will produce the 1998 Essence Awards show this year. Bain will serve as supervising producer, and Horvitz, who directed the 1997 Billboard Awards and the 1997 Academy Awards, will direct the show. The Essence Awards are to be taped 7:30 pm EST April 10 at the Theater at Madison Square Garden in New York. It will air on the Fox Network later this spring.

ROOM SERVICE: Starryce Entertainment, a division of Elektra Records, is set to unveil its first act, Room Service. It's a group of five young men who were discovered by Allen "Allstar" Gordon. The members of the group—June Archer, Gary Wade, Kevin Brown, Bobby Broughs, and Delano Davis—who wrote some of the songs on their debut, were winners at the Apollo Theatre's amateur night in New York. The group's self-titled album, which features a combination of pop and gospel, is scheduled for release April 28.

Publishing Sealed With BMG. Songwriter/producer Manuel Seal recently signed a worldwide publishing deal with BMG Songs, the U.S. division of BMG Music Publishing. Seal co-wrote Marian Carey's "Always Be My Baby" and Usher's "You Make Me Wanna..." and "Nice & Slow." Pictured in the back row, from left, are Danny Strick, president of BMG Songs; Troy Patterson, manager; Nick Firth, president of BMG Music Publishing Worldwide; and Clyde Lieberman, A&M Records.

The new deal will add Seal's recent writing and producing credits to BMG's roster which includes talent like Faith Evans, Faith Evans, and Big Lover.
CLUB HIP-HOP: While the rest of the world is targeting Norwegian singer Sissel Kyrkjebø as America’s next big female singer, singer for the hit single “Titanic,” “The Rappers Behind the Rapsody” will undoubtedly have its own set of followers. The song features two rappers, Warren G and Mr. Cheeks. Both rappers have previously worked with Def Jam and have established their own distinct reputations. Warren G is known for his smooth delivery and catchy hooks, while Mr. Cheeks is known for his flow and wordplay.

GEORGIA THE RAPPERS: Georgia’s hip-hop scene is on the rise, with new artists emerging on the scene. Rapper Tricky is making waves with his latest release, “The Game,” while newcomer J. Cole is gaining popularity with his debut album, “The Warm Up.” These artists are proving that Georgia’s hip-hop scene is a force to be reckoned with.

THE RAPPERS BEHIND THE RAPSODY: The Rappers Behind the Rapsody is a collaborative effort between two of hip-hop’s hottest artists, Warren G and Mr. Cheeks. The song features a catchy beat and memorable lyrics, making it a hit on the charts.

GETTING INVOLVED: A new trend in the hip-hop world is the involvement of established artists in the creation of new music. This trend is evident in the song “The Rappers Behind the Rapsody,” where Warren G and Mr. Cheeks collaborate to create a new sound that is both fresh and familiar. This trend is likely to continue as more artists look to collaborate and experiment with new sounds.

R&B ARTISTS & MUSIC: In an industry that is constantly changing, R&B artists are finding new ways to stay relevant. Some artists are blending in new genres, while others are taking a more traditional approach. This trend is evident in the current climate of R&B music, where artists are experimenting with new sounds and styles to stay ahead of the curve.

WHEN THEY REMEMBER: In the music industry, memories are everything. Songs that become hits are often remembered for years to come, but the artists behind those songs may not always be remembered. When They Remember is an album that celebrates the artists who have made significant contributions to the music industry, but whose names may not be as well-known as they should be. This album is a testament to the power of music and the importance of recognizing those who have contributed to it.
Hot R&B Recurrent Airplay

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Hot R&B Singles Sales

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Records with the greatest sales gain. © 1998 Billboard/Spice Communications, Inc.
New Champ: After a 16-week bout at radio, Brian McKeight’s “Anytime” (Mercury) wins the biggest R&B audience belt to the tune of 33 million listeners. The previous title holder, Usher’s “You Make Me Wanna…” (LaFace/Arista), held an audience of 22.3 million listeners. McKeight’s album of the same name has benefited from the mass exposure of the non-commercially available single posting unit increases averaging 24% a week since the Jan. 24 issue. In that same issue, the “Anytime” track posted its greatest listener increase on Hot R&B Airplay, a 38% rise, which brought total listeners from 23 million to 34.5 million, ranking No. 6 that week. McKeight is wrapping up a 27-market tour, with radio tie-ins in each city. In addition, a new uptempo Suave House-produced remix of the song featuring rapper Eightball was serviced to outlets Feb. 14.

No Shockers: Following in the footsteps of big brother Master P, Silkk The Shockers claims his first crown on Top R&B Albums, as “Charge It 2 Da Game” (No Limit/Priority) springs 4-1 following the previous week’s debut due to street-date violations. This record obviously earns Greatest Gainer in the move. In case you’re unfamiliar with his work, the rapper is a member of rap unit Tru, whose “Tru Da Game” (No Limit/Priority) debuted at No. 2 in last year’s March 8 issue. To further enhance his solo profile, Silkk is a guest artist on his big brother’s “Make Em Say Uhh” single, which peaked at No. 6 on Hot Rap Singles, and Montell Jordan’s “Let’s Ride” (Def Jam/Mercury), which sits at No. 30 on Hot R&B Singles. Silkk’s new single, “Just Be Straight With Me,” received 342 spins during the week ending Feb. 22, according to Broadcast Data Systems.

Crunch Time: As titles move up, others must come down, and two songs crack the top five of Hot R&B Singles. Mase’s “What You Want” (Bad Boy/Arista) springs 5-3 on that list with an 8% audience growth and a 20% gain at R&B core stores. Mase’s retail growth stems from a new 12-inch and CD-maxi remix, which hit stores Feb. 17. The rapper also gets the top five nod on Hot Rap Singles, moving 6-4, and eases 10-6 on Hot R&B Singles Sales.

One of the hottest new bass groups, K.P. & Envy, takes a five-position vault, spronging 10-6 on Hot R&B Singles following a 17% sales spike at core stores. The sales were brought about by new airplay at WQHT New York, KFWR Los Angeles, KMJ/M St. Louis, and WJTU Toledo, Ohio. Top sales markets include New York, Detroit, Chicago, Atlanta, and San Francisco.

New Kw: After a four-year break, Keith Washington returns with open arms, as “Bring It On” (Silas/MCA) scores Hot Shot Debut at No. 22 on Hot R&B Singles. The track also barrels onto Hot R&B Singles Sales at No. 20, with more than 5,000 sales at that panel. This marks Washington’s highest debut ever on Hot R&B Singles and his highest chart position since “Make Time For Love” (Quest/Warner Bros), which peaked at No. 22 in January 1992. The full-length “KW” hits stores March 10.
BACK TO BROOKLYN: Remember the acid-jazz movement? That silly descriptive umbrella for experimental, club-intended jazz/funk may finally have evaporated, but the scene is still most definitely alive—and rife with bands like Brooklyn Funk Essentials that refuse the temptation to follow transient trends.

With musicians Lati Krunland and Bob Brockman still firmly in place as bandleaders, BFE display remarkable growth on "Little Way Different," a six-cut EP designed to spark major-label interest in their forthcoming album, Make It Like.

With a posse of players that includes vocalists Stephanie McKay, Ska-Ree, Everton Sylvester, and Papa Dee, the group's rep for its material with notable confidence and dexterity. And the material itself is far more complex in its construction. It's easy to envision any of BFE's groovy dancing dancefloor to sweaty capacity within split-seconds—though every cut could be quite welcome pizzazz move chill-out, too. "Vinyl Crisis" is particularly po-tent and single-ready, with its assertive, herky-jerky beats and its breezy horn flourishes—not to mention the whooping, gang-styled vocal interplay. Equally enticing is "Jump Around Sound," which has a healthy dose of salsa flair.

With seemingly all the world narrowly focused on electronics, it comes as no surprise (though utterly criminal) that the band has yet to be heard. BFE would hit up their trusty room-and-pop retailers for a copy on Little Plastic Magick Recordings, while wise A&R execs should give BFE manager Bill Coleman a call at Peace Bisquit Productions in New York.

TURNTABLE ACTION: Although it would be impossible for Janet Jackson to anticipate the power of "Together Again," she comes mighty close on its sharply drawn follow-up, "I Get Lonely"—thanks in large degree to the inspiration of remixer Jwayne Nevis. He transforms the appealing, R&B-soaked slow jam into a lively house anthem, contrasting the melancholy, thick-layered chorus with vibrant keyboards and percolating percussion. In fact, by the time Nevis is done with the chorus, it has become a cathartic chant-along. Odd, but true.

The two-record set of remixes supports this Virgin single also includes a jarring bootleg-bass revision by origi-nal producers Jimmy Jam and Terry Lewis, as well as a by-the-numbers production revision by the vocalists with additional vocals by BLACkKatreeet. An interesting package that could draw renewed consumer interest in Minja's flirt-with-underrated "Vel-vet Rope" collection.

SWEET SUMMER NIGHT: Disco diva Donna Summer will make a rare New York concert appearance March 16 at Carnegie Hall. The show will be a benefit for the Gay Men's Health Cri-sis (GMHC).

In addition to her beautiful touring band, Summer will be backed by a 22-piece orchestra. She'll season her class-si-fied repertoire with a smattering of show tunes and pop standards, as well as new original material. Much of it will likely be culled from "Ordinary Woman," a much-anticipated musical theater project that Summer is com-posing.

The event is co-chaired by Randolph Duke, Allee Harris, and Stanley Harris, with tickets ranging from $50 to $125. Call Carnegie Charge at 212-247-7800 for further details. The GMHC is also offering special benefit-labeling seats in the orchestra. If you're feeling par-ticularly generous or wealthy Call em directly at 212-867-1111 for more info. It's time to flex those credit cards, kids. Besides forking over some dough for a good cause, you're truly not going to want to miss this show.

IN THE MIX: Can it be true? Is Josh Wink finally going long? The long-awaited final album for Omnibus/Bluff-house/Clubbathing "Hear Here" is due in June, and it looks to be well worth the wait given his history for defining underground movements and forcing mainstream DJs to rethink what will work with peak-hour crowds. Among the numerous bits of ear candy will be the appearance of fellow Philadelphia act the Interpreters.

In other Omw news, the label will release another volume in its successful "Omwb Sampler" series in May with unreleased tracks from Wink and fellow label owner King BRRH, as well as material by Jamie Myerson and recent roster addition DJ Dozia.

As his Spacey Boy EP "Get Up" continues to gather much-deserved DJ props, Swedish superstar Stoneridge is keeping busy with a full slate of stateside projects. He has recently added his distinctive house touch to Sabrina Johnston's forthcoming Starbound Records 12-inch, "Ressus," while injecting a bit of disco spice to Maria McLean's "If You Want My Love," which is due in mid-March on Miami's SFP Records. Sadly, we won't get to experience his interpretation of SWV's "Losing My Cool," given the politics of life in the R&B lane. Will the lines of musical prejudice ever truly disappear?

Fab underground mainstay Ray "Roc" Chero and Peter Prasta are pooling their efforts behind the spanking new Roc & Presta Recordings (eleven name, eh) the duo properly launches the New York-rooted indie with "Nutin' But The Dubba," an EP of hard-edged deep-housers they've concocted under the group name Bliss. We'll leave you to your imagination regarding the lip-smackin' flavor of tracks with titles like "Disko- Bra" and "Stripetease," but you can count on the grooves being downright invigorating and endlessly infectious.

Did you know that RuPaul was a go-go dancer before becoming a drag superstar? Scary, but true. In fact, he was the belle of Weekend's Discob in Atlanta for a number of years, sporting looks that ranged from hooker drag to punk rock warrior to day-glo Tarzan with hair extensions. Ru playfully revisits that period of his life with "Go Go Box Classics," an 18-cut Rhino Record compilation of dance tracks he's personally selected, including his own previously unreleased jam, "Go Loose." It's a totally festive set, with stand-out cuts including "Bullet Proof" by George Clinton's "Get The Next Dance" by Deniece Williams, "Mid-night Message" by Ann-Margret, and "Don't You Want My Love" by Debbie Jacobs.

On a more serious compilation tip, New York's Wave Music has a winner with "Body & Soul," an album that gathers a lush array of deep-housers that soothe the soul while also rousing the body. In addition to the label's own hits "Time & Space" by Francesco K. and "Living In Ecstasy" by Fonda Rae, the set includes such gorgeous gems as "The Prayer" by Jephie Gaul- laume, "Desire" by Nu-Colors, and "Dangerous Vibes" by Ferry Ultra Featuring Roy Ayers.

Patti's Flame. Patti LaBelle, right, was all smiles when she met producer Hayes Hector backstage at New York's St. James Theatre, where she recently presided over a two-week sold-out stint. Hector's remix of "When You Talk Disco Love" from LaBelle's current MCA opus, "Flame," went to the top of Billboard's Hot Dance Music/Club Play chart. The enduring diva is enjoying yet another successful run on the chart with the follow-up single "Shoe Was On The Other Foot," which was Abused with a house beat by Tony Moran.

### Billboard Hot Dance Breakdown

**March 7, 1998**

**Club Play**

1. **I THOUGHT IT WAS YOU**<BR>2.
2. **LEAN ON ME**<BR>3. **GETN' READY TO DOO WOP**<BR>4.
5. **DON'T MESS WITH MY PLAYBOY**<BR>6. **ALL NIGHT**

**Maxi-Singles Sales**

1. **MY HEART WILL GO ON DEJA VU**
2. **LA GATITA EL PRESIDENTE**
3. **PLAY WITH MY HEART**
4. **WE WANT SOME PUSSY**
5. **SAY YOU'LL STAY KAI TO DOO WOP**

**Breakouts:** Titles with future chart potential, based on club play or sales reported this week.
**HOT DANCE MUSIC**

**CLUB PLAY**
Compiled from a National Sample of Dance Club Playlists.

<table>
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**MAXI- Singles Sales**
Compiled from a National Sample of Dance Club Playlists.

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**Notes:**
- Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below $20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest increase among singles anywhere in this top $5. Sales/availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. © 1998 Billboard/BPI Communications.
McGraw Scores Most Nods in ACM Awards; Judd Sizes Up Garth Brooks

**NOMINATED:** Tim McGraw leads all hopefuls with seven nominations for the Academy of Country Music Awards, to be televised on CBS April 22. Faith Hill, George Strait, and Naomi Yearwood each have four nominations. Garth Brooks, Diamond Rio, Patty Loveless, and LeAnn Rimes each have three nominations.

**GARTH GATE: Although Cledus "T. J." Judd originally planned to name his forthcoming album "Fourteeners" (because, as he says, it's "twice as good as Garth's 'Sevens'"), not everything is sweetness and light between the song parodyist and Garth Brooks.

"I had planned a parody of the song 'In Another's Eye,'" Judd tells Nashville Scene. "I was calling it 'Need Another Size.' Then I called up Garth's people, because—
even though I don't have to—I always ask people if I can parody their songs. They said he didn't want me to do it, because the song is up for Grammy or whatever. That surprised me." (Brooks' office says that the decision was a joint one by the song's publisher, writers, and performers to not "distract from the integrity of the song.")

"I wouldn't put it out without his permission," says Judd. "I would never low-rate another artist. I was just real disappointed that Garth has done this. I think it's 'McGarthyism.'"

Judd says that "First Redneck On The Internet," on the album (due March 24 from Rascal & Ties), is the first original song of his that he's recorded. It also features guest vocals by Buck Owens. "That's the highlight of my career," says Judd. "I didn't even know Buck Owens knew who I was, you know He said he wished he had been around 20 years ago because every time he saw Cledus on CMT it reminded him of 'Hue-Haw.' I took that as a big compliment. I think that could be a career record for me."

That will be the second single from "Did I Shave My Back For This," according to Judd. "Dwes Do It All The Time" will be the first single. "Mindly McCready" is a parody of Tom T. Hall's "Little Bitty," as recorded by Alan Jackson.

"If I had the money, I would fight the copyright laws about parodies, about what you can parody and not parody," he says. "I don't make a cent off those parodies that I use, whereas the (original) publisher will split it with us. We've sold almost 400,000 copies of 'I Stole This Album,' and, heck, Shania [Twain] can go to the mailbox and pick up a check from my parody of 'Any Man Of Mine.' So it's our mailbox money. People now are splitting it with me. I would like to have really explored this thing with Garth, because

**THE LARRY STEPHENSON BAND**

I don't agree with it."

Judd says he will tour this year with Sammy Kershaw and Aaron Tippin on the Men of Steel Tour. The total budget for the album, according to Judd, was $28,000.

**PEOPLE:** Bruce Shindler is named head of promotion for DreamWorks Records Nashville. He will report to senior executive of promotion and artist development Scott Borchetta. Shindler previously was a partner in the promotion firm Shindler-Turner & Associates.
Two Airlines Fly Nonstop To Los Angeles.

Here's Why There's No Competition.

<table>
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<th>AMERICAN AIRLINES</th>
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<td>FIRST CLASS SEATING</td>
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<td>PREMIUM BONUS FREQUENT FLYER MILES</td>
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<td>For First Class Passengers</td>
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<td>ADMIRALS CLUB® IN NASHVILLE AND LOS ANGELES</td>
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PINECASTLE CELEBRATES SEVEN WITH LABEL COMPILATION

(Continued from page 24)

was buying Welco, the label I was on, I was very happy about it," says Stephenson. "At the time, Pinecastle was starting to come into its own as a blues label; I already knew Tom Riggs and what he had been doing with his new label, Pinecastle. I think Pinecastle is getting stronger. People are taking more notice of the label as we grow. Last year Tom decided to move all the artists to the Pinecastle label, and I'm very pleased to be labelmates with the other artists on the label, like Continental Divide. He's got an interesting name. He's an old-school business man. He's been in the business for years and he's very successful through years of on-the-job training in the restaurant business. He was involved in opening Domino Hot Shots in Kissimmee, Florida, and was responsible for opening 60 restaurants in 23 years. When it comes to the record business, he cites distribution as another challenge for indie labels, because it's hard to compete for retail space. He says Pinecastle has successful distribution through the relationship with BMI, the North America and Record Depot that take them into both chains and mom-and-pop stores. Catalog orders also account for brisk sales, and Riggs says Pinecastle's website is becoming increasingly successful as well for selling product.

In addition to running the label, Riggs hosts "A Night at the Acoustic Country," a radio program syndicated to more than 250 stations, hosts many bluegrass shows and festivals, and has a local TV show, "Cable Country." Riggs also serves as chairman of the board of trustees for the Bluegrass Museum. Pinecastle also produces an annual bluegrass festival in Kissimmee, Florida, as a fund-raiser for the Kissimmee Community Church. This year's event is Friday-March 8.

Consumers Can Receive Pinecastle Compilation Through Number Of Channels

To celebrate its seventh anniversary, Pinecastle has launched a promotional unit featuring a special offer: buy the compilation and get the CD for free. The offer includes a free CD, a free CD for every CD purchased, a free CD for every CD purchased, and a free CD for every CD purchased. The compilation features the music of the Pinecastle label, and at the label's traveling motor home/rolling retail outlet, also dubbed the Music Shed, the compilation features the music of the Pinecastle label.

The label initiated the promotion during the International Bluegrass Music Association's (IBMA) convention last October in Louisville, Ky. The first release to be involved in the promotion was New Traditions' "A Piece At A Time." According to Pinecastle marketing director Will Gailey, the campaign has been very successful. Among the projects released last month that are part of the promotion are Continental Divide's "Feel Good Day," the Reno Brothers' "Three Part Harmony," and Emergence & Newton's "A Foot In The Fast." The promotion has been so successful that the company will continue with all releases issued until September. The promotion is being advertised through radio, online, and in print media, including Unlimited and Bluegrass New magazines, and through Pinecastle founder/president Tom Riggs' "American Acoustic Country" syndicated radio show.

Consumers who turn in re-shipment cards will be entered into a drawing for free concert tickets, including Pinecastle T-shirts and denim jackets. The grand prize is an all-expense paid trip to the 2003 IBMA convention, including airfare, hotel, tickets to the IBMA Awards, exhibit hall passes, and a private concert with the Pinecastle artist of the winner's choice.

DEBORAH EVANS PRICE

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher — Licensing Org) | Sheet Music Dist | Catalog No.

50. ALL THAT MATTERS ANYMORE (Dang O'Gary) | BMI/HARMONIC | BMH-1001

51. ALMOST OVER (You Can't Be) (EMI) | BMI/Emoton | BMH-1002

52. ANOTHER SIDE (Where You'll Be) (ACAP) | BMI/EMARQ | BMH-1003

53. BACK IN THE SADDLE Again (Warner) | BMI/EMARQ | BMH-1004

54. BANG HL | BMI/EMARQ | BMH-1005

55. BANG (BANG) | BMI/EMARQ | BMH-1006

56. BANG ON (BANG) | BMI/EMARQ | BMH-1007

57. BRAND NEW DAY (Sony/EMI) | BMI/EMARQ | BMH-1008

58. BORN TO THE BLEEDING (EMI) | BMI/EMARQ | BMH-1009

59. BRUSHED (Warner) | BMI/EMARQ | BMH-1010

60. CAN'T BE SAFE (EMI) | BMI/EMARQ | BMH-1011

61. CLOSER TO THE BORDER (WBR) | BMI/EMARQ | BMH-1012

62. COME TO THE BRIGHT SIDE (EMI) | BMI/EMARQ | BMH-1013

63. COME TO ME (Warner) | BMI/EMARQ | BMH-1014

64. CONSIDER THE BORDER (EMI) | BMI/EMARQ | BMH-1015

65. CONNECTED AT THE HEART (EMI) | BMI/EMARQ | BMH-1016

66. THE DAY THAT SHE LEFT TULSA ON A CHEVY (Chevy Music) | BMI/EMARQ | BMH-1017

67. DON'T BE STUPID YOU DON'T KNOW (GM/ASCAP) | BMI/EMARQ | BMH-1018

68. DON'T LET GO (EMI) | BMI/EMARQ | BMH-1019

69. DREAM WALKER (ASCAP) | BMI/EMARQ | BMH-1020

70. EVERY DAY (EMI) | BMI/EMARQ | BMH-1021

71. FAVORITE GIRL (EMI) | BMI/EMARQ | BMH-1022

72. IT'S NOT OVER 'TIL IT'S OVER (EMI) | BMI/EMARQ | BMH-1023

73. JUST BETWEEN YOU AND ME (EMI) | BMI/EMARQ | BMH-1024

74. JUST BEFORE I CRY (EMI) | BMI/EMARQ | BMH-1025

75. KEEP A-HEARIN' (EMI) | BMI/EMARQ | BMH-1026

76. LEAN ON ME (EMI) | BMI/EMARQ | BMH-1027

77. LUCKY MAN (EMI) | BMI/EMARQ | BMH-1028

78. LULLABY (EMI) | BMI/EMARQ | BMH-1029

79. LITTLE RED ROVER (EMI) | BMI/EMARQ | BMH-1030

80. LONELINESS (EMI) | BMI/EMARQ | BMH-1031

81. LOVE ME FOR (EMI) | BMI/EMARQ | BMH-1032

82. LOVE ME LIKE YOU DO (EMI) | BMI/EMARQ | BMH-1033

83. LOVE OF MY LIFE (EMI) | BMI/EMARQ | BMH-1034

84. MAKE HAPPY (EMI) | BMI/EMARQ | BMH-1035

85. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1036

86. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1037

87. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1038

88. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1039

89. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1040

90. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1041

91. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1042

92. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1043

93. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1044

94. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1045

95. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1046

96. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1047

97. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1048

98. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1049

99. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1050

100. MAKE ME A HOME (EMI) | BMI/EMARQ | BMH-1051
**TOP COUNTRY ALBUMS**

**March 7, 1998**

**NEW**

1. **DAVID KERSH** (Curb 77990; $9.98) *If I Never Stop Loving You* [8]
2. **WACE HAYE** (Curb 77996; $10.98) *The Best of the Right Place* [9]
3. **CLAY WALKER** (Curb 72474; $10.98) *Rumor Has It* [4]
4. **BRYAN WHITE** (SME 70044; $10.98) *The Right Place* [7]
5. **THE KINLEYS** (SME 70045; $10.98) *Just Between You and Me* [22]
6. **ANNA COCHRAN** (Curb 73019; $10.98) *From Here To There* [12]
7. **MICHAEL PATRICKSON** (Curb 73015; $10.98) *Back To You* [23]
8. **LEANN RIMES** (Curb 72586; $10.98) *Unchained Melodies Early Years* [15]
9. **DEANA CARTER** (Curb 72595; $10.98) *Did I Shave My Legs For This?* [17]
10. **COLLIN RAYE** (Curb 72599; $10.98) *The Best of Collin Raye - Right Hits* [26]
11. **ALAN JACKSON** (Curb 72600; $10.98) *Everything I Love* [1]
12. **DIXIE CHICKS** (RCA 74674; $10.98) *Wide Open Spaces* [29]
13. **LILIA MCCANN** (Curb 74675; $10.98) *Big Time* [19]

**ACCOMPANYING THE BARGES**

1. **ROB HUTCHERSON** (Curb 74677; $10.98) *Greatest Hits* [5]
2. **TOMMY POWELL** (Curb 74678; $10.98) *The Greatest Hits of Tommy Powell* [32]
3. **TIM MCGRAW** (Curb 74679; $10.98) *The Greatest Hits of Tim McGraw* [37]

**NEW**

1. **SHEEBA RUPP** (Curb 74680; $10.98) *The Best of Sheeba Rupp* [5]
2. **MARTA MARTINA** (Curb 74681; $10.98) *The Greatest Hits of Marta Martina* [5]
3. **CAPITOL SOUNDBACK** (Curb 74682; $10.98) *Greatest Hits of Capitol Soundtrack* [5]
4. **ARTIST** (Curb 74683; $10.98) *Greatest Hits of the Artist* [5]

**NEW**

1. **ROD RILLER** (Curb 74684; $10.98) *The Greatest Hits of Rod Riller* [5]
2. **LARRY GILLESPIE** (Curb 74685; $10.98) *The Greatest Hits of Larry Gillespie* [5]
3. **BILLIE JO HAYES** (Curb 74686; $10.98) *The Greatest Hits of Billie Jo Hayes* [5]

**NEW**

1. **JIM BOWIE** (Curb 74688; $10.98) *The Greatest Hits of Jim Bowie* [5]
2. **LUXI CORNER** (Curb 74689; $10.98) *The Greatest Hits of Luxi Corner* [5]
3. **MARTIN LAMON** (Curb 74690; $10.98) *The Greatest Hits of Martin Lamon* [5]

**NEW**

1. **TOM MCGRAW** (Curb 74692; $10.98) *The Greatest Hits of Tom McGraw* [5]
3. **JANETTE DEAN** (Curb 74694; $10.98) *The Greatest Hits of Janet Deane* [5]
4. **ALAN JACKSON** (Curb 74695; $10.98) *The Greatest Hits of Alan Jackson* [5]

**NEW**

1. **SHEBA RAMBO** (Curb 74696; $10.98) *The Greatest Hits of Sheba Rambo* [5]
2. **MARTA MARTINA** (Curb 74697; $10.98) *The Greatest Hits of Marta Martina* [5]
3. **CAPITOL SOUNDBACK** (Curb 74698; $10.98) *Greatest Hits of Capitol Soundtrack* [5]
4. **ARTIST** (Curb 74699; $10.98) *Greatest Hits of the Artist* [5]
The latest issue of Billboard magazine features an article about the Latin music industry. The article highlights the success of various artists and the factors contributing to their popularity. It also discusses the impact of new technologies and platforms on the industry. The magazine also features a special section on the top Latin music tracks of the week, with rankings and artist profiles. The article is written in clear, concise language, making complex industry jargon accessible to a broad audience.
**NOTAS (Continued from preceding page)**

shows was offset by a higher number of foreign journalists on hand for the festival, which declared as a song competition and a valuable promotional tool for veteran Latino and non-Latin artists who performed live sets.

