The Grammys: Big Wins, Big Buzz

**Show’s Attention Lends Retail Boost**

**BY LARRY FLECK**

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.

“The awareness of the nominations certainly drew curiosity from consumers—particularly in the case of Paula Cole, who was cited in seven categories,” says John Artale, director of purchasing at the Carnegie, Pa.-based National Record Mart chain. “She got the big Lithih nod. If anything, people were wondering why she got it instead of [the Lithih tour founder] Sarah McLachlan.”

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

**Thrill Jockey’s Tortoise Finds Experimentation Instrumental**

**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 Thrill Jockey 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, spagetthi western soundtracks, modern jazz, and such contemporary styles as drum’n’bass and hip-hop scratching.

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.” (Continued on page 11)

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

**RETAIL TRACK**

**PAGE 50**

**STRUCTURAL SHIFTS AT EMI**

**Fifield 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 president/CEO 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 Soultigate. 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-MEAD**

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 117-store international retail chain will, according to HMV chief executive Stuart McAllister, have limited impact on day-to-day business. Record companies 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 75)

**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 EMI Africa group 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 (50,000 units). While 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 5,000 are considered more than respectable.

Acts working in the gospel, kwaito (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 Amerhash, last year completed a sold-out nationwide tour, filling arena-sized (Continued on page 72)
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Frances W. Preston
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 for three 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 telecast 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 receives 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 Caparros says that because CDnow is not a direct customer, there was little the retailer could do about the promotion. “If they were a direct customer and in violation of our below-costs policy, we would immediately suspend orders,” he says.

However, Caparros 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. And in addition, Caparros 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. “I think it rude, but what can you do?” he says. “We’re not going to match that price with our Internet company.”

Goman adds that it is a mistake to sell 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 Danielson Record Mart, concurs, noting that someone should pay the consequences. “If CDnow goes through a fulfillment house, then who does the fulfillment company pay the consequences for MAP violations by one of its accounts,” he says.
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 U.S. and the RIAA note that in Bulgaria and other countries, organized crime is driving the rise in optical-based piracy. Hillary Rosen, president, CEO of the RIAA, explains that "product may be assembled in three different countries for global distribution."

Steve Metzeltz, 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 racketeering laws."

The trade group also urged the USTR on naming Paraguay to its Priority Foreign Country list last month. According to IIPA statistics, Paraguay costs the U.S. record industry $130 million in losses as both an exporter and transshipper.

CD piracy losses in China, Brazil, and the Russian Federation amount to losses of more than $100 million each annually. They are already designated as problem countries and are being monitored by the USTR to track enforcement efforts.

Under U.S. trade law's annual Special 301 provision, the USTR can deal with countries that do not respond to calls for greater copyright enforcement by initiating a six-month negotiation timetable and eventually retaliatory trade policy action, such as denying market access to the U.S. for exports.

The IIPA recommended 16 countries to the Priority Watch List, including Australia, Colombia, the Dominican Republic, Guatemala, Israel, Jordan, Kuwait, Mexico, Peru, Singapore, and Vietnam. It called on the USTR to place 25 countries on the lowest-priority Watch List, including two new countries, Spain and Taiwan.

U.S. copyright industries lost some $10.8 billion to copyright piracy in 1997.
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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 San Francisco at $12.48 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 Koner.

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 locations 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 spokeswoman 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.

Koner says the company has not (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 COO Chris McGurk.

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

"Video is not a stepchild at this company," says McGurk, "and it's important that everyone is informed of product strategies and is able to plan and get input from other divisions."

Members of the video executive office are newly appointed executive VP Bruce Platzer and key executive in charge of domestic marketing; Andrew Kailey, who has been promoted to executive VP; and Bill Clark, who has also been promoted, to executive VP/COO. Clark will be responsible for worldwide business development, international, sales, licensing, consumer products and business affairs, and administration.

The reorganisation effectively reduces the video unit to a marketing entity, Platzer told Billboard, taking over Kaeiy's responsibilities.

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

In addition, the new video executive office effectively replaces former executive VP/COO Dan Stewart, who left in the summer to return to Universal Music Group, which is owned by Universal's parent company, Matsushita Electric Industrial Company.

"I think this is a very good move," says CIC executive VP together Entertainment Production (Billboard, Feb. 14).

All sales functions for the video unit will be handled by Universal Music and Video Group (UMV), formerly CIC Video, which has a similar executive office setup headed by executive VP/COO Dan Stewart, who reports to Universal Music Group chairman Bruce Plazter.

Other UMV executive office members are executive VP/GM Craig Kornblau and VP/GM Jim Urice. The trio manages retail delivery and inventory (Continued on page 82)

Red Ant, 911 Make Multimedia Deal
Ultrahome Partnership, Other Projects Planned

BY ED CHRISTMAN

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

Ultrahome's debut album, the enhanced CD "The Pain An' Pleasure Of An Automobile," was issued in December on 911, and the single "Telephone" is seeing action on modern rock radio. For the week ending Feb. 22, the song charted on Billboard's Modern Rock chart, including W1LUM 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 Chapter 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 relationship with the Diesel label Arvada and pacted with Mercury for a U.S. production and distribution deal.

911, based in San Francisco, issues all of its releases on the enhanced CD format, which combines music accessible via a standard CD audio deck with multimedia content downloadable via a computer's CD-ROM drive. 911's releases also use the Internet and electronic mail, offering customers continually updated information on such things as tour dates and new projects.

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 release three projects in 1998. It releases alternative rock and metal under its 911 Records imprint and electronic music under its 4DAM imprint. In addition, it created and maintains the wilmusic.com Web site, which tracks tour dates and concert details for more than 15,000 bands and venues.

911 is distributed by the Alternative Distribution Alliance. The New York-based distributor so far has shipped about 4,000 units into the market.

Randy Phillips, Red Ant's president, says the joint-venture partnership is in effect only for the current album from the band. "Ultrahome will also release a live-record, a multi-format hit," Phillips says.

Beyond the potential for this one act, Phillips is also excited about the technological aspect of the agreement. Under the pact, he says, 911 will provide Red Ant with its expertise to "to a number of enhanced CDs and set up and maintain Web site for us."

Steve Salyer, president/CEO of 911 Entertainment, says the partnership gives his company access to a more experienced management in marketing music through traditional means while giving Red Ant access to marketing muscle in using video technologies. "We are extremely optimistic that this will be a very successful album," Salyer says. By partnering together, we can really deliver this product to a wide-basis," he says, of the Ultrahome album.

Salyer says other aspects of the agreement will also prove fruitful. "We (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-based band breached a licensing 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. 25, 1997, the Pumpkins notified the company that they would not render services to the label. The band cited Section 2553 of the California Corporate Code, which limits the duration of personal-service agreements to seven years—the so-called "seven-year statute" (Billboard Bulletin, Feb. 25).

To date, the Smashing Pumpkins have not filed any action in the California courts seeking to void their agreement with Virgin under the seven-year statute. Given Virgin's legal salvo, however, a future counter lawsuit looks like a possibility.

However, a source at Q Prime, the Pumpkins' management company, says the organization is proceeding as if the agreement remains in force and is "currently working on a matter that will be released by Virgin. The source declined to comment further.

Virgin's attorney, L.A. litigator Don Dalziel, says the lawsuit was filed in technical consideration of the band's use of the seven-year law. He adds, "Virgin parties and is always forward to releasing the Smashing Pumpkins' next album."

Virgin's lawsuit coincided with the first flash of publicity for "Adore," the band's still-uncompleted album. "Adore" is slated for a late-May re-
Victoires Score Crucial Comeback
Revamped Show Draws 7 Million Viewers

PARIS—Commitment from the most popular French artists, a new venue, and a revamped 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 3½-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 a two artists who recently received a whole album for him—Oisip and Jean-Jacques Goldman.

Yves Higet, the new president of the cross-industry body that organizes the event, welcomed the outcome of the show: “We’re back on track again,” he says. “At last, 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, Jérôme Roger, Rony’s counterpart at indie label’s body UPF, concurs. “The audience rating proves people have responded positively for the first time in many years,” he says.

Roger nevertheless refers 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’s 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 Lamargerie. “But it won’t change anything in Obispo’s career. His best audience is not in the music business, that’s all.”

Delabel/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 local manager, om manager Frédéric Junqua, “It is a great TV show with popular and best-selling acts, but the Academy is quite conservative.”

(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).

Song of the year: “L’Homme Presse,” Florent Pagny (Mercury/PolyGram).


Dance album: “30,” Laurent Garnier (F. Communications/Plais).

Traditional music album: “Finisterres,” Dan Ar Braz (Saint-George/Sony).

Video of the year: “Savarin Aimer,” Florent Pagny (Mercury/PolyGram).

The lead singer of STONE TEMPLE PILOTS on his debut solo flight

Barbara & Lady, Your Roof Brings Me Down

Produced by Blair Lamb and Scott Weiland. Recorded & Mixed by Tracy Christohim. Management: Arnold Stelte

Versatile Songwriter
Bob Merrill, 77, Dies

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 Stu- bert Fox.

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 Watty) of the novelty hit “If I Knew You Were Comin’ I’d Have Baked A Cake,” performed by Eileen Barton on the independent National label. The hit flourished 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-lyricist 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 Patti Page (Mercury); a series of hits by Guy Mitchell (Columbia), including “Truly, Truly Fair,” “Pittsburgh, Pennsylvania,” “Sparrow In The Treetop,” and “Belle, Belle My Liberty Belle”; “Mambo Italiano” 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 “Honeysuckle,” rendered by Jimmie Rodgers (Rodeo). 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. Mer- rill moved on to a lighter theme in 1959 with “Take Me Along,” based on O’Neill’s “Ah, Wilderness!” “Take Me Along” starred Jackie Gleason and had a run of 482 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 Poly- Gram, 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 Bar- bra Streisand, who would repeat her role in a smash movie version. “Funny Girl” definitely set a standard that’s still being matched by ‘90s acts.”

(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 has no exception. A 1997 trip with her husband, author Sigmund Brouwer, provided the inspiration for her Tuesday (3) release on Word, “The Loving Kind,” an album centered around the last week of Jesus’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’s life. She envisioned the cross as the conceptual focal point. “As I started thinking about that, I realized it’s a false concept when it’s been on the cross long enough [to devote all the songs on an album to]...” She says, “At the same time, Sigmund had always wanted 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 is 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 pressing 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)

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: Brad Muir, members Mike, Jeremy Taggart, Raine Maida, and Duncan Coutts. (Photo: Chris Ottanick)

EXECUTIVE TURNTABLE

GEFFEN RECORDS

MORGAN

Rattler,” “Mountain Dew,” and “Eight Miles Move To Louisville,” which would become staples for him throughout his career.

In 1939, he settled at WLW Cincinnati’s “Boone County Jamboree” program. From 1944 to 1946, Jones served in the U.S. Army as a military policeman. In 1946, he returned briefly to WLW and married his second wife, Ramona Rogers, who also joined him as a companion on mainland and fiddle.

That year the couple moved to Nashville, where Jones debuted as a member of Pee Wee King’s band on the Grand Ole Opy. There, Billboard dubbed him “the Old Man of the Mountains.” The following year, Jones was asked to join the Opry, and he was a regular until his death.

Jones continued to record for King until 1952, when he moved to RCA-Victor and recorded traditional songs as well as the topical song “I’m No Communist.”

In 1956, he began recording for Decca Records and moved to Monument in 1962.

Jones joined the cast of “Hee Haw” in 1969 and personified the show’s traditionalist flavor, especially with his “What’s For Dinner?” segments.

Jones was elected to the Country Music Hall of Fame in 1976; he was a widely popular choice. (Continued on page 11)
Jars Of Gold. The members of Jars Of Clay show off their gold plaques for their Essential/Silvertone album "Much Afraid." Shown, from left, are band member Dan Haseltine; Silvertone/Atlantic senior vice president of national sales Bob Anderson; group manager Rody Lovelady; Silvertone/Atlantic senior VP/GM Tom Carrabba; Silvertone label director Michael Tedesco; and band members Matt Odmark, Stephen Mason, and Charlie Lowell.

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 Dikis and Pat Heyn, 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 Dikis 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 agreed on our deal with Chris Blackwell, and with Chris moving on, much of the, shall we say, eclectic repertoire is moving with him,” says Dikis. (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 imprint 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 Dikis. 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.”

Dikis 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 Vlautin 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 [Algerian artist] Rachid Taha, Angélique 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 "Brigades To Babylon" pay-per-view show from Farta), 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.

The audience tends to be older. Thus, the reality is that 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. There had been several shows in between that you would have thought would work but didn’t, but we need to find things that work with other demographics besides our traditional older ones.”

The key may be to find several medium successes 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 Aeropola.’

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 can sell SoundScan, you can sell on PBS. The shows have been on PBS, so there’s 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 through the previous; 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."
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 long-time 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 down 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 Pishbone horn player Angelo Moore and bassist Dave Brown, who played bass in bands like Primus, appeared on the 1985 Lollapalooza bill with Alice In Chains (they 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 their playing in their respective 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 (Alley Cat published by Boggy Bottom Publishing [ASCAP]) that display an extremely dark lyrical cast. “I always 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 band dead. “We never publicly talked about what was going on,” he says. “We felt that that was a little beneath us, all the speculation and all the/whatever. Whatever where we are is what we’ve always had, and that’s all we’re gonna do about the future of 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 radio friendly record, a record radio programmers seem to like really.” He reports strong early airplay at album outlets like KNDD (the End) and KISW Seattle, WBNK Boston, and WXKR 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 “Builds 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 we featured a Fisher 8000 camera at those sets with ‘Cut You In’ and snippets of three other songs, and we began to give those out at retail (in Japan). 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 in June.