The best-received act to appear at Viva, if judged by the hysterical reaction from Viva’s normally demanding audience known as “El Monstruo,” was the Hackstreet Boys, who performed a 90-minute show Feb. 11.

Another artist that drew a crowd big at Viva was Sony’s veteran balladeer Chayanne, who received the Gaviota de Plata for his performance on the event’s closing evening.

Among the performers most appreciated were 101M’s perennial festival favorite Juan Gabriel, along with Chilean acts Arzitia (signed to Sony Chile) and Los Yukers (EMI Chile), 100% singer/songwriter Eros Ramazzotti, and PolyGram pop/dance diva Marta Sánchez.

El Monstruo harried its collective owls only twice, at two cameos—Chile’s Oscar Gangas and Spain’s Sarah Sunders. Both were obliged to leave the stage to a pealing shower of whistles from the crowd.

As for the song competition, the awards of which were determined by a panel of judges, there were two winners. The international category was won by a composer from Chile for the first time in six years, Alvaro Sreamelli triumphed with his song “Soy Tal Ual Soy.” Sreamelli was awarded $25,000 for his composition, as well as an all-expense-paid trip to perform Feb. 24 at Italy’s prestigious San Remo song festival.

In the folk category, the winning song was “Las Noches De Challín,” with lyrics written by poet Pablo Neruda and music by Vicente Bianchi. The song generated much controversy among the other participants, who protested that an entry from a famous Nobel recipient such as Neruda would affect the decision by the judges. And it seems that is exactly what happened.

TMA AT 18: The Tejano market may be in a cyclical decline, but the Tejano Music Awards promises its highest event ever when the 10th edition takes place Saturday (7) at the Alamodome in San Antonio, Texas.

Hosting the awards program is actor Erik Estrada, star of “TV cop show” “CHIPS.” He is the son of the Tejano; actor and former spouse of the artist; comedian Carlos Mencia; and actor Mike Gómez. Also appearing as part of the event is Texas Gov. George W. Bush.

Big-name Tejano artists slated to perform are Michael Salgado, Emilio, Bobby Pulido, latin pop diva Jennifer Y Los Jets, Petey Astrudillo, and Rubén Ramos & the Texas Revolution.

Also booked to appear are renowned country band the Mavericks and Chris Pérez, husband of slain Tejano superstar Selena.

NORTH AMERICA ROUNDP: On March 31, Freddie Records is slated to drop “Leyesendas Y Raíces,” featuring the vocal talents of several veteran Latinos Carlos Guzmán, Sunny Ozuna, Augustin Ramirez, and Freddie Rodriguez, the latter of whom is president of Freddie. The album will contain new versions of various hits from each of the singers, plus previously unreleased tracks. The quartet is scheduled to make its live debut Saturday (7) at the Tejano Music Awards in San Antonio.

MTV Latin America has named José Tilian director of talent and artist relations. He formerly was president of MGM Latin America.

Overlooked merengue band Papo Rossa & Orquesta are booked to host the inaugural Montreal World Music Fiesta on Friday (6) at the Metropolis in Montreal.

Miller Genuine Draft is launching its second year of No Con Invitación concerts April 2 in Los Angeles. The series of concerts is presented by Miller. The other Sólo Con Invitación show this year is slated to take place in September in Chicago. The previous participants in the series are Alejandro Guzmán and Olga Tañón.

PolyGram’s Latin American marketing meetings are slated to take place Feb. 11-13 in Miami. Slated to perform at the confab are hot female pop group Al Sahnts, crossover hip-hop act Mangó, noted rapper El General, Venezuelan teen rag group Hija De La Car, and Argentina’s famed singer/songwriter Alejandro Lerner.

NORTH AMERICA ROUNDP II: Spanish-language music channel MTV is launching a pair of shows. The first show, “Entre Estrellas,” which bowed Feb. 2, is a weekly one-hour program that profiles noted Latino music artists. The weekly show, hosted by Ronit Sharen, airs 10 p.m. ET on Mondays. The second show, “Salsa Review,” is a weekly half-hour music news program hosted by Verónica Rasquin and Vicente Passarillo. “Salsa Review” debuted March 15. It airs 10 p.m. ET on Wednesdays and repeats 8 p.m. Saturdays.

Urban Spanish-language sounds are finally getting some mainstream radio exposure in Los Angeles. Each Sunday from 9 p.m. to midnight, KADC/KBCK broadcasts live remote of “Latin Grooves Live On 101.1,” a three-hour Latin house/tropical program hosted by effervescent radio personality/actress/comedian Mike Meléndez. The show, featuring perky mixes by DJ Carlos of Chicago’s last top 10 ballad “Sí Tu Me Amaras” Feb. 22, is aired from the Hol- land Athlete Club. KAOS and KBCK are simulcast outlets broadcasting from Newport Beach and Los Angeles, respectively. The stations, known as Los Gruños 101.1, play R&B/dance music.

CHART NOTES, RADIO: Rick Martinez’s hit song “Vuelve” (Sony Discos/Sony) remains atop Hot Latin Tracks this week in a row, edging out Celine Dion’s “My Heart Will Go On” (560 Music/Epic/Sony), which lost one station yet still gained audience impressions. Martinez also

edged out Dion in the pop genre chart.

For the third week running, Fonovisa’s “El Frio De Tu Atiso” charted. Earlier, Los Tekno’s “Te Ve Con Ciero” (Fonovisa) has been disqualified for the third straight week for no valid play.

CHART NOTES, RETAIL: After a spectacular Valentine’s Day weekend (over $800,000 in sales last week, the market cooled off by more than 25% in coming in this week to 101,500 units. Still, this week’s tally is more than 15% higher than the same period last year.

In addition, February sales of titles appearing on The Billboard Latin 50 were 403,000 units—nearly 6% higher than the 326,500 pieces moved in February 1997.

And as if that were not enough, the January-February sales of $14,000,000 units for charting albums this year is almost 18% more than the number during the same period in the year’s corresponding period, 710,000 units.

Coming off the heels of a screaming Valentine’s Day weekend, most titles of sales predictably went way south, including Ricky Martin’s “Vuelve,” which, nonetheless, remains atop the Billboard Latin 60, unpublished this issue.

Sales of “Vuelve” were off 42% to 11,000 units, the fourth-highest percent drop of titles appearing on The Billboard Latin 50.

Similar sales plunges were realized for other balladeers, such as WEA Latin’s Alejandro Sanz (-49%) and Luis Miguel (-46%); Sony’s Alejandro Fernández (-44%); and Sony’s José Luis Rodríguez “El Chavo” (-8%).

Bucking the generally steep downward trend this week are regional Mexican acts led by Mexican stars Federico Fernández, whose PolyGram Latin album “Canta A José Alfredo Jiménez” is the lone disc to rise this week, up 18% to 1,800 pieces.

Sliding as they are, three Latin titles remain on The Billboard 200: “Vuelve” (81-118); Alejandro Fernández’s “El Estudiante” (145-194), one in its 22nd week on the chart; and Luis Miguel’s “Romances” (148-195).
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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Top Jazz Albums

**Top Contemporary Jazz Albums**

**No. 1.**

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<tr>
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<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIANA KRALL</td>
<td><em>Tenderly</em> (Verve)</td>
</tr>
<tr>
<td>2</td>
<td>MILES DAVIS</td>
<td><em>In A Silent Way</em> (Blue Note)</td>
</tr>
<tr>
<td>3</td>
<td>STEVE VANCE</td>
<td><em>Golden Gate</em> (Blue Note)</td>
</tr>
<tr>
<td>4</td>
<td>HERBIE HANCOCK</td>
<td><em>Head Hunters</em> (Crest)</td>
</tr>
<tr>
<td>5</td>
<td>TONI KAYE</td>
<td><em>The Spirit Of The Nile</em> (Crest)</td>
</tr>
</tbody>
</table>

**Billboard**

**Top New Age Albums**

**No. 1.**

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<tr>
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<td>JOHN YOUNG</td>
<td><em>The Heart Of Europe</em> (Windham Hill)</td>
</tr>
<tr>
<td>2</td>
<td>THOMAS CHAPIN</td>
<td><em>outside of town</em> (Grp)</td>
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<tr>
<td>3</td>
<td>ANGELO BIONDO</td>
<td><em>The Heart Of Europe</em> (Windham Hill)</td>
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<td>4</td>
<td>STEVE BYERS</td>
<td><em>The Heart Of Europe</em> (Windham Hill)</td>
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<td>5</td>
<td>JOHN YOUNG &amp; THOMAS CHAPIN</td>
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**MARCH 7, 1998**
### Billboard March 7, 1998

#### TOP CLASSICAL ALBUMS

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<td>1</td>
<td>BOSTON POPS ORCHESTRA</td>
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<td>ANDREA BOCELLI</td>
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<td>2</td>
<td>URS BÄHRLE</td>
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<tr>
<td>3</td>
<td>BOSTON POPS ORCHESTRA</td>
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#### TOP CLASSICAL MINIDISH

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#### TOP CLASSICAL BUDGET

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<td>JOHN WILLIAM/JOY-MA</td>
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#### WORDS & DEEDS

By Bradley B emancipator

Making the Old New: The days are long gone when a classical record company could just put out a new recording of a piece of standard repertoire and people would flock to it in sufficient numbers. With the retail shocks accompanying the days there had been in the past, there is no longer any reason why one is releasing an album of old-school Mozart or Beethoven, or even Mahler. And if the interpretation of the music is not just the same as the one they are stepping forward, that still isn't always good enough. The music must be delivered to the market with flair. Decca/London took the right touch with its new recording of Mahler's Symphony No. 5 at Amsterdam's Royal Concertgebouw Orchestra led by its chief conductor, Richard Ackermann. Conceived with the Feb. 10 release of the album, Chailly and his group embarked on an eight-city U.S. tour that featured performances of the Mahler Fifth. And in preparation, the Carsons, Calif.-based Books Nippon distributed the "Mahler Symphony No. 5: New Sounds, New Century: Mahler's Symphony Fifth and The Royal Concertgebouw Orchestra," an invaluable survey of the Concertgebouw's great Mahler tradition that spotlighted the Fifth in particular. Mahler himself conducted the Amsterdam premiere in 1900, and great Mahlerians like Wilhelm Mengelberg to Bernard Haitink have perpetuated this legacy with nearly 100 performances of the work at the Concertgebouw since. Originally published in Europe last year by the Dutch firm THOTH, "New Sounds, New Century" was edited by renowned Mahler scholar Donald Mitchell; the superb research and illustrated book (SG, hardback) comes with an exclusive CD that features recordings of several Mahler works related to the Fifth, as well as several historic performances of a piano spin of the symphony's first movement. In the same vein, Van, in Van, in Van, in Van, in Van,...

Music by Bradley B emancipator
Carillo Can’t Get Enough Writing
He Cultivates Golden, Dutch Collaborations

He released Mer Kayos incidentally, He 34 Composers, Carillo’s Jett’s his “SOUTHLAND JIM all his “Cantina.” Anouk’s of Hallyday. Anouk’s of Kooymans. Maria knew Iry Raymond, who was a箱 of Gershwin’s songwriters. Anouk’s of fishery writers. On his 80th birthday, he was included in the list of the top 100 songwriters of all time by Billboard magazine. He has written songs for numerous artists, including Madonnas “Like a Virgin,” Lisa Stansfields “Spice,” and Elton John’s “Your Song.”

Golden Carillo has also recorded two previous albums, “A New Fire In Town” and “Toxic Emotion.” He brought all the songs from those albums to the table, notes Carillo. “She has a crystalline voice with a lot of feeling, which goes from her rock’n’roll sensibilities to drama—and comes from the Shirts and the whole punk scene. So she’s very cool and different and hard to describe, while I’m very edgy and gruff-voiced and come from a rock’n’roll background. When we write songs, because of the way our voices sound to us, they tend to turn out a certain way, very visceral to hear someone cover a Golden Carillo song—whereas songs I write on the outside are a little more me as opposed to me and Annie.”

With Golden, Carillo can co-write a song spontaneously, or they can be on the road and decide to leave the melody and a verse or two, then come back to “pages of stuff” written by Golden, which they subsequently edit. “With other people it’s different,” says Carillo. “Ricky and I wrote ‘The Devil Deserves A Pop Song’—which he recording on the telephone, whereas he came over for the weekend, and we decided not to eat dinner until we wrote a song, which became ‘Can’t Kill Us’.”

Carillo’s successful contributions to the Anouk album resulted from mixing the first Golden Carillo disc, which was released by a Dutch label, at Kooymans’ studio in Belgium. “We hit it off immediately and late at night, we were over for two days and the songwriting was finished.”

Maria Muldaur says she usually contacts a core group of songwriting pals whenever she’s preparing to record an album and, heavily on them for material. This time, as she was getting ready to go into the studio to record her new set, a friend sent her a compilation tape of songs. Muldaur says she instantly fell in love with “Southland Of The Heart.”

“Even though it was way under-appreciated,” says Muldaur, “I normally sing, there was something in the message of the song that just compelled me to do it.”

“Southland Of The Heart” is a song on one level it’s a beautiful love song where a lover recites a litany of all the troubles that can bedevil a person and then invites their lover . . . to a place where there’s unconditional love and total support and nurturing. It says, ‘We’re the odd couple, we’re the odd couple, we’re the odd couple . . . Take your rest with me.’”

When Carillo arrived in Amsterdam to work with the Dutch songwriter, who has a tattoo on his back, he was excited to work with Golden. “I was really looking forward to working with Kooymans for other Dutch artists and exploring further opportunities for film and TV work (he and Golden wrote and performed the original song on the “Prelude To A Kiss” soundtrack). Other plans were to collaborate with Bad Company drummer Simon Kirke and incorporate elements of Indian and other world music into his writing.

Carillo’s “I’ve Got A Crush On You,” and, of course, the title number “Strike Up The Band” have been hits for Kooymans on two versions: the original “Strike Up The Band”—an anti-war satire that closed out of town in 1927—and a defanged edition that was a hit three years later. They have a strong, melodic line, and I think they’ll be the same. But if they are, a whole new audience will be introduced to them. They’re a great songwriting partnership.”

Carillo and Muldaur recorded a duet version of “Southland Of The Heart” for Muldaur’s album “Southland,” which was released in 1997. The song was included on Carillo’s album “The West,” which was released in 1999. Carillo and Muldaur have performed together several times since then, including a concert at the Newport Folk Festival in 2000.

“Southland Of The Heart” is a love song that captures the essence of a relationship between two people who are deeply in love with each other. The song has a catchy melody and an upbeat rhythm that makes it easy to sing along to. It’s a great example of Carillo’s songwriting skills and his ability to write songs that are both poignant and joyful.

Carillo and Muldaur have worked together on several projects, including albums and concerts. They’ve shared the stage with other artists such as Bonnie Raitt, James Taylor, and John Prine. Their collaboration has been praised for its musicality and emotional depth.

Carillo has also written for other artists, including Carly Simon, Elton John, and Dusty Springfield. He has also written for films, television shows, and commercials.

Carillo has been a member of the Songwriters Hall of Fame since 2008. He is a respected figure in the music industry and continues to write and perform songs that capture the essence of love and relationships.
Ocean Way Upgrades Recorder

Nashville Studio Gets State-Of-Art Sony 3348HR

by Paul Verna

Living up to its reputation as one of the industry’s premier sonic laborato-
ries for both analog and digital recording, Ocean Way Nashville has in-
stalled a Sony 3348HR digital multi-
track recorder in its “Oxford” room—
the studio named after Sony’s state-of-
the-art digital console, the OXF-B3.

The 3348HR is an upgrade over the
Sony 3348, a 48-track digital open-reel
machine considered to be an industry
standard for high-end recording and
mixing. But while the 3348 operates
either at 16 bits in 48-track mode or 24
bits in 24-track mode, the 3348HR offers
24-bit resolution across the entire
48-track spectrum.

Ocean Way Nashville co-owner
Allen Sides—acclaimed as one of the
industry’s leading engineers in both
the analog and digital domains—says the
sound quality of the HR is “night and
day” compared with 16-bit form-

ates.

Before Ocean Way took delivery of
its machine, Sides worked on an HR at
New York’s Manhattan Center Studio
for the “Primary Colors” soundtrack
with Ry Cooder and the New York
Philharmonic.

“We had Ny, three fiddles, and a 100-
piece orchestra,” says Sides. “The
sound was very impressive. I was
shocked how impressive it was. It’s
going much closer to analog, more like
the real thing. That, combined with our
Oxford console, which has 32-bit inter-
nal processing, is amazing.”

Sides says the 24-bit analog-to-digi-
tal converters on board the Oxford are
a key factor in the sonic equation.

“The converters in the Oxford are
nothing less than astonishing,” says
Sides. “I’ve compared these to any
number of converters, and they sound
really natural, while the others sound
digital. When you’re recording through
this console, you bring up the faders
off the multitrack, and it sounds like
the mikes are coming in live. All that
stuff you’re used to losing is there. It’s
a whole new world.”

After an experimental phase in
which software revisions were made,
the software now corresponds to specifi-
cations, according to Sides.

“When we installed, we knew it
would work with both Analog and
High-definition projects and with stan-
dard file transfers, as well as
with software revisions,” says Sides.

“All the software had not been
written yet, and some technical
issues and ease-of-operation issues had
to be ironed out. With the software
installed, the console is very
very together and very easy to use.

With any software-driven console
on this level, it takes a certain
period of time to get it working well,”
continues Sides. “The important issue for me is
when it’s working. I’m very non-
technical. I’m not interested in
mouses or typing. On this console, in
10 minutes I’m rolling. There’s no
learning curve involved,” says Sides.

For all its cachet as a leading-edge
digital facility, Ocean Way Nashville—
a joint venture of Ocean Way Studio
and industry entrepreneur Gary Bele—is
also an analog powerhouse, hosting a
customized Neve 8078 board that
Sides says is the largest all-discrete
Neve board in the U.S.

“We have the best of both worlds,”
says Sides, who also operates the House
of Blues studios in Memphis and Los
Angeles.

“Both rooms represent excellence in
their spectrum of the business and
technology. Neither one of these
conssoles can be found anywhere else
in the South, or maybe in the East.”

Besides its two main rooms, Ocean
Way Nashville also has a third, out-
side room, a custom API console
that Sides had origially designed
for 20th Century Fox.

“We’ve been operating for a little
er over a year, and we’re thrilled and
excited by the reception,” says Bele.

“Not only are we getting great
productions and engineer

ners, and into this music business,
we’re a part of music, it’s part of
our lifestyle.”

Among Ocean Way’s subtle but
important amenities are a custom self-
mix headphone system that can
accommodate up to 16 separate mixes,
with each station driving up to 16 sets
of headphones, according to chief tech-
nical engineer Sal Greco.

“Everybody in Nashville is in love
with the cue system,” says Greco. “It
provides 100 watts per channel for
each pair, and you can choose how you
want to feed it. You need that
power level to maintain clarity.”

Bele and Sides say they have been
able to settle on the floorplan and
Nashville studios have fallen into

(Continued on page 38)
To Bulletin

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OCEAN WAY UPGRADES RECORDER
(Continued from page 38)

recently—particularly Masterfonics, which filed for Chapter 11 bankruptcy protection Jan. 29, two years after opening its Tracking Room—by offering state-of-the-art analog and digital platforms and large recording spaces that appeal to a wide range of clients, from small rock bands to large symphonies.

"Kessler said it was the best room he'd ever worked in, and Sony Classical said it's the best symphonic room," says Sides. "We've had no problem looking the rooms and getting very good rates."

Built in a Gothic church dating back to 1850, Ocean Way Nashville presented a series of challenges to its builders, according to Greco.

"The building was never air-conditioned and never electrified, so we had to cram the air conditioner into the building, and it had to be hidden, silent, and work every time," says Greco.

However, the same elements that made it difficult to build also make Ocean Way Nashville one of the most naturally attractive recording environments in the industry, says Greco. While Ocean Way Nashville is buzzing with activity, Sides' Los Angeles studios—Ocean Way and Record One—are also working around the clock on projects by such high-profile clients as Meat Loaf, Michael Jackson, Alain Morisette, and the Goo Goo Dolls, according to Sides.

"We're as busy as we've ever been," says Sides. "Last month we had a record month. Some of our clients have been running 20-hour shifts with two separate staffs per day."

PRODUCTION CREDITS
BILLBOARD'S NO. 1 SINGLES (FEBRUARY 28, 1998)

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OCEAN WAY HITS THE STUDIO ONCE AGAIN

Direct from L.A., Ocean Way took new technology to the West Coast studio scene.

The new Ocean Way Nashville system, designed by Alan Sides, features a 96-kHz/24-bit recording system and a 48-channel digital console.

Sides said the new system is "a major step forward in studio technology. It's a state-of-the-art facility that will be a great asset to our clients."
HONG KONG'S New Regime
The State Of Retail Is Affected Less By China's Takeover Than By Parallel Imports And Dropping Stocks
BY HELEN JOHNSTONE

The year 1997 was supposed to be a good one for the retailers in Hong Kong. The historic mid-year change of sovereignty was supposed to bring in hundreds of tourists and give the city a few days of worldwide publicity. But while the cameras and journalists turned up by the thousands, the tourists stayed away, fearing fully booked hotels and extortionate prices.

Then in October, the stock markets of the region began to tumble, and Hong Kong's Hang Seng Index followed them down. With everyone from students to grandparents investing in the stock market, the crash has had a serious impact on local consumer confidence. All the retailers are feeling the chill, and the music shops are no exception. This country ranks 29th among the world's music markets, with annual retail sales in 1996 of $167.3 million in U.S. dollars, according to the most recent full-year figures from the IFPI. Domestic repertoire accounts for 59% of sales, international 37%, classical 8% and regional music 2%.

"There has been a downturn in sales since the summer," says Christopher Britton, director of legal and business affairs at KPS. Most of the visitors to KPS stores are there for the video rentals. CD purchases tend to be a spontaneous purchase—and spontaneity has gone down as fast as the stock market.

Tourism has also been hit by the regional economic crisis and some damaging negative publicity in the autumn, when Hong Kong hotels were found to be charging Japanese visitors (which make up the bulk of Hong Kong's tourists) more than other nationalities. Many of the major music stores in Hong Kong's Tsim Sha Tsui shopping district rely on passing tourist trade and have taken a hit on sales.

FEWER PARALLEL IMPORTS, LESS CHOICE
The economic downturn comes at a time when the retailers are struggling to cope with new legislation prohibiting parallel imports. Instead of importing certain titles from wholesalers in the U.K., U.S. or other parts of Asia, the retailers are obliged to go through the Hong Kong company that holds the license to the copyright. Since the law was enacted this past July 1, retailers say the range of titles they hold has been drastically cut.

"There is a reduced level of choice now," says KPS's Britton. "I think, overall, range is down 15% to 20%," says Chris Walker, HMV managing director of Asia Pacific. The most-affected areas have been compilation CDs, back-catalog items and CDs in specialist sectors, such as jazz and country. One company, for example, says it is unlikely to carry a wide range of John Coltrane CDs in the future. Another said the Elvis Presley racks would be filled with greatest-hits albums instead of the more obscure releases.

HMV says the titles it's no longer stocking range

In Stores In Singapore
Trying To Bear The Burden Of Economic Gloom, The Lion City Slashes Prices And Reduces Catalog
BY ANN TSANG

In the climate of economic gloom that has descended over Asia in recent months, the music-retailing business in Singapore shares the tough times.

"The bottom line is that people are just not buying at the moment," says Lim Sek, a veteran of a once-dynamic local music industry and director of Music & Movement, a leading promotion and publishing company in the Lion City.

Music sales in Singapore in the new year took a post-holiday nosedive. An already very flat showing in the latter half of 1997 by local retailers throughout the city was exacerbated by poor Christmas results. Following the demise of Singapore's Yaohan and Lane Crawford department-store chains in 1997, there is talk of closures in the music-retail sector as well.

In the past year, however, Singapore has become one of the most competitive music-retail markets in Asia, drawing the interest of international chains from the U.S. and Europe. This country ranks 42nd among the world's music markets, with annual retail sales in 1996 of $72 million in U.S. dollars, according to the continued on page APQ-4

A Shanghai Shopping Spree
A Music Fan's Search For Top 10 Titles Becomes A Treasure Hunt In The Chinese Metropolis, Where Retailers Haven't Heard Of Learn Rimes Or Aqua
BY AMY WU

Finding the latest international hit albums in this city, China's most-populated and most-commercial metropolis, is a challenge, if not impossible. Unlike Hong Kong, where large chain stores such as HMV and Tower Records have sprouted up in recent years and offer the latest U.S. and Cantopop titles, Shanghai—like most of the mainland—is still quite backward in terms of distribution and copyright, and nearly all of the record stores are mom-and-pop outlets. Albums from fashionable rock groups and singers are on the shelves, but the latest releases are rarely available.

To offer a street-level snapshot of Shanghai music retailing, Billboard asked this writer last October to survey the type of record stores a visitor might find—and to take along a shopping continued on page APQ-6

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MERCHANDISE & MARKETING

BILBOARD MARCH 7, 1998

APQ-1
Power Station, Popcycle and Potret

LIVE TOURING has fueled Taiwan's Power Station, a new group that has sold a half-million copies of its debut album, "Cruel Letters," since its release in September on the What's Music label. The band, fronted by two young men with Manga and Ruiz, came into the spotlight when they won the islandwide 1997 Top Of The Pubs competition with the song "Outlasting Even Heaven And Earth," which was also featured on the 1997 Top Of The Pubs CD. "We were quite surprised by the success of the album," says Debbie Juan, assistant manager of What's Music's domestic-music department. Juan credits part of the album's success to the extensive touring schedule of the band. "Coming from a pub-performing background, we knew that they were an excellent live act, so we had them play in every venue we could—high schools, colleges, even shopping centers—so people could get a chance to see them."

BEYOND, the lone and legendary commercial breakthrough act in Hong Kong's ever-embattled band scene, is winning critical raves for its for-long-awaited latest album for Polygram Records. In this market better known for its solo crooners, Beyond has created well-crafted pop, ranging from ballads to thrashing punk and mid-tempo grunge. The album testifies to the trio's thriving creative power, despite the loss of the lead singer in a fatal accident in 1995, and points to a life way beyond Canto-pop.

KOREAN UNDERGROUND band Jaorim suddenly came into the spotlight in the past autumn with the song "Hey, Hey, Hey." Although some people had previously heard of the band, its break came when "Hey, Hey, Hey" was featured on the soundtrack of the film "The Man With Flowers In His Hands," a romantic comedy starring one of Korea's hottest male stars of the moment, Kim Sung-woo. However, the song may have boosted awareness of the film more than the reverse. Strong airplay for "Hey, Hey, Hey" led to soundtrack sales of 20,000 copies before the movie debuted in early November. Jaorim's success has been no overnight success. The four-man band fronted by charismatic Kim Yoon-Ah has paid its dues on the underground live circuit. In January, "Purple Heart" released late last year, does not include "Hey, Hey, Hey" but offers 12 tracks, from rockers to ballads, infused with an inner-city-Seoul vibe to create a sound that is Jaorim's alone.

CHAIYA MITCHELLI became the talk of Thailand recently when his debut single, "The Lost Krantong," became a retail and radio hit for the Right Music label. At 19, Mitchai offers a rags-to-riches tale of the '90s. He was a "temple boy," or orphan, of the Sa-Kaeo temple and has been a singer since he was 7. While other pop stars in Thailand have entered show business via TV or movie exposure, Mitchai emerged as an actor in Likay, a less recognized channel featuring Thai pastoral performing arts. His good looks and feminine voice attracted fans within and beyond the urban center of Bangkok, and his current convert schedule is booked into next year. Yet it was an accident involving Mitchai last year during the filming of a music video that turned him into the national spotlight. Tales of his background as an orphan pro- pounded pity and affection among female fans ranging from teens to senior citizens, many of whom were already fans of his Likay performances.

"POPCYCLE," an ambitiously conceived debut album from singer-songwriter Yuan (real name: Emmanuel Passignat), has achieved gold status in the Philippines with sales of 20,000 units since its release on Infiniti Music in March 1997. With an adventurous mix of songs, the album explores styles including ballads, rock, punk, surf music, country and even dashes of jazz and classical music, all with strong melodies and hooks, the songs are linked by engaging sound effects into an impression and cohesive album. According to Rolf Ventura, in the Infiniti A.K.R. department, sales of "Popcycle" picked up immediately following the success of the 30-second commercials promoting the album aired this past week on the GMA Network (Channel 7), in an example of corporate synergy. Asian-style. "Infiniti Music is a division of ALTA Productions, which is a subsidiary of GMA, and one of the fringe benefits we offer artists who sign with us is our ability to promote them on television," says Ventura.

INNUENDO is one of the few domestic acts in Malaysia to achieve success entering the English market. And the group's 1997 debut album, "Innuendo," on the Positive Tone label, through Sony distribution, has sold a respectable 30,000 units and made a dent in the country's album chart, compiled by the Recording Industry of Malaysia (R.I.M.). M. Nizam, general manager of Positive Tone, believes that "Innuendo" is the third-biggest-selling English-language album in the country's history. Its sales are equal to those of past top 10 as soon as it was released on Infiniti Music in March 1997. With an adventurous mix of songs, the album explores styles including ballads, rock, punk, surf music, country and even dashes of jazz and classical music, all with strong melodies and hooks, the songs are linked by engaging sound effects into an impression and cohesive album. According to Rolf Ventura, in the Infiniti A.K.R. department, sales of "Popcycle" picked up immediately following the success of the 30-second commercials promoting the album aired this past week on the GMA Network (Channel 7), in an example of corporate synergy. Asian-style. "Infiniti Music is a division of ALTA Productions, which is a subsidiary of GMA, and one of the fringe benefits we offer artists who sign with us is our ability to promote them on television," says Ventura.

HONG KONG REGIME

Continued from page 19Q-1

from Led Zeppelin's "The Song Remains The Same" to Malcolm McLaren's "Fans" to Saint Etienne's "Fadscape Alpha."

Compilation tracks are a problem, as different Hong Kong companies would hold the copyright licenses for different tracks. "We cannot clear the rights for 'Now! 37,' says KPS's Britton. 'The 'Now!' series, imported from the U.K., was always one of the shop's best-sellers, going up to No. 1 on the top 10 chart, but it appeared, 'Local suppliers are trying to step into the breach with local compilations,' he adds. 'But people knew the 'Now!' name. We have to re-educate them.' The retailers also say prices have gone up now that the record companies are giving over to the city protected, with average increases ranging from 5% to 10%.

The major music stores complain that smaller stores and arcade outlets are ignoring the legislation. Tower Records general manager for Asian development Bob Kaufman says copyright law has also taken a turn for the worse this year. "There's certainly an increase," he says.

The regional IFPI office, however, says the legislation is working as intended so far. J.C. Grégoire, South Asia regional director of the IFPI, reported last year that five to 10 notification letters have been sent out in the first stage of the legal process, asking shops to desist from selling the parallel imports. Most have stopped, he believes.
The record companies are also benefiting from the improved commu- nication. "With all information on which titles the record companies will be better able to plan their stock quantities and they now have more control over the products for which they hold the Hong Kong license.

We can control the release date more effectively," says Ronny Lau, general manager of the international division at Sony Music Hong Kong, making marketing and promotions more effective. The legislation has already helped to shift the two sides, the retailers hope to see an improvement in their title range again. Tower's Kaufman says that in the three years since Taiwan adopted similar measures, the situation "has improved some." But, he adds, the record company offices in Taiwan and Hong Kong have been unable to deal with the catalog, making it difficult for them to devote much energy to non-pri- vacy items. "It's not their fault; it's too much work for them," he says. The retailers say the legislation is in another year. "In the meantime, most of the retailers are resigned to the new law." We're quite optimistic that we can iron out these difficulties," says KPS's Britton.

Reflecting with the economic downturn, the new legislation made this past holiday season less joyful for music retailers than usual. Tower's Kaufman says price-cutting is adding to the troubles: "A lot of elements here have made Hong Kong a tougher market."

HMV says it is not expecting the economy to pick up for another six to 12 months. Already, Walker says, he is preparing to adjust the business. "We will have to look at our expansion," he says. Previously, the company looked for at least two new stores per year.

ASIAN CURRENCIES: DECLINE

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Note: Currency value against the U.S. dollar
Source: Bloomberg Business News/International Herald Tribune
BOYS WILL BE BOYS

What happens when Asia demands to hear from some of the biggest boys in the business?

The result: MTV Most Wanted Boys. 15 tracks featuring the region's largest-selling boy bands.

Released in conjunction with PolyGram, the album features hits from Boyzone, Backstreet Boys, Code Red, Ant & Dec, 98°, 911, Boyz II Men, Human Nature and many more.

The popularity of boy bands in Asia, which has led to the release of this album, prove that when Asian youth really, really want to see (and hear) what matters to them, they come straight to the source: MTV Asia.
Here is a brief look at music retailing in other Asia Pacific markets.

**SOUTH KOREA**

World Market Ranking: 12th

Annual Retail Value in U.S. Dollars (1996): $116.6 million

Key Retailers: Syn-na-ra, with eight megastores; Power Station, operated by the Midpowa Department Store with three outlets in Seoul; the SKC chain; and Tower Records, with a two-story flagship store in the busy Kangnam area of southern Seoul.

Recent Developments: Early in 1997, Tower closed its second Seoul outlet in the basement of a fashion department store but plans to reopen in Chongno, a major city thoroughfare. Overall, music sales are down due to the recession in Korea, marked by the crash of the Korean stock market and the deprecation of its currency. Retailers say the devaluation of the Korean won has largely affected imported product, a retail problem, but not the situation of the market. Yet the price of imported CDs has risen 25% to 30%.

**INDONESIA**

World Market Ranking: 22nd

Annual Retail Value in U.S. Dollars (1996): $206.0 million

Key Retailers: Disc Tara, with nearly 60 shops nationwide; PT. Aquarius Musikindo, a distributor with five Aquarius retail stores in Jakarta; Suara, with a half-dozen outlets in Jakarta; Berline Music with five stores in Jakarta. The vast majority of Indonesian music retailers are still mom-and-pop stores.

Recent Developments: Sales have remained steady in Jakarta and major cities, despite currency volatility, but are dropping in more rural areas due to lower income. The currency crisis has most significantly affected imports, cutting purchases by some 50%, according to Wirawan Hartiawan, president of Disc Tara. There is a growing interest in local artists, as a broader spectrum of music is produced by better-quality bands in Indonesia, according to Imam Sastroatmojo of Aquarius. “A decade ago, local bands didn’t tour,” says Hartiawan. “Now they tour in droves.”

**THAILAND**

World Market Ranking: 27th

Annual Retail Value in U.S. Dollars (1996): $186.4 million

Key Retailers: Grammy Entertainment’s Imagine Home Entertainment; Music Nook.

Recent Developments: Grammy’s Imagine expanded its branch at Siam Square. The three-story store is Thailand’s biggest outlet in the chain. In the past year, Tower Records opened its fifth outlet at the Emporium, an up-scale shopping mall in the Sukhumvit area.

**PHILIPPINES**

World Market Ranking: 44th

Annual Retail Value in U.S. Dollars (1996): $50.3 million

Key Retailers: Tower Records & Tower Radio City are dominant in major shopping malls. Music Nook focuses on smaller malls in metropolitan Manila and surrounding areas. Department stores are upbeat. Rose and Tower are competitors and KPS says it will open several new outlets in 1998. “As far as I’m concerned, Taiwan is undersupplied with chains,” says Park-yet don’t think that the chain stores will take away business from the smaller stores, just increase the overall size of the market.”

—Victor Wong

**SINGAPORE STORES**

Continued from page APQ-1

most recent full-year figures from the IFPI. International repertoire accounts for 60% of sales, domestic repertoire 35%, and classical 5%.

**ATTACK OF THE MEGASTORES**

Tower Records introduced the concept of the megastore to the city in 1995 and was joined by HMV in April 1997. Late last year, U.S. retailer Borders, as well as French chain Carrefour, announced that they first arrived, there were fears that the megastore approach would lead to the demise of the smaller independent retail outlets.

However, it appears that a different scenario is unfolding. Ironically, while Tower and HMV have both actively tried to stabilize prices following an initial price war, it is the mom-and-pop outlets who are slashing price tags in desperation, and therefore, some chain, are destabilizing the market.

Stuart Fraser, commercial director of HMV, Chinese Asia Region says, “The arrival of Borders and Carrefour has intensified the competition, but I wouldn’t say it changes anything. However, the mom-and-pops have been selling for as low as $13.99 [$24.76 U.S. at the exchange rate of $1.77 to the Singapore dollar], which both devalues the product and worries everyone, including the record companies. However, they are not our direct competition. We look at the big department stores, clothing shops and the market as a whole.”

Fraser, however, states that competition between Borders and Tower but does not consider the likes of Borders as major competition. She too attributes current problems to the retail industry generally being “low and slow.”

Tower’s average retail price for a current release ranges from $18 to $19.99, which is almost the same in line with other competitive outlets. In addition, she says that Tower offers the consumer no hidden costs, such as GST. However, Tower does offer more imports, which are more expensive (averaging $925), and can inadvertently lead consumers to believe that the store is demanding higher prices.

“We are going to implement import sales campaigns in order to try and educate our customers on this,” says Sada-

**EXPANDING BORDERS**

Borders opened its Singapore store Nov. 1, stocking 65,000 titles. It chose Singapore as the location of its first branch outside the U.S. because of the literacy levels, reading habits and purchasing power in the market. At the time, the company expressed its intention of further expanding into Bangkok, Kuala Lumpur and Jakarta—but is reconsidering its immediate plans due to the Asian economic crisis.

“Borders has enjoyed an overwhelming response since it opened last November,” says Teo Lili, the company’s communications manager. “We are fulfilling people’s needs. We are a new store, so we are not being affected to the same extent that others are by the economic crisis. Borders is first and foremost a bookstore, and we present more of a lifestyle. The combination of books, music and a bistro offers something unique in Singapore, so there is a point of differentiation for the consumer. The environment is also important to the customer. Tower has its own niche, being more alternative in its approach and products. Contrary to other retailers, Borders says business was good during the holiday season but reported no sales figures.

“The music-retail business is not as bad as everyone thinks it is,” says Evelyn Ng, yet, “a wise buyer at Borders.” It’s a case of being competitive in terms of both price and range, which will inevitably be a price war, and there will be no control over it.

Borders currently sells CDs at an average of $23.49, more than its competitors, but it also offers certain titles at special discounted prices.

Continued on page APQ-8
China’s 1.2 billion population has made it an irresistible market for many retailers. Although the vast majority of the rural poor still earn less than 1,000 yuan per year (U.S.$120 at the exchange rate of 8.3 yuan to the dollar), a growing number in the cities have money to spare for luxury items, and even stores such as Donna Karan and Hugo Boss have found a market there.

But to date, none of the major music stores in the region has taken the plunge. Hong Kong’s retailers are ignoring their new sovereign for now, and looking instead to markets further afield in Asia.

“We don’t see ourselves going in there in the near future,” says Chris Walker, HMV managing director for Asia Pacific. “We’ve not taken any definite steps.” Instead, the company is looking to Malaysia, Taiwan and Korea for potential expansion in the next few years.

KPS says it is planning to open stores in Singapore, Malaysia and Indonesia in the next year or two, but is holding back on China. “China is lower down in our priorities,” says Christopher Britton, director of legal and business affairs at KPS. “It’s in the plan but it’s not actively being pursued.”

Britton says there is one serious problem that makes it a poor business prospect. “It’s all summed up in one word: piracy,” he says.

Despite cutting down significantly on its homegrown pirate production, China still has millions of black-market CDs flooding into the country. According to the Association Against Copyright Theft and the International Federation of the Phonographic Industry, most of the supply is coming from Hong Kong and Macau. In the last year, various estimates have put the number of factories operating in each city at 40 to 200. Even with the lowest figures, that amounts to an output of hundreds of millions of CDs, video CDs and CD-ROMs each year. The only market big enough to consume that many is China.

Prices for audio CDs are as low as 15 yuan in some cases, and the quality is often close to that of the legal CDs. Import restrictions also make business difficult. Bob Kaufman, Tower Records general manager of Asia Development, says the range of locally produced music is limited. “It’s very difficult to source product,” he notes.

For the music companies, dealing with China is also a struggle. Classical music publisher Naxos International is one of the few that have built up relatively strong sales on the mainland, making up more than 50% of the imported classical CDs in the southern boomtown of Guangzhou, according to the official distributor.

General manager for Naxos International Far East Joseph Wong says the problem is that all publishers have to go through a single official distributor. “They can’t afford to spend much time and money dealing with one company,” he says. As a result, educating them in the catalog is difficult, and the record company can expect to do all the promotion and marketing itself.

Add to that the problem that all CDs have to pass the censors in Beijing, a process that can take up to three months. And for those with Taiwanese lyrics, that can be a problem. EMi China sales and marketing executive Jun Lam says some of Cass Pang’s songs, mentioning Taiwanese independence, had to be re-recorded for the mainland.

However, all the retailers say they hope to move into China eventually. “We are watching it carefully,” says Tower’s Kaufman.

—HELEN JOHNSTONE

Hong Kong’s retailers are ignoring their new sovereign for now, and looking instead to markets further afield in Asian.

SHANGHAI SPREE

Continued from page APQ-1

ping list of the top 10 albums on the Billboard 200 at that time, as well as a sample of the top 10 Cantopop titles in Hong Kong during the same period.

THE STARTING POINT

If you’re shopping in Shanghai, the largest music store is the Shanghai Music Publications Company, located on the very commercial Xizang Road, close to the city’s new museum and government building. Its three floors are packed with tapes, CDs, musical instruments, laser discs and sheet music. The first floor is where you’ll find the latest tapes and CDs, and the first thing you notice is that tapes are still more popular than CDs. (The FFPI estimates that CDs account for only 4% of total unit sales in China.) Tapes are cheap and affordable and range from 9.80 yuan to 15 yuan ($1.18 to $1.80 U.S. at the exchange rate of 8.3 yuan to the dollar). CDs are more costly and have a price range of $3.48 to $132 yuan ($5.78 to $17.90 U.S.), which is steep considering the salary of a Shanghai resident is about $3,000 U.S. a year. The Cantopop section in the store had quite a few of the latest Hong Kong top 10. Artists like Faye Wong, Gigi Leung, Leslie Cheung, Aaron Kwok, George Lam, Jacky Cheung and Leon Lai’s latest were available.

The Western music section included Boyzone’s “A Different Beat” for $59.99, Gloria Estefan’s “Destiny” and Boyz II Men’s “I’ll Make Love To You,” each for $132, and all CDs were in glass cases or locked on display. When I asked when the newest albums would come in, the sales clerk shrugged and said it was hard to say.

“It depends on when the goods come in,” he says, noncommitally. It is an answer you’re likely to get in most of the dozen music stores that you visit. The Billboard top 10 list was a mystery to most of the sales clerks. They hadn’t heard of Aqua or LeAnn Rimes. The only top 10 album found in every music store was Mariah Carey’s “Butterfly,” in both CD and tape versions. Elton John’s “Candle In The Wind 97,” the tribute to Princess Diana, was also widely available, as was the Spice Girls’ “Spice” album, which was heavily advertised in music stores. Other popular titles, outside the top 10 category, included albums from Yanni, Celine Dion, the Carpenters and Air Supply.

Some music stores, such as The New Shanghai Video And Stereo Company, are tiny attachments to large electronics

Continued on page APQ-8
confucius says:

"the biggest fish in the pond is the one with the biggest balls"

the beat goes on in Asia

including new releases and “Borders Best,” its in-store chart compilation sets priced at S$18.99 to S$19.99. “If you have a good range, people are happy to pay more,” says Ng. “We don’t predict a big drop in business in 1998. There are a lot of interesting new releases expected soon, and a surge of live concerts that we believe will support sales.”

COMPETITION HEATS UP

On retail competition, Kathleen Tan, managing director at Warner Music Singapore, acknowledges that there are now more aggressive players in the market and that wholesale prices have gone down. “The international players are undoubtedly taking sales away from the smaller businesses, but overall there has been zero growth in the last two quarters,” she says. “Our industry is predicting no further growth for 1998.”

Contrary to this, the Singapore government is, in fact, currently predicting a 4.5% growth for this year, but the record industry remains pessimistic. Singaporeans have found themselvesstrangled by a slump in the property market, loan repayments and the Asian stock-market crash. Purchasing power is down, and the city felt the impact of the worst Christmas ever. HMV, for the first time since opening, cut its prices to offer product ranging from S$16.99 to S$18.99 over the Christmas period but subsequently reverted back to its normal pricing policy. Tan says that the retailers can’t realistically revert to a price-slashing policy as it simply results in giving away any profit margins.

Chuan Lai Jin, general manager of CJH Music, an independent retailer with two outlets in central areas of the city, refutes claims that he is selling current releases at cut prices. He attributes the current situation to other factors. “Everyone has stopped spending money on music; no one is buying CDs at the moment,” he says. This is clearly evidenced by the fact that CJH’s sales have plummeted by a staggering 50% during November and December. Chua also blames the increased influx of pirate CDs for the mass decline in sales—the illegitimate product sells for anything between S$99 and S$12, while CJH’s genuine product is currently retailing for an average of S$18. In order to survive this year, Chua’s answer for CJH is single-minded. “My opion is not to cut prices. The only way for us to go is to drastically reduce our back-catalog stock,” he says. HMV’s Fraser is less categorical about his company’s approach. “We have no comment on how we’ll change our pricing, if at all. Our philosophy changes all the time; just as music changes, so do we. We continue to invest heavily in our stores, which is our strength.”

Warner’s Tan sees an extremely tough year ahead for the industry: “The market has taken a huge dip, and we’re all now living day to day.” Tan also attributes the slump partially to piracy, which is reportedly now taking up to 30% of the market. In an attempt to circumvent piracy, Tan and other industry figures have organized anti-piracy events and are lobbying the government to get tough on enforcement.

The Asian market meltdown and currency crunch are also leading to increased threats of imports coming from neighboring Malaysia, and the import product is surging as rapidly as piracy. A recent ad campaign by an independent importer offered Asia superstar Andy Lau’s latest release at the rock-bottom price of S$13, which created havoc within the retail community.

Meanwhile, albums by Singapore’s top international sell-

IRONICALLY, while Tower and HMV have both actively tried to stabilize prices following an initial war, it is the mom-and-pop outlets that are slashing price tags in desperation, and therefore, some claim, are destabilizing the market.
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- Mar 20 - Mar 23: Manila, Philippines

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SINGAPORE STORES
Continued from page APO-1

DANGEROUS ROAD AHEAD

This year is undeniably going to be a difficult one in the market. Gloomy times lie ahead for the retailers as they face the problems of piracy, foreign imports and both wholesale and retail price competition. In terms of action, like other multinational majors in Singapore, Warner is looking at its own ways to minimize damage.

"We're looking at different packaging, added value such as bonus tracks, bonus video CDs and premiums to sustain interest in our product," says Warner also maintains that it is vital for record companies to scale back their TV advertising budgets, take only very calculated risks and general-

be of more concern to retailers. Van Halen and Chinese sensation Sammi Cheng. However, she remains pragmatic in that it will still be a challenge to market these releases in the face of current circumstances.

From a retailer's point of view, Tower's expectations seem a little more optimistic. The chain says its plans for 1998 include an as-yet-unspecified but exciting new venture, more tie-ins with movie distributors to market the movie-soundtrack product and many more in-store promotions featuring visiting acts.

"We don't want to do small promotions, because our objective is immediate sales. We'll get the big acts into the stores, attempt to keep our prices down, offer added-value promotions and we're trying to work more closely with the labels..."But we're finding it very difficult," says the retailer's spokesman, who added: "Although the market is currently in turmoil, we have to stay positive."

ARTISTS & MUSIC
Continued from page APO-2

R&B vein of Boyz II Men. By including a Malay track on "Innuendo," Positive Tone secured airplay on the government-owned radio stations, while newer, progressive radio stations played the English-language tracks.

A MINIMALIST style has paid off with sales approaching the Indonesian platinum mark of 150,000 units for the trio Potret on its album "Potret II," released in September by the Aquarius Musikindo label. Following the "Potret" debut album in 1995, the trio of Anto Hoed, Melly Goeslaw and Arie Ayunur is joined by six guest artists on various tracks: Marsal, Nurdin, Tophat and Dewa Nudjana on guitar; Indonesian vocalist Jean-Pascal Elbuz. The group's self-described "minimalist, naive" sound is unique in the market, in spite of a trend in Indonesia for rock and dance artists to try to put their music simply, concentrating on lyrics and melody," says Aquarius' Imam Sastroatmodjo. "These are about life and the younger generation." Three of the album's tracks have been promoted with music videos, including "Salah (Wrong)", "Mak Cakilang (Matchmaking)” and "Bunda (Mother)," which was aptly released on Dec. 20, which is Mother's Day in Indonesia.

MERCHANTS & MARKETING
Continued from page APO-4

store chains such as Robinsons and the SM chain also play a large role in the music retail business.

Recent Developments: Music One, a joint venture between Radio City and the National Bookstore chain, became the largest retail outlet in the country when its two-level store, roughly 2,100 square feet, opened in Manila in 1997. Repertoire Breakdown: 35% domestic; 60% international; 5% classical.

Market Outlook: Radio City expects less growth for 1998 if the economy does not improve but also wants "to be ready with sales pick up," says Radio City VP Melvin T. Odyssey researcher Brian Rodriges says the company is optimistic. "We're hoping for financial stability and that the economy will not deflate any further," he says. "Filipinos are music lovers, so the market [for albums] is there. Of course, if there is less money to spend, people will buy food instead. Yet we're still building new stores in new malls."

(The statistics on world market ranking, retail value and repertoire breakdown are from the IFPI.)

APO-10

BILLBOARD MARCH 7, 1998
Spain’s Global Income Soars
Award Shows Credited With Mechanicals’ Rise

By HOWELL LLEWELLYN

Madrid—Worldwide mechanical royalties for product registered with Spain’s authors’ and publishers’ society SGAE rose a massive 42% last year, which industry insiders say is largely due to the inaugural most twice as many award ceremonies. Spanish songwriters and composers’ sales figures for 1997 are expected to boost sales, and that is the aim of everybody in the industry.

He adds that it is “interesting” that the Premios de la Música has six separate awards for composers as well as for artists and songs/albums. One of the nominees for best new composer is the singer/songwriter who made the most impact in 1997, PolyGram’s Israel Serrano, whose album “Atrapados En Azul” (Trapped In Blue) is poised to go gold (50,000 units sold), says Bestard.

The industry seems to agree. Paco Bestard, president/CEO of PolyGram Iberica, says, “The more ceremonies the better—they all help to increase sales, and that is the aim of everybody in the industry.”

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New Delhi—Following reports of Sony Music Entertainment India taking its first tentative steps in the country’s gigantic film music market, BMG’s affiliate here, BMG Crescendo, has revealed plans to enter Bollywood.

Bollywood is the film nickname for the world’s biggest film industry, based in Mumbai. Anil Prabhu, executive director of BMG Crescendo, says, “We have acquired rights to [the soundtrack] for an upcoming major production, ‘Killa,’” that stars India’s legendary actor Dilip Kumar with the actress Rekha. “Killa” is a Hindi word meaning “fortified place.”

Prabhu says BMG has also finalized a licensing arrangement for the soundtrack to “Prem Aggan,” an upcoming production in which veteran actor Anil Kapoor will star.

The soundtrack was originally signed to indie label United Music.

Sony Czech Co., Bonton Music Merge

By MICHELE LAGGE

Prague—Sony Music Czech Republic (SMCR) has finally tied the knot with Bonton Music, ending more than six months of negotiations.

The newly merged company, Sony Music Bonton, will begin operations on Sunday (1) and will be the second-largest record company in the Czech Republic. Sony Music has taken a 51% stake, while Bonton Music’s parent company, the Bonton Group—a conglomerate that also has significant interests in media and retail—has the remaining 49% of shares.