FOR THE RECORD
Due to a production error, the photos for God Lives Underwater and Alice In Chains’ VXL 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.

"[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 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 Maloney, ‘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, NY, 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 1995. The group’s current lineup is former Orleans member Lance Hoppen on bass and vocals, Buddy Connolly on button accordion, Gretchen Priest on fiddle, Raymond Arias on guitar, Lang Bliss on drums, and Skip Cleavinger on whistle and pipes. The album was produced by Bill Halverson, known for his work with Crush, Stills, Nash & Young, Eric Clapton, and the Texas Tornados.

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 Narvarre 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. “The label 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 Quensenberry, 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.
BOSTON: In a short time, Poggin has made its presence felt on the local music scene. The group has just released a self-titled EP that displays its savvy songwriting and a wide range of musical influences, from pop to ska to funky, slick swing. The EP is a tidy ride and only a sampling of its songbook. With four horn players, the eight-member group is able to add a mixture of sonics, and the horns give the band an extra dimension. Poggin was born out of the Allstonians, a popular local ska unit, as four members of that band decided that they wanted to paint pop with a more colorful palate. "With Poggin," guitarist/vocalist Roger Fisk says, "we try to be fun, but not vapid, and the horns add a sense of history that I think has been missing in pop music too long. They bring a traditional ska angle, a bobob element, and a swing angle." Poggin, which plans to record its first full-length album probably this spring, is already playing live regularly and its live shows have been energetic and extremely engaging. Tastemakers consider the outfit one of this city's more challenging and adaptable acts in the genre. "The beauty of this band and what we are going to achieve is that we refuse to have boundaries, and we will try to fuse so many different elements into our music," Fisk says. Contact Fisk at 617-562-1067.

KEN CAVAPIANO

MILWAUKEE: Brothers Gary and Steve Vermillion, playing drums and guitar, respectively, began in bands together when they were in high school. That was more than 10 years ago, and the Vermillions' various combos coalesced by 1994 into a quartet called Front Of Truck. The band quickly gained a local following, got booked into Chicago and a circuit of Midwest college towns, released a tape, and contributed tracks to a Milwaukee compilation album issued by local Crustacean Records. Last year the band finally issued a self-titled album. The set's 12 original songs balance a contemporary mood with such classic rock influences as "Revolver"-era Beatles on "All Your Life," echoes of twangy early '60s rock'n'roll on "Tornado Warning," and Replacements-style garage rock on "Jim." Within the last year, Front Of Truck has played Milwaukee's Summerfest, Minnesota's 7th Street Entry and 400 Bar, St. Paul, Minn.'s Turf Club, Chicago's Beat Kitchen, Elbow Room, Empty Bottle, and Double Door; and an ASCAP showcase at New York's Coney Island High. Contact Matt Subar at 773-875-4327.

DAVE LURKSEN

CHICAGO: Were he still alive, George Gershwin would turn 100 this Sept. 26, and the legendary composer's centennial is being celebrated throughout the year. Windy City jazz singer Spider Saloff just headlined one of the biggest Gershwin galas—in Gershwin's ancestral home of St. Petersburg, Russia, where she performed her tribute program "The Memory Of All That." Saloff, who has also been paying tribute to George's lyricist brother, IRA, whose own centennial was last December, has long been a true-blue Gershwin fan. She calls their songs the "quintessential American music," Saloff developed her first all-Gershwin cabaret show, based on "Porgy And Bess," with her pianist partner Ricky Ritzel in 1991. She subsequently became acquainted with the Gershwin family—George and IRA's "baby sister" Frankie Gershwin Godowsky, 91. Saloff sang with her on 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. Saloff's third and latest album, released on the vocalist's own label, "The Memory Of All That: A Celebration Of Gershwin," bears the official Al Hirschfeld-drawn centennial seal. Scott McArthur, producer of Saloff's RussianFuse, says the album 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 847-876-4408 or Kaqueathistic at 773-581-1948.

MOIRA MCMORRICK

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 come to 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 "Driving A Car," "I Like To Fail," and "The World Is Too Young" are socially conscious. He has also been influenced by experiences with his former employer, World View, a Norwegian human rights organization 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 just go too far with what your own agenda is," he says. "You can throw words out of people, but people will always settle up the real story. And when they do, it can be very sad if you haven't backed up what you're talking about."

Though the band has had a long way to go in breaking up the unique act, the label already has a head start thanks to a handful of supportive large-market modern rock stations such as WXQX Chicago, KQDE Dallas, and KEDJ Phoenix.

WXQX PD Alex says: "He gave me the act on an obscure import. He began playing "She Gave Me Love" Jan. 6 after finding the cut on a BMG sampler CD."

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 Lake. "We're extremely excited about the radio play [research] 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 exercise than we were expecting," says Corson. "We were counting more on assassins to press it to the right groove and do the lifestyle coverage. It's been a twist that still have every intention of doing that. But this has been one of those things where we got an early radio bonus."

Carrying through on its original plan with the band, Columbia continues to distribute cassette samplers at lifestyle stores and coffeehouses, work the act at college radio, offer the album at developing-artist pricing, and arrange band interviews with a variety of publications.

The act, booked by Little Big Man and managed by Keidan Management, is also due to go on a promotion tour, which Corson says will feature several nontraditional venues.

"This is a more organic project," says Corson. "It doesn't have to be shoved down people's throats. We have a full album to bring people to."
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B R A D I O S T A R: In the tradition of Heatseeker Impact acts like Smash mouth and the Bloodhound Gang, Orange County, Calif.-based punk/ska outfit Wank has landed a major-label deal after getting the attention of primary market programmers.

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 got production credit on "Get A Grip On Yourself."

C H A N G E O F L U C K: While tracks on Gerald Collier's self-titled debut album such as "Whored Out Again," "Don't Discard Me," and "Dark Days," have plenty to say about relation ships gone bad and dysfunctional families, one need not make too much of a leap 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-lease 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 label 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 hold a weekly session up here with others that have [had] the same fate," quips Collier while speaking from his home in Seattle. "What I've learned from all this is to keep my head down and shut up, and I might learn something. I'm just trying to be as grace ful as I can, 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 ebing his beer. With his cover of Pink Floyd's "See You Later Baby," making headway at triple-A radio, the artist looks due for a change in karma.

V I S I O N Q U E S T: For Life Records R&B artist Vontel is No. 10 on the Mountain Regional chart this issue with his debut album, "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 to secure the label's share of a major deal for nationwide coverage by April.

Vontel's single, "4 My Homies," one of two tracks on the album featuring guest artist Roger Troutman, is riding the airwaves at Phoenix top 40 stations KKFZ and KFTY.

R O A D W O R K : Crooner Brian Evans appears at the Backstreet Boys' Luna Park and the Derby March 24 and April 11, respectively. His label, Run for "Street" Urichin, Edel America has signed Aaron Carter, brother of couture designer 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.
**Public Announcement Steps Out**

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’ Yippie-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’ll be 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 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 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 (Jams) Greensboro, N.C., have been playing the track 55 times a week.

Dave Rosas, senior VP of R&B promotion and marketing at A&M, says that Public Announcement has all the components to go to the top at numerous radio formats. “We’re looking for a No. 1 single now [for “Body Bumpin’”],” he says.

The group consists of Earl Robinson, Felony Davis, Eulclid 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” SOUN

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 Eulclid 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-Dice, 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 200,000 copies.

(Continued on page 80)

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**Taj Headslines A&E Blues Documentary; Forte 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 use 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/folksinger Timothy Lewis four years ago. The foundation’s mission is to help provide necessary food, shelter, and medical care for working 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 Woot 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 Boffill, Norman Brown, Gerald Albright, and the LAPD. The set will be released May 19.

The first single will be “Love Hurts,” produced by Norman 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 his solo debut, “Poly-Sci,” slated to be released in April on Roulette/Columbia Records.

What will make his style stand out, he says, is the incorporation of academia and street life in his music. He also used the musical talents of WyCLE Jean and Minnesota and the production genius of Salaam Remi. “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 music,” he says. “The sad thing, he adds, is that there is something for everyone on his album, especially children. ‘Often too 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.

**PAYING THE WAY:** Buster and Shavoni, the production team more recently associated with Kirk Franklin & the Family, God’s Property, and the Full Gospel Baptist Choir, have started their own label, Crusade Records. The team says the plan is to use the label to further its mission to “positively” affect the lives of Isay’s youth. In a prepared statement released last month, the team said it realized that it needed to fashion the label’s music according to what young people were listening to on the radio and have "identified a place where the listener can receive a positive message while still getting their groove on.”

At present, they plan on developing talent above and beyond the musical standards in the mainstream. At press time, the team did not have a distribution deal.

**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 Ingleside, Calif. The show, taped by BET’s “Rap City,” featured the music of Grits, a group from Gotee Records that was the recipient of the 1996 Nashville Music Award for hip-hop group of the year.

Other gospel MC’s included I.D.O.L King and Ahmed. The concert was sponsored by Underground Fire, a new Christian hip-hop magazine.

**THE ESSENCE OF PRODUCTION:** Bob Bain and Louis L. Horvitz will produce the 1998 Essence Awards 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:** Starrycke 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 Burroughs, 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.
The Rappers Behind ‘The Rapsody’

CLASSIC HIP-HOP: While the rest of the world is targeting Norwegian singer Sissel Kyrkjebø as America’s next big spark plug, singer for the hit television show Battlestar Galactica, “The Rapsody” is a hit for a different reason. The song is a mix of classical, hip-hop, and pop music, and it has been a hit for the past few years.

Rhymes Xhibit, a European-based artist, has been working with producers such as DJ Tite and Missy Elliott. The song is a hit for many reasons, and it has been a hit for the past few years.

The Rapper’s Champagne

GETTING INVOLVED: Sean “Puff Daddy” Combs put out a call in late February to encourage more R&B and rap artists to get involved in the Grammy’s Residency Program. He wanted to help develop the next generation of musicians and industry professionals.

The producers involved in the project are all well-respected in the music industry. Some of the producers involved include Phil Ramone, Russell Simmons, and Missy Elliott.

THE PRODUCTION: The production was handled by BMI/Def Jam, a division of Warner Bros. Records. The song features Missy Elliott, Puff Daddy, and Snoop Doggy Dogg. The song is a hit for many reasons, and it has been a hit for the past few years.

WHEN THEY REMINISC: The weekend of Feb. 21, The Message was dedicated to the memory of the late Patti LaBelle. The song is a hit for many reasons, and it has been a hit for the past few years.
## HOT R&B SINGLES

**Compiled from a National Sample of R&B Radio Airplay Monitored by Broadcast Data Systems, R&B Radio Playlists, and Retail Single Sales Collected, and Compiled by Point of Sale**

**MARCH 7, 1998**

<table>
<thead>
<tr>
<th>Wk</th>
<th>Artist</th>
<th>Song</th>
<th>Week No.</th>
<th>Chart No.</th>
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<th>Peak</th>
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<td>15</td>
<td>2</td>
<td>12</td>
<td>18</td>
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<tr>
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<td>4</td>
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<td>21</td>
<td><strong>BODHY BUMP YIP YIP YO</strong></td>
<td>ROBIN THOMAS</td>
<td>9</td>
<td>3</td>
<td>9</td>
<td>36</td>
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<td>22</td>
<td><strong>GETTING JIGGY WIT IT</strong></td>
<td>WILL SMITH &amp; OB-OB</td>
<td>42</td>
<td>3</td>
<td>12</td>
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<td><strong>DON'T STOP THE MUSIC</strong></td>
<td>A-HOLA</td>
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<td>1</td>
<td>5</td>
<td>14</td>
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<tr>
<td>24</td>
<td><strong>MAKE EM SAY AH HUN</strong></td>
<td>MASTER P &amp; FORD</td>
<td>18</td>
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<td>LUSHER</td>
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<td>5</td>
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<td>1</td>
<td>5</td>
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<td><strong>ROMEO &amp; JULIET</strong></td>
<td>SLY &amp; THE FAMILY STARRER</td>
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<td>5</td>
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<td>1</td>
<td>5</td>
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<td>32</td>
<td><strong>BURN</strong></td>
<td>JUMBLE</td>
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<td>L Auswahl &amp; D.L. JONES</td>
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<td>KELLESTON</td>
<td>36</td>
<td>28</td>
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<td>37</td>
<td>24</td>
<td>1</td>
<td>5</td>
<td>87</td>
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<td><strong>IN HARM'S WAY</strong></td>
<td>BEIBE WITNESS</td>
<td>38</td>
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<td>40</td>
<td>**NOTHIN'M BUT THE **</td>
<td>DMX &amp; BLACK RO</td>
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<td><strong>JUST A MEMORY</strong></td>
<td>J. MILLER</td>
<td>41</td>
<td>47</td>
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<td>DRU HILL</td>
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<td>43</td>
<td><strong>FREAK IT</strong></td>
<td>JUICY JESTER</td>
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<td>51</td>
<td>1</td>
<td>5</td>
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<tr>
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<td><strong>WHAT A HEART FOR</strong></td>
<td>WALTER &amp; LEE</td>
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<td>45</td>
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### Hot R&B Airplay

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<th>Label</th>
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<td>1</td>
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<td>al..</td>
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### Hot R&B Singles A-Z

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<th>No.</th>
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<tr>
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<td><em>Billboard</em></td>
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### Hot R&B Singles Sales

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<tr>
<td>1</td>
<td><em>Billboard</em></td>
<td>al..</td>
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**Notes:**
- Billboard charts are compiled from sales and airplay data for the week ending March 7, 1998.
- Hot R&B Airplay chart is based on Hot R&B singles chart.
- Hot R&B Singles A-Z chart is based on Hot R&B singles chart.
- Hot R&B Singles Sales chart is based on Hot R&B singles chart.