Neither side would comment on its financial contributions to the new venture, which has seen a total of 10 staffers from SMCR and Bonton lose their jobs.

Zbynek Knobloch, formerly managing director of Bonton Music, has been appointed managing director of the new company.

Shown signing the deal to create Sony Music Bonton, back row from left, are Aaron Kirtz, acting GM of Sony Music Czech Republic; David Main, VP of business development at Sony Music Entertainment Europe; and Zbynek Knobloch, former managing director of Bonton Music. In the front row, from left, are Mick Hawk and Zdenek Kozak, co-presidents of the Bonton Group.
S. Korean Economic Slump
To Have Long-Term Impact

In the first of a three-part series, Billboard's Euro correspondence looks in detail at the practical effects on the music industry of the region's economic crisis.

**BY CHO HYUN-JIN**

SEOUL, South Korea—South Korea's devastating economic crisis is wreaking havoc across a broad spectrum of the country's music industry.

The trade was dealt another body blow in February with the news that its No. 2 music wholesaler, Daeho Wholesale, had gone bankrupt. The business failure of Daeho, which had a 10% market share and annual sales of more than 20 billion won, comes in the wake of the bankruptcy of leading wholesale companies such as Sonkor Music and JiriDo, and MyungRok late last year.

However, the string of bankruptcies is expected to help leading retail chain Sumnarra Records gain a larger share of the wholesale market. Industry observers also predict that exclusive business agreements between the labels and independent record companies will move aggressively into the mainstream.

On the retail front, Sumnarra, which has a 30% market share, says that its sales in December and January were down 30% from year before levels.

"Sales of [foreign] pop albums were down the most," says a spokesman for the retail giant, "probably because many music fans think buying domestic artists' albums instead of imports will help the economy.

"This situation could lead to long-term loss in the music retail market," the spokesman adds. "These days, small record shops with no competitive advantage or distinctive marketing strategies can go out of business in a minute, leaving a larger market share for companies like us."
W ith a population of 3.5 million people—a "mega-city" since January 1, 1998, following the consolidation of six municipalities—Toronto is home to such internationally recognized acts as Rush, Our Lady Peace, Barenaked Ladies, Jane Siberry, Amanda Marshall, Anne Murray, Cowboy Junkies, the Jeff Healey Band, Blue Rodeo, Holly Cole, Bruce Cockburn, Gordon Lightfoot and Sharon, Lois & Bram.

For decades, the city has also, like a magnet, drawn fledgling musicians from every corner of Canada. What primarily attract these artists is the profusion of world-class recording studios here, the opportunity to showcase to all the major-label A&R reps, the abundance of print and TV media—but mostly it's the city's bountiful club scene, comparable to New York and London in scope and musical diversity.

"Toronto is Canada's L.A., and young bands from all over Canada look at it as the be-all and end-all, while bands in [nearby] suburbs and smaller towns gravitate here," says Graeme Boyce, president of the independent hardcore label Raw Energy. "If a band survives [playing in Toronto], they are [considered] worthy [by the music industry]."

Addie Bernie Finkelstein, president of True North Records and manager of Bruce Cockburn, "Toronto is New York and L.A. rolled into one. It's a high-energy, creative city. There are vibrant music scenes in Montreal, Vancouver and Halifax, but Toronto is where the majority of things are happening now. It's where people want to play."

Steven Jordan, A&R representative, Warner Music Canada, points out that the city regularly draws a stream of top-name international talent as well. "We are open to so many amazing shows you are not going to see anywhere else in Canada," he says.

While Toronto's celebrated Queen Street club strip generally caters to alternative-styled bands, virtually every kind of music—Latin, hip-hop, R&B, folk, blues, jazz, big band, Celtic, country, worldbeat and classical—thrives in the city.

Among the current noteworthy Toronto acts are: the alternative-styled Esther, Polly ames, Highway 420, Ruggedlooth, the Mannays, Sam Hill Gang, and Lein; singer/songwriters Sara Craig, Lenni Joubert, Kevin Fox, Bird, Wendy Lands, Laurel MacDonald, Barbry Lynne, Stephen Pearling, and Colin Linden; blues singer Rita Chiarelli; poet/singer Jennifer; Celtic-styled Leahy; and such urban-oriented acts as Carlos Morgan, Karlull OFFISHALL, Divine Earth Essence, Chodilair, Matlock, Ghetto Concept, Freaky Flow, Flow Drop, Wade O Brown, and Janon Collett.

DIGGING ON DIVERSITY
"Toronto is a really strong musical city," says music programmer Derek Andrews, who has for 15 years overseen the internationally acclaimed, multicultural musical programs at Harbourfront Centre. "The diversity is tremendous. I'm involved with jazz, blues, folk and world beat, and the diversity of this city is a great source of all those genres. The [Toronto music] community actively supports live music and the fact that there's such a level of expertise that there is here, is unique to Toronto."

Addie Anne Marie-Smith, creative manager of Warner/Chappell Music Canada, "Walk down the street, you can go into a karaoke bar then into a Latin dance bar and then into a reggae club. That type of diversity is having an effect on a younger generation coming up, especially in urban music. Our [local] songwriters and musicians [get the chance] to listen to all kinds of music."

Characterized by an exceptionally high level of foreign ownership, the Canadian recording industry is largely based in Toronto, Head offices of EMI Music Canada, Universal Music Canada, Poly Gram Group, Warner Music Canada and Sony Music Entertainment (Canada) are in the city or in neighboring suburbs.

As well, several significant independent labels, including the Attic Music Group, Beat Factory Music, True North Records, Marquis Records, Raw Energy and Hi-Bias, are here as well. Head offices of such major publishers as EMI Music Publishing Canada, BMI Music Publishing Canada, Sony ATV Music Publishing, Warner/...
Chappell Music Canada are located here, as are such key independent publishers as Windsor Music; and TMP—The Music Publishers:

Also located in Toronto are the national music-trade organizations—the Canadian Recording Industry Association (CRIA), the Canadian Independent Record Production Association (CIRPA), the Canadian Musical Reproduction Rights Agency (CMRRA), the Canadian Academy of Record Companies (CARAS), the Society of Composers, Authors and Music Publishers of Canada (SOCAN), the Canadian Musical Talent On Records (FACTOR), and VideoFACT, the latter two being primary sources of funding for Canadian independent labels.

Additionally, head offices of such TV networks as Baton Broadcasting, Global Television Network, YTV Canada, and the national video networks MuchMusic and CMT Canada are in the city too.

Toronto is also a music-technology mecca, with major music-technology operations, The Record and RPM Weekly, as well as Universal Music Canada, which dominates Canada’s concert scene, and Next Adventure (which coordinates tours for the Rolling Stones and U2) are likewise headquartered here.

Finally, with flagship music stores operated by Tower Records, Sam The Record Man, HMV Canada, and with annual sales of music, video and multimedia of $50 million annually on Woodward Avenue. Toronto’s downtown Yonge Street/Dundas Street corridor is Canada’s unsurpassed “Record Alley.”

**GOLD CASSETTES FOR THE LADIES**

“For Canadians, Toronto is the creative, media and business center of the Canadian industry,” says Alex Mir, president of the Attic Music Group. “We have so many clubs where bands can perform original music. We also have the CFNY willing to take shots. There’s MuchMusic and local sister stations on YTV as well. And the street and being very supportive. We have [weekly entertainment publications] Now and Ego, and national TV programs ‘Canada A.M.’ and ‘The Dini Petty Show,’ all here.”

Asks Mir: “Where else in the world could Barenaked Ladies go gold with a cassette-only distributed record? Or Loreena McKennitt’s ‘Shijɔ’ (from the St. Lawrence Market) and end up where she is? Or [children’s performer] Raffi could start out?”

Jordan, however, also suggests that such a media/industry center as Toronto can be a sizable办公楼 for new talent. “It gets too competitive to be a label, press and bookings,” he says. “If you are a relatively unknown or a band where you don’t have that competition and media, you stand a better chance of developing your art on your own terms. We try to stay away from the terms laid out by the labels and the media.”

Forty years ago, Toronto was a British Wasp backwater with its best-known musical exports being the Billboard-charting vocal acts the Diamonds, the Four Lads and the Riving Boys.

In the 1960s, as pop music took hold internationally, Toronto became the music mecca of Canada. On the Yonge Street strip downtown, Arkansas rockabilly cat Ronnie Hawkins reigned leonine & the Hawks (later renamed the Band), reigned at Le Co q’Or: Joe Village and Sackville coffeehouses and club scenes featured such Canadian folk acts as Ian & Sylvia, Gordon Lightfoot, Joni Mitchell, Buffy Sainte-Marie, and such rockers as Jon Linton, Thomas and the Shays, the Mandala, the Ugly Ducklings, Jack London & The Sawrrow (later renamed Steppenwolf), and the Mynah Birds (featuring Rick James and Neville

**AWAITING URBAN ACTION**

Despite the low number of local urban radio stations, the national indie boutique Barenaked Ladies is now being heard in over 150 cities, with its album “Alternative” having sold over 500,000 copies in Canada to date.

North America’s largest, youthful, energetic and vibrant city, Toronto, is the perfect launching point for any Canadian or American band. The city’s downtown core is a bustling network of clubs, bars, and independent record stores, with a thriving music scene that attracts hundreds of thousands of music lovers each year.

With its diverse population and multicultural atmosphere, Toronto offers a unique opportunity for artists to explore new sounds and experiment with their music. The city’s music industry is constantly evolving, and there are countless opportunities for up-and-coming musicians to make their mark.

Despite the challenges of the music industry today, Barenaked Ladies remain committed to creating music that resonates with fans around the world. Their dedication to their craft and their willingness to push boundaries make them a force to be reckoned with in the music world.

**GALVANIZING INDIE SUCCESS**

Barenaked Ladies’ indie-driven success galvanized Canada’s growing indie industry and community, leading to increased support for local artists. With a foot in each of the mainstream and independent music scenes, the band continued to make waves with their unique sound and approach to music-making.

Their success inspired other independent bands across the country to pursue their dreams and pursue their unique visions for their music. The band’s success also helped to open doors for other indie musicians, leading to increased attention and opportunities for artists working outside of the major label system.

Today, the indie music scene in Toronto is stronger than ever, with countless talented musicians and bands carving out their own paths and making their mark in the music world. The legacy of Barenaked Ladies and their commitment to indie music continues to inspire and encourage new artists to follow their dreams and pursue their passion for music.
vital statistics

CLUBS
The Bamboo, 312 Queen St. West. Premier Queen St. Room with broad musical policy. Cap. 500.

Cameron House, 408 Queen St. West. Eclectic music policy. Cap. 140.


Denile, 360 Adelaide W. Techno and house. Cap. 1,000.


Indigo Cafe, 685 Queen St. West. Folk to rock. Cap. 80.


The Opera House, 735 Queen St. East. Touring acts. Cap. 650.

Phoenix Concert Theatre, 410 Sherbourne St. Touring acts. Cap. 1,100.

Reverb/Big Bop, 651 Queen St. W. Rock. Reverb, cap. 500; Big Bop, cap. 400.

The Rivoli, 334 Queen St. W. Comedy to jazz to rock. Cap. 200.

Top O’ The Senator, 249 Victoria St. Stylish jazz room. Cap. 125.

The 360, 320 Queen St. W. Rock. Cap. 400.

HALLS
Convocation Hall, University of Toronto. 31 Kings College Circle. Long-time favorite for folk and childrens’ acts. Cap. 1,008.

Harbourfront Centre, 410 Queen’s Quay West. Multi-stages are showcases for the city’s diverse musical cultures and visiting world-beat performers. Cap. 1,100.

The Hummingbird Centre For The Performing Arts, 1 Front St. East. Cavernous hall is better suited to musicals, but has also featured acts like David Bowie and Van Morrison. Cap. 3,200.


Massey Hall, 178 Victoria St. Over 100 years of intimate musical history in this intimate hall. Cap. 2,707.

The Molson Amphitheatre, 909 Lakeshore Blvd. #300. Celine Dion and Bryan Adams are among those who have wowed crowds here. Cap. 16,100.


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Major Labels/Distributors
BMG Music Canada, 150 John St. 6th Floor. Toronto, Ont. M5V 3C3
Denon Canada, 25 Denison St., Markham, Ont. L3R 1B5
EMI Music Canada, 3109 American Dr., Mississauga, Ont. L4V1B2
Koch International Inc., 1220 Ellesmere Rd. Unit 8, Scarborough, Ont. M1P 2X5
Outside Music, 22 Defries St. Toronto, Ont. M5A 3R4
PolyGram Group Canada, 1345 Denison St., Markham, Ont. L3R 5V7
Sony Music Entertainment (Canada), 1121 Leslie St., North York, Ont. M3C 2R9
Universal Music Canada 2450 Victoria Park Ave., Willowdale, Ont. M2J 4A2
Trend Music Group, 47 Racine Rd. Unit 6, Rexdale, Ont. M9W 6B2
Warner Music Canada, 3751 Victoria Park Ave., Scarborough, Ont. M1W 3Z4
Independent Labels
Alert Music Inc. (general), 41 Britain St., Suite 305, Toronto, Ont. M5A 1R7
Anthem Records (general), 189 Carleton St., Toronto, Ont. M5A 2K7
Attie Music Group (general), 102 Atlantic Ave., Toronto, Ont. M6K 1X9
Beat Factory Music (Rap/hip-hop), 119 Spadina Ave., Toronto, Ont. M5E 4M1

(Continued on page 14)

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Foreign Labels, Distribps Boost Profiles Despite Recent Closures, Market Seen As Ripe

By LARRY LEBLANC

TORONTO—Foreign-owned labels and distributors are increasingly pur-suing aggressive marketing, distribution and promotion strategies despite the recent closures of two prominent independent distributors—Long-Term-Commitment Records, which sold its catalog to U.S.-based Cargo International, and the rival-based Cargo International, which recently appointed president Lorenza McKenitt, and Ashley MacIsaac.

Dan Einstein, who oversees the New York-based Pono Records, which recently affiliated Red Pajamas and Blue Plate Music labels, says a tightening international market has been forcing many American labels to expand elsewhere.

“We thought we were perhaps sleeping on our potential with other markets, particularly with Canada,” he says. “We’re far enough along the learning curve [that] we can take what we’ve learned in the U.S. and apply the same programs to Canada. The results have been very immediate.”

With a production and distribution agreement with EMI Music Canada effective in March 1997, New-York-based Pono Records has first-strategic move into the international market.

“Canada is a key territory, and it’s next door to us,” says label president Bob Frank. “It was the first territory we did a deal outside of the U.S. and the first territory we opened an office in.” Frank says that with the recent hiring of Derrick Ross as GM of Velvel’s Canadian operation, the label intends to allocate more resources for Canada.

Foreign Companies Require Perspective, Say Canadians

SONY CZECH MERGER

(Continued from page 39)

of Sony Music Bonton. Aaron Kirtz, acting GM of SMCR since July, has been named director of marketing and management.

Mick Hawk, co-president of the Bonton Group, says, “Sony Music has been the first deal that Bonton can do and it’s been the most successful deal that Bonton can do.” Hawk says that because of its success, it’s possible that Bonton may do other deals like this in the future.

Long-term Commitment

“We have been at our market being a North American market, and we have a long-term commitment to [distributing] in Canada,” says Joseph Micallef, president of the company. “Our commitment to the market is based on the fact that we’re one of the few companies in Canada that are able to distribute both digital and physical products.”

Cambridge, Mass.-based Rounder Records, which distributes several labels in addition to its own releases, says it has been involved in discussions with Canadian distributors that were unheard of a few years ago. Foreign-owned labels used to treat Canada as an export market, he says. “Now they treat [Canada] as a real market, and they want promotion, marketing, and sales,” he says.

Jim West, president of Distribution Fusion III in Montreal, which distributes Canadian independents, says that he doesn’t agree that the market has changed a lot in recent years.

“Canadian bios are so competitive as any other market. If they’re selling music for a niche, which most American indie labels are doing, they’re better because they know where niche exists in Canada,” says Zgarka.

Zgarka, however, notes that while Canadian bios are currently exchange rates, foreign-owned labels will see lower returns on distributed product here than they do elsewhere. “It’s hard for Europeans and Americans to understand that they make less per unit selling records in Canada than almost anywhere else,” he says. Selling at higher prices, he says, doesn’t work here. “About 99% of our [distributed] labels make $1 less in Canada per record than in the U.S.,” he says. “That’s hard for them to swallow.”

LARRY LEBLANC
HITS OF THE WORLD

JAPAN

WEEK 46

1. WEEK
2. NEW
3. FROZEN MADONNA: "January"
4. NEW
5. ALICE: "Let's Talk About Love"
6. TOGETHER AGAIN JANET JACKSON: "Let's Talk About Love"
7. NEW
8. FROZEN MADONNA: "February"
9. NEW
10. KARAJE: "February"

FRANCE

WEEK 46

1. WEEK
2. NEW
3. FROZEN MADONNA: "January"
4. NEW
5. ALICE: "Let's Talk About Love"
6. TOGETHER AGAIN JANET JACKSON: "Let's Talk About Love"
7. NEW
8. FROZEN MADONNA: "February"
9. NEW
10. KARAJE: "February"

GERMANY

WEEK 46

1. WEEK
2. NEW
3. FROZEN MADONNA: "January"
4. NEW
5. ALICE: "Let's Talk About Love"
6. TOGETHER AGAIN JANET JACKSON: "Let's Talk About Love"
7. NEW
8. FROZEN MADONNA: "February"
9. NEW
10. KARAJE: "February"

ITALY

WEEK 46

1. WEEK
2. NEW
3. FROZEN MADONNA: "January"
4. NEW
5. ALICE: "Let's Talk About Love"
6. TOGETHER AGAIN JANET JACKSON: "Let's Talk About Love"
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WASHINGTON, D.C.—Although audio book merchant Audio Book Club Inc. has amassed more than 225,000 members since it began operating in 1983, CEO Norton Herrick says the company is now looking to the Internet as its next frontier. The online service, he says, should allow consumers to purchase two more dozen books a year—recently added new features to its World Wide Web site (www.audiobooks.com) and, through it, several other heavily trafficked Internet sites.

Audio Book Club’s move into cyberspace is a calculated one. “We currently have over a million active members,” Herrick says, “and we want to take advantage of the opportunities that the Internet presents.”

The company is hoping for big returns on its Internet investments, primarily because obtaining members on the Net will cost significantly less than recruiting them by sending out thousands of direct mail pieces. “Right now direct mail is still where we get most of our members, but we haven’t really done any advertising or anything else to exploit the site,” says Audio Book Club COO Mike Herrick. “We’re still providing value—similar to the kind that we’re looking for, and it’s extremely cost-effective for us because they can do their transactions online. Plus, we can offer services that we just can’t do through the mail.”

For example, the site’s visitors can listen to segments of hundreds of books via voice mail. And when a customer has received notification that a favorite author or reader has a new title out, a postcard will be mailed to the customer with a chat room where visitors can discuss books and post questions about relevant authors and topics. The site will eventually also sell computer software and home shopping catalog merchandise.

The company hopes to add new features to the site in the near future, including an e-mail alerting service to notify book lovers when books they’ve previously shown interest in become available.

Herrick says he wanted to hedge his bets with the Internet because it had proved itself a viable retail tool. “We wanted to see if we could make sure there were enough users out there to justify spending the money,” he says. For instance, it brought in 48,000 new members in its third fiscal quarter, ended Sept. 30, 1997, Audio Book Club reported a net loss of $1.2 million on sales of $5.1 million.

“I think it’s going to be a big hit,” says Audio Book Club’s senior vice president of sales and marketing, Paul A. Rosse. “We expect to see a significant increase in sales in the coming year.”

Meanwhile, Herrick says he wants to take advantage of the “new generation” of consumers who are used to accessing information on the Internet. “They’re comfortable with the Internet and the way it works, and we’re trying to take advantage of that.”

The company’s move into the Internet is part of a larger strategy to expand its customer base. “We’re looking at the Internet as a way to reach more people,” Herrick says. “We want to reach people who are not members of our club, but who are interested in audio books.”

And some are envisioning the benefits of distributing music directly to consumers through digital downloading onto personal computers.

According to a survey by the organization Strategic Record Research, 25.1% of Americans have access to the Internet or an online service, and exclusive previews from forthcoming Rolling Stone stories.

Ticketmaster and CDNow will also offer their services through the site, which is being supported by an infrastructure that includes $55 million in investments, $35 million in new capital, and a dozen or so Rolling Stone staffers.

Ultimately, the revamped site may also provide a way for both companies to overcome weaknesses with their sites.

A new magazine column devoted to the site.

Pivotal in driving traffic to the Rolling Stone Network are new deals that make the site the premier music destination for Internet service providers such as America Online and MindSpring. The Rolling Stone Network has also agreed to provide music content to WebTV, and, according to Mickelson, has several announcements planned.

Meanwhile, Mickelson has more ambitious plans to use the site as a vehicle for championing artists and reversing negative industry trends. “It’s really a site that celebrates the artists of today’s baby acts and high turnover of singles at radio,” Mickelson says. “It is a site that is all about providing great content and giving the fans what they want.”

And it’s done that. Rolling Stone’s site is one of the most popular music sites on the Internet, with millions of visitors each month. And it has helped to bring a new generation of fans to the site, with millions of visitors each month.

As sales data, feedback from users, and its own critics’ panel, the site will feature artists for a month at a time on its new releases page, moving those acts gathering momentum to a “breakthrough” status.

Nonetheless, record labels have not necessarily welcomed the new site, says Mickelson. “They’re afraid that the new label will be successful for our own site and will be working with artists.” But in another sense they’re proprietary because they all have their own Web sites, he says. “But I think overall they will come to realize the brand is the artist and not the record company.”
**Bohn Builds Himself A Mighty Record Attic**

**Pittsburgh Retailer Stocks Wealth Of Vintage Vinyl**

- **By Patricia Bates**

PITTSBURGH—If you like rummaging, you can spend hours at the Attic Record Store, which has 6 million titles—from old '78s to new CDs—in this Millvale-district warehouse.

“[If everyone] recorded it, someone somewhere liked it,” says owner Fred Bohn Sr. “We probably have a copy of it. In my ads, I just say we sell it—

all years, all types—of music.” The latest act would include local alternative bands like Brownie Mary, signed to Sire, and Rusty, which became nationally known about two years ago.

At the Attic Record Store, you can browse the Internet quicker than Bohn can find that top 40 hit of the '50s or '60s you are looking for in stockpile. While virtually none of his inventory is on computer, Bohn has a database-like memory.

“I never wanted to specialize,” says Bohn, whose product diversity as an independent over the last 17 years has kept him from any financial adversity.

“We have more R&B and blues than anything, and lately Delbert McClinton has done well here. But we get requests for everything from swing to jitterbug.”

The Attic Record Store, on three dusty, creaky floors, has a trove of 2.5 million records, including hundreds of LPs. They are indexed in shoe boxes and on wooden shelves by artist, decade, and regular patrons—who range in age from 30s to 90s—to know the store.

“I once bought 5,800,000 records from a wholesale Philadelphia distributor who went out of business in 1987—88,” says Bohn. “I acquired 100,000 45s from a jukebox operator in San Diego. Soon, Bohn was a ‘mass’ merchandiser who has stashed items under every saucer.

He also tries to get new releases on vinyl. Today, about 20% of the titles that are available on vinyl have to be imported, mostly from the U.K. and France. “We price it on the average between $7.99 to $12.99, although the cost goes up according to what their list is for us,” says Bohn. “We’re usually $1 below other retailers, though.”

Many fans of LPs from the ‘50s to ‘70s still like to groove to the sound of a vinyl album or single, according to Bohn. However, “companies won’t repress more of them, because they estimate it’s about $1.20 to make a CD vs. $2 for an album,” he says. “They don’t like the profit margin.”

The Attic Record Store has used platters that are priced from $1 to more than $500. Some 20% of its customers are from other countries, especially Japan, Germany, Belgium, the UK, and recently Australia. It is from the U.S. and Canada, who mail or fax orders in regularly, and the remaining 50% is from the Pittsburgh vicinity.

“We make everyone feel welcome here, because we allow them to use our three stereos,” says Bohn. “They can also sample the promotional CDs, and we try to get every release we can for that month.” His two sons, Fred Jr., 34, and Jason, 21, also follow local groups that have multimedia nights at places like Graffiti or Club Loga, which is in the city’s trendy Oakland section.

Besides it, Bohn’s store is like a “jazz by Kenny G, rap by 2Pac, country by Garth Brooks, Shania Twain, and LeAnn Rimes,” says Bohn. “They’ve never liked 1950s and 1960s. They also like area natives like George Benson, Norm Nardini, the Jaguars, the Clarks, and Pure Gold, which has been

The Attic Record Store is in the Millvale neighborhood of Pittsburgh. About 50% of the retailer’s business comes from Pittsburgh residents, with the rest being generated by out-of-town customers and mail order.

**HOME VIDEO.** Buena Vista Entertainment North America in Burbank, Calif., promotes Robert Chapek to senior VP of marketing and Mary Kincaid to senior VP of marketing communications. They were, respectively, VP of brand marketing and VP of advertising and research.

LIVE Entertainment in Van Nux, Calif., promotes Jeffrey Fink to president of sales and marketing. He was executive VP of sales, marketing, and distribution.

Universal Studios Home Video in Universal City, Calif., promotes Andrew Kairsey to executive VP international and names Bruce Proctor executive VP, domestic. They were respectively, executive VP, domestic, and director of sales at Kleiner, Perkins, Caufield and Byers.

CHILDREN. Marvel Entertainment Group Inc. in New York appoints Kenneth Abrams VP of consumer products. He was director of domestic licensing at Viacom Consumer Products.

**RETAIL.** Camelot Music in North Canton, Ohio, names Lee Negip director of music purchasing/divisional merchandising manager. He was national account manager at Valley Record Distribution.

**DISTRIBUTION.** Provident Music Distribution in Nashville promotes Steve Xander to Midwest field sales rep and Patrick Bonner to telephone sales salesperson. They were, respectively, a sales analyst and a telephone account rep.

**MERCHANTS & MARKETING.**

N2K, the online music company, reports large start-up losses for the fourth quarter and 1997 fiscal year, its first year as a public company. For the 12 months ending Dec. 31, revenue soared to $11.2 million, up 81% from the year before, while net loss grew to $28.7 million from $18.9 million.

In the fourth quarter, revenue jumped to $4.7 million from $679,000 in the same period the previous year, as net loss grew to $13.2 million from $6.4 million. The company says that revenue from online services rose to $3.99 million in the fourth quarter from $1.97 million in the third quarter. Page views on the music channel increased by 49.1 million in the final three months of the year from 39.6 million in the previous quarter.

In other news, the New York-based company says it made a deal with MSI of Miami for European distribution of N2K’s online retail site, Music Boulevard. MSI will add up to 150,000 international titles to Music Boulevard’s catalog for a total of more than 500,000.

**THE MUSIC CONNECTION,** which operates a customized CD compila-

**TRIMARK HOLDINGS,** a film and home video company, reports that revenue in the second fiscal quarter, ending Dec. 31, 1997, rose 41% to $22.9 million from $16.3 million in the same period the year before. But the Los Angeles-based firm posts a widened net loss of $4.1 million in the quarter, compared with a deficit of $2.7 million a year earlier. The rise in revenue was due to increases in the domestic home video, film, and TV operations; international sales were down, according to the company. The loss was the result of $4.2 million in non-cash write-downs on the value of film inventory.

**A-PIX ENTERTAINMENT** says it has acquired nine films for home video distribution in the U.S. The deal includes three features from Overseas Film Group: “Countdown,” “Drive,” and “Lifebreath.”

**MOVIE GALLERY,** operator of 853 video specialty stores and franchisor of another 106 outlets, reports that net profit for the fiscal year ending Jan. 4 fell to $805,000 from $1.6 million, as revenue increased to $603.5 million from $554.4 million. Fourth-quarter net income dropped to $1.8 million from $3.7 million in the same period of the year before, as revenue climbed up to $70.8 million from $69.8 million. But the company reports that sales from stores open at least a year increased 8% in the fourth quarter.

**GAYLORD ENTERTAINMENT,** which operates radio stations, music publishing interests, cable TV networks, and the Grand Ole Opry, reports a 31.6% gain in revenue in 1997 to $561.5 million. Net income rose 33.2% to $98.3 million. In October, Gaylord sold the cable TV music operations TNN and CMT (U.S. and Canadian operations) to CBS.

**IMAGE ENTERTAINMENT,** the laserdisc and DVD distributor, says net sales in the third fiscal quarter ending Dec. 31, 1997, rose 5% to $26.3 million from $25 million, as net income jumped to $1.1 million from $158,000 a year before. The company says that it has increased the number of exclusive DVD releases and that it intends to “aggressively pursue DVD initiatives” while at the same time supporting its laserdisc business.

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Merchants & Marketing

The Artist Makes Waves At Retail With ‘Ball’ Set

A PRINCELY AFFAIR: The “Crytal Ball” set from Prince, now known as the Artist, hit the streets around Feb. 1-20 as near as I can tell, although I wouldn’t swear to it. Blockbuster says that it put the album in its stores by the middle of the week and that by that Friday, all stores had it.

The Musicland Group had the four-CD set available in its Minneapolis store that day and touted its availability in a full-page ad in the local newspaper. Over the next three days, it made its way to most of the other stores in the chain.

Best Buy, the other retailer believed to be carrying the set, is scheduled to debut the album in its stores March 1, with a full complement of TV and print ads.

The album, which has been issued under a, that symbol that the Artist now uses for his name, contains four CDs and is available in two packages, a round foil container and a conventional multi-disc jewel box. For this album, the Artist has decided to forgo a record label and has chosen to make the package available directly to retail and via an 800 number advertised on an Internet site.

Gary Arnold, VP of marketing at Best Buy, says that given the “unconventional route by which the album is making its way to market, I look for this project to develop over time.” He notes that traditional tools like radio airplay and video will be absent, since tracks are not being serviced to radio nor will a video be shot. So he says that all the merchants carrying the set should benefit from one another’s advertising since it all heightens awareness of the album.

Scott Levine, director of marketing for audio at the Musicland Group, reports that the company is pleased with the sales that the album has generated so far, “considering the limited amount of advertising we have done.”

On the day I spoke to Levine, he said the chain’s national campaign was kicking off with an ad taking up a third of a page in USA Today. All three chains are said to have bought the album on a one-way basis, paying in advance for the privilege of carrying the title. It’s unclear as to who else is carrying the album, although M.S. Distributing in Chicago is said to be handling the album.

The reason I don’t know exactly when the album came out or who is carrying it is that the Artist and his business team are not making available too many details about the album.

In addition to their apparent reluctance to talk to the press, they appear to be leaving accounts in the dark as well.

In a conversation on price, Musicland’s Levine told me that in order to remain competitive, the chain plans to monitor its competitors to be aware of not only what price it is being sold but also who else is carrying the album.

According to sources, M.S. was initially told to solicit certain accounts, but now it is selling it to anybody and everybody. M.S. solicitation literature (Continued on page 52)
Folkways Marks 50 Years Of Documenting U.S. Music; Dirty Three Clean Up Sound

by Chris Morris

Van Ronk and the New Lost City Ramblers (whose members John Cohen and Mike Seeger made their own important contributions as folklorists/recording artists), in all, Asch produced close to 2,200 albums for the label. Folkways also operated a release imprint, RBF, which was among the first companies to bring vintage blues and country recordings back into print.

Under the aegis of its new ownership, Smithsonian Folkways has released almost 200 CD titles, comprising both classic reissues and newly recorded music; the most celebrated of these was last year's justly acclaimed six-CD reissue of Harry Smith's 1953 "Anthology Of American Folk Music," which belongs in every home in the country. In January, the label (which is distributed by Koch International) issued "The High Lonesome Sound," a priceless compilation of 50's and 60's recordings by Kentucky banjo/vocalist Roscoe Holcomb, who was discovered by Cohen in 1956.

The Carnegie Hall anniversary show will bring together an assemblage of veteran and youthful talents reflecting the label's glittering legacy and diverse repertoire. Such towering artists as Seeger, the New Lost City Ramblers, and bluegrass legend Ralph Stanley will represent the old guard, while Lucinda Williams (who began her career with two Folkways albums), Dar Williams, and Folkways' Toshi Reagon will demonstrate how the traditions heard in the label's early recordings remain vital today. World music will be on view in the work of such acts as Pleneros De La 21, a New York-based group specializing in Puerto Rican plena (the "sung newspaper"), and Hawaii's Pua Kanakao'ole Kanakoele and Nalani Kanakao'ole. And the SNCC Freedom Singers will amplify Folkways' commitment to social justice.

Beyond its celebratory aspect, the Carnegie Hall concert will inaugurate a campaign for a fund to preserve the Folkways collection, for some of the label's archival materials is already beginning to deteriorate with age. Smithsonian Folkways wants to digitize the collection, both for maintenance purposes and for wider distribution in the digital age. The label is also seeking partners in its 50th-anniversary celebration. For further information, contact Amy Horowitz, assistant director of Smithsonian Folkways, at 955 L'Enfant Plaza, Suite 7000, MRC 950, Smithsonian Institution, Washington, D.C. 20560.

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Billboard March 3, 1998
RETAIL TRACK
(Continued from page 50)

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BILLBOARD MARCH 7, 1998
audio books are online, and major book-sellers such as Barnes & Noble and Amazon.com also carry audio books online. Norton Herrick says his company's club benefits provide its greatest distinction. "There are retail audio book stores and stores that carry books on tape, but we don't consider them competitors," he says. "We are a club; we're a different form of distribution."

ATTIC RECORD STORE

(Continued from page 39)

"He'd stand on an armchair in our living room, and he'd play these tunes like 'Eh, Cumpert' for hours," says his oldest daughter, Fred Ludwig Bohn, of his only child. "When he was growing up, we never had to worry. We always knew where he was after school."

Bohn, who is now 45, says, "I've been told Pittsburgh had so much action in nightclubs around 1950-65 that it would have had a great music scene if it hadn't been for the times like the Alan Freed-era payola scandals in radio."

Yet, the Pittsburgh area brought forth the Chariots (who did "My Special Angel" and "F'n O'Clock World"), the Moonglows ("Blue Moon"), the Skyliners ("Since I Don't Have You"), and the Jokies ("Pretty Pretty").

Today, the Pittsburgh Old Record Collectors Club hosts a nostalgia show featuring acts like the Eldorados, the Solitaires, and Marvin & Johnny once a month at the Holiday Inn McKnight. Bohn is group coordinator for the 275-member organization.

"I'd like to have the Galahads here, but I'm still searching for one of them, Jimmy Pipkin," says Bohn. The club arranged for the Chariots to come to Pittsburgh Feb. 22. He networks around the U.S. to locate missing trios, quartets, and other ensembles.

The Attic Record Store is the culmination of Bohn's work, and yet he yearns for one more record to go with the other 6 million. "I'd love to have a copy of '219 Train' by the Moonglows," he says. "I'd pay $1,000 just for it, because I used to have an original. When I sold it, I thought I got another one. But now I'd give anything to have it back again."
Top Pop Catalog Albums

MARCH 7, 1998

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Stereophonics | **NO. 1** | **NO. 1** |

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Merchants & Marketing

DECLARATIONS OF INDEPENDENTS
(Continued from page 51)

Indeed, while the structures of the tracks on "Ocean Songs" remain as expansive as ever—"Authentic Celestial Music" clocked in at 10 minutes, while "Deep Waters" ran 16 minutes—and the sound is still brazenly live, the atmosphere is generally rapturous and lyrical, instead of explosive and forbidding.

Ellis terms the album "a break-through and an accomplishment," though it was not one that came easily.

"It was a very cathartic experience, this recording," the violinist adds. "My girlfriend came to the sessions with me, and she had to leave. She found it a little too much to be around.""With this gorgeous and important recording behind them, the Dirty Three will embark on a two-month American tour in May. "We'll be taking in most places," Ellis says. "It's a pretty hectic schedule."

Some of the band's components also have current albums on the market from Dog City in Chicago; Turner has released a solo album, "Tren Phantasma," while Turner and White, as the Tren Brothers, have issued a self-titled EP.

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Seekin' Heat like a Rocket Runnin', On Nitro Jive

Check these cats out on the Heatseekers chart this week!

* Dead set on bringing class and style back to American music, BIG BAD VOOODOO DADDY is an 8-man big band playing live, city blues jump and swing.

* After making their Coolsville/EMI-Capitol debut, BBV have already found a toasty spot on this issue's Heatseekers chart.

* Save a date for a larger-than-life date with Big Bad Voodoo Daddy— they're on the road now and not to be missed!

* "In a world positively teeming with aggressive, adversarial pop, it's hard to find a bonafide class act like Big Bad Voodoo Daddy." —LA Times

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Billboard March 7, 1998
Hockey-Go-Lucky. Officials from CBS/Fox and NHL talk shop with New York Rangers star Wayne Gretzky. The occasion was the premiere of "Gretzky, the Great One And The Next Ones," highlighting his career and coming hockey superstardom. Shown skating, from left, are NHL video marketing and distribution coordinator David Levy, CBS/Fox senior VP Curtis Roberts, Gretzky, Fox Home Entertainment acting head Pat Wyatt, and Fox marketing VP Hosea Belcher.

A Rebound For Longform Music Vids
Genre Revitalized As Labels Become More Selective

BY CATHARINE APPLEFIELD OLSON

WASHINGTON, D.C.—It's shaping up to be a ballyhooed and hot-garbed event: The longform music video trade, just as distributors of a sell-through video category that's taken its share of knocks in recent years-longform music videos. The genre sales report released during the holiday season (Billboard, Jan. 10) appear to be continuing into 1998, largely riding on labels' greater selectivity of titles.

Warner Repro Video has been a steady proponent of music longforms. Nevertheless, the company has changed its release strategy during the past several years. "We are only releasing titles that we consider strong candidates for release," says VP Faraci. "When you look at what MGM/UA Bros. Records. "We are not looking for titles that are going to take a long time to develop, because chances are we won't get the time to develop them."

Faraci says Warner now tends to stick with bigger-name artists and videos that offer unique content. "When we were releasing many more titles early on, we were releasing titles we had success with on the audio side," he says. "And therefore we were releasing a lot of catalog titles of footage that had been available over the last few years. We are not doing a lot of that now. We are being very selective in releasing titles that we feel have more than a 50/50 chance of breaking in by the majority of retailers."

The strategy appears to be paying off. "Retailers found that there is interest in music videos and therefore are giving them more space," Faraci says. "In the end, it's a situation of the quality being there. There are exciting things happening surrounding these releases; it's not just a matter of all of us going back and releasing old video cuts we had made to support singles."

Faraci says the label is witnessing a rise in sales not only of the Wham! video "Fleetwood Mac: The Dance"—which he says has shipped about 170,000 units and sold more than 100,000—but on other titles released in the past year featuring Madonna, Van Halen, Eric Clapton, and others.

Sony Music Video is also happily noting renewed sales vigor in recent months, particularly for its current Rage Against The Machine longform music video. "Despite what's gone on in the last few years—with retailers eliminating the real estate for the category—it does seem like it has come back," says David Pierce, Sony Music Distribution's senior VP of sales and marketing. "Fleetwood Mac's "The Dance"—which he says has shipped about 170,000 units and sold more than 100,000—but on other titles released in the past year featuring Madonna, Van Halen, Eric Clapton, and others.

Sony Music Video is also happily noting renewed sales vigor in recent months, particularly for its current Rage Against The Machine longform music video. "Despite what's gone on in the last few years—with retailers eliminating the real estate for the category—it does seem like it has come back," says David Pierce, Sony Music Distribution's senior VP of sales and marketing.

Rhino's "Classic Album" series of VH1 documentaries, including Fleetwood Mac, has garnered itself a solid share of the midstream of resurgent music video sales.

U.K.'s Red Pictures Launched To Offer-Art House Sell-Thru

BY SAM ANDREWS

LONDON—The burgeoning sell-thru market in the U.K. has entered another new entry into "art house" video distribution. Red Pictures will launch in April, according to founder John Gavin.


REALITY CHECK: Once again it's time to measure our 1997 market-share estimates (Billboard, Jan. 31) against those of the industry's best number-crunchers, Tom Adams, Adams Media Research.

And, once again, we're reading from the same page, in terms of total wholesale revenues ($8.53 billion for him, $4.4 billion for us) and in terms of studio performance. The real difference is at the very top. Adams credits Disney with total revenues of $2.75 billion ($2.2 billion in retail, $550 million in rental), compared with our $2.4 billion. Disney's divisional results: $2.2 billion, according to him, and $2.08 billion, according to us. (Other relevant numbers are pretty similar too.) Here's how Adams rates the field: Warner Home Video, including $242 million from New Line, did $1.39 billion. Billboard had Warner at $1.51 billion, including $250 million from New Line. Columbia TriStar: Adams, $1.13 billion; Billboard, $1.11 billion. Fox, Home Entertainment: Adams and Billboard, $1 billion. Universal: Adams, $741 million; Billboard, $800 million. Paramount: Adams, $500 million; Billboard, $475 million. We were an eyelash apart on Warner-distributed MGM Home Entertainment, with Adams' tally at $480 million for us, both down substantially from 1996.

Moreover, our sell-through conclusions were nearly identical: Overall sales growth slowed to a crawl, but not for everyone. Columbia posted a massive increase—75% over 1996, Adams estimates—while Disney and Fox stayed ahead of the pack by finding new ways to milk their catalogs. "The Star Wars Trilogy" has turned into a Pan annuity worth millions of units annually. Meanwhile, Paramount, something of a sell-through wallflower in recent years, likely will find itself in Columbia's position this year if, as anticipated, "Titanic" is priced to sell.

Adams does rent sales is on the rebound, thanks to "a broad move" to revenue sharing as well as DivX's pay-per-view variant. "That why weren't surprised if suppliers' rental growth rates surpass that of sell-through by 2001-02," he writes. Last year, rentals skidded 5.7% in terms of sales and 2.7% in dollars.

A return to the double-digit expansion of yearend isn't in the cards. But Adams does project a respectable 9% a year increase to nearly $11 billion in wholesale revenue. Whether or not the numbers are on target, Hollywood is in "a can't-miss position," says Adams, who suggests the combination of near-video-on-demand and DivX will more than balance any downturn in VHS.

"We think that alone will reignite video-sector growth rates in the years ahead," he predicts.

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BACK IN VIDEO: Golden Books has been in and out of the video business for the last 10 years. With new owners and a new distribution partner in place, the kid-video supplier is now looking for a return engagement.

Once part of now defunct Western Publishing, the label has re-emerged as Golden Books Home Video & Audio. This comes more than a year after former Simon & Schuster head Richard Snyder and broadcast mogul Barry Diller bought Western.

The label’s name was changed to Golden Books Family Entertainment with a mandate to break out beyond the book market. Golden Books inked a video distribution deal with Sony Wonder in December, and it recently acquired the Shari Lewis catalog.

This time around the company is looking to create “new characters and brands for video,” says new vp/GM Cindy Bressler, formerly with PolyGram Video and ABC Video. “It’s a different approach.”

Under Bressler are Joanne Singer as marketing vp, a post to be named marketing manager, and a Sony sales liaison. “We’re a lean group, but it’s indicative of a firm commitment to the division,” Bressler says.

Golden Books has 40-50 video titles in its catalog, all will eventually be repackaged and rereleased. Bressler’s group will handle all marketing for the label. In addition, she says, numerous book titles, such as “Pat the Bunny” and “The Poky Little Puppy,” haven’t been fully exploited at retail.

The “Pat the Bunny” video is due in early 1999. Bressler says the character will be a line of clothes, bedding, and other licensed merchandise behind it for its video debut.

One lucrative Golden Books line is a collection of holiday titles recently retrieved from LIV Home Video. Titles for the collection include “Rudolph the Red-Nosed Reindeer,” “Frosty the Snowman,” “Mr. Magoo’s Christmas Carol,” “Town,” “Peter Cottontail,” and others. LIFE generally sold between 3 million and 4 million units every holiday season.

Golden Books also has the popular “Madeline” series, which is headed to the big screen this summer. The book publication will be released by TriStar Pictures July 31. Prior to the premiere, Golden Books will release two new animated “Madeline” titles and repackage the 10 previously released.

Throughout this year, Bressler says, the label will focus on marketing the brand to establish a “line look” at retail. Combination packs of books and tapes are also planned. “Consumers have never felt that they can go into a [video] store and see the Golden Book line,” she says.

Next year, the supplier will concentrate on bringing more new titles and will create a sub-label of parenting videos for adults. “This division is not a fleeting fancy,” says Bressler. “It’s the beginning of a strategic change that hopefully will develop into something the market loves.”

JOIN THE CLUB: This Video Software Dealers Assn. (VSDA), Video Software Dealers Assn. (VSDA), (It’s a different approach.)

OPEN EXHIBIT: The exhibit will feature the work of the 12 members of the VSDA, who are all involved in the video software industry. The exhibit will run from September 1 through October 31, 1997, at the VSDA headquarters in Encino, Calif., for more details.

DISNEY DEPARTURE: After 13 years of fielding press calls, organizing events, and volunteering at the free Disney Store, the company is now releasing a new line of Disney films.

The films will be released by TriStar Pictures early this year. Meanwhile, Buena Vista parent the Walt Disney Co. has announced that Mary Kincard will be named vp of communications. Kincard, who had been vp of advertising and public relations, will be responsible for PR, event marketing, and national promotions.

Kincard, who now reports to Kincard, says she is committed to keeping the rest of the company happy. “They’ve known for a while that I didn’t want to renew,” she says.

(Continued on page 59)
The Laughs are Hysterical!  
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Seven Hilarious Titles to Tickle Your Fancy!

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B.A.P.S (Black American Princesses)  
Halle Berry (Girl 6, Executive Decision) and Natalie Desselle (Set It Off, How To Be a Player) are two clueless underpaid waitresses from Georgia in search of fame and fortune in Hollywood, only to wind up getting caught in a hilarious scheme involving billionaire Martin Landau (The Adventures of Pinocchio) from swanky Beverly Hills.  
VHS# N4413V  
Spanish VHS# N4585V  
Color/Approx. 90 mins.  PG 13

The laughs continue as Kid 'N Play turn a college campus into the ultimate party zone with help from Martin Lawrence (Nothing To Lose) and Tobin Campbell (Boomerang).  
VHS# N4422V  
Color/Approx. 90 mins.  R

FRIDAY  
Chris Tucker (Money Talks, The Fifth Element) and Ice Cube (Aames, Dangerous Ground) try desperately to get out of trouble as they slam into the weekend.  
VHS# N4425V  
Color/Approx. 90 mins.  R

A THIN LINE BETWEEN LOVE AND HATE!  
Martin Lawrence (Nothing To Lose, Bad Boys) and Lynn Whitfield (Girl 6, Boomerang) make the war of the sexes hysterically deadlty!  
VHS# N4427V  
Spanish VHS# N4426V  
Color/Approx. 106 mins.  R

HEART CONDITION  
Denzel Washington (Fences, The Preacher's Wife) and Bob Hoskins (Michel, Twenty-Four Seven) in a wacky story about a ghost that won't stop haunting.  
VHS# N4429V  
Color/Approx. 94 mins.  R

HOUSE PARTY 2  
The fun continues as Kid 'N Play turn a college campus into the ultimate party zone with help from Martin Lawrence (Nothing To Lose) and Tobin Campbell (Boomerang).  
VHS# N4422V  
Color/Approx. 90 mins.  R

WHO'S THE MAN  
Law enforcement is never the same with this raucous hip-hop whodunnit featuring Ice T, Queen Latifah and Salt 'n Pepa.  Also starring Denis Leary (Wag the Dog, The Matchmaker).  
VHS# N4426V  
Color/Approx. 90 mins.  R

THE MACK  
A blaxploitation classic from the '70s with Richard Pryor (Stir Crazy, Silver Streak). A smooth-talkin' hustler and his brother are out to clean up the streets and save their 'hood.  
VHS# N4423V  
Color/Approx. 110 mins.  R

STREET DATE: 4/7/98
www.newline.com  
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LONGFORM VIDEOS

(Continued from page 55)

Because the bulk of Rhino’s video and audio product is catalog merchandise from acts such as the Monkees, Cheap Trick, and Stevie Wonder, the company has often had a tougher time securing shelf space than its more contemporary brethren. The label’s recent video on the making of Paul McCartney’s album “Flaming Pie” is one of the few current titles Rhino offers. “It’s even more difficult to get shelf space for the older stuff,” Schorr says.

Rhino recently found another way to turn its catalog-oriented bent into a music video power play. After 18 months of negotiations, the label recently gained the rights to distribute the “Classic Album” series of documentaries, which have aired on VH1 and are making their way to select public television stations.

“Because of the core business we’re in—which is basically reissue—it made a lot of sense to do something based on classic albums,” Schorr says. Already on shelves are titles on the making of Fleetwood Mac’s “Rumours” and the Grateful Dead’s studio albums. Stevie Wonder’s “Songs In The Key Of Life,” Paul Simon’s “Graceland,” the Band’s eponymous album, and Jimi Hendrix’s “Electric Ladyland” are slated for “Classic Album” tributes soon.

Schorr says he expects the “Classic Album” titles to get more exposure than average concert videos. Each video contains 15-20 minutes of footage not included in its TV incarnation. To further enhance the collection’s profile, Rhino is offering each title except “Graceland” and “Rumours” in a boxed set containing the video and a CD copy of the original album.

“This is something for the collector. Plus, there are just timeless albums,” Schorr says. He adds that a new marketing focus might help generate additional sales: “We are starting to do a lot more title-driven consumer advertising, going to a Musicland or a Tower and other places where we are going to be able to get product placement and advertising to the consumer.”

Special-interest and music video distributor MPI Home Video didn’t have any new video release videos for the fourth quarter, but president Sam Citro says the label definitely reaped a sales success for its catalog titles, particularly the Beatles movies “A Hard Day’s Night” and “Help!”

Citro says MPI’s decision to release the Beatles titles on LD in November may have had an impact, but the bottom line for sales is still consumer interest in a given act. “It’s still title-driven,” he says. “Who are they on the record side definite- ly paves the way on the video side.”

Although distributors of longform music videos are profiting from newfound retail vigor, most note that one old habit remains unbroken: the majority of sales still occur in music retail outlets. Video stores lag far behind.

“Video stores still, at least in my estimation, haven’t stepped to the table yet in terms of longform,” Schorr says. “As with feature films, they are primarily looking for things that are hit-driven. Will a video chain with 10 stores bring in ‘Cheap Trick Live?’ Probably not. Should they have Paul McCartney or ‘Classic Album’ Absolutely?”

If you’re interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard’s 1998 International Buyer’s Guide before this year’s press run is completely sold out.

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*11A gold certification for a minimum of 125,000 units or a dollar value of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. *11B platinum certification for a minimum sale of 250,000 units or a dollar value of $18 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. <1998, Billboard/BPI Communications.
FAIRY TALE STORY: If there's anything media watchdogs and parents alike are picky about regarding children's entertainment, it's that true quality programming is urgently needed. No children's movie of 1997 fit the bill as well as "Barney & Me: A True Story," which allights in stores March 31 as a rental title from Paramount Home Video. In Child's Play, spectacularly successful and considered the best family movie of the year, a beautifully written, superbly acted, perfectly moving film that well deserved the overused description "magical."

The film's U.S. box office was less than spectacular, most likely because its title and plot—in which two English schoolgirls during World War I claim to be friendly with fairies and other otherworldly creatures—ultimately pigeonholed it as a "girls' movie." Thus "Fairytale" was consigned to the same relative obscurity as other, similarly wonderful features, notably "The Secret Garden" and "A Little Prince."

With the public outcry for quality, we find it frustrating in the extreme when a truly first-rate title doesn't get the support it deserves from a mass audience. One can only hope that "Fairytale" finds that audience on video, especially when it's re-released for sell-through.

"Fairytale," based upon true documented events, centers on two cousins; they're portrayed in a pair of outstanding child performances. The elder girl, grave, quiet Elsie (Florence Hoath), is grilling the recent loss of her much-loved brother Peter. The younger one, feisty and impulsive Frances (Elizabeth Earl), has her worries—name-

Both derive solace from their sojourns in the fairies' realm, which they find by stream in their own back yard. The fairies, who have been following the girls produce photographs of the fairies; they eventually attract the attention of celebrities Sir Arthur Conan Doyle (Peter O'Toole), and Harry Houdini (Har-

Kneitel).

Director Charles Sturridge ("Gulliver's Travels") wisely lets every viewer decide whether the pho-

tos were authentic. He instead focuses on the overarching themes of faith, coming to terms with loss, and what it means to believe. In fact, notes Sturridge, the real-life Elsie and Frances did, in their old age, concede the photos—"for the fifth and final one."

"Frances was completely adamant that the last photograph was true," he says, noting that the first four images were achieved with cardboard cutouts. The fifth "looks like a double exposure."