**Records with the greatest airplay:**
- *Billboard* Communications. 1998 Billboard Sales Charts.
**R&B SINGLES**

<table>
<thead>
<tr>
<th>TITLE</th>
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<tr>
<td>DON'T LOSE MY LOVE</td>
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<tr>
<td>HIT ME LIKE THAT</td>
</tr>
<tr>
<td>IT'S RAINING MEN THE SEXTET</td>
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<tr>
<td>THE UNIVERSAL MAGNETIC MAN</td>
</tr>
<tr>
<td>MAD DOG</td>
</tr>
<tr>
<td>I'M NOT HAVING ANY OF THAT</td>
</tr>
<tr>
<td>PLAY WITH MY HEART</td>
</tr>
<tr>
<td>WE CAN'T BE FRIENDS</td>
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<td>THE WAY I PARLAY</td>
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**HOT R&B SINGLES**

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<tr>
<td>DON'T LOSE MY LOVE</td>
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<tr>
<td>WE CAN'T BE FRIENDS</td>
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<td>THE WAY I PARLAY</td>
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**BUBBLING UNDER...**

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<tbody>
<tr>
<td>HUNGRY</td>
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<tr>
<td>THE ULTIMATE</td>
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<tr>
<td>BLACK LAGOON</td>
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<tr>
<td>HOW I FEEL</td>
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<tr>
<td>IT'S RAINING MEN THE SEXTET</td>
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<td>CONFESSIONS</td>
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<tr>
<td>LENS</td>
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<tr>
<td>DANCER</td>
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<tr>
<td>I'M NOT HAVING ANY OF THAT</td>
</tr>
<tr>
<td>DON'T LOSE MY LOVE</td>
</tr>
</tbody>
</table>

**PUBLIC ANNOUNCEMENT**

(Continued from page 16)

320,000 copies, according to Sound-Bean, but split with Kelly after his label, Jive, encouraged him to go solo, according to Davis and Robinson.

On March 10, A&M plans to release three revised versions of "Body Bumpin'" — an R&B-style mix by Robinson featuring recent A&M signee Mingo Valentino, a house remix by Dune, and a techno house mix by Kelley G.

The group expects "Y-To-The-Yippie (Stop On)" another song from the album, will be as popular as "Body Bumpin'."

"It's a Chicago stoppers song that we wanted," says Robinson. Adds A&M's Thompson, "They wanted to establish an identity for the group by showing their Chicago roots, stepping like a Chicago dance.""A&M's Rosas says, "They thought it would just be a Chicago thing, but after we played it to program directors in Houston and Detroit, we are optimistic that it will be accepted everywhere. That song is planned to be released as a maxi-single after "body Bumpin'" runs its course.

Public Announcement has wasted no time promoting itself. The group appeared on "Soul Train" Feb. 14 and "Vibe" Feb. 5.

On Feb. 4-5, it did a Chicago-area high school tour campaign. In addition, the act will be showcased at the Impact SuperSummit conference in April in Reno, Nev.

Public Announcement hopes to deepen its radio appeal by performing for WPEG Charlotte, N.C., and WRK Memphis, in addition to WZAK Cleveland’s anniversary party in March. The group is also planning to perform at the Women’s Expo in Chicago.

A&M has planned in-store campaigns in conjunction with other A&M artists such as Smooth, at independent stores and chain accounts over the next two months.

In addition, the label will promote Public Announcement on its World Wide Web site with album art and contests beginning March 18. "Body Bumpin'" will be released on Friday (6) in the U.K., Germany, France, Japan (radio only), Australia, and New Zealand. Currently, there are no international album release plans available.

---

**NEW CHAMP:** After a 16-week bout at radio, Brian McKnight's "Anytime" (Mercury) wins the biggest R&B audience belt to the tune of 35 million listeners. The previous title holder, Usher’s "You Make Me Wanna...", (LaFace/Arista), held an audience of 23.3 million listeners. McKnight'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, an 88% rise, which brought total listeners from 25 million to 45.5 million, ranking No. 5 that week. McKnight is wrapping up a 27-market tour, with radio tie-ins in each city. In addition, a new up-tempo Suave House-produced remix of the song featuring rapper Eightball was serviced to outlets Feb. 14.

**NO SHOCKER:** Following in the footsteps of big brother Master P, Silkk The Shocker claims his first crown on Top R&B Albums, as "Charge It 2 Da Game" (No Limit/Priority) springs 45-1 following the previous week's debut due to street-date violations. The 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 Uhuh" single, which peaked at No. 6 on Hot Rap Singles, and Montell Jordan's "Let's Ride" (Def Jam/Mercury), which sits at No. 29 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 30% 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 groups, K.P. & Envy, takes a five-position vault, springing 10-5 on Hot R&B Singles following a 176% sales spike at core stores. The sales were brought about by new airplay at WQHT New York, KFWR Los Angeles, KJM/M St. Louis, and WJUC 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 bursts 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 1996. The full-length "KW" hits stores March 10.

---

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- Year-by-Year #1 Record Listing
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They Bring On The Funk And They’re Essential

by Larry Flick

TURNTABLE ACTION: Although it would be impossible for Janet Jackson to duplicate the production of “Together Again,” she comes mighty close on its sharply drawn follow-up, “I Get Lonely”—thanks in large degree to her producer, Jimmy Jam and Terry Lewis. He transforms the appealing, R&B-soaked slow jam into a lively house anthem, contrasting the melancholy, thickly 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 support this Virgin single also includes a jarring booty-back revision by original producers Jimmy Jam and Terry Lewis, as well as a by-the-numbers version by DJ核心技术. An interesting package that could draw renewed consumer interest in Miss Jackson’s still-illustrious, underappreciated “Velvet 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 Crisis (GMHC).

In addition to her soaring touring band, Summer will be backed by a 22-piece orchestra. She’ll season her classic-filled 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 composing.

The event is co-chaired by Randolph Duke, Alice 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-level seating and a VIP package for $160.

Chicago-rooted KBA Marketing will promote and market the album and tour in the States.

On a completely different musical tip, MasterDanceTones is establishing a subsidiary called Beat Fantas tic, which will be on tour for more than 10 stream-themed dates.

Beat Fantastic will be launched on April 21 with a compilation that will feature resident jocks Jesse Saunders and Farley Jackmaster Funk along with a string of special guests. From mid-April through the summer, two MasterDanceTones events will be held every weekend.

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### Club Play

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<td>11</td>
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<td>3</td>
<td>3</td>
<td>11</td>
<td>6</td>
<td>YOU MAKE ME FEEL (MIGHTY REAL)</td>
<td>KERNIS 202085</td>
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<td>8</td>
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<td>STAY ULTRAFAV 534028</td>
<td>THE DIZZIES</td>
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<td>20</td>
<td>IT'S OVER LOVE JACO JONES</td>
<td>TODD TERRY FEATURING SHAINON</td>
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<td>SASHA NATALYA</td>
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### Power Pick

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<td>I'M LEAVING' ARISTA PROMO</td>
<td>LISA STANSFIELD</td>
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### Hot Shot Debut

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<td>JAY-Z FEATURING JODI CURLEY</td>
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<td>39</td>
<td>PRISONER OF LOVE (DA-DA-DI)</td>
<td>ANNA EVANS</td>
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<td>39</td>
<td>THE WIGGLY WORLD E INOSE TRAXX IMPORTED PRIVATE LIFE</td>
<td>MR JACK FEAT. BRENDA EDWARDS</td>
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<td>MUSIC MAKES YOU JUMPIN 534033</td>
<td>PULSE FEATURING ANTOINETTE ROBERSON</td>
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<td>39</td>
<td>VOODIO BELIEVER</td>
<td>JERMAINE TERRELL</td>
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<td>42</td>
<td>SMOKE THAT ASH (SMOKE RHYTHM 1258)</td>
<td>JAMIE FOXX</td>
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<td>42</td>
<td>COMPUTER DREAMS (THE NASTY COUNTERDANCE)</td>
<td>NEVINS 202098</td>
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<td>42</td>
<td>ME AND MY GIRL</td>
<td>JASON DAVIES</td>
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<td>42</td>
<td>SOMETHING TO BELIEVE IN</td>
<td>JASON DAVIES</td>
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<td>43</td>
<td>FLYING HIGH</td>
<td>DJ Quicksilva</td>
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<td>43</td>
<td>HAPPINESS PROMO</td>
<td>SHAE</td>
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<td>HAPPY PEOPLE</td>
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<td>OPEN YOUR MIND INTERNET 534034</td>
<td>DJ Icy</td>
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NASHVILLE—In the challenging world of independent record labels every year of existence is cause for celebration, and that’s what Orlando, Fla-based Pinecastle is doing with a seventh-anniversary promotion designed to draw attention to its diverse roster of acoustic talent.

Pinecastle founder/president Tom Riggs acknowledges that in light of the competition’s longevity—Rebel Records has been around for 36 years and Rounder for 25—seven years is just getting started. “It’s our seventh anniversary, and we thought we’d have some fun with it,” says Riggs. “It’s turned into a pretty decent promotion.”

The promotion involves giving away a Pinecastle compilation CD with every new release purchased through September (see story, page 29). The promotion was designed to celebrate the label’s anniversary and thank consumers for their support of the label by giving them a taste of the other acts on the roster.

Riggs is pleased with Pinecastle’s growth. “Seven years ago, I sold another business I’d been involved in 23 years, but I wasn’t ready to retire,” Riggs says. “I had been talking about starting a label to launch new acts.”

Bluegrass has always been a passion with Riggs. In fact, while he was still involved in a pizza franchise business, he began buying hard-to-find bluegrass product and selling it at festivals. When people told him they wished they could order product, he began using a storage building in his yard to house mail-order product. Thus the Music Shed was born as Riggs’ first foray into the music business. The Music Shed is now a catalog Riggs’ company issues three times a year that features acoustic music product not only from Pinecastle but also numerous other labels. The label has a motor home, also called the Music Shed, that travels to music festivals.

Riggs says he wanted to start Pinecastle as a way to help young artists. “Our initial approach was to be a label to help emerging artists, and we have kept that commitment,” he says. “Plus over the years we’ve been fortunate to gain well-known artists like the Osborne Brothers.”

Five years ago, Riggs purchased the Weaco label and acquired its roster, which included the Reno Brothers, Larry Stephenson, and Bill Emerson. Though initially the labels were kept separate, Riggs says, there was some confusion, so he recently folded everything into the Pinecastle label. “It took us a little while to figure out how we wanted to do it,” he says, “but after consulting the artists...it made a lot of sense.” Riggs says he’s planning a series called the “Weaco Classic Series,” which will resurrect the label’s old spindle web logo, but all new product by current acts will now be on Pinecastle.

The label’s roster includes the Osborne Brothers, Continental Divide, the Reno Brothers, Emerson & Newton, Stephenson, Dale Ann Bradley, New Tradition, the razor herd, Eddie & Martha Adeok, Jeff Autry, Barry Bar- rier, Greg Cahill, Doug Cloud, David Crow, Terry Eldridge, Tim Graves, Smokey Green, Sharon Horovitz, Mark Johnson, Rick Pursude, Danny Roberts, Rickie Simpkins, Mary Warburton, Russell Johnson, and the newly signed McClain Brothers.

“As far as I was concerned, a few years ago when I heard that Tom Riggs...” (Continued on page 27)

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 Reba Yearwood each have four nominations. Garth Brooks, Diamond Rio, Patty Loveless, and LeAnn Rimes each have three nominations.

GARTH TALKE: Although Cledus “T.” Judd originally planned to name his forthcoming album “Fourteeners” (because, as he says, it’s “twice greater than Garth’s Seveners”), not everything is sweetness and light between the song parodist 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 in a 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 other artists. 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 Razor & Tie, 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 I had been around 20 years ago because every time he saw Cledus on CMT it reminded him of ‘Hee-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. “Wives Do It All The Time” will be the first single. “Mindy 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 paro- dy,” he says. “I don’t make a cent off these parodies that I write unless the (original) publisher will split 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 mailbox money. People now are splitting it with me. I would like to have really explored this thing with Garth, because 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.

Nashville Scene by Chet Flippo
Two Airlines Fly Nonstop To Los Angeles.

Here's Why There's No Competition.

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<thead>
<tr>
<th>AMERICAN AIRLINES</th>
<th>OTHER NONSTOP AIRLINE</th>
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<tr>
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<tr>
<td>Advance Boarding Passes</td>
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<td>Hot Inflight Meal Service</td>
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<td>First Class Seating</td>
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<td>For First Class Passengers</td>
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### Billboard Hot Country Singles & Tracks

**March 7, 1998**

#### No. 1

**Title:** Don't It Make My Brown Eyes Blue  
**Artist:** Garth Brooks  
**Peak Position:** 1  
**Weeks at No. 1:** 3  
**No. 2:** Debra燒 (Burns)  
**No. 3:** Shania Twain  
**No. 4:** Kasey Chambers  
**No. 5:** Page 6

#### New Entries

**Title:** Out of My Body  
**Artist:** Randy Travis  
**Peak Position:** 38  
**No. 1:** Garth Brooks  
**No. 2:** Shania Twain  
**No. 3:** Kasey Chambers  
**No. 4:** Page 6

#### Top Country Singles

**Title:** Vindicating the Woman  
**Artist:** Dwight Yoakam  
**Peak Position:** 36  
**No. 1:** Garth Brooks  
**No. 2:** Shania Twain  
**No. 3:** Kasey Chambers  
**No. 4:** Page 6

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**Note:** The rankings and positions are based on sales data from Billboard magazine, which is compiled from a variety of sources to determine the most popular country songs of the week. The data includes purchases from retail stores, streaming platforms, and other digital sales. The magazine also includes reviews and interviews with artists, as well as charts for other genres of music.
COUNTRY ARTISTS & MUSIC

PINECASTLE CELEBRATES SEVEN WITH LABEL COMPILATION

(Continued from page 2)

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 bluegrass label, and I 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 acts on the label, like Continental Divide, the RedRiders, and Ann Bradley, the Osborne Brothers. It's a good association.

Riggs says he tries to create an atmosphere for artists that is conducive to trust and creativity. Continental Divide's Dave Parmley says he's succeeding. "As an artist, one of my main reasons for signing with Tom Riggs was his honesty in business," says Parmley. "When Tom tells you he's going to do something, he does it. Pinecastle is a fairly young company, and I think it has come a long way during the time we've been with them. Tom and his staff are hard-working and open to any suggestions I have as an artist.

Riggs says Pinecastle has four basic classifications of artists—emerging acts, such as Bradley, Graves, and Barriero; legendary artists, such as the Osborne Brothers; new acts, such as Continental Divide, that are well-established but not yet legends; and acts that are based in the Bluegrass region, with special emphasis on the Boston and New England markets.

"We try to work with bands to accomplish their aims," says Riggs. "Everybody is not a national artist. We have a few bands we don't promote nationally but concentrate on regional acts.

Riggs acknowledges that running an independent label has its share of challenges. "I think the primary challenge is financial," he says. "Making records is a very capital-intensive business. You put up a lot of money for what you're likely to get. Victor or Pinecastle. You invest a lot of money before the album ever gets offered for sale... You have to be well-capitalized, and you've got to be in it for the long haul. I've not yet got to get the return six months after you put out an album, and in some cases, you're never going to get a return.

Riggs has remained on the label. He has run his own business through years of on-the-job training in the restaurant business. He was involved in the opening of a steak house in central 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 distributor relationships with distributors such as the North America and Record Depot that take them to both chains and mom-and-pop stores. Catalog orders also account for brisk sales, and Riggs says Pinecastle's music is well represented in American Country Acoustic, a radio program syndicated to more than 250 stations. The label hosts many bluegrass shows and festivals as well as local TV shows, "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, Fla., as a fund-raiser for the Kissimmee Music Club. This year's event is Friday, March 6.

Consumers Can Receive Pinecastle Compilation Through Number Of Channels

to celebrate its seventh anniversary, Pinecastle has launched a promotional unit, "in the spirit of your birthday, but you get the gift." During the campaign, any consumer who buys a current Pinecastle CD will receive, inside the package, a redemption certificate for a free compilation album titled "On The Chart" of stage hits from Pinecastle acts.

To bypass a $2 shipping-and-handling fee, consumers have other avenues to take advantage of the offer. Pinecastle acts featured on the compilation will be taking copies of the disc on the road with them, and consumers can also redeem the certificate when buying from when they buy. Fans can also redeem the certificate through the Music Shed, Pinecastle's retail catalog, or at the label's traveling motor home/ringtail outlet, also dubbed the Music Shed, which travels to festivals and bluegrass festivals annually.

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 Gaffney, the campaign has been very successful. Among the projects released late last month that are part of the promotion are Continental Divide's "Feel Good Day," the Reno Brothers' "Three Part Harmony," and Emerick & Newcomb's "A Foot In The Fast," a tribute to Roy Acuff. The promotion will continue with all releases issued until September. The promos are being advertised in Billboard, The Bluegrass Unlimited and Bluegrass Now magazines, and via Pinecastle founder/president Tom Riggs' "American Country Acoustic" syndicated radio show.

Consumers who turn in promotional cards will be entered into a drawing for one of five additional promotions, including Pinecastle T-shirts and denim jackets. The grand prize is an all-expenses-paid trip for two to the 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

COUNTRY CORNER

by Wade Jessen

GOOD SIMPLE, BONE DEEP: Randy Travis, whose "Storms Of Life" became the first certified platinum album within one year of its release in 1996,押出a career-high debut on Billboard's Hot Country Singles & Tracks, as "Out Of My Bones" captures Hot Shot Debut honors at No. 39. "We're like little kids, running around high-five one another around here," says studio engineer Steve Bartek. He and the rest of the studio and artist development at DreamWorks' new Nashville operation, "We're obviously off to a good start, but we've got plenty of mountains to climb. This is good news for us, but it's great news for the industry."

"Out Of My Bones" rakes up 1,196 spins and is detected at 133 of our monitored stations. Airplay leaders, with more than 25 plays per week, are KQBQ Houston, KMLE Phoenix, WKLB Boston, and KOUJ Corpus Christi, Texas. Travis' prior opening-week benchmark actually belongs to three titles: "Forever And Ever, Amen" (97), "Deepest Than The Hole" (98), and "Is It Still Over" (98) each opened on our airplay chart at No. 42. Out Of My Bones" is the lead single from "You And Alien Alone," which hit stores April 16.

IT'S LIKE A WHOLE OTHER COUNTRY: It's been nearly 25 years since Waylon Jennings' proclamation that "don't matter who's in charge, Bonny's will be the King," in his B-side hit. "Bob Willis Is Still The King," however, as George Strait claims his 31st No. 1 on Hot Country Singles & Tracks, a case could certainly be made for some sort of royal title for the handsome Texan. "Bound About Way" increases by 329 plays to jump 4-1 on our airplay chart, besting Garth Brooks' weekly tally by 162 plays. Both tracks are airing on 161 monitored stations; the Brooks title is up 448 spins over the prior week.

Bill Mack, director of national promotion at MCA Nashville, says his company is committed to maintaining strong airplay at country signals monitored by Broadcast Data Systems (BDS), and "Bound About Way" has a legitimate chance for No. 1. "We still have plenty of room to grow with this song, especially considering our increased effort toward BDS stations. We're hoping for that to translate into spins, and (this song) is in the perfect position to help us to measure that."

WHERE TO A-Z: Randy Travis, whose "Out Of My Bones" is the latest entry to the Billboard Country Albums Top 15, moved his career-high to No. 1 with "Love, Tell The Ringtail" in 1997. As Emmylou Harris, enter this issue's unpublished Top Contemporary Christian album list at No. 8. "The Apostle" soundtrack is being worked at Christian retailers by Sparrow.
Albums with the greatest sales gains this week. Billboard Industry Axis of America (RIA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multiplication symbols indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs on a tape.
MARCHOS THE MAN: Ralph Merecido, president of the Latin Recording Academy, was honored this year with El Premio Billboard at Billboard's 35th annual Latin Music Awards April 7 at the Tropicana nightclub in Miami Beach.

El Premio Billboard is a lifetime-achievement trophy given to those Latin artists and music-industry executives who have helped expand Spanish-language genres beyond their Latin followers.

Undoubtedly, throughout his long and fruitful career as a manager, promoter, record executive, and film producer, Mercado has been one of the driving forces behind the increased exposure of Hispanic Afro-Caribbean sounds to audiences in the U.S., Europe, and Asia.

Mercado's latest example of his effort to bring tropical sounds to the masses is his documentary on the history of salsa, "Yo Soy Del Son A La Salsa."

MANAN THE BAND: WEA Latina's superstar rock group Manan is slated to perform during the Latin Music Awards. Manager's manager, Marcello Toffoli, has confirmed that the group will play an acoustic medley of two favorites. Also scheduled to perform at the awards is Spain's Sony star Charlie Zaa.

The sold-out ceremony closes out Billboard's ninth annual International Latin Music Conference, which is set to run April 5-7 at the Hicazene Bay Marriott in Miami.

Panels confirmed to participate in the "En Concerto" industry panel are Mitch Morales, director of events for Madison Square Garden; Jorge Pinon, VP of the international department for the Williams Morris Agency; and Susan Rosenbluth, VP of Nederlander Concerts.

Also confirmed for the "Where's The Talent?" panel, which will detail the lack of executive talent in the U.S. Latin market, is David Herrera, incoming director of the Curb Music Business Program at Belmont University in Nashville. Jose Quintana, president of Los Angeles-based Quinta Notas Productions, is set to participate in the "In The Studio" panel. Quintana has worked with毛孔，Luis Miguel, and Nt Flawor.

Booked to play showcases sets are Cajmán pop/sound artist Patricia Louza, Sir George; WEA Latina dance/salsa songstress Lisette Melinez, and Soundex ambrosia Leo Vaneli.

Hear Viva Radio: In stark contrast to what was expected, the 28th installment of the Viva del Mar International Song Festival was a raging success, both as a televised event and a live happening.

Held Feb. 11-16 at the outdoor venue Quinta Vergara, located at Chile's Viña del Mar resort, the six-day songfest secured the highest TV ratings in its history, according to Megavision, the network that broadcast the festival.

The average rating for Viva's nighttime musical event during the six-day period was a 5.3 share, up from the average rating of 27.0 for last year's event.

More surprising was that there were record-breaking ratings on the evening of the opening night, Feb. 11, during the performance of Chilean comedians Melvin Y Melane.

That same day, another Chilean channel, TVN, was broadcasting live the U2 show that was taking place in Santiago. Also, the Irish group was unable to secure a rating higher than a 10 share.

Vegasision executives also note that the lower number of Chilean press representatives covering the six sellout (Continued on next page)

**BILLBOARD**

**Hot Latin Tracks**

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**GREATEST HITS**

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**THANK YOU**

We would like to thank all those who have contributed to the success of this issue, including our advertisers, sponsors, and staff members.
Family Gold. Calmán recording act Chi Chi Peralta + Son Familia recently returned to Colombia for a "Pa’ Otro La," whose sales exceeded 30,000 units. Pictured, from left, are Carlos Gutiérrez, director, Sony Music Colombia, which distributes Calmán in Colombia; Peralta; and Son Familia band members René Geraldino and Jandy Feiz.

NOTAS (Continued from preceding page)
shows was offset by a higher number of foreign journalists on hand for the festival, which doubled as a song competition and a valuable promotional tool for veteran Latino and non-Latino artists who performed live sets.

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

Another artist who scored big at Viña 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 10MI’s perennial festival favorite Juan Gabriel, along with Chicano acts Arizita (signed to Sony Chile) and Lucybell/EMI (Chile), 10MI singer/songwriter Eros Ramazzotti, and Polyrítmica pop/dance diva Marta Sánchez.

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

As for the song competition, the awardees 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 as Alvaro Scaramelli triumphed with his song “Soy Tatual Soy.” Scaramelli was awarded $285,000 for his composition, as well as an all-expenses-paid trip to perform Feb. 24 at Italy’s prestigious San Remo song festival.

In the folketric category, the winning song was “Las Noches De Chillin’,” 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.

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

North American sales of “El Tiempo de Donato,” which features hit singles such as “Noche de Luto,” “El Tiempo de Donato,” “Despertar,” “Soy Tatual Soy,” and “Calle El Jardín,” are expected to top 500,000 units worldwide.

Edging out Donato in the pop genre chart.

For the third week running, Fono have returned to the top of the tropical/salsa chart with their WEA Latin hit “El Frio De Tu Adios.”

Chayanne’s “De Que Te Conocí” (EMI) has been disqualified for the third straight week for inaudible plays.

Chart Notes, Retail: After a spectacular Valentine’s Day weekend in which push sales to 180,000 units last week, the market cooled off by more than 25%, coming in this week at 151,000 units. Still, this week’s tally is more than 10% higher than the same period last year.

In addition, February sales of titles appearing on The Billboard Latin 50 were 405,000 units—nearly 68% higher than the 282,600 pieces moved in February 1997.

And as if that were not enough, the January-February sales of $4,000,000 units for charting albums this year is almost 40% higher than the number during the same period last year’s corresponding period, 710,000 units.

Coming off the heels of a successful Valentine’s Day weekend, some titles are predictably going without, including Ricky Martin’s “Vuelve,” which, nonetheless, remains atop The Billboard Latin 50, unpublished this issue.

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

Similar sales plunges were realized in February by several other technologies, such as WEA Latina’s Alejandro Sanz (-49%) and Luis Miguel (-40%); Sony’s Alejandro Fernández (-44%); and Sonolyx/Sony’s Charlie Zaa (-89%).

Bucking the generally steep downward trend this week are regional Mexican acts led by Denver-based singer Jimmy Fernandez, whose Polystar Gramm album “Canta A José Alfredo Jiménez” is the lone disc to rise this week, up 15% to 1,800 pieces.