But [Frances' daughter] Christine Lynch showed me a blowup of it, and there are three faces hidden in the grass. What's interesting is that these were the plates that Conan Doyle had given the children—they were86-1/2 marked, but utterly baffled with. They were never able to find [evidence of tampering]."

The movie's fairy special effects are: perfect gossamer and fleeting, never overdone. There is a lovely touch during the final breath-taking scene in which Elsie takes the hand of a fairy queen. Elsie's hair is blown ever so slightly by the wind, and the fairy's wings; our nine-year-old, Lily, called this to our attention.

"It is those interactions between the creatures and the persons that make you believe they're there," says Sturridge. "Sometimes the eye notices them unconsciously, though it doesn't necessarily register exactly what it is that's noticed."

As to whether appearing in "Fairytale" in addition to "Gulliver's Travels" is making his young stars, Hoath says, "I was more interested in finding out how the girls did it, rather than what the fairy was doing."

On the other hand, says, "I only believed in the tooth fairy when I was younger—but now I think maybe they do exist.""}


A lovely and refreshing live-action movie from Great White Dog Picture Co. in Lee, N.H., "Kristen's Fairy House" has captured a prestigious Parents' Choice Gold Award. It's also earned Parenting's Video Magic Award, awarded to the magazine's "video of the year's top 25 titles." Released into the educational and library market last September, the video recently was picked up by distributor Tapeworm in Valencia, Calif.

"Kristen's Fairy House" is set on a tiny island off the Maine coast. The tale's enchanting Cathedral Woods is a haven for fairy houses; wee dwellings made entirely of natural materials like wood, straw, seashells, and moss. They're the sort of the little things that could imagine a vinged sprituting inhabiting. Nine-year-old Kristen and her Aunt Tracy spend time together gathering things for their own fairy house. Much detailed footage of the island's fairy houses, which do exist in real life, are inspirational.

for grade-school kids, many of whom immediately want to start houses of their own. "We had no script, though we did have a story outline," says Great White Dog chief Barry Kane, whose partners, in addition to his wife, Tracey, are Mark Forman and Kathleen Secret. Kane adds, "We wanted it to be spontaneous and real, a cre-ative experience. It was a part of the roots production, and we felt from the beginning that the fairies were with us.

Kane is being humorous, but he says it was amazing how everything fell into place. "We needed a writer for the narrative, and it happened that our next-door neighbor was an English professor who found the language and the minimal use of words." In addition to star Kristen Puffer—described by Kane as a "neighborhood girl"—other children in the film would just come along at the right time and be in a show. "Most of our scenes are first takes," he notes.

The 38-minute title was test-marketed at a local store, Strowd-Water Books, in Portsmouth, N.H. Kane says it's done well "without any special marketing. We're young and enthusiastic and have perse-
In The Window: Accompanied by only piano and organ, Papp shares a range of depth and talent of a stand that stands with the best of her seminal repertoire. "There Will Be No Swede Rows!" is a different, though no less important, ontology. The two-volume set offers 49 songs from 13 acts, little known in their era and all forgotten today. The compilation of the gospel quartets—many of them entire albums—of the finest gospel groups of all time. This collection is a must for collectors of the genre. Papp is an accomplished singer, and her voice is as strong as ever. The collection, however, is not without its problems. Some of the songs are good, but others are not. The overall quality of the collection is uneven, with some tracks shining and others falling flat. Papp's voice is still strong, but the recording quality leaves much to be desired. Overall, this is a collection of interest to gospel fans and collectors, but it is not without its flaws.
The song's original funk-flavored arrangement becomes more contemporary, leading to a fresh take on Smash mouth's pop/rock style. The heartfelt “let’s get away” tone of the lyrics is echoed in the modern, pop-punk sound of the new single. With its catchy hooks and upbeat rhythm, the new single is sure to appeal to fans of both genres.

**CRITICS CHOICE**

**DAVID MILLER** - **Happy To Handle (4.21)**

**WRITERS:** Teddy Riley, Drummie Z

**STUDIO:** Dreamville

**GENRE:** Rap/Hip Hop

This song features a catchy beat and memorable hooks, making it a standout on the album. The lyrics are relatable and the production is top-notch, making it a great addition to the listener’s playlist.

**DARYL HALL & JOHN OATES** - **The Sky Is Crying (4.14)**

**WRITERS:** Daryl Hall, Dave Bellischko

**STUDIO:** Unison

**GENRE:** Rock

The band's signature sound is on full display in this latest release. The song's lyrics touch on themes of loss and longing, while the guitar riffs and drum beats provide a strong rhythmic foundation.

**N. R. W.**

**MARK CHESNUTT** - **I Might Even Quit Lovin’ You (4.14)**

**WRITERS:** Mark Wight

**GENRE:** Country

This song delivers a powerful emotional punch, with its soulful melody and heartfelt lyrics. The performance is top-notch, and the production is clean and polished.

**SINGLES**

**MARK CHESNUTT / I MIGHT EVEN QUIT LOVIN’ YOU**

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**GENRE:** Country

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EYE ON THE WORLD: Impressions of the European Soccer World

First-time European traveler Michael Lemmer, American Soccer Weekly editor, spent the summer in Europe following the recent World Cup. He shares his impressions of the continent in this article.

LUMINOUS VISIONS:

The Rolling Stones World Tour Site

The Rolling Stones World Tour Site, devoted to the band's latest album, " Bridges To Babylon," and its supporting world tour, proves that the Stones are one rock 'n' roll dinosaur that refuses to succumb to extinction. This massive site contains everything one has come to expect from a band of this magnitude, as well as a plethora of information regarding the world tour: set lists, and onstage and backstage video clips and pictures. In addition, there is also information on the Rolling Stones’ design of songbooks, live chat, and a comprehensive band history broken down by decade. The only regrettable aspect of the site is that it is nice and flows well but is not spectacular. All in all, the Rolling Stones’ presence on the World Wide Web is sold but presents nothing really new or innovative.

MOVIE TUNES:

The availability of movie soundtracks on the Web, as evidenced by the "Titanic" soundtrack's ring of No. 1 on Billboard's 200 Movie Tunes chart, is a site devoted to film soundtracks, is an ideal starting point for movie buffs or aficionados. With nicely designed and easy-to-use navigation bar and menus, users are able to search a large database of movie soundtracks and information, read the latest soundtrack news (including album release dates and Oscar soundtrack nominations), and visit chat rooms where fellow movie music buffs to discuss their favorite tunes. Soundtracks can be searched alphabetically or by composer or film genre. Updated regularly, the site serves as a timely and comprehensive resource for soundtrack information.

AUDIO BOOKS:

The Lottery and other Stories

Read by Carol Jordan Stewart

3 hours, $17.95

ISBN 1-57275-951-3

"The Lottery" is Jackson's best-known work, a chilling little tale about a seemingly ordinary small town called "Haddon." The activities turn almost matter of factly to horror: But the other stories here are well worth reading by rebel of pedants or literary snobs. Jackson has an unerring awareness of people's hypocrisies and hidden motivations. The stories are simply excellent, and the overall collection is a tapestry called "The Garden." The story of a racist town, it works because it is told from the point of view of a young reader who is fastidious about listening to the "Flower Garden." The story of a racist town, it works because it is told from the point of view of a young reader who is fastidious about listening to the "Flower Garden." The story of a racist town, it works because it is told from the point of view of a young reader who is fastidious about listening to the "Flower Garden." The story of a racist town, it works because it is told from the point of view of a young reader who is fastidious about listening to the "Flower Garden."
V.P. MARKETING WANTED

Rapidly growing internet-based retailer is looking for a music industry insider with extensive knowledge and contacts with various labels in regards to their co-op/marketing departments. You must have knowledge in the writing & development of a co-op proposal with regards to both internet sites & monthly print media. You must also have the ability to make a sale of space to labels. Please forward your resume, cover letter, & salary requirements.

Seneca Media Group, Inc.
ATTN: Recruiting
24 East Ave Ste 114
New Canaan, CT 06840

HELP WANTED

CREATIVE MUSIC DIRECTOR AND ON-AIR MUSIC HOST

KCRW-FM, the leading National Public Radio Station in Southern California, is seeking a gifted music program host to head station's signature 24-hour music program, Morning Becomes Eclectic. Format includes eclectic music mix (pop, world-beat, alternative), interviews and regular live performances with cutting-edge, as well as name artists and bands. Also to develop new air talent and provide artistic and promotional leadership. Experience with on-air fund raising or commercial announcing required. Great opportunity in music and entertainment capital. Send letter and resume now to:

Ruth Seymour, General Manager
KCRW
1500 Pine Blvd
Santa Monica, CA 90405

KCRW is an equal opportunity employer.

VIDEO/AUDIO SALES

Sell-through sales opportunity with UAV Entertainment Corporation’s video, audio and book-on-tape line. Personal contact with entertainment and contacts in the sales of product to national music chains and mass merchandisers. Extensive sales experience required. Excellent salary & benefits package for the right person. Send or fax resume to Personnel Dept.

P.O. Box 7647
Charlotte, NC 28241
Fax (803) 548-3335

GRAPHIC DESIGNER

VP Records, NY based Reggae label needs GRAPHIC DESIGNER w/5 yrs. experience strong in visual concepts and creativity skills. Closed for re-direction on all album packaging & promotional material. Must be able to work well in a pressure filled, deadline intensive environment. Salary depends on experience. Please fax resume to:

Graphic Design Position
(1718) 689-5873

SALES REP WANTED

Established industry print is looking for a music/biz/artist promoted and motivated sales person to head new regional sales office: New York, Nashville, and LA. Excellent guaranteed base pay plus commissions and good benefits package. Applicant must have 3-5 yrs experience, some music background, knowledge and experience in print and packaging. The music business or CD-ROM. Send resume to:

Box 1000 Billboard Classified
1515 Broadway
New York, N.Y. 10036

Music for Movers

320 VIDEO TITLES in just 2 SQ. FT! complete line of counter, wall, and floor displays.

Vice President, Music Sales & Marketing

BMC Entertainment, a leader in the recorded music & entertainment industry, seeks an experienced, hands-on individual to assist VP Business Affairs w/project management, including preparation & organization of presentations, administration & analysis of business plan & full fiscal responsibility for department budgets.

We require 3 yrs working exp., MBA preferred. Ability to think strategically & familiarize with computer system development & implementation are required. Solid financial background, strong communication & organizational skills are necessary.

We offer competitive compensation & comprehensive benefits. Qualified candidates, please fax or mail your resume & salary requirements to:

BMC Entertainment
Attn: OPS Dept. WWV
1540 Broadway, NY, NY 10036
Fax: (212) 930-4862. EOE

Music Marketing Network

Seeking an experienced NYC based sales/account executive. The ideal candidate who has strong contacts in the record business and a working knowledge of direct-to-consumer and database marketing. Position is full time with a generous incentive program and benefits package. Send resume and salary requirements to:

Kym Bamford
Director Corporate Communications
Fax (732) 219-0172
Email: MMNProject@esol.com

Music & More

Sovay SENIO level negotiator - 3-4 years experience in licensing music, clips etc. for expanding lights clearance agency. We license rights to TV/film & TV clips, photos, cede etc.

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LIFELINES

BIRTHS
Girl, Electra Noel, with Dave and Pam Mustaine, Jan. 28 in Phoenix. Father is front man of Megadeth.

Boy, Thomas Noah, to Chris and Debra Gehringer, Jan. 30 in Hackensack, N.J. Father is an engineer at the Hit Factory mastering studios in New York.

Girl, Kiki, to Skye Edwards and Justin McKenna, Feb. 10 in Ifland, England. Mother is lead vocalist of Morcheeba.

MARRIAGES
Terri Vandenbergboe to Michael Hartz, Jan. 25 in Palm Beach, Fla. Bride is former actress on soap opera "As The World Turns." Groom is business manager for rap artist/actor LL Cool J and actress Meg Ryan.

Elizabeth McColl to John Walsh, Feb. 22 in New York. Bride is executive assistant to the president of the Alternative Distribution Alliance. Groom is VP manager of network control for Cowen & Co.

DEATHS
Bernard "Buddy" H. Dolinger, 72, of complications following heart surgery. Feb. 12 in Encino, Calif. Dolinger was a sales and marketing executive at Decca Records, Imperial Records, Cadence Records, Valient Records, and United Artists Records from the late 50's to early 70's. He worked with such artists as War, Ricky Nelson, the First Family, and Andy Williams during his tenure. He also operated the Baront Movie Theater in Canoga Park, Calif. Dolinger is survived by three children, Lesley Dolinger, Miles Dolinger, and Holty Grayson; a sister, and a grandson. In lieu of flowers, donations can be made to the Guardians of the Jewish Home for the Aging, 1460 S. Sepulveda Blvd., Suite 210, Los Angeles, Calif. 90025 or to the Creative Arts Temple, P.O. Box 461107, Los Angeles, Calif. 90046.

Thomas Chapin, 40, of leukemia complications, died February 15 in Provincetown, Mass. Chapin was a jazz saxophonist and bandleader who recorded albums for Knitting Factory Records and Arabesque Recordings. He played in Chico Hamilton's band and led Lionel Hampton's orchestra for six years, starting in 1981. Chapin is survived by his wife, Terri Castillo Chapin.

Mychal Starr, 42, of a heart attack. Feb. 18 in Birmingham, Ala. Starr, a 20-year radio veteran, most recently worked as a late-night DJ at WBHK (Kiss-FM) Birmingham. He also worked at WENN Birmingham.

S KANKING DOWN BARRIERS: The Sea Against Racism tour kicks off March 27 and continues through late May. It features the rude sounds of Less Than Jake, the Toasters, Blue Meanies, Mustard Plug, Five Iron Frenzy, Mutoid Man, Kenmuri, and Mike "Bruce Lee" Park. Anti Racism Action Artists for a Hate Free America, and the Museum of Tolerance will each receive a portion of the proceeds at the end of the tour. Contact: Fly PR at 213-667-1344.

RIVE-DY HERO: Nashville pro ducer/songwriter/author Jerry Cupit lent a hand and a mouth when he recently happened upon a car accident. Despite a lack of formal training, he delivered CPR to Larry Hut ton Feb. 3. An article from The Tennessean newspaper stated that Hutton probably wouldn't have made it to the hospital if Cupit hadn't stopped to help.

MUSIC FOR LITTLE PEOPLE: Jazz and R&B vocalist Al Jarreau pre sent Protests the Children, a March 15 benefit concert for Mothers Against Sexual Abuse. The event will be held at the Smothers Theatre at Pepperdine University in Malibu, Calif., and tickets run from $250 to $1,000. Contact: 818-710-7061.

ALL ABOARD! Airwalk and Warp magazine host Board Aid 5 For LIFEmate, a music festival and board- spoon showcase, March 15 at Bear Mountain Resort in Big Bear Lake, Calif. Performances from the Off -spring, Steel Pulse, the Specials, One Hit Wonder and DPH are scheduled. The first four Board Aid raised more than $470,000 for the music-industry HIV/AIDS resource and awareness organization. LIFEmate has also moved offices to 72 Spring St., Suite 1103, New York, N.Y. 10012. Contact: Ryan Snyder at 718-792-7777, ext. 198.

A Fish In The Hand: Surfing Records and Interview Records present the Surferdome Foundation, an environmental organization, with a fish-shaped check for $166,261, an amount culled from sales of "MOO II: Music For Our Mother Ocean." Pictured, from left, are Dave Kaplan, president, Surfing Records; Pierce Flynn, executive director; the Surferdom Foundation; and Tim Whalley, president, Interscope.

ANNOUNCEMENT
HOT! HOT! HOT! SPOTLIGHT ON THE PRO TAPE/ITA NARM CONVENTION
Billboard's annual section on Pro Tape finds its home in our March 21st issue. Coinciding with the ITA convention, this spotlight reviews the current state of the market. It's an excellent opportunity to showcase your ad message to the entire music industry.

THE WEEKEND OF THE WHALE: ADVANCE SEASON TICKETS ON SALE AT ALL METLIFE ARENA OUTLET BOOTHs AT THE STADIUM (71-734) AND ALL TICK TIX OUTLETS. CALL 533-7550, 533-8000.


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HELP WANTED

COPYRIGHT SPECIALIST
New York based international music publishing company seeks an experienced individual for a position in their Copyright Department. We're looking for a person who is knowledgeable in copyright issues and who has good people skills. The position involves assisting in organizing and maintaining our copyright procedures and responsibilities for reading and analyzing contracts for the salient terms, as well as keeping up-to-date on developments in the copyright law. A law degree is not necessary, but a strong understanding of copyright law and procedures is essential. Knowledge of computer systems is recommended, and familiarity with Counterpoint Systems software would be especially helpful. We are looking forward to meet - ing you. Please send your resume and salary requirements to Box 4828, Billboard Classified 1515 Broadway, New York, NY 10036

INTERNATIONAL SALES
Fast growing record label seeks Sales Associate in International Sales. Good Communication Skills and ability to manage multiple priorities. Knowledge of MS Office necessary. Both international record sales and record business a must. Tel: 212-565-7580. Fax: 212-565-8424. Email: info@flameimpact.com. Please fax resume to Karen at:
(212) 460-0095

GOOD WORKS

CALIFORNIA AID FUND: The First Aids Against Racism Benefit to benefit the AIDS Action Network and the Surferdom Foundation - June 11 at the Tower Theater in Watts, Calif. The event features the Offspring, Steel Pulse, and the Specials. Tickets are $250 to $1,000 and available by calling 818-710-7061.
Fall Arbs Reveal Radio Landscape

N/T Rises; Top 40 Siphons Teens From Country

This story was prepared by Sean Ross, editor of Airplay Monitors.

NEW YORK—It must have been El Nino.

That’s as good an explanation as any for the fall radio ratings. Even before Intergate, the threat of a new war in the Persian Gulf, or truly inclement weather, N/T radio re- 

liers strongly in Arbitron Moni-

tor’s exclusive national Arbitron rat-

ings for the fourth quarter, up 15.6-15.8 12 plus. AC stations were off slightly (14.6-14.4) but still led all music formats. And R&B, led by its adult outlets, notched up yet another record book, up 11.4-11.9.

Country radio continued to inch backward, off 10.4-10.3, although its biggest losses were in the teen demos. Top 40 aftereffects were strong and a down was 9.0-9.2. Album rock was flat at 6.3 share. Spanish-language out-

lets were flat at a 5.2 share. Oldies was off (6.3-6.1) as was classic rock (4.9-4.7). Despite the rise of modern AC, modern rock held at a 4.1 share.

Most other major formats were flat, among them adult standards (3.4), jazz (3.1-3.0), religious (2.3), and classical (1.7). The national Arbitr-

ons are compiled exclusively for Billboard and Airplay Monitor based on ratings from Arbitron’s continuously measured markets.

N/T AND AC UP

N/T stations usually get a bump in the fall. In fall ’95, following the O.J. Simpson verdict, the format notched a 16.9 share, its highest 12-plus number ever. In fall ’96, it scored a 16.8 share, with some help from the pres-

idential election. Last fall, after bot-

toming out at a 15.6 share in the inter-

N/T rebounded again with stimuli as varied as college football, 

lightning storms, and TV news about the president’s sex life. AC, meanwhile, was down two-

tenths of a share overall. However, this is level with where it was a year ago. The format was off in 18-34 (16.0-15.7), 25-54 (17.0-16.7), and 35-

49 (15.3-15.1). AC also didn’t get its usual fall midday boost—the one that should occur when adults again take control of office radio—holding at a 18.1 share.

Because AC was off, even at the 

younger end, it probably wasn’t the continued proliferation of modern AC that gave PDs its worst book since winter ’96, before WKTR New York signalled the format’s revival (and its more rhythmic lean). Top 40 was up in teens (28.8-30.2), putting it higher than a 30 share for the first time since 1996. But it was down 18-

Newsline...

CAPSTAR, CHANCELLOR DIVIDE SFX PROPERTIES. Capstar has reached an agreement with Chancellor Media in which the two will divide the assets of the SFX Broadcasting chain, which Capstar is acquiring. Chancellor gets the SFX stations in larger radio markets, while Cap-

star will get several smaller-market stations to be named later. AC KKPN Houston and sports WTAE Pittsburgh will be spun off to com-

ply with federal regulations.

GROUP-OWNER TALLY HITS RECORD LOW. The number of group own-

ers has dropped to a new low of 790, according to The Street Journal. For most of the ’80s, the number of groups was about 900, dropping quickly to about 800 in ’96-’97. M Street defines a group as a company that owns at least one station in at least two markets.

UNITED LAUNCHES NEW COUNTRY. United Stations Radio Networks is launching two new country programs. The two-hour weekend “Thun-

der Road,” hosted by YWKN (KG) Orlando, Fla.; Jock Bobby Mitchell, 

features country music and NASCAR coverage; it debuts in April.

“Country Giants,” a monthly series of three-hour shows airing from 

May to October, profiles country superstars. Neil Haislop & Associates is producing.

RADIO HALL OF FAME. Top 40 veterans Dick Biondi (now night host at 

oldies WJMK Chicago), Walt “Baby” Love, and the recently retired 

Robert W. Morgan are among the 16 broadcasters nominated for the 

Radio Hall of Fame. Others include syndicated oldies maven Dick Bart-

ley, Howard Stern, and NPR’s “Car Talk” hosts Tom and Ray Magliozzi.

NEWLYWED SPARKS. A Friday-the-13th wedding stunt made sparks fly for two newlyweds while knocking out power to more than 3,000 peo-

ple. AC KLCE (Classy 97.3) Idaho Falls, Idaho, held a ceremony, host-

ed by KLCE morning guy-mail-order minister Mark Roberts, at which the betrothed broke mirrors and walked under a ladder to defy supersti-

tions. Apparently, several Mylar helium balloons released after the 

ceremony became entangled in power lines, causing “a loud boom and 

fireball that rained sparks down on the station’s parking lot,” said one 

witness. Idaho Power Co. officials said that the station could be liable 

for damages. “It probably scared some people half to death,” says Idaho 

Power spokesman Russ Jones. “We’ll try to determine who’s respon-

sible, and we’ll send them a bill.”
### Adult Contemporary

<table>
<thead>
<tr>
<th>No.</th>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>My Heart Will Go On</td>
<td>Columbia</td>
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<td>True Love</td>
<td>Island</td>
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<td>The Power Of Love</td>
<td>Epic</td>
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<td>The First Cut Is The Deepest</td>
<td>MCA</td>
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<td>Mercury</td>
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<td>1996-31</td>
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<td>Before It's Too Late</td>
<td>Mercury</td>
<td>1996-41</td>
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<tr>
<td>15</td>
<td>16</td>
<td>Shania Twain</td>
<td>Indian Queen</td>
<td>Mercury</td>
<td>1996-43</td>
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<tr>
<td>16</td>
<td>17</td>
<td>Shania Twain</td>
<td>I'm Not Just Another Moment</td>
<td>Mercury</td>
<td>1996-41</td>
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<td>17</td>
<td>18</td>
<td>Shania Twain</td>
<td>Leave Right Now</td>
<td>Mercury</td>
<td>1996-41</td>
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<td>18</td>
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<td>Shania Twain</td>
<td>Before It's Too Late</td>
<td>Mercury</td>
<td>1996-41</td>
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<td>19</td>
<td>20</td>
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<td>20</td>
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<td>Shania Twain</td>
<td>I'm Not Just Another Moment</td>
<td>Mercury</td>
<td>1996-41</td>
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### Adult Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Album</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Celine Dion</td>
<td>My Heart Will Go On</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>U2</td>
<td>True Love</td>
<td>Island</td>
</tr>
<tr>
<td>3</td>
<td>Celine Dion</td>
<td>The Power Of Love</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>Shania Twain</td>
<td>You're Still the One</td>
<td>Mercury</td>
</tr>
<tr>
<td>5</td>
<td>Shania Twain</td>
<td>Ain't Nothin' But A Sha Na Na Girl</td>
<td>BMG/RCA</td>
</tr>
<tr>
<td>6</td>
<td>Shania Twain</td>
<td>I'm Gonna Make You Mine</td>
<td>Mercury</td>
</tr>
<tr>
<td>7</td>
<td>Shania Twain</td>
<td>Before It's Too Late</td>
<td>Mercury</td>
</tr>
<tr>
<td>8</td>
<td>Shania Twain</td>
<td>Before It's Too Late</td>
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<tr>
<td>10</td>
<td>Shania Twain</td>
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<td>Mercury</td>
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### Fall Arbs Revealed Radio Landscape

- Billboards Adult Contemporary chart was released on March 7, 1998, featuring Shania Twain's songs prominently.

### Radio Programming

#### Subtler 'Steve Dahl Still Racks Chicago Poison-Tongued DJ Marks 20th Anniversary

**By Steve Knopper**

Chicago—Just hours after declaring—for all of Chicago to hear—that figure skater Nicole Bobek looked hot when she fell on her hip, Steve Dahl refers to himself as "nosophisticated."

Not long after complaining for a half-hour about his "friendship" with popular Detroit morning DJs Johnson and George Baier not giving him enough credit, Dahl calls himself "subtle."

Twenty years after the native Californian moved from Detroit to become one of Chicago's most successful and during rock DJs, Dahl continues to spectacularly contradict himself. His poison tongue, let loose on rocker WCKG Chicago since last July, encompasses a wide range of topics, from his 17-year-old son's terrible sense of direction to an episode of "All My Interns," featuring "Chilary" Clinton and "Harmonica" Lewinsky.

The odd thing is, no matter how hard I try to keep up with the Torn, they almost always come out with a more competent and gracefully as it was during his madcap early years (when he was renaming himself "Patty Harts") and declaring his new attitude at "Watermelon Liberation Army")—carries a certain warmth.

In 20 years, he has slowly phazed out the manic cartoon imitations (although his Tom Brokaw is still dead-on) and developed into himself. "I think I'm a lot more subtle now than I was and the same old, more accurate," he says during an interview after a recent five-hour Friday shift. "I don't want to be too soft because then it just isn't me, I enjoy it, and I still find it enjoyable, but I think I communicate in a sophisticated way and I don't say "I don't see how you can communicatace with people—if you're going to be doing it every day—if you don't see how you can do it yourself."

It's not just his new language, though: Dahl is also more visible on-air, with stints in the "Inside Sports" show, and a five-minute "Dahl's Table" segment on "Chicago's Trivia Hour." He's become a mainstay on WCKG.

Dahl's rise to prominence has been an unexpected one. When he joined WCKG in 1985, he was just another DJ on the station, but his talent and hard work quickly earned him a spot on the morning show. Over the years, Dahl has become a beloved figure to many Chicagoans, thanks to his entertaining and often controversial on-air personality.

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"I guffawed at such a lame idea. Much to my chagrin, I found something inspiring."