Sliding as they are, three Latin titles remain on The Billboard 200: “Vuelve” (81-118); Alejandro Fernández’s “Me Encienden El Corazón” (145-194), one in its 22nd week on the chart; and Luis Miguel’s “Romances” (184-189).

Ascar’s Latin Summit. ASCAP held its inaugural Latin Council meeting Feb. 2 at Universal Beach, Miami. Featured were Martin Bergman, president/chairman of ASCAP, hosted a reception at the home of Desmond Child. Shown seated, from left, are Bergman and Child. Standing, from left, are ASCAP Latin Council member Rudy Pérez and ASCAP members Dino DiMaggio, Haddaway, Roberto Munoz, Armando Larranaga, Eric Bazilian, Chein García, and Beth Nielsen Chapman.
April 5-7, 1998, Biscayne Bay Marriott, Miami

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Latin Music Quarterly Program Guide

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WHEN ELLIS MARSHALL says that the piano is your calling, I suppose you re-evaluate your current path and take his advice to heart. Loston Harris found himself in this very position while on a music scholarship at Virginia Commonwealth University. At the time, Harris was studying to be a drummer. Marshall heard him “messing around” at the piano and strongly encouraged him to switch vocations. “Yeah, I was pretty shocked,” Harris says with a laugh. “I was considered to be this so-called great drummer. I was in all the club competitions and had no doubt that I was going to be a professional drumer.” There is a residual element of surprise in Harris’ voice as he says, “When [Marshall] heard my drumming, he wasn’t really impressed.”

What did impress the senior Marshall, at the time a visiting professor at VCU, was Harris’ “natural touch” at the piano. Marshall encouraged the young musician to dig deeper into jazz tradition to develop an individual voice as a pianist. Through him, I learned how much I didn’t know as far as jazz history goes, I recall being factuated; it was like having a head start all over again, after putting maybe 15-20 years into drumming.”

Marshall introduced the budding pianist to the music of Oscar Peterson, Ahmad Jamal, and Erroll Garner. “From there, I started listening to records, working on different aspects of traditional jazz, and I started listening to all my own voice and style.” Harris was fortunate to receive additional tutelage from Bert Allen and Dr. Billy Taylor after transferring to Howard University, putting in long hours of study and practice. “It’s a lifelong journey. I’ve had the passion to play the piano, so I never seemed like work.”

“Come Loves” (N2K) is Harris’ major label debut, following the new out-of-print “Stepping Stones,” recorded for the non-defunct Virginia-based indie Swing Records. In addition to the opening track, “Catsuits,” and the title track, “At the Haven,” “Come Loves” features eight standards, songs “found in shows or old songbooks. There is a joy in finding, infrequently recorded songs and reviving them and making them new,” says Harris.

There is also a joy in listening to Harris’ voice. His vocals do not appear until the album’s third track, “Close Your Eyes,” the listener by playing their surprise. “The inspiration for my vocals came when I started checking out Nat King Cole’s songs. The most amazing thing was the quality of his voice—the sincerity, the passion, and the fact that he could deliver [vocally] while playing piano at the same time. It amazed me.” In fact, at one point Harris called Cole’s brother, singer-photographer Freddie Cole, for advice. “He told me to just [start singing]. It’s a constant thing that you’re developing over time. I have so much to look forward to as far as developing that aspect of my music.”

Harris has played and toured with Wanda Marcella and Marcus Roberts, among others, and has been the

KENNEDY CENTER’S MILLENNIUM SERIES ARTIST IN RESIDENCE FOR FEBRUARY. He plays regularly at the center and continues to play several nights a week in his home town of Roanoke, Va., before heading to Israel for a short tour in March.

REMEMBERING THOMAS: Saxophonist Thomas Chaplin died Feb. 13 at Rhode Island Hospital in Providence, R.I., following a yearlong battle with leukemia. He was 40 years old.

Chaplin studied with Jackie McLean at the University of Hartford and later graduated from Rutgers, where he studied with pianist Kenny Barron. In 1981, he assumed leadership of Lionel Hampton’s orchestra, a spot he held for six years. After leaving Hampton, Chaplin focused on his own music; he is best known for his trio work with drummer Steve Johns and bassist Mario Pavone. A fixture on the New York jazz scene, Chaplin was one of the first artists signed to Knitting Factory Works, for which he released six albums. In a prepared statement from the label, Chaplin is recalled as “a vivacious performer who was respected across the globe for his invention and deep musicality.” On Sunday (1), John Zorn, Marty Ehrlich, Pinok, and Dave Miller, among others, will perform the Chaplin tribute program at the Manhattan Art & Antiques Center in New York for an all-night to tip off Chaplin’s compositions and celebrating the Thomas Chaplin Trio’s most recent Knitting Factory release, “Sky Piece.” Proceeds from this event will go to the Leukemia Society of America. Donations can be sent to the society at 475 Park Ave. S., New York, N.Y. 10016, or to the Thomas Chaplin Memorial Fund at Phillips Academy, 200 Main St., Andover, Mass. 01810. Checks can be made out in “memory of Thomas Chaplin.”
## TOP CLASSICAL ALBUMS

**TOP CLASSICAL CROSSOVER**

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## CLASSICAL KEEPING SCORE

**TOP CLASSICAL CLINIQUE**

1. *Various Mozart In The Morning* | Philips
2. *Various Mozart For Your Mind* | Philips
7. *Various Beethoven At Bedtime* | Philips
9. *Various Bridge's Guide To Wedding Music* | Angel

**TOP CLASSICAL MIDNIGHT**

1. *Various Mozart In The Morning* | Philips
2. *Various Mozart For Your Mind* | Philips
7. *Various Beethoven At Bedtime* | Philips
9. *Various Bridge's Guide To Wedding Music* | Angel

### WORDS & DEEDS

**From Changed Page 17**

It's the raw expression that the industry doesn't appreciate or understand. Although it's often hailed as "the message" today, neither the song nor the culture was accepted in the beginning. Some 10-15 years later, some critics won't admit that the song is a masterpiece. Rappers are now getting blamed for the worsening violence and living conditions of their listeners when the truth is that the artists have no more control over those issues today than they did 10, 20, 30 years ago. The music has just become easier to sell commercially when it is driped in simple melodies. Images are starting to gain the one true message: "new music" for the young.
Carillo Can’t Get Enough Writing
He Cultivates Golden, Dutch Collaborations

BY JIM BESSMAN

NEW YORK—Rock fans with good memories may remember Frank Carillo, the singer/songwriter/actor who released a pair of solo albums he released on Atlantic following his guitarist stint in the 70s for Peter Frampton and Johnny Hallyday.

Two decades later, Carillo has staked out a growing reputation as a songwriter, thanks to projects with singer/songwriter/actress Annie Golden, his partner in the duo Gold- en Carillo; Dutch rocker George Kooymans, with whom he has collaborated to write two songs on Dutch female alternative rocker Anouk’s European hit debut album, “Together Alone” (Billboard, Dec. 27, 1997); and former Joan Jett guitarist Ricky Byrd.

The link with Golden, who fronted late-70s pop band the Shirts, has resulted in the recently released Kayos Records album “Back For More,” all of which was co-written by Byrd and Golden, except the sole Carillo copyright “Jesus When He Goes” and the Carillo/Byrd/"writ- ten” “Cantina.”

Byrd had been a fan of Carillo’s since his Atlantic days, during which, incidentally, Carillo co-wrote “Pure Sin,” a song on Carly Simon’s 1979 “Spy” album, with Simon, who was recording at Atlantic Studios the same time he was.

“I met Annie indirectly through Ricky at an opening-night party for Joan Jett’s five-night Broadway run in 1988,” says Carillo, who was intro- duced to them by rock/r&b diva Darlene Love, with whom Gold- en co-starred on Broadway in the Ellie Greenwich coproduced “Girl From The Pack” and with whom Carillo had also worked. “We started messaging around with some songs, and pretty soon we talked, so we started work- ing and started playing tiny bars acoustically.

Golden Carillo has also recorded two previous albums, “A New Fire In Town” and “Toxic Emotion.”

“When I brought the vocals to the table,” says Carillo. “She has a crystalline voice with a lot of feeling, which goes from her rock’n’roll sensibilities to dramas—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 back- ground. When we write songs, because of the way our voices sound, they tend to turn out a certain way. Very purist 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 leave her the melody and a verse or two, then come back to “pages of stuff” written by Golden, which they subse- quently 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 ‘Cantina.’

Carillo’s successful contributions to the Anouk album resulted from mixing the first Golden Carillo disc, which was released by a Dutch label, at Kooyman’s home studio in Belgium. “We hit it off immediately and late in the same week and developed a friendship with [Dutch artist] Joop, says Carillo of Kooyman. “Then he called me a year ago when he was producing Anouk and asked if I had anything bluesy and dark, and I sent him this thing and he liked it and asked if I could write something that rocks, with a cool dance beat. I was working on something in my head about tattoos because there was a famous tattooist in Amsterdam who had put together an album to raise money for a tattoo museum. And I sent it to George over the phone, and they did an incredible version for the album.”

The track became an Anouk album track, “Pictures On Your Skin.” “I’m not really interested in writing straight love songs, but things that the audience likes and, you know, their universal pop material.”

Anouk’s songs have been licensed for use in TV shows, with the song “I’ve Got A Crush On You” appearing on the reality show “Square One.”

Carillo’s next project is a show “The Devil Deserves A Pop Song” and will be handled by Jams/ASCAP, with producers Cliff, producer over the track “Prelude To A Kiss” soundtrack. Other plans are to collaborate with Bad Company drummer Simon Kirke and incorporate elements of Indian and other world music into his writing.

“On one level it’s a love song and it’s about projecting your lover into your arm’s, into a place where it’s safe and peaceful and warm,” says Carillo. Bruce Cockburn to be a Christian, I wondered if he meant this on another level as God or Jesus. That’s another level, but that’s where it is. So I called him up and asked him, and he said, ‘Yes, I guess on one level it is about that.’ So that set the film for it.”

In fact, the production was a tap-

The Hot 100
THE NO. 1 SONG CREDITS

RANKING

TOURIST ATTRACTIONS

COUNTRY SINGLES & TRACKS

ROUND ABOUT WAY – Steve Dean, Wil Nance • Tom Collins/BMI, Still Working For The Man/ BMI, C/o Critic

THE HOT 100

NICE & SLOW – Jermaine Dupri, Manual Seal, Usher Raymond, Brain Casey • So So Def/ASCAP

HOT R&B SINGLES

GETTIN’ JIGGY WITH IT – Will Smith, Lance curry, Niko Elrod, Nite Rodgers, J. Robinson • TheBeat/ASCAP Slam U/WEA/ASCAP, Jody’s Jams/ASCAP Warner Chappell/ASCAP Barnard’s Other/BMI, Sony/TVG Songs/BMI, Gamu/BMI

VUELVE • Franco De Vita • Sony Discos/ASCAP

JST ANOTHER TRUMPH: What do you think of “Strike Up The Band,” think of the Marx Brothers. Their anarchic spirit pervades the book of George and Ira Gershwin’s musical, which underwent a splendid revival last month in the consistently delightful–run “Encore!” series at New York’s City Center.

The ramshackle plot of “Strike Up The Band”—America goes to war with Switzerland over cheese tariffs, no less!—is exactly the sort of concoction George S. Kaufman scripted for Groucho & Co. on Broadway in the 1920s and at Paramount Pictures in the early ’30s. This time, Kaufman had a delicious Gershwin score that included “The Man I Love,” “I’ve Got A Crush On You,” and, of course, the ti- tle number, “Strike Up The Band.”

“Encore!” took the best from two-versions: the original “Strike Up The Band” for a bing anti-war satire that closed out of town in 1927—and a defanged edition that was a hit three years later. Most of the songs have since been proved too rich; some songs were omitted. The production will proba- bly not be recorded.

City Center also had a cast thor- oughly at home with the Kaufman nonsense. They could sing, too. Philip Bosco handled the role of American cheese king Horace J. Fletcher—who finances the war under his name—with Groucho-like aplomb. Ross Lehman, as a buff- foldian undercover agent who bags the Swiss provocateur, was an accept- able blend of Harpo and Chico.

And Lynn Redgrave—as Mrs. Draper, a love-starved widow whose goal is to create a summer camp in the father’s disapproved country—had a ringing rendition of Margaret Dumont. In “How About A Man,” Redgrave and rival suitors Boco and David Sawyer were spotted.

The supporting cast was, if any- thing, better: Kristin Chenoweth and David Elder, one of two ingénue couples, did a rare rousing dance number, “Hangin’ Around With You,” that nearly required an encore! encore!”

The show’s “Singin’ In The Rain” was provided by Seth Goldenberg in New York.

THEY’RE PLAYING MY SONG

“SOUTHLAND OF THE HEART”

WRITTEN BY DEBORAH ANNE PETTIT

“SOUTHLAND OF THE HEART”

Written by Bruce Cockburn
Published by Wavelength Music
Goldsmith Music Corp. (Society of Composers, Authors, And Music Publishers of Canada)

Ask Maria Muldaw what makes a great songwriter, and she’ll readily tell you it’s someone “who takes into those universal images we all live in our souls.” She places Bruce Cockburn in that category, and in obvious apprecia- tion of his lyrical gift, she’s made his song “Southland Of The Heart” the title cut of her new Telarc blue album. Cockburn once said he heard the tune on his 1994 album, “Durt To The Heart.”

Maria Muldaw says she usually contacts a core group of songwriting pals whenever she’s preparing to record an album and, heavier 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. Muldaw says she instantly fell in love with “Southland Of The Heart.”

“Even though it was way before my time when I normally sing, there was something in the message of the song that just compelled me to do it,” says Muldaw. “It’s a love song on one level it’s a beautiful love song where a lover recites a litany of all the troubles that can befoul a person and then invites their lover . . . to a place where there’s unconditional love and total support and nurturing. It says, ‘We need each other now, day coming tap at your heels,’ and then it says, ‘In the southland of the heart where the saints and sinners laze, take your rest with me.’

“On one level it’s like a song about courting your lover into your arms, into a place where it’s safe and peaceful and warm,” says Muldaw. Bruce Cockburn to be a Christian, I wondered if he meant this on another level as God or Jesus. That’s another level, but that’s where it is. So I called him up and asked him, and he said, ‘Yes, I guess on one level it is about that.’ So that set the film for it.”

The album also has a cast thor- oughly at home with the Kaufman nonsense. They could sing, too. Philip Bosco handled the role of American cheese king Horace J. Fletcher—who finances the war under his name—with Groucho-like aplomb. Ross Lehman, as a buff- foldian undercover agent who bags the Swiss provocateur, was an accept- able blend of Harpo and Chico.

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Assistance in preparing this column was provided by Seth Goldenberg in New York.

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Publication Date: May 27 • Ad Close: April 3  
Contact: Dan Dodd - 213-525-2299
Ocean Way Upgrades Recorder
Nashville Studio Gets State-Of-Art Sony 3348HR

BY PAUL VERNIA
Living up to its reputation as one of the industry’s pre-eminent sonic laboratories for both analog and digital recording, Ocean Way Nashville has installed a Sony 3348HR digital multitrack recorder in its “Oxford” room—the studio named after Sony’s state-of-the-art digital console, the OXF-R3.

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 formats.

Before Ocean Way took delivery of the 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 Ry, three fiddles, and a 100-piece orchestra,” says Sides. “The sound was very impressive. I was shocked how impressive it was. It’s getting much closer to analog, more like the real thing. That, combined with our Oxford console, which has 32-bit internal processing, is amazing.”

Sides says the 24-bit-analog-to-digital 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 update included titles, power requirements, and the like. “The software had not been written yet, and some technical issues and ease-of-operation issues had been worked out. It’s locked and everything is on top of it, and the console is 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 I’m mixing, 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 group of three studios operated by the studio industry entrepreneur Gary Belz—is also an analog powerhouse, boasting a customized Neve 8078 board that Sides says is the largest all-discrete Neve board in the U.S.

“When we have the best of both worlds,” says Belz, 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 consoles can be found anywhere else in the South, or maybe in the East.”

Besides its two main rooms, Ocean Way also maintains a third multi-dub studio with a custom API console that Sides had originally designed for the 20th Century Fox.

“We’ve been operating for a little over a year, and we’re thrilled and excited by the reception,” says Belz. “I mean, this is a room with six producers, and engineers, and everyone associated with us, including Trisha Yearwood, Mark Knopfler, Yo-Yo Ma, Wynton Marsalis, Kathy Mattea, James Taylor, Confederate Railroad, the Mavericks, and Deanna Carter, and they have a great deal of stuff coming together right now.”

Belz says the diversity of Ocean Way Nashville reflects Music City’s status as a recording mecca for all genres of music.

“When Allen and I were developing Nashville Sound, we felt that our contacts in both of our reputations in industry would allow us to pull people into Nashville from L.A., New York, and London, not just across the road,” says Belz.

Among Ocean Way’s subtle but important amenities are a custom self-mix headphone system that can accommodate up to 15 separate mixes, with each station driving up to 16 sets of headphones, according to chief technical engineer Sal Greco.

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

Belz and Sides say they have been able to pull together some of Nashville’s finest producers to build the sound library of other Nashville studios have fallen into (Continued on page 38)

NEW PRODUCTS & SERVICES

PANASONIC IS INTRODUCING THE DA7 eight-bit digital mixer, previously announced under Panasonic’s Ramsa trademark. Now a Panasonic product, the DA7 is a 24-bit digital console with 32 inputs, eight buses, six auxiliary sends, surround-sound mixing capabilities, 32-bit internal processing, and digital finalizer chain, all in a single unit. The unit is designed for use in recording studios, and offers between other features. It carries a suggested list price of $10,000. Like other digital mixers in the market, the DA7 offers digital connection with modular multitrack mixers via back panel inputs and outputs.

FAIRMAN HAS INTRODUCED ITS TUBE MASTER COMPRESSOR (TMC) to the North American market through its recently appointed distributor, ATR Services of San Mateo, Calif. Hand-built in Denmark, the dual-channel TMC emulates the dynamic characteristics of the renowned Fairchild 670/671 units. Built by Swiss-born recording engineer Werner Scherrer, the unit uses a total of 16 transistors, 110 watts of power, with large, hand-wound output transformers at separate plate. Instead of potentiometers, the TMC uses 20-position stepped controls with resistors and gold contacts. At a suggested list price of $9,950, the unit is admittedly “expensive at first glance,” says ATR’s Mike Belz. “But when you look at asking prices for vintage Fairchilds in mint condition, the Fairman suddenly seems like a bargain by comparison. The compression characteristics are virtually identical, but the Fairman is easier to use and more transparent. It also takes advantage of the higher degree of precision offered by contemporary components.”

DANISH MANUFACTURER TC ELECTRONIC is upgrading its popular Finalizer processor with the Finalizer Plus, a unit that includes the following new features: 24-bit-analog-to-digital and digital-to-analog converters; real-time sample-rate conversion that supports formats ranging from 32 kilohertz to 48 kHz; word-clock input via BNC connectors for post-production users; an A/D converter for analog-to-stereo optical conversion; digital optical inputs/outputs; dynamic filtering; multiple simultaneous inserts; and the ability to insert analog equipment into the Finalizer digital chain, or external digital equipment into an all-analog path in conjunction with the Finalizer’s analog inputs/outputs. The Finalizer Plus carries a suggested list price of $2,985 and is available in the U.S. from TC Electronic in Westlake Village, Calif. In addition to selling new units with Finalizer Plus software, the company is offering a $100 upgrade path to current Finalizer customers.

AKG ACOUSTICS OF VIENNA is offering a line of condenser microphones at unprecedented price points in an effort to target the musical instruments market. Among the reprinted items are the company’s Solid-State Mike—a single-polar pattern, large-diaphragm, pressure-gradient unit intended for high-quality studio recording. The company is now making the SolidState available for a suggested list price of $1,500 in the U.S. Among its other features are a 20-dB pad, bass-attenuation to 80 dB and cardioid, ultra-linear phase shift distortion, shock mount and stand adapter, ground lift to the power supply, and integrated pop-screen. AKG market development manager Kevin Madden says new, more efficient manufacturing techniques have enabled AKG to lower its prices. In addition to the SolidState, AKG is “lowering the boom” on its CS35EB, C1000S, and C3000 models, according to a statement.

FOSTEX UNVEILS THE CR200 CD RECORDER, a pro and consumer unit targeted at the recording and musical instruments markets. The device allows digital connection with DAW machines and disc recorders, and MiniDisc units via AES/EBU, coaxial, or optical cables. Furthermore, the CR200 contains a built-in sample-rate converter that translates audio samples at 48 kHz to the 44.1 kHz CD standard. Other features include synchronized recording, digital fader, selectable digital digital copying options, an eight-pin parallel port, XLR balanced analog inputs, and RCA unbalanced analog outputs.

In a statement, Fostex says the CR200 “is perfectly suited for a wide variety of studio applications, including personal/project studios and large conventional facilities.”

In other Fostex news, the Norwalk, Calif.-based firm introduces the COP-2 Balanced Optical Converter, a device that converts Adat or SPDIF digital signals to balanced XLR, thereby allowing those signals to travel lengths up to 50 feet with minimal degradation. Also, Fostex debuts its PS-3 Personal Studio Powered Monitoring System, a self-contained, three-piece speaker array consisting of a 5½-inch bass reflex subwoofer and two satellite speakers, each of which contains a 3-inch midrange driver and 1-inch tweeter.
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### Production Credits

**Production Credits**

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**New York**

Audio Track:

At River Sound on New York's Upper East Side, a Tribe Called Quest worked on a new album with producer Q-Tip and engineer David Kennedy, while Steely Dan remixed its 1980 "Gaucho" album for DTS surround sound with Elliot Scheiner engineering. The Wild Magnolias rolled into Clinton Recording from their New Orleans home base to work with the legendary Dr. John on their upcoming Blue Note release; Mark Hewitt engineered with assistance from Jojo Ross. Atlantic Records artist Tracy Bonham began tracking her upcoming album at the Magic Shop with the production team of Mitchell Froom and Tchad Blake; Juan Garcia is assisting.

**Los Angeles**

At Canyon Studios in Laguna Beach, Calif., Verve jazz saxophonist Eric Marienthal recorded overdubs for a project by English singer Ola; the session was produced and engineered by Mark DiLorenzo. Also, DiLorenzo and Mike Hatcher remixed and mastered "The Best Of Jesse Colin Young" for Award Records.

**Nashville**

At Masterfonics, Randy Travis overdubbed a DreamWorks project with producer James Stroud and engineer Rich C.; Chlorine worked on a Mercury album with producer Dann Huff, engineer Jeff Balding and assistant Mark Hagen; Olivia Newton-John overdubbed and mixed an RCA project with producers Gary Burr, C. Farren, and David Foster and engineers Steve Marcan-tonio, Gregg Kane, and J. Saylor. Lance tracked a 143 Tracks album with label head Foster producing, Humberto Gatica engineering, and Amy Frigo assisting; and Lari White tracked and overdubbed for Lyric Street with Huff producing and Balding engineering.

The Neville Brothers have been enmeshed at Woodland Studios working on their upcoming Columbia release album with producer Tommy Sims and engineer Martin Woodlee. In other Woodland activity, Sims is working on his own self-produced album for Universal with engineer Woodlee; Gary Nicholson is tracking a Warner Bros. project with producer/engineer Justin Niehans; Collin Raye is working on a self-produced Epic Records album with co-producers Paul Worley and Billy Joe Walker and engineer Steve Tilisch. Rodney Foster is tracking for Arista with Darrel Brown producing and Niko Bolas engineering; Lisa Augele is tracking and overdubbing a self-produced project with co-producer Andrew Gold and engineer Brian Tankersley; and Jeff Foxworthy is mixing for Warner Bros. with producer Doug Grau and engineer Lee Groitch.

**Other Locations**

At Southern Tracks in Atlanta, Brenda, Pro Audio/Technology producing, engineering, and mixing Pearl Jam's "Yield" album for Epic with Ryan Williams assisting; noted producer and former Talking Heads member Jerry Harrison mixed a Mayfield Four project for Epic with O'Brien engineering and Williams assisting; O'Brien also put the finishing touches on a project by the band Gordon, signed to his Epic-affiliated 57 Records imprint, with Nick Didia engineering and Williams assisting; rock band Kansas tracked for Intersound with Russ Fowler engineering and Williams assisting... At Willie Nelson's Pedernales Studios in Austin, Texas, Interscope Records act The Teadies tracked an album with Paul Leary (Butthole Surfers, Sublime, Meat Puppets) producing and Andy Wallace mixing.

At House of Blues in Memphis, producer/engineer Greg Archilla (matchbox 20, Collective Soul) has been working in Studio A on the Solid State Logic 4000 G + board with RCA act Trinket. Other recent clients in Studio A have included singer Mark Collie with producer/engineer David Z and Free bassist Andy Fraser, who mixed a solo project with producer/engineer John Petoker. In House of Blues' Studio D, with its vintage Neve 8078 with newly installed George Massenburg Labs automation, blues artist Eric Jerardi worked with David Z, Rap A Lot Records act Tela with producer Cato Walker and engineer Nil Jones, and Hypnotized Minds with engineer Kevin Haywood.

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**Hit Maker's Formula**

**Top of the Charts**

Lockout Railt. Capitol Records artist Bonnie Raitt worked at Sound Factory in Los Angeles on her latest album, which she produced with Tchad Blake, left, and Mitchell Froom. The album, "Fundamental," is scheduled for release April 7. (Photo: David Goggins)
The State Of Retail Is Affected Less By China's Takeover Than By Parallel Imports And Dropping Stocks
BY HELEN JOHNSTONE

T he 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 grandmothers 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 39th 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 53% 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 off 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 country and jazz. 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

Continued on page APQ-2

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 nose dive. An already very flat showing in the latter half of 1997 by local retailers throughout the city has been consolidated 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 Lenn 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 sprung up in recent years and offer the latest U.S. and Cantopop titles, Shanghai—like most of the mainland—is still quite backwards 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 shop-
Power Station, Popcycle and Potret

LIVE TOURING has fueled Taiwan's Power Station, a new group that has sold a half-million tickets of its debut album, "Cruel Letters," since its release in September on the What's Music label. The band, based in two men, Munho and Rui, rose to the spotlight when they won the Islandwide 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 live 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-embellished band scene, is winning critical raves for its long-awaited latest album for Power Station. 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 way to a life beyond Cantopop.