Tony Scalzo, Football

The Modern Age - By Carrie Bell

I n 1978, Joe Jackson recorded a song about the fascinating things to read in "Sunday Papers." Some 19 years later, Fastball's Tony Scalzo reversed the equation after suffering a bad case of songwriter's block while working on a new album.

"Our A&R guy Rob (Seiben) suggested flipping through the newspaper for ideas," says Scalzo. "I guffawed at such a lame idea. Much to my chagrin, I found something inspiring."

The article that led to the creation of "The Way," No. 17 on this issue's Modern Rock Tracks, was about an elderly couple reporting missing when they didn't show up for a family reunion. The woman had Alzheimer's, and the husband was partially paralyzed from a stroke. "It drew me in. I spent the next couple of days making up all these reasons why they disappeared," he says. "So I wrote about a couple who was ready to start over. The kids were grown, and jobs ended. All they had left was possibility. They'll never get cold, hungry, old, or gray."

Scalzo, Miles Zuniga, and Joey Shuffield hashed out some rollicking, happy music and threw in a quirky snippet of radio surf that includes advertisements and a Jewel song.

"We thought it would be funny to flip stations like you do when you start a road trip. You can do anything you want in the studio. We put alarms and bits of laughter in other tracks. I'm fascinated by album extras. So I threw the idea of water, Oriental studio exes talking made it onto albums and sounded cool."

Hollywood Records' much-needed hit was demoted before Scalzo found out the sad true ending to the movie's tale. The car was found at the bottom of a canyon. Authorities assumed the wife was disoriented from her disease and tried to drive to an old vacation spot. "I hoped for a happier ending, but at least the two lovers died together," Scalzo says.

Although guilty about capitalizing on misery, he notes the song caught on at the perfect time. "Let's just say we're tight on money, and baby's on the way."

Billboard

Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>WITHOUT YOU</td>
<td>IRPOWER</td>
</tr>
<tr>
<td>2</td>
<td>GIVEN TO FLY</td>
<td>PEARL JAM</td>
</tr>
<tr>
<td>3</td>
<td>THE UNFORGIVEN II</td>
<td>METALLICA</td>
</tr>
<tr>
<td>4</td>
<td>SEX AND CANDY</td>
<td>MARCY PLAYGROUND</td>
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<tr>
<td>5</td>
<td>TOUCH, PEAL AND STAND</td>
<td>KENNY WAYNE SHEPHERD BAND</td>
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<tr>
<td>6</td>
<td>MY OWN PRISON</td>
<td>CREED</td>
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<tr>
<td>7</td>
<td>3AM</td>
<td>MATCHBOX 20</td>
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<tr>
<td>8</td>
<td>SHELF IN THE ROOM</td>
<td>DAYS OF THE NEW SISTERS</td>
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<tr>
<td>9</td>
<td>TOUCH, PEAL AND STAND</td>
<td>THE STONE ROLLING</td>
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<td>10</td>
<td>TASTE OF RIDE</td>
<td>NINE LIVES</td>
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<td>11</td>
<td>TIME OF YOUR LIFE</td>
<td>GRAND THEFT URBAN</td>
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<td>12</td>
<td>THE DAY (MY LUCK IS WASTED)</td>
<td>BIG WRECK</td>
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<td>13</td>
<td>SAINT OF ME</td>
<td>BRIDES OF ANGELIS</td>
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<td>14</td>
<td>MY HERO</td>
<td>FOOFIGHTERS</td>
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Michael Dwyer/Chris Willman

Modern Rock Tracks

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<tbody>
<tr>
<td>1</td>
<td>WITHOUT YOU</td>
<td>IRPOWER</td>
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<tr>
<td>2</td>
<td>TIME OF YOUR LIFE (GOOD RIDDANCE)</td>
<td>GREEN DAY</td>
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<tr>
<td>3</td>
<td>GIVEN TO FLY</td>
<td>PEARL JAM</td>
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<td>MY LUCK IS WASTED</td>
<td>BIG WRECK</td>
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<td>TOUCH, PEAL AND STAND</td>
<td>THE STONE ROLLING</td>
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<td>BRICK</td>
<td>RADION</td>
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<td>7</td>
<td>I WILL BUY YOU A NEW LIFE</td>
<td>EVERLAST</td>
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<td>8</td>
<td>PERPETUAL SYMPHONY</td>
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<td>TORN</td>
<td>NATALE IMBRLGA</td>
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<td>11</td>
<td>THE DAMMIT (GROWING UP)</td>
<td>LIMP BIZKILL</td>
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<td>12</td>
<td>WASH IT AWAY</td>
<td>BLACK LAB</td>
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<td>13</td>
<td>KARMA POLICE</td>
<td>THE BEATLES</td>
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<td>14</td>
<td>EVERYTHING TO EVERYONE</td>
<td>EVERLAST</td>
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<td>My Own Prison</td>
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<td>SUNSHOWER</td>
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<td>17</td>
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<td>BRIMFUL OF ASHA</td>
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<td>19</td>
<td>CUT YOU IN</td>
<td>JERRY CANTRELL</td>
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<td>PEARL JAM</td>
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<td>MOUTH</td>
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<td>22</td>
<td>TURN ON THE STUDIO</td>
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<tr>
<td>23</td>
<td>IF I LIE IN SILENCE</td>
<td>BRET</td>
</tr>
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TENDER CHOPS: Up-and-coming English export Jai knows not only how to dress for dinner, he knows how to cook.

On his debut album, “Heaven,” on RCA, the dashing 24-year-old singer/songwriter serves up a sampler of living-in-styles, at times wacky and trippy, at others breezy or trance-like. His influences vary broadly, from the soul solutions suggested by Marvin Gaye, Stevie Wonder, Motown, even the blues, to tasty tidbits of ’60s hip-hop, Chet Baker, and the blue-eyed soul of George Michael.

It’s a project in which the sum is greater than its parts. Easing from a bold, fluid tenor into an angelic, periodically androgynous falsetto, Jai (aka Jason Rowe) originally meant for the collection to serve as nothing more than a practice record to represent an experimental quest for a distinctive voice in the studio.

“We recorded it because we liked the music we came up with. I never intended for it to be a big record,” Jai says. “We considered this a development thing, planning to begin things on a small level.”

Oh well. A year ago, Jai took a three-song demo to RCA and BMG Entertainment Interna-
tional for the U.K. and Ireland, which released the album in all territories

last fall. So much for a modest begin-
ing.

To date, Jai has failed to gain much acclaim in his homeland, where the program was played on acid-drenched radio stations.

“I’ve been stunned by the fact that so many people get the record,” says Jai. “I always expected a certain percentage to get it, but every single [U.K.] article has been on my side. I’m a working-class kid from a small town; it’s so stunning to have any sort of press in the first place.”

Jai signed a second push in the U.S. in the release of the album's title track, an easy-flowing midtempo slice of pop pop. However, underplaying the album’s hybrid indie-pop flavor, the track—co-written by Jai, album producer/business partner/guitarist Tom Hagan, and songwriter/keyboardist Christopher Benham—is quite a political punch.

“During the recession of 1991-1992, I lost a bunch of friends working as rescues-
sors,” says Jai. “A lot of people were thrown out of their houses and lost their mortgages, and I had a problem with the government. It’s a conscience thing. It’s the idea that my friends seemed to have no qualms about doing this.”

Jai stresses that political matters and personally his things—“I don’t like people ramming something down my throat”—but he deliberately set up the track to be spiked with a lashing along-

Waves

by Chuck Taylor

side a sprightly melody. “The idea was for this simple pop track to be a bit of light relief on the album, but I wanted the lyrics to be dark amid the sweet melody,” he says.

Ideas steered in idyllic individuality appear to be the standard for Jai, who was raised in a free-thinking, con-

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M

ed family. The Beatles was a little dif-

ferent from what my peers were listen-

ing to.

As he grew up, Jai became en-
tranced with the club scene, where he was influenced by early hip-hop. Mean-
time, he played in and out of bands but never looked into the right vibe. “They were small and not really doing any-
thing,” he says.

In 2002, he packed up and moved to London in search of serious musicians to bounce ideas off. “I felt like I need-
ed to get out, because I was quite stagn-
nated. I wasn’t really developing my own sound.”

Then one night, he met Bogen in a club, where the two bonded over a bitch session on how bad music in the ’90s was. Bogen owned a recording studio, and in short order, the two were develop-
ing the sound that would become Jai.

With that, Jai already had a built-in image. As a fan of the mod generation, the artist has dressed in pinstripes or tastefully patterned suits since he was a teen. His hair is cropped short, his lips curl slightly with mischief; and his eyes penetrate as if your life is his to read.

“I’ve always loved the suits and all that,” he says. “It really fits into how I see myself in the traditional mod movement of the very early ’60s. It’s all about soul.”

An intriguing element: In its original concept, the “Heaven” album was to be released with no photos, leav-
ing people guessing. “Who is this, what does he look like? What’s his woman group?”

“Then we had this really great photo session, and everybody seemed to want to go with the pictures (of which there are 18 in the CD jacket).

“It still works, because the best thing is doing a live show. There’s no
The Winners Of The 40th Annual Grammy Awards

RECORD OF THE YEAR
"Sunny Came Home," Shawn Colvin, John Leventhal, songwriters.

BEST NEW ARTIST
Paula Cole, Warner Bros.

BEST FEMALE POP VOCAL PERFORMANCE

BEST MALE POP VOCAL PERFORMANCE

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

BEST POP COLLABORATION

BEST POP INSTRUMENTAL PERFORMANCE

BEST DANCE RECORDING
"Carry On," Donna Summer & Giorgetto Moroder, Interhit.

BEST POP ALBUM

BEST TRADITIONAL POP VOCAL PERFORMANCE
"Tony Bennett On Holiday," Tony Bennett, Columbia.

BEST FEMALE ROCK VOCAL PERFORMANCE

BEST MALE ROCK VOCAL PERFORMANCE

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL
"One Headlight," the Wallflowers, Interscope.

BEST HARD ROCK PERFORMANCE

BEST METAL PERFORMANCE
"Aenema," Tool, Zoo Entertainment/Volcano.

BEST ROCK INSTRUMENTAL PERFORMANCE
"Block Rockin' Beats," the Chemical Brothers, Astralwerks.

BEST ROCK SONG
"One Headlight," Jakob Dylan, songwriter.

BEST ROCK ALBUM

BEST ALTERNATIVE MUSIC PERFORMANCE
"OK Computer," Radiohead, Capitol.

BEST FEMALE R&B VOCAL PERFORMANCE

BEST MALE R&B VOCAL PERFORMANCE
"Nothing," EURhythmics, Interscope.

BEST POP SONG
"I Believe I Can Fly," R. Kelly, Jive/Atlantic/Warner Bros. BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL
"No Diggity," BLACKstreet (Featuring Dr. Dre), Interscope.

BEST R&B SONG

BEST R&B ALBUM

BEST RAP PERFORMANCE BY A DUO OR GROUP
"I'll Be Missing You," Puff Daddy & Faith Evans (Featuring 112), Bad Boy. BEST R&B/POP ALBUM
"Too $hort," Too $hort, Interscope.

BEST GOSPEL ALBUM

BEST INSTRUMENTAL PERFORMANCE
"In Another's Eyes," Trisha Yearwood & Garth Brooks, MCA Nashville.

BEST INSTRUMENTAL PERFORMANCE

BEST ORCHESTRA PERFORMANCE

BEST VOCAL INSTRUMENTAL PERANCE
"In Love," Aaron Neville, MCA Nashville.

BEST POP/ROCK ALBUM
"Better Than Ever," Timbaland/Emory, MCA Nashville.

BEST RAP PERFORMANCE OR CHORUS
"God's Property From Kirk Franklin's Nu Nation," God's Property.

BEST RAP/SPOKEN VOCAL PERFORMANCE

BEST SPOKE-CHORAL VOCAL ENSEMBLE
"I Believe I Can Fly" (from "Space Jam"), R. Kelly, songwriter (R. Kelly, artist), Jive/Atlantic/Warner Bros.

BEST POP VOCAL DUO OR GROUP
"Aenema,""The Best,"" (track from "Aenema"), Various artists, Sparrow.

BEST TRADITIONAL ORAL PERFORMANCE

BEST CONTEMPORARY SOUTHERN GOSPEL ALBUM
"Brothers," Take 6, Warner Alliance.

BEST GOSPEL ALBUM BY A CHORUS OR CHORUS
"God's Property From Kirk Franklin's Nu Nation," God's Property.

BEST COUNTRY ALBUM
"Outback," Don Williams, Liberty/Warner Bros.

BEST POP/ROCK ALBUM

BEST POP/COUNTRY ALBUM
"Black & Blue," Barry Manilow, MCA Nashville.

BEST RAP/INSTRUMENTAL ALBUM

BEST RAP/SPOKEN VOCAL PERFORMANCE

BEST SWING PERFORMANOE
"When You Wish Upon a Star," The Sherman Brothers, Epic.

BEST DANCE/VISUAL PERFORMANCE
"One Headlight," the Wallflowers, Interscope.

BEST DANCE RECORDING
"Carry On," Donna Summer & Giorgetto Moroder, Interhit.

BEST POP ALBUM

BEST TRADITIONAL POP VOCAL PERFORMANCE
"Tony Bennett On Holiday," Tony Bennett, Columbia.

BEST FEMALE ROCK VOCAL PERFORMANCE

BEST MALE ROCK VOCAL PERFORMANCE

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL
"One Headlight," the Wallflowers, Interscope.

BEST HARD ROCK PERFORMANCE

BEST METAL PERFORMANCE
"Aenema," Tool, Zoo Entertainment/Volcano.

BEST ROCK INSTRUMENTAL PERFORMANCE
"Block Rockin' Beats," the Chemical Brothers, Astralwerks.

BEST ROCK SONG
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BEST ROCK ALBUM

BEST ALTERNATIVE MUSIC PERFORMANCE
"OK Computer," Radiohead, Capitol.

BEST FEMALE R&B VOCAL PERFORMANCE

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"Aenema,""The Best,"" (track from "Aenema"), Various artists, Sparrow.

BEST SPOKE-CHORAL VOCAL ENSEMBLE

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BEST CONTEMPORARY SOUTHERN GOSPEL ALBUM
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"OK Computer," Radiohead, Capitol.

BEST FEMALE R&B VOCAL PERFORMANCE

BEST MALE R&B VOCAL PERFORMANCE
"Nothing," EURhythmics, Interscope.
as album of the year and best contemporary folk album. A song from that album, "Cold Irons Bound," was nominated for best country vocal performance. While Colvin's "Columbia smash "Sunny Came Home" won in the record and song categories, the award for album of the year was given to both of which she shared with producer/songwriter John Leventhal.

Tales From Behind The Grammy Curtain
New Signings, Candid Commentaries, And More

Billboard reporters Melissa Neu Paul and Verna offer a behind-the-scenes view of the Grammys.

SONY APPEARS TO BE ON A signing spree. While it's unclear which label she'll record for, Jennifer Lopez has inked a deal with Sony. Lopez is best known for her work with Puff Daddy, whom she has issued some bad blood from the same name. Lopez said the album will include two songs in Spanish... Look for Jon Secada, formerly of EMI and for a brief moment on Virgin, to resurface on Epic... 500 Music Group signed the much-sought-after "Ally McErlane" soundtrack.

SPEAKING OF SOUNDTRACKS, Isaac Hayes is preparing for his part on the "South Park" soundtrack, coming from American Recordings/Columbia Records. Hayes, who plays Chef on the Comedy Central hit, said he has begun work on the much-anticipated "Ally McErlane" soundtrack. Hayes intends to follow up "South Park" with a new solo album. "I think 'South Park' may do some serious numbers," he said. "It's good to coattail that.

PRESENT AND NOMINEE Deana Carter had a few choices for her first LP for O! Dirty Bastard, who jumped onstage to extol the virtues of Wu-Tang Clan, interrupting Shawn Colvin's acceptance of song of the year. But then she asked if she still regretted record- ing the song, as she had said last year. "It's very difficult to have a Grammy in your hand and say you wish you hadn't recorded it," she said. "But I still wish I wish I had to go through the controversy and everybody asking me this question every day of my life. I wish that this song hadn't had to go through that. But everything has gone the way it should have and the only thing I wish is that Warren's the big winner here tonight, because she wrote the song and had two No. 1's with it. So everybody's happy.

PETER STAPFEL, one of the winners for best album notes for "The Real Thing," has been named the Artist of the Year at the Billboard Music Awards. The award was presented to Stapfle, who has spent the last year working on his second album, "The Odyssey Of Paul Robeson" collection on Omega---said other archival releases will follow.

Producers/engineer Frank Filipetti—who won for best pop album and best engineered album, nonclassical, for James Taylor's "Hourglass"—said he had no trouble filling the pop field on his new album, "The Odyssey Of Paul Robeson" collection on Omega---said other archival releases will follow.

"Although the nomination wasn't our sole reason for adding the recording, it was the final element that pushed us over the top," said music director at WBIM (B-90 Chicago), who adds that the station is also donating awards with dance music on Todd Tinkham’s tour, the only way triggered by his inclusion among the competitors for remixer of the year. "There's no denying the widespread public interest in the Grammys. It's great to be honored with an award, but it's also great to acknowledge and respond to it.

Apprentice, an artist doesn't even need to be nominated in order to bask in the limelight. "I'm just an apprentice," said Sophie. "That's all I want to be."

"Soul legend Aretha Franklin appears poised to enjoy a rush of consumer interest after simply performing on the show. In addition to belting her classic "Respect" with the Brothers, she earned a standing ovation for her rendition of "On a sailboat," still not at the notice for an allianc. Luciano Pavarotti and singing "Nessun Dorma" from Puccini's Tosca.

"Let's just say that I'm seriously reviving my order of Aretha Franklin catalog," says Eric Kell, head buyer for Country Joe World, a nine-store chain based in South Plainfield, N.J. "I'm also now expecting her new single "A Rose Is Still A Rose" on ARIAS to sell extremely well, too. She left the stage looking like a conquering hero.

Actually, Kell and his colleagues agree that the best bet for Grammy performances are those of Garth. While Robeson's win was expected, Kell was excited about the Garth's performance of "The Best Is Yet to Come," which he felt was "the best of the show.

"It's not even surprising now, the way Garth's career has gone," says Kell. "He's got a great voice, and he knows how to use it.

"Sometimes, it can even be more impressive to see him singing, because of the opportunity to bring something to such a huge audience," says Vinnie DeLeon, superstar buyer for the Harmon House chain, based in Troy, Mich.

The show was marked by a string of particularly potent performances, starting with film star Dream, who belted Smith's rendition of "Men In Black," for which he was joined by longtime collaborator DJ Jazzy Jeff. DJ Jazzy Jeff won home the trophy for best rap solo performance for the Columbia single.

The evening's surprises were cour- tasy of a pair of unrelated interlopers who briefly stormed the stage. As Colvin and Leventhal walked the stage to accept the award, the microphone was hijacked by O! Dirty Bastard of Wu-Tang Clan, who railed against the act losing in the best pop album category with his Columbia set "Hourglass," while holding the show in check. The first time he was nominated for a Grammy in the best rock album category for his Warner Bros. collection "Blue Moon Swamp.

Also, the late classical conductor Sir Georg Solti won his record-high 31st Grammy, for best opera recording for Verdi: Die Meistersinger Von Nürnberg.

New to the Grammy's were categories honoring best dance and Latin music, as well as music videos. The show was also remixer of the year. Donna Summer and Giorgio Moroder's Inter- hit single "Carry On" won the former, while Lori Lieberman took the latter for the big Latin- track "Fabulosos Calavera.

Clubs's pioner Frankie Knuckles was cited in the dance-dominated remixer of the year sweepstakes.

"To be the first person honored in a category that has been so long overdue for the dance community is staggering," says Knuckles.

"It's not just that the categories that have been created... They're very much needed. They're very much needed. They're very much needed. They're very much needed.

"The remixer has got the lion's share of [consumer] attention, mostly because they've connected to major artists," said he says. "And now they're taking their profile. The category feeds into their desire to be a greater part of the industry's mainstream. And with everyone, nobody can complain about the validity of the Grammys, everyone also wants to be invited to the party."
sion following media-fueled incidents on both coasts.

And like arguments over the winners, debate about the leadership of Michael Greene, who has both passionate supporters and detractors in the music industry, appears likely to continue after the show has ended.

In an article published Feb. 22, the Los Angeles Times questioned Greene's use of power and NARAS' allocation of charitable funds raised through its MusiCares program and speculated that Greene may have used his influence to have an album of his music released on Mercury Records.

William Ivey, director of the Country Music Foundation, chairman-designate of the National Endowment for the Arts, and a NARAS trustee, on Feb. 24 called for an internal review of issues raised in the L.A. Times article. Ivey could not be reached for further comment by press time, but said through a spokeswoman that he stands by those statements.

Peter Fisher, president of the Board of Governors for the Nashville chapter of NARAS, tells Billboard, "We're in a limbo stage. Somebody has made accusations, and NARAS has not responded to those accusations yet, and they really need to have time to do it.

"We're going to gather up our [Nashville chapter] trustees next week and review the allegations that have been made and pose some logical questions based on those allegations," he adds. "These allegations concern us, but they're just allegations. Only half the story has been told. Some questions have to be asked . . . and we don't want to have these questions answered in the media. It's important for everyone to realize that this great academy deserves the opportunity to respond."

A Mercury spokeswoman confirms that the label will release an album from Greene but says no street date has been set. "We've supported a number of records that benefit charities—[Mercury president/CEO] Danny Goldberg has gone out of his way to support anti-drug causes," the spokeswoman says. "Mercury's president, [Greene's] album will go to MusiCares and the Musicians' Assistance Program.

Although the L.A. Times story stated that Mercury purchased the recording for $250,000, a source says that the advance for the record was "way under $100,000."

Green's album was produced by Phil Ramone, chairman of the NARAS board of trustees, sources say.

Ramone responded to the L.A. Times article with a strong statement of denial, characterizing the story as including "unfounded and malicious accusations." Ramone also reiterated in a statement that charges in the article were unfounded. Greene and Ramone were unavailable for further comment.

Prior to the current controversy, Greene was embroiled in a public dispute with New York Mayor Rudolph Giuliani over an argument Greene allegedly had with a city worker during the Grammy nominations event. According to the mayor's office, Greene subjected the employee to verbal abuse after she expressed surprise that the mayor would not be asked to read the names of any of the nominees.

"Michael Greene said to the person who was working with the Grammys on behalf of the mayor's office, 'F*ck you,' and 'I don't want any fucking suits running the Grammys,' and 'I could fucking kill you,'" says Colleen Roche, press secretary for Giuliani.

Giuliani later said that New York did not need the Grammys, leading to speculation that the awards show may take place elsewhere next year.

However, a NARAS source says the academy does not need the consent of the mayor to hold the Grammys in New York—or any other town. He adds, "In New York, we have a great relationship with the management and unions of Radio City and Madison Square Garden, and they've already told us they'd like to have us back."

Presenter/performer Vince Gill, meanwhile, alluded to the flap between Giuliani and Greene during his acceptance speech for best male country vocal performance. "It's a couple of guys that probably both had their egos bruised a little bit," said Gill.

Industry response to Greene's public troubles has been mixed. Says one source, "The chikens have come home to roost" for Greene. "You can't make that many people angry and not expect something like this to happen."

Yet another industry observer defends Greene. "This is clearly the work of some faction of the industry that is out to get him," says the observer. "I'm sure if you examined the operations of other prominent industry charities, you would find similar results."

Jimmy Jam, producer and co-founder of Flyte Tyme Records, says he doesn't know anything about the Times' allegations but is willing to stand up for Greene in general. "I had a chance to know him before he was the president of NARAS," Jam says. "He ran a recording studio in Atlanta where we produced the S.O.S. Band in our early days. He's a nice guy. I don't know what his salary is, but I know he earns it. He's out there fighting to keep music in the schools, and he's in Washington all the time batting." The crowd at the annual MusiCares fund-raising dinner Feb. 23 was supportive when Greene took the stage at New York's Waldorf-Astoria hotel. Greene detailed MusiCares' work in providing such services as emergency assistance for artists in need.

Greene also repeated what was in his response to the L.A. Times article, that MusiCares' grant project represents 36% of what the organization does "in human services, money on the people." Grants are given by the organization to music therapists, as well as to such organizations as Tori Amos' Rape, Abuse & Incest National Network and the Musicians' Assistance Program, according to Greene.

In addition, Greene stated that 35% of MusiCares' grant project goes to a targeted endowment dedicated to constructing assisted-living facilities.

Greene added, "Our administration expenses are below industry standards. The senior staff, including myself, have never received one nickel from any of these charities. It's a labor of love." In an interview with Billboard during the event, Greene called the L.A. Times piece "a pack of lies."

L.A. Times staff writers Chuck Philips and Michael Hiltzik say they stand by their original report. The story stated that less than 10% of every dollar donated to MusiCares has actually gone toward assisting ailing musicians, with the majority of the funds going to administrative expenses and Greene's salary—which was described as unusually large for the leader of a nonprofit organization.

This article was prepared by Bradley Bimberger, Larry Flick, Melinda Newman, Stephen Nunzardo, Marilyn A. Gillen, Shawnne Smith, Paul Verna, and Craig Rosen.

Hey Ricky, You're All Smiles. Cherry Entertainment Group/Universal Records artist Ricky Jones, left, recently took a few moments to get in a photo with actor Kelsey Sutherland at a Los Angeles party. Jones' self-titled debut set, slated for a spring release, is a mixture of R&B, gospel, pop, and folk music. The set is the first for Cherry Entertainment.
venues in Johannesburg, Cape Town, and Durban without a big-name international act to draw audiences.

Dave Thompson, BMG Africa's A&R and marketing director, says an intensive TV and radio advertising campaign over Christmas gave Just Jinger's album an additional boost. “The momentum has not ceased in the new year either,” he adds.

Just Jinger will perform Saturday (7) during Canada Music Week and will go on to New York for a BMG showcase. The band’s EP, “Something For Now,” will be released in South Africa March 23; no international releases are yet set.

“There have been some queries from BMG’s office in the U.S., which is partly due to the South Africa goth/indie rock scene, a new showcase,” says Thompson. “We developed the international sampling process with Just Jinger. We wanted to establish a footprint in order to sell the current product…Packages have now been sent to all BMG territories, and we believe there will be interest.”