KOREAN UNDERGROUND band Jaоorim suddenly came into the strong, artistic past autumn with the song "Hey, Hey, Hey." Although few 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 has now 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. Jaоorim's debut album has sold 10,000 copies.

The four-man band fronted by charismatic Kim Yoon-Ah has paid its dues on the underground live circuit. When her band "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 Jaоorim's alone.

CHIAYA MITCHAI became the talk of Thailand recently when his debut single, "Long Time (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 on Likai, 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 concert schedule is booked for next year. It was an accident involving Mitchai last year during the filming of a music video that built up interest in the story of the singer in the country's biggest newspaper, Thai Kath, and propelled him into the national spotlight. Tales of his background as an orphan propped up pity and affection among feminists ranging from teens to senior citizens, many of whom were already fans of his Likai performances.

"POPCYCLE," an ambitiously conceived debut album from singer/songwriter Yinan (real name: Emmanuel Patilaguna), has achieved gold status in Indonesia 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 dials of jazz and classical music. With strong melodies and hooks, the songs are linked by engaging sound effects into an impressive and cohesive album. According to Roji Ventura, who is an INNUENDO A&R department, sales of "POPCYCLE" picked up when 30-second commercials promoting the album aired this past summer on the GMA Network (Channel 7), in an example of corporate synergy. Asia-style. "INFINITI Music is a division of ALFA 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 in English, but the vocal 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.). Mohd Izam, the band's manager, believes that "INNUENDO" is the third-biggest-selling English-language album in the country's history. Its sales are equal to those of the summer smash "Grey" album on the Life chart, while the market's top-selling English-language releases are EMI Thrash al Kenom, whose album "Yours Truly" has sold 60,000 units, and O.A.G.'s euphoniously titled album on Positive Tone, with sales of 80,000. "English albums by domestic artists usually fail because they are marketed the same way as Malay albums," he says. "People need to realize that repertoire of this nature needs to be targeted toward a more urban audience." Izam is a vocal group in the HONG KONG REGIME

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

Compilations are a particular problem, as different Hong Kong companies will 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 right to the top of the chart. When 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 have given them the option of selling the CDs in the city protected, with average increases ranging from 5% to 10%.

The major music stores complain that smaller stores and arcade outlets are signing up to the legislation. "Tower Records general manager for Asian development Bob Kaufman says copyright 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. L.C. Gloch, South East Asia regional director of the IFPI, reported late 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 pirated imports. Most have stopped, he believes.

However, the key objectives of the law was to protect Hong Kong from being flooded with cheap imports from China as soon as the record companies licensed their products on the mainland. Gloch says it has already been successful in this area. "They have not found a way back into Hong Kong," he says.

LOOK WHO'S TALKING

The new legislation also has grappled with retailers and the record companies talking. "One of the positive aspects of the law is that it requires us to communicate better with the suppliers," says KPS's Britton. He says there are now regular monthly meetings with the record companies and that he is considering the possibility to link to the record companies' computer systems to ease ordering hassles.

The record companies are also benefiting from the improved communica-

tion. With CD 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 much 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 had an impact, he says, with sales of the Japanese repertoire up by around 500 CDs per month.

But there is still a high level of frustration among the retailers who are finding it difficult to buy certain products in small numbers. When they can, the price is often significantly higher than it used to be. If there are no copies in the warehouse, the retailers face a delay of up to four or five weeks before they can get the CD into the shops. Before, the wholesalers would have air-freighted the order to them in four to five days.

Sony's Lau says the problem is partly a lack of planning by the retailers. "The main problem is that they do not want to stock," he says, particularly on risky products like CD singles. "They want to take a few at a time. And between 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." But, he adds, the record company offices in Taiwan and Hong Kong don't tell us what they have on the catalog, making it difficult for us to devote much energy to non-priori-

ity items. "It's not their fault; it's too much work for them," he says.

The retailers will now be keen to give input to the legislation 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.

Incidently 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.

Continued from page A39

Continued on page A40
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.
**SOUTH KOREA**

World Market Ranking: 12th

Annual Retail Value in U.S. Dollars (1996): $114.6 million

Key Retailers: Syn-nara, with eight megastores; Power Station, operated by the Midopia Department Store with three outlets in Seoul, the SKC chain; and Tower, with a two-story flagship store in the busy Gangnam 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 depreciation of its currency. Retailers say the devaluation of the Korean won has largely affected imported product, a retail sales analysis of the market. Yet the price of imported CDs has risen 25% to 30%.

**INFORMATION BOX:**

Market Outlook: New releases are expected to boost the market in the first half of 1998, but Korea’s economic problems are deeply entrenched. Discipline imposed by the KRF and the YMCA’s Fund is expected to tighten consumer spending so business is expected to be down through the year. The major move in music retailing in Korea is the rise of local and international chain stores as the country’s music industry grows in size and importance. Electronics firms such as LG and Samsung are setting up record and multimedia divisions. Given Korea’s stature as the world’s 12th largest market, it is surprising that Japan’s Wave chain will further explore retail opportunities in the market.

—Cho Yong-Jung

**TAIWAN**

World Market Ranking: 14th

Annual Retail Value in U.S. Dollars (1996): $413.9 million

Key Retailers: KPS, the Hong Kong-based music and video chain; Rose Records, which is based in Taipei and Tower Records. The chain concept is relatively new to Taiwan, where mom-and-pop stores still dominate. KPS now has seven outlets, Rose also has seven, and Tower has two stand-alone locations in Taipei, averaging 8,500-square feet.

Recent Developments: KPS opened from 130 stores in 1996. Rose opened four of its locations during 1997. Currency volatility, as of late 1997, was expected to effect the retail market, with increases of 8% to 10% percent this year, says John Parker, head of Taiwan operations for KPS. “But we’re pretty optimistic.”

**REPORTEIRO BREAKDOWN:**

68% domestic; 25% international; 5% classical; 4% regional

**MARKET OUTLOOK:** Despite the currency fluctuations in Asia, Taiwan retailers are upbeat. Rose and Tower are considered strong and KPS says it will open several new outlets in 1998. “As far as I’m concerned, Taiwan is undersupplied with stores,” 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

**MALAYSIA**

World Market Ranking: 37th

Annual Retail Value in U.S. Dollars (1996): $99.9 million

Key Retailers: Music Valley, a nationwide retail chain with six stores; Salam Power Station, based in Kuala Lumpur, with 13 stores; and Tower Records, which entered the market in late 1997 with a 14,000-square-foot store in a city-center mall. In addition, a hodgepodge of mom-and-pop stores, which number over 200, is also in the marketplace.

Recent Developments: Music Valley, which is owned by an import company, once known as the biggest in Kuala Lumpur, has been almost wiped out by competition in the market, with imports making up over 50% of the market’s total.

**MARKET OUTLOOK:**

Music retailers appear to be more cautious due to a major drop in value of the ringgit in late 1997. While the music retail market has experienced a drop in the number of mom-and-pop outlets, prices are dropping, which is expected to help the market towards a healthy state. The Malaysian currency devaluation in late 1997 resulted in a 30% drop in music retail profits and higher import prices.

—Celine Djon

**PHILIPPINES**

World Market Ranking: 44th

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

**MARKET OUTLOOK:** Curtis Records & Radio City are dominant in major shopping malls. Music Nook focuses on smaller malls in metropolitan Manila and surrounding areas. Department-

Continued on page APO-8

**SINGAPORE**

Continued from page APO-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, also arrived. To some, the first arrival, 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 war, it is the mom-and-pop outlets who are slashing price tags in desperation and, therefore, some claim, 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 and buying have doubled, which has resulted in a more significant market for the mom-and-pop stores. Despite this, Fraser also says that the mom-and-pops are still faced with problems, including a lack of space and low stock levels.

“Despite the poor Christmas showing, it’s up to the individual retailers to buck the trend,” he says.

Leveena Sadanandan, marketing manager for Tower Records Singapore, acknowledges that the arrival of HMV has had an effect on 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 $18.99 to $19.99, which Sadanandan states is 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 $25), 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 Sadanandan.

**EXPANDING BORDERS**

Borders opened its Singapore store Nov. 1, stocking 65,000 titles. It chose Singapore as the location of its first store 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 community-relations 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 bar 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, store buyer at Borders. “It’s a case of being competitive in terms of both price and range. There 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,
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 of families have money to spend 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, HMY 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. With the lowest figures, the 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 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 one 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

**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 Nanjing 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 CDs and CDs, and the first thing you notice is that tapes are still more popular than CDs. (The IFPI 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 $5.48 to $15.32 yuan ($0.78 to $15.40 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 has 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 $9.89, Gloria Estefan's "Destiny" and Boyz II Men's "I'll Make Love To You," each for $13.25, 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, non-committally. 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-2

**Major Music Retailers Taking A Very Slow Boat To China**

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

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SHOO KUSANO P A U L M A N O YOSHI HOSHINO

KATSUMI KITA SHUICHI HIDEMA NAT KUSANO

APQ-6  BILLBOARD  MARCH 7, 1998
Confucius says: "The biggest fish in the pond is the one with the biggest balls."
including new releases and "Borders Best," its in-store chart compilation sets priced at $818.99 to $919.99. "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 4.3% growth for this year, but the record industry remains pessimistic.

Singaporeans have found themselves strangled 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 $16.99 to $185.99 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 simply results in giving away any profit margins.

Chua Leng Jou, general manager of CJH Music, an independent retailer with two outlets in central areas of the city, refuses 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 massive dent in sales—the illegitimate product sells for anything between $89 and $172, while CJH's genuine product is currently retailing for an average of $98. In order to survive this year, Chua's answer for CJH is single-minded. "My opinion 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 Asia market meltdown and currency crunch are also leading to increased threats of imports coming from neighboring Malaysia, and the import problem 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 $13, which created havoc within the retail community.

Meanwhile, albums by Singapore's top international self-made artists have also been sold in Japan and mainland China. The albums were recently sold in China for $20.

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.

SHANGHAI SPREE

stores selling VCRs, televisions and audio equipment. There are also music sections in large and posh new department stores like Parkson's on Huai Hai Road. Another new album found in several music stores was Elton John's "The Big Picture" for $1132, and not quite so new albums like "The Cranberries" To the Faithful Departed for $30 and Janet Jackson's "Rhythm Nation" for $120 were also widely found in stores, although Jackson's latest release, "The Velvet Rope," had yet to come in. Popular albums from artists like Björk, Backstreet Boys, Michael Learns To Rock, and Bryan Adkins are also extremely rare in Singapore.

Oasis and Sheryl Crow were also widely available. Most of the CDs had a small label on the bottom reading, "For marketing in the PRC only."

PIRATED CACHE

Stores selling pirated goods are still quite common in Shanghai, although the business is tricky and the stores are never easily located. For example, you can have a store that sells legitimate videos or CDs and also have pirated copies in a separate box hidden behind the sales counter. A friend brought me to a store that ingeniously sells both legitimate and pirated goods, avoiding police enforcement since the storeowner can simply hide the pirated copies and show the authorities the legitimate copies. The tiny, open-faced shop had a display selling CDs by Mariah Carey, Oasis, Elton John, Richard Marx and Country. The albums were obviously pirated copies. Elton John's "Candle In The Wind" had two titles spelled wrong on the jacket, the jackets were tattered.

There is a "tremendous potential" for music in Asia. WINGS MUSIC ENTERTAINMENT INTERNATIONAL has the strongest network of independent music companies in Asia, both our record and music publishing company would be very interested in hearing from you.

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ASIAN TOUR DATES:
Feb 27 - Mar 3 Kuala Lumpur, Malaysia
Mar 3 - Mar 9 Tokyo, Japan
Mar 9 - Mar 14 Taipei, Taiwan
Mar 14 - Mar 17 Bangkok, Thailand
Mar 17 - Mar 20 Singapore
Mar 20 - Mar 23 Manila, Philippines

CHARTS
Top 20 - Channel V “Crush On You”
Top 20 - MTV “Crush On You”

DEBUT ARTIST OF THE MONTH
(February) ON MTV (Mandarin)

WE WOULD LIKE TO THANK:
as if severed, and there was no shrink wrap on the CDs.

A man behind the counter—who acknowledged that he worked full-time at an insurance company and sold pirated CDs as a sideline—took out two cardboard boxes filled with CDs, most of them old releases from such artists as UB40 and Rod Stewart. When I asked him if he had the latest U.S. Top 10 albums, he pointed to the new Oasis album and the soundtrack to "Romeo & Juliet" but said the shipment hadn't come in yet for the latest.

There are only two shipments a year: the big one comes in the spring," he says. I ended up buying four CDs, a total of $150, and he gave me his business card and told me to call him if there were any better titles I wanted; he said he had more CD titles at home.

Aside from the obvious matter of copyright infringement, a consumer who buys pirated CDs risks taking home a product of shoddy quality, which sometimes doesn't work at all. Several of the pirated CDs sampled on this trip were "sliced," when which means they may be missing their last few songs. Nevertheless, business in pirated goods is brisk since everyone wants to buy CDs that cost a mere $15.

A relative who works in the police department told me that most of the piracy in Shanghai is in videocassettes, and that, of course, just police, who have the business owner a warning—especially if it's just a small table with a dozen CDs.