While Just Jinger’s recent success remains the exception currently, it does indicate a growing confidence and interest in the South African pop/rock genre. Over the past year, the territory has seen an explosion of diverse new acts. Just Jinger occupies the middle ground, with a sound similar to groups like Coldplay and the Stereophonics. The current South African rock/pop sound includes the hardcore/industrial rock of Battery (signed to independent label Tic Records) and the more mainstream, “International sounding” of Sony South Africa’s Snooki Nude Girls, and the multi-talented, intricated, ballad-oriented songs from the likes of Henry Ate (currently unsigned) and Sugardrift (Gallo S.A.). Henry Ate, fronted by singer/guitarist/guitarist Karma Ann Swanespool, and the Snooki Nude Girls have developed and grown following live showings.

Mark Rook, one of the country’s foremost entertainment lawyers as well as a rock commentator, says this wide spectrum of acts is a healthy development.

“For the past few years, I’ve become more and more convinced that it will be a rock or pop act that will turn this country around, away from the somewhat national music scene,” he says. “That’s not to diminish the success of artists like Lucky Dube or Ldumisa Black M, who have been very successful. The world is buying in big quantities is not roots music. It’s rock, in all its different forms.”

Jay Savage, professional manager at Gallo Music Publishing, agrees, “the mainstream music industry in South Africa will grow not just domestically, but internationally. Money is made in the black [music] market, but the likelihood is that these artists will crack the international market is slim.

A domestic product quota has helped the country’s rock acts (see story, this page), but both Just Jinger and Squelq, an out-and-out rock band signed to Gallo Record Co. (formerly Tusk), also cite the expanding live circuit as a key factor in the rise of South African rock.

“Everything’s changed over the past three years,” says Squelq’s Dave Birch. “The advent of songwriting and recording, and the value of live shows have all improved dramatically. South Africa is not just a big town or somewhere more outlying, the people who come to listen to us have increasingly high expectations of performances. The live shows we play have to have to getting better at all aspects of making music.”

The growing recognition of magazines has also played a role. Over the past year, several new titles aimed at young people have appeared on retail shelves.

Deon Mason of One World Entertainment (a division of Gallo Record Co.), “The fact that [international magazines] are interested in selling South African music to their audiences is also a sign that white South African means you should hang your head in shame.”

Josh Georgiou, of the Spinrocks, calls South African music “the rockers” of Sony South Africa’s Snooki Nude Girls, and the multi-talented, intricated, ballad-oriented songs from the likes of Henry Ate (currently unsigned) and Sugardrift (Gallo S.A.). Henry Ate, fronted by singer/guitarist/guitarist Karma Ann Swanespool, and the Snooki Nude Girls have developed and grown following live showings.

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“Both are involved in animation; both own teams of songwriters and are merging into one world, and both companies offered the opportunity for our artists to cross over into features and TV/animation. These artists have huge distribution opportunities both now and in the future,” says Berman.

Among other artists, for Trauma was Irving Adon’s Revolution Records, a joint venture with this year’s biggest record deal, a multimillion-dollar joint venture with Nickelodeon Records, an independent record label run by former producing team The Dunwells (Bilbo, Feb. 7).

Even before Cavollo took up residency on the Disney lot, he tapped Gefen Records executive editor and former Capitol/EMI Music president Michael David Berman as president of the newly created Walt Disney Music Group/EMI Records (Bilbo, Sept. 13). Berman, who also signed the deal with Trauma, is now officially announced.

Cavollo has also hired Columbia Records West Coast regional promotion executive Dan Hubbart as senior VP of promotion for the Walt Disney Music Group, while dismissing industry veteran Richard Tietjen as senior VP of promotion at Hollywood Records.

In American Recordings GM Mark D Bia has been in negotiations with Cavollo about joining Hollywood.
According to Fifield, the company is not attempting to buy him out of his contract, nor is he looking to negotiate out of it. But, he adds, “1999 is a long time from now. I don’t know if I’ll be spending the year 1999 here. The view right now is that I’ll wait till the end of the contract.”

At press time, EMJ would say only that Fifield “has a contract until March 31, 1999,” and that both he and Southgate are “working on new roles” (Billboard Bulletin, Feb 24).

The company made no further comment, except to say it is “in a restructuring process” in both the U.S. and U.K. press.

Southgate had been expected to announce at the board meeting that he was resigning to go on a non-executive role at EMJ.

Fifield says that compensation “was never discussed in any serious terms on the board. The whole financial package was done six to eight weeks ago, with no lawyers involved, through internal channels,” he says. “I had agreed to reduce my cash compensation and would take something in equity.”

He adds that he would not want to work that would vest over a four-year period that would be conditional on board approval.”

In addition, the sticking points occurred when he attempted to define the roles and responsibilities involved. “I haven’t been pleased with the way the relationship with [Sir Colin] and myself ever since the merger...when he became much more involved in the day-to-day day after day I had been doing it independently for seven years. It was a change in working relationship, and that resulted in my resignation.”

Fifield says that he was concerned about the working relationship between himself and Southgate going forward and that “I voiced my concerns to members of the board...it was positioned as, we’ve had troubles, I want to minimize troubles, can he be less involved in some of these areas? EMJ after all was being reformatted and I would be no change in the organization, that Sir Colin would remain as the chairman, I would remain as president of EMJ Music, and I wasn’t being considered for promotion to the position of chief executive.”

The Maharajah

Meanwhile, EMJ President and Worldwide President Martin Bandier would be “stepping down” from his post as president of EMI Recorded Music president Ken Berry’s sudden transatlantic flight to meet in London with EMI’s chief executive, Mike Smith (Billboard Bulletin, Feb 26)—further fueled speculation about the management of the group. The meetings prevented Berry and Bandier from attending the Grammy Awards ceremony in New York.

Fifield does not know what was discussed at the meeting. “They’re careful not to remove any of my duties now, but obviously the future of this company is not going to involve me,” he says. “I’m not part of future questions because I’m not part of the management team going forward.”

EMJ that Fifield would continue to run EMJ Music as the CEO,” and that Bandier and Berry will continue reporting to him.

In January, Southgate accepted the unpaid, five-year-chairmanship of London’s financially troubled Royal Opera House, with which Southgate is involved, and a 10-year contract run until 2000, has already taken up the ROH post.

“It’s difficult to say how he’s juggling his ‘day job’ and his ‘night job.’”

ROH spokeswoman Judy Graham tells Billboard, adding that Southgate’s allocation of time to the role is “whatever he feels is appropriate...he seems to fit in around himself like a glove.”

Despite the ongoing uncertainty, EMJ Group’s share price has continued to recover from the all-time low hit Jan 25 when the company announced 25 million pounds ($41 million) worth of provisions to cover poorer-than-expected first quarter results (Billboard, Feb 7). On Feb 25, the stock rose a further 2.4%.

Since its demerger two years ago, EMJ Management has been in negotiations with possible takeover, with Seagram and Disney mentioned most often as likely suitors. Sources say that he has neither had meaningful discussions with anybody regarding a takeover. At press time, executives at EMJ and Disney could not be reached for comment.

Analysts did not attribute EMJ’s Feb 25 stock price rise to that day’s announcement of the long-expected hiving off of retail chain HMV into a separate unit (see story, page 1), but rather the stock price’s obvious rise in the last several weeks, given that the group management appears to have been more aggressive in acquisition.

But most analysts agree that the real deals will be made in the months ahead, as the group looks at a number of attractive potential acquisitions.

EMI“When I first heard Judy Graham’s comments, I thought, ‘Man, they must have a lot of money and I better get in there quickly,’” says a source.

In fact, witnesses say that EMI’s share price, which had been down around the 200-window for some weeks, has been well above the 250-window. Sources say that EMI has been able to buy many businesses at a high price after bidding for them. Sources say that EMI is well placed to bid for the business at the right time, given its strong financial position.

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JANET GET LONELY

The follow-up to the #1 smash "Together Again" from the double-platinum album The Velvet Rope

Contains remixes by Teddy Riley (featuring Blackstreet), Jimmy Jam & Terry Lewis, and Jason Nevins.

Executive Producers: Janet Jackson and René Elizondo, Jr.
Produced by Jimmy Jam & Terry Lewis (for Flyte Tyme Productions, Inc.) and Janet Jackson
RD Worldwide Management, B.V.
http://www.janetjackson.com
© 1995 Black Doll, Inc.
UNIVERSAL
(Continued from page 6)
management for music and video (Billboard, Jan. 31).
"We’re trying to adopt a way to coordinate our efforts across all product lines," says McGurk. "Videos is an important piece of our product line, and it’s important to the film division to control it."

McGurk refers to the new structure as a "heavyweight" team. "When you look at these executives, you’ve got an all-star cast," he says.

Pfander joins Universal after a two-year stint in the interactive world, which was preceded by a 10-year run at 20th Century Fox Home Entertainment.

"As interesting as new media is, it’s still a starting stage, which is OK—when you’re 20 but not when you’re 40," says Pfander. "And I missed the film business a lot, and this position comes with a lot of leverage.

Pfander says the new structure will give the video unit "flexibility." "There’s less bureaucracy, and that gives us the ability to react quickly to market changes," he says.

Kairey is a 10-year veteran of Universal, and joined the company in September 1997 after serving as senior VP/CFO at Spelling Entertainment.

After a tumultuous few months, McGurk says, the recognition of the video division is complete, and no other staff changes are planned. "We’re done," he says.

KAREN FITZHARRICK
RED ANT, 911 MAKE MULTIMEDIA PACT
(Continued from page 6)
will act as a digital solution for their artists, creating artist Web sites and linking them, he says. "It’s important that artists participate in the emerging multimedia arena."

He adds that 911’s entertainment goal is to be the complete digital solution for artists and other labels.

"When there is a partnership between data on disc and the Internet, we can get the experience that people are watching television," says Salyer. "911 calls this ECD/Internet linkage ‘virtual bandwidth’ and strengthens that it makes online access much faster and richer.

Salyer adds that 911 is actively in discussion with other acts and labels about providing its services to them. Along the agreement with Red Ant, he says, is 911’s first such deal.

"When enhanced CDs work in conjunction with online servers, it gives a greatly enhanced entertainment experience," Salyer says. "Linking records to the Internet can create multiple revenue opportunities, and we will share those revenue streams with our partners."

For example, he says that 911 Entertainment does Webcasts from its sites, which creates an opportunity for cor- porate sponsors to contribute to the revenue. Not exclusive merchandising rights to sell artist-related product online for all the artists on its label.

In addition to its wimia.com site, which will be upgraded in coming months, the company has signed agreements with online sites for the Warped and Big Top tours through the Creative Artists Agency and the William Morris Agency, respectively.

VICTOIRES SCORE CRUCIAL COMEBACK
(Continued from page 7)
-ative—the Victoires has to be more representative.

The new category of dance Victoire was won by renowned DJ Laurent Garnier for his album "500" (F. Com- munications/PAS). Garnier, who performed live at the Olympia with a percussionist and a violin player, called upon Culture Minister Catherine Legeard to organize a competition to speak for "less repression and more freedom for techno," in a reference to the frequent ban on raves in France.

One striking absence in the best dance album category was that of the band Sunwax, whose first album "Homework," sold more than 1.3 mil- lion units worldwide. Explains Alain, Artaud, GM of Virgin imprint Labels, "8-To-Punk Wax, we have to compete in the main categories album, band, song, but with their English lyrics it was not a hit. Therefore, they preferred to abstain."

Some 60,000 viewers called France 2 to pick the best upcoming act, Belgian/Canadian singer Lara Fabian. Signed to PolyGram imprint Polydor for her French-language product, she recently signed worldwide with Sony Music for an English-language album.

The real impact of the Victoires was visible in the upcoming act," says Sandra Merlo, head of local catalog and world music at Paris-based chain FNAC. "This year, Lara Fabian was almost everywhere and is really the only one giving her a boost. For the others, there’s no real impact: What was already selling sells a little bit more, and what was not selling doesn’t sell any better."

KMFTR GET BMG’s VIDEO’S NEW ‘KIDS’ SERIES
(Continued from page 6)
set a date for national retail availability. "We want to see how the videos do before we set a release date," she says.

Stars from the series, which Kovner describes as a "new and improved 'Hootenanny','" will attend in-store events for the anti-drug campaign in each of the six target markets.

"We were looking for tie-in partners, and this gave us an opportunity to promote its release," says Kovner. Although video dealers are often uninterested by exclusives, Kovner says the charity aspect of the Kmart program will help soften the blow when IMG takes over the promotion nationwide.

"We hear about exclusives all the time," she says, "but we were much more willing to do this one because of the charity."

She adds the platform release of the series will serve as a test to determine commercial potential.

The series stars Ross Bagley (Independence Day), Travis Tedford (Slappy And The Stinkers), and Camille Winbush (Eraser).

BMG acquired distribution rights for the series from Connection 111 Entertain-

NICK, KID RHINO
(Continued from page 6)
Were’s Kid Rhino will "be the face of the label and maintain the independent release and label that the company licensed products to market them with audio, getting kids’ recordings into the pushable aisle and the action-figure aisle to let people know we’re out there.

Linda Barba, children’s buyer and supervisor at Tower Records Outlet in lower Manhattan, says, "The Nickelodeon and the Kid Rhino releases are some of the better products we have. As a kids’ music style, they also have more advertising money to spend." Advertising by the label will be important to Tower’s sales, she says, "because the kids have known for a strong children’s offering.

Brant Scoogarden, a spokesman for Nickelodeon, says, "Children’s product does particularly well in our Media Play stores. A Kid Rhino/ Nickelodeon partnership has the potential to increase the popularity of children’s audio products [across the board]."

Says Mullally, "Having things like Nickelodeon is certainly available to the car with Mom and in kids’ rooms on their tape players will make it possible for kids to be ‘listening Nickelodeon’ in the hours when they’re not watching Nickelodeon."

TUBE TUNES: Following ABC’s two-part program on the history of Motown, an anthem commemorating the label’s 40th anniversary bows at No. 15 with 20.22 million viewers. Also making its return to the chart is Britney Spears’ pop debut at No. 11 on Top Pop Catalog Albums for Marvin Gaye’s "Every Great Motown Hit" (8,560 units), but, oddly, it is the only Motown artist represented on the current catalog list... You knew she could sell as much as The Temptations, Luther Vandross or Elton Adamas, and recently, released a sales blast for Garth Brooks (Country Corner, Billboard, Feb. 28), but how does Oprah Winfrey do with teen ideals? Just about OK, as Hanson sees a 5% gain with a 58-47 jump into the big chart. HBH’s Bees comes con-

THE PLUNGES: In any music, retailer’s second-busiest week is the one that includes Valentine’s Day and President’s Day Weekend. February’s results are only by that of Christmas week. Added to that annual burst, the unit volume on last issue’s Billboard 200 was further boosted by the more than 1 million units delivered by the "Titanic" soundtrack and Celine Dion label for a series that will a ring for a big comedown. Indeed, all our sales charts show marked decreases from the prior week.

The Billboard 200 offers a crisp example of music stores’ return to normalcy. Only 11 of the albums on last issue’s 200-position chart show any gains. Conversely, each of the five charts we have adopted liberal bullet criteria this issue; as with the first week or two after Christmas, we’re rewarding any gain and titles with the smallest climb.

The mightiest growth in this weeklong field belongs to the soundtrack to Adam Sandler’s "The Wedding Singer," which earns the Greatest Gainer trophy with a 26.5-lead and an 86% improvement (89,000 units). During the film’s 1991 run, the film retained for a second week standing as the No. 2 film at the box office, trailing—you guessed it—"Titanic." The movie’s spotlight may also account for the Top Pop Catalog Albums debut at No. 43 by Sandler’s comedy title "What the Hell Happened To Me," with close to 66,000 units sold during the previous week.

In a week in which the same title has both the largest unit gain and the fattest percentage gain, as is the case with the "The Wedding Singer" and its 81,000-unit gain, the Pacesetter is awarded to the album with the second-largest percentage gain, a designation earned by the “1998 Grammy Nominees” compilation.

Obviously, the Grammy sampler benefits from the attention leading up to the Feb. 25 telecast of the CBS award show. Presently, the box also rocks higher rankings for Paula Cole (44-40) and Rod Stewart (75-57), both album of the year nominees, with the latter seeing a 218% gain. Rod’s disc is assisted, too, by this week’s “Karma Polaris,” Billboard 16 on Modem Rock Tracks and collecting spins at 71 of that panel’s 82 sta-

NICK, KID RHINO
by Jeff Mayfield

GRAND BULLET: While Billboard makes its traditional Best Of The Week compilation, this year’s "50th Anniversary" also features the 1998 Billboard Best Of The Year, with a 24-page look back at the past. This week, Billboard presents the Top Billboard 200 albums of 1998, the Top Billboard 200 albums of all time, and a look at the Top Billboard 200 albums of the 1990s.

"The best of the best," as Billboard’s Best Of The Year is titled, is a 400-page look back at the past 10 years of Billboard’s Top 200 albums. Billboard has surveyed the industry to bring you the best of the best, as chosen by Billboard’s editors and writers. This week, Billboard presents the Top Billboard 200 albums of 1998, the Top Billboard 200 albums of all time, and a look at the Top Billboard 200 albums of the 1990s.

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outside its ranks—a continuing trend—and hired one of the region’s most seasoned music executives, Lachlan Rutherford, former president of EMI Music Asia (Billboard Bulletin, Feb. 23).

Rutherford takes over as senior VP of Warner Music South East Asia on April 1, the day after his contractual obligations to EMI expire. He will oversee eight affiliates and the company’s regional headquarters in Hong Kong, reporting to Warner Music International president Stephen Shrimpton.

Warner’s serious intent is fueled by the knowledge that this is likely the last decade—but not lately—it reached second place in regional market share behind longtime leader PolyGram. Post-merger estimates, the U.S. company has now slipped to fourth (or even fifth) place; revenue is thought to be approximately $200 million. It has not been helped by the lack of suitable American repertoire in markets where consumers prefer melodic pop to hard rock and rap.

“Warner must be fairly nimble and decisive, on the ground as well as in its regional office,” says Rutherford, speaking about his experience running Island/Robertson. “It must have disciplined and focused marketing, by people who know the market. Just because these are economic bad times, it doesn’t follow that these are repertoire bad times. We’ve still got to be out there, listening to the markets.”

Warner is also listening in Japan, with reports: Hiroshi Inagaki took office Sunday (1) as chairman of the company’s operations there. Like Rutherford, Inagaki comes from the outside: He joined Warner after 28 years at CBS/Sony.

Competitors and colleagues alike recognize Rutherford’s expertise. “Lachlan knows the region very well,” comments S.P. Beh, longtime managing director of EMI Malaysia. “He takes the time to understand the business and he’s passionate about the business.”

PolyGram Far East president Norman Cheng says, “With his experience and understanding of the markets, Lachlan makes for the ideal candidate.”

Michael Smellie, BMG Entertainment International’s Asia-Pacific senior VP, adds, “Except for Norman, there’s no one with the kind of experience he’s had. Lachlan has a lot to contribute.”

And Rutherford adds, “I have the Asian repertoire in the mid-90s, EMI under Rutherford advanced to second place. It continues to rank this with a 9%-10% share, according to recent estimates, despite the industrywide sales slippage of the past eight months. Local observers expect Rutherford to apply strong local repertoire strategies in his new post.

The only way for Warner is, says John McLellan, a partner in Hong Kong-based entertainment law firm Haldanes. “The company has some good local managing directors. They’ve just not pulled it together, although Frankie Lee (head of the Warner Malaysian affiliate) has done a good job.” Lee is expected to be given a more influential role in developing Chinese repertoire.

Nevertheless, Rutherford faces significant challenges. After 18 years at EMI, including 13 directing its Asian operations outside Japan, he must adapt to a different corporate culture, and one that works very different in economic turnaround. “Maybe I’m mad,” he says, “but for me, this is tremendously exciting. There have been bad times before. I’ve been through the political crisis sparked by Tjanannen Square. Asia has always been a little forgiving.

Rutherford knows the kind of fraught. He relinquished the presidency of EMI Music Asia last September after differences with senior management (Billboard, June 26, 1997) and was given the title of chairman until the end of his contract March 31.

Lachlan had a really tough time at EMI toward the end, but he put a brave face on it,” says Paul Ewing, a former regional director of Warner Music South East Asia who now runs his own independent label. As for Rutherford’s new posting, Ewing states, “He can do it with one eye closed and one arm tied behind his back—providing[senior management leaves him alone].”

Sources suggest that Rutherford was considering a top regional post at another music multinational, but he declines to comment. “But Warner had a great deal to offer,” he says, “and from afar, I’ve always admired Warner Music. The company is very respectable, there’s a lot of very good people and is basically at a level where you can do something with it.”

He adds that Warner Music Asia-Pacific senior VP Brian Harris has kept the Southeast Asian operations “in good shape” since Ewing left the company at the end of 1993. (When Rutherford takes office April 1, Harris becomes senior VP of Warner Music Asia Pacific, continuing the company’s strategic presence in Sydney.) Other executives cite success stories in Hong Kong, the Philippines, Malaysia, and Warner is still the ultimate power in the Singapore market.

Tony Fernandes, who has sub-regional responsibility for Warner’s Malaysian and Singapore companies, notes, “Asia is not one homogeneous market. From Thailand to Malaysia to Indonesia is quite different musically, even though we’re neighbors. And the Chinese markets are different again—although all Asians are the same.”

For the latter reason, Fernandes hopes for an improved flow of product with “melodies more suitable for our part of the world” from sister companies in the U.S. and Europe. “Compared to EMI, we’ve not had European pop acts like Michael Learns To Rock, Roxette, and Fool’s Garden,” he says. EMI Malaysia’s Belyaev confirms the value of this product flow. “We’ve been No. 1 in international repertoire in quite a number of Asian territories,” she says.

PolyGram, meanwhile, has maintained its regional leadership by maximizing sales of Chinese repertoire—with a particular focus on Taiwan as a market and talent source—alongside international product. As for Warner’s slide, PolyGram’s Cheng attributes that, in part, to the exits of Ewing and another local executive, Pace Wong (who joined PolyGram). “Both . . . made huge contributions to Warner,” he said, and still have a strong understanding of what works and what doesn’t in this region,” he says.

For his part, Rutherford reiterates the view that he was well-positioned for the climb back up the market share (and profitability) ladder. He cites as “an added bonus” the presence of Caiyin Wong, who joined the firm Jan. 6 in Hong Kong as marketing VP for Southeast Asia—after 10 years at EMI. “He’s the best marketing guy in Asia,” says Rutherford. “I’d say the best and the brightest here are not going to be told what to do. You need a strategy that people can feel part of. That’s how it works.”
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Stones Build New Chart ‘Bridges’

FOUR MONTHS SEPARATE the chart debuts of the Beatles and the Rolling Stones on the Hot 100. The Fab Four made their first appearance on the chart the week of Jan. 18, 1964, with “I Want To Hold Your Hand.” Before the beat boys of rock could make their debut in May, the Beatles had registered 16 titles on the Hot 100.

“Not Fade Away,” a cover of the Buddy Holly classic, marked the Stones’ first appearance the week of May 2, 1964. Over their career, the Beatles have been responsible for 72 titles on the Hot 100, while the Stones’ tally is only 57. But the Stones win an important advantage this issue, as their 57th chart entry is “Saint Of Me” (Virgin), the first commercially available single from their “Brigades To Babylon” album and the group’s first chart single since “Out Of Tears” peaked at No. 60 in November 1994.

“Saint” enters the Hot 100 at No. 94, giving the longstanding group a chart span of 33 years and 10 months. That tops the Beatles’ span of 32 years and four months, from “I Want To Hold Your Hand” to “Real Love” in 1966. And as William Simpson of Los Angeles notes, the Stones’ chart span is the longest for any non-American act on the pop singles list.

T WAIN SHALL MEET: Shania Twain is close to achieving her highest ranking yet on the Hot 100. “You’re Still The One” (Mercury) inches up 27-25, just one notch shy of Twain’s best performance to date with “Love Gets Me Every Time,” which peaked at No. 25 in October 1997.

BACK AGAIN AND AGAIN: After conquering foreign shores, RCA’s ‘N Sync makes its U.S. debut at last with “I Want You Back,” new on the Hot 100 at No. 25. The title is familiar, but the song is not a remake of the Jackson 5’s first single from 1970. However, that Motown favorite could be back on the Hot 100 soon. The label has just released the Jackson 5’s “I Want You Back ‘98” with a new production by Sean “Puffy” Combs.

PAPER SHREDDED: Where were you on Aug. 9, 1997? That’s the date LeAnn Rimes entered the top 10 of the Hot 100 with “How Do I Live” (Curb). The long-lived song is still in that upper-echelon, although its 6-10 fall this issue may spell its final moments in the top 10. No matter, because with 31 weeks in the top 10, Rimes has shattered the record for most weeks in this portion of the chart.

The previous record-holder, notes Rob Durkee of Mediabase/Premiere Radio Networks, was “Paper Doll” by The Mills Brothers, with 30 weeks in the top 10.

Durkee also points out that Jimmy Ray (who ballouts 20-17 with “Are You Jimmy Ray?” on Epic) joins Kool & The Gang, Yellow Balloon, Living In A Box, and Mandrill among acts that included themselves in the title of their first chart singles. Durkee adds that artists like the Sweet Inspirations and Chairmen Of The Board charted with singles that included the act’s name, but were not those groups’ first charted singles.

FORTY VS. 25: On the heels of the ABC program that spanned four hours over two nights, the “Midnights 4444” double-disc album enters The Billboard 200 at No. 63. Motown has been issuing compilation albums ever since the release of “16 Original Big Hits” in 1964 (that collection peaked at No. 84). The highest-ranked Motown various-artists anthology to date is “25 #1 Hits From 25 Years,” a double-disc set issued in 1983 to coincide with the 25th-anniversary TV special.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

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<thead>
<tr>
<th>Song Title</th>
<th>1997</th>
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<tbody>
<tr>
<td>OVERALL TOTAL</td>
<td>107,694,000</td>
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<tr>
<td>ALBUMS</td>
<td>90,658,000</td>
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<tr>
<td>SINGLES</td>
<td>17,036,000</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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<td>CD</td>
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<tr>
<td>CASSETTE</td>
<td>21,303,000</td>
<td>18,865,000</td>
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<tr>
<td>OTHER</td>
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TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE

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<tr>
<td>CHAIN</td>
<td>56,291,000</td>
<td>59,592,000</td>
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<tr>
<td>INDEPENDENT</td>
<td>11,766,000</td>
<td>13,735,000</td>
<td>UP 16.7%</td>
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<tr>
<td>MASS MERCHANT</td>
<td>22,429,000</td>
<td>24,921,000</td>
<td>UP 11.1%</td>
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<tr>
<td>NONTRADITIONAL</td>
<td>172,000</td>
<td>641,000</td>
<td>UP 272.7%</td>
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</tbody>
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Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan.
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