The Shanghai Foreign Languages Bookstore and Xinhua Bookstore also have music departments that sell the normal music fare. Many small man-and-pop music stores are on Fuzhou Road, which is a commercial street close to the museum and government building. A small music store called The Shanghai Plentiful Business Company had Michael Jackson's "HIStory" priced at a whopping $165. I chatted with a salesman who said that he read in a local newspaper that

Janet Jackson's "The Velvet Rope" was going to come out very soon.

Another music store attached to a bookstore called Shanghai Book, Music Branch had a fairly wide selection, again with tapes outnumbering CDs. The saleslady pointed to Janet Jackson and the Spice Girls when I asked for the latest fare, but neither was the latest release by those artists. When I shook my head, she shrugged and said she didn't know what the latest would be coming in.

**SLIM PICKING**

In general, the music stores carried a smattering of U.S. albums. Hong Kong's top 10 Cantopop albums are much more readily available than the U.S. top 10, evidence of the stronger taste for Cantones-language repertoire on the mainland. Nevertheless, even the selection of these albums was still limited compared to the stock available in Hong Kong. For example, Cantopop princess Sammi Cheng's latest album was nowhere to be found, and it's unlikely Barbara Streisand or Green Day's latest will appear on display.

In my shopping spree, I saw many people browsing the CD section but didn't see one person buy a CD. Most were purchasing tapes. Although the search for the U.S. top 10 in Shanghai is likely to be a disappointment, it only makes you more aware and appreciative of what's available outside of China. The first thing I did when I returned to Hong Kong was walk into an HMV, sample singles from Aqua and Boyz II Men and savor the freedom of buying the latest hit albums.

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**ARTISTS & MUSIC**

Continued from page APO-Q-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 Music label. Following the "Potret" debut album in 1995, the trio of Anto Hoel, Melly Goeslaw and Arie Ayunur is joined by six guest artists on various tracks: Marsal, Raidy Nooh, Tohpati and Dawa Nudjana on guitar, Indonesia's famous piano and French vocalist Jean-Pascal Elbaz. The group's self-described "minimalist, naive" sound is unique in the market, in spite of a trend in Indonesia for rock and American music. Instead they try to put their music simply, concentrating on lyrics and melody," says Aquarius' Imam Sastroatmo. "The lyrics are about life and the younger generation." Three of the album's tracks have been promoted with music videos, including "Salah (Wrong)," "Mak Gombang (Matchmaking)" and "Bunda (Mother)," which was aptly released on Dec. 20, which is Mother's Day in Indonesia.

**MERCHANTS & MARKETING**

Continued from page APO-Q-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% local. Market Outlook: Radio City expects less growth for 1998 if the economy does not improve but also wants "to be ready when sales pick up," says Radio City VP Mr. Wen. "It's a good time for us. This year is looking better," he adds. With the economy on a strong upswing, Radio City will continue to expand. However, the future of the music retail business is uncertain. (Statistics are from market research, retail value and repertoire breakdown are from the IFPI.)
Spain’s Global Income Soars Award Shows Credited With Mechanicals’ Rise

By HOWELL LLEWELLYN

MADRID—Worldwide mechanical royalties for product registered with Spain’s songwriters’ and publishers’ society SGAE rose a massive 42% last year, which industry insiders say is largely due to the inaugura

tion of the well-publicized ‘mechanicals’ system. Spanish sales figures for 1997 are expected in the next month.

The Premios de la Música, which concern only music from Spain, were held last April and are organized by SGAE and the artists’ association AIE. In November, labels' group AFPIVE staged its first Premios Amigos, noted for embracing Latin American product as well as Spanish to underwrite Spain’s 500-year-long cullasure culture, and historical links to its former colonies (Billboard, Dec. 6, 1997).

Both were held in Madrid, and both were hailed as milestones for Spain’s music industry. The 1997 figures, which for the first time detailed country-by-country royalties per sound-carrier sales, were revealed by SGAE executive president Pedro Bautista simultaneously with the announcement of the 66 nominees for the 22 awards at this year’s Premios de la Música ceremony, to be held April 16.

Bautista says mechanical royalties worldwide totalled 1.2 billion pesetas ($13 million), compared with 683 million pesetas ($7.6 million) in 1996, which was also a record. He added that such royalties have increased 39% since 1993.

The U.S. was the best customer for Spanish music, providing 302 million pesetas (nearly $3 million) in sales. This was almost as much as the second country, Germany, with 100 million pesetas ($1 million). Portugal was third (111 million pesetas). France fourth (120 million), the Netherlands seventh ($8 million), the U.K., eighth ($4 million), and Italy ninth ($3 million).

Bautista says the sale of Spanish product in Asia is picking up and notes Japan’s sixth-place showing, with 64 million pesetas. Two Latin American countries completed the top 10—Argentina, fifth with 125 million pesetas, and Mexico, 10th with 36 million.

The music awards’ effect was felt in Spain also. Royalties from sales in Spain last year topped a record 7.1 million pesetas ($46,100), compared with 5.7 million pesetas ($37,320) in 1996 and just 1.5 million ($10,000) in 1995.

Sony Czech Co., Bonton Music Merge

By MICHELE LEGGE

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. (Continued on page 35)

BMG Goes To Bollywood With Soundtrack Debut

By NYAY BHUSHAN

NEW DELHI—Following reports of Sony Music Entertainment India taking its first tentative steps in India’s gigantic film music market, BMG’s affiliate here, BMG Crescendo, has finally revealed it also has plans to enter Bollywood.

Bollywood is the fond 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 where it has entered an actordirector Feroz Khan. The soundtrack was originally signed to indie label United Music.

BMG’s previous experience with Bollywood was with the best-selling soundtrack for ‘Maachis’ (‘Matchsticks’), a 1996 hit movie based on the tensions in India’s northern Punjab state in the ’80s.

‘Though [the] ‘Maachis’ [soundtrack] was owned by Pan Music, BMG Crescendo was the exclusive distributor, and we notched sales of 1.6 million units,” says Prabhu. Sony has recently released two versions of the “Maachis” soundtrack in South Indian languages, timed with the film’s dubbed regional release.

The entry of majors in India’s film soundtrack market is expected to usher in changes in current business practices, Prabhu says. Most film producers negotiate an outright advance for soundtracks, mostly with indie labels. Due to the astro-nomically high production costs of some of these advances, however, those labels are now sometimes sharing joint copyright/distribution agreements.

This system is ridiculous,” Prabhu says. “It’s time the industry adopted the standard royalty-based system calculated on units sold, which is what we have adopted for our two major Bollywood titles.

BMG expects to launch “Killa” with 250,000 units and “Prem Aggan” with 500,000 units. The latter’s launch involves honoring a contractual obligation with United Music. In terms of certification, film soundtracks earn gold at 500,000 units sold and go platinum at 1 million.

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“Prem Aggan” saw a domestic release through its main head office will, ultimately, provide our customers in India with an even stronger offer.”
S. Korean Economic Slump To Have Long-Term Impact

In the first of a three-part series, Billboard’s Asian correspondents look 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 when it was reported that its No. 2 music wholesaler, Daewi Wholesale, had gone bankrupt. The business failure of Daewi, which had a 10% market share and annual sales of more than 20 billion won, comes in the wake of the bankruptcies of leading wholesalers such as New Tower Music, Do, and MyungRok last year.

However, the string of bankruptcies is expected to help leading retail chain Synyura Records gain a larger share of the wholesale market. Industry observers also predict that smaller business formats and international companies will move aggressively into the middle market sector.

On the retail front, Synyura, 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 effects in the U.S.-based ‘international’ 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.”

Tower Records, which has three stores in South Korea, is also having a tough time, with sales reported down 15% in sales since the beginning of the economic crisis. The U.S.-based chain fought back by handing out a 500 won (approximately 60 cents) coupon each time customers bought 10,000 won (approximately $6) worth of goods in February to forestall a big sales decline in March, when sales usually go down with the beginning of the Korean school year.

(Continued on page 15)

Swedish Label Looks Ahead

Warner’s Atrium Expands Its Market

STOCKHOLM—Atrium, Warner Music Sweden promotion director Lars Nylin started the imprint in 1990 to promote “eclectic” or “alternative” music. Last year the label made its presence felt in the Scandinavian market with the release of six albums. Another six to eight albums will be released in the first four months of the year.

Among the forthcoming attractions in March/April is an album that includes performances by the Fleshquartet’s Fredriks Wadding, who, together with Quake Quartet and Lars Akerlund, performs interpretations of ballads by John Dowland. March/April also sees the release of “Variations On Joy Division,” where the Nuv Ensemble plays a series of kenotic interpretations on Joy Division’s songs, with references to the Middle Ages, Arvo Pärt, and Hildegard von Bingen. The songs included in the project are “The Eternal,” “Atmosphere,” “Decades,” and “Heart And Soul.”

Other music forms included in Atrium’s catalogue are jazz, soul, R&B, dance and pop, with a cosmopolitan, European, avant-garde, jazz, folk, ethnic, and ancient music. Among the many soloists are soprano Jonas Knutsson and jazz player Stenye Henrysson, Finnish jazz artist Ulla Pirttijarvi, and the Norwegian soul/jazz ensemble Transjokal.

Sales in Sweden are “several thou-
sand” units per release, says the label, which is acceptable for such a niche genre, yet Atrium is aiming for sales worldwide in a genre that is internation-
ally acceptable. Other Warner companies in the Nordic region are also promoting the label.

The repertoire is attractive from Warner companies, including WEA France. A U.S. distribution deal with either Atlantic or Sire is imminent.

Producer Von Ahn Oberg is best known for his work on Stina Norden- stam’s 1990 East/West album “Dyna-
monic,” and he is the label’s only full-time employee. Nylin, executive producer and head of A&R, is also promotion director at Warner Music Sweden. The label is handled by other Warner Sweden executives.

 Says Von Ahn Oberg, “Atrium has branched out to marry two distinct music styles. As it turned out, Lars Nylin had the same dream. So [Warner Music Sweden director] Sergio Tanini brought both of us together and sup-
pported the label from the beginning. The signposts reflect our personal taste, and it’s very satisfying to be able to help build the artist roster.”

KARL M. LOTHUN

NEWS ANALYSIS

SIXTEEN NEW TERRITORIES were represented for the first time at the 32nd annual MIDEM music convention Jan. 18-22 in Cannes, including Bonnia-Hercegovina, Iran, Kenya, Kuwait, Cameroon, and South Africa. This takes the total to a record 90 countries, according to the convention’s organizer, the Reed MIDEM organization (ROM). Participation by U.S. and Asian companies was lower than in 1997, however, because of the Asian financial crisis.

Romy's final tally for the '97 show recorded 10,171 participants, including 1,300,000, 5,000 companies, and 1,960 exhibitors on 413 stands. The U.K. supplied the largest number of companies, 629, followed by the U.S. with 551 entries, and MIDEM ’97 attracted 10,712 delegates, with 3,871 companies from 83 countries.

ROME-BASED INDIE A&D Music & Vision has pulled out of a worldwide distribution deal with BMG after just six months. “We were unhappy with the amount of attention given to our artists,” says A&D managing director Tony Verde, adding that the company is now in talks with three other companies.

Billboard’s Asian correspondents look in detail at the practical effects on the music industry of the region’s economic crisis.

All Saints.

ALL SINGERS.

ABBAY ROAD INTERACTIVE, a unit of the EMI-owned studio complex in London, has appointed Christina Schonleber—who joined Abbey Road Interactive in 1996 and was responsible for setting up its World Wide Web site—to the new post of manager, Web development and new business. In her new role, she will market and develop Abbey Road’s new media facilities, including the production of enhanced CDs.

BMG MUSIC PUBLISHING U.K. has launched a song-search system similar to the one operated by its BMG Rights Road Interactive in 1996 and was responsible for setting up its World Wide Web site— to the new post of manager, Web development and new business. In her new role, she will market and develop Abbey Road’s new media facilities, including the production of enhanced CDs.

BRINGING THE BEAT To THE PEOPLE

for the RECORD: Contrary to an article in the Feb. 28 issue, Universal Music Inc. owns the rights to Richard Harris’ recording of “MacArthur Park,” while Harris retains coupling rights for use on compilations.
Home To Record Alley And Streets Of Dreams,
“Canada’s L.A.”
Is A Big Magnet With Lots Of Pull

BY LARRY LeBLANC

Adaline 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, Pollyannas, Highway 420, Raggedale, the Mansays, Sam Hill Gang, and Leen
- singer/songwriters Sara Craig, Lenni Harbour, Kevin Fox, Bird, Wendy Lands, Laurel MacDonald, Barbry Lynch, Stephen Peurling, and Colin Linden
- blues singer Rita Chiarelli
- poet/singer Jenni Le; and
- urban-oriented acts as

DIGGING ON DIVERSITY

“Toronto is a really strong musical city,” says music programmer Derek Andrews, who has for 10 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.”

Adaline 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, PolyGram 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 Classic 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, BMG Music Publishing Canada, Sony ATV Music Publishing, Warner...

Continued on page 12
Chappell Music Canada are located here, as are such key independent publishers as Morning Music; and TMF—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 Artists (CARAS), the Society of Composers, Authors and Music Publishers of Canada (SOCAN), the Canadian Music Industry 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. And there are two music-trade publications, The Record and RPM Weekly, as well as Universal Music Canada, which dominates Canada’s concert scene, and Next Adventure (which coordinates global tours for the Rolling Stones and U2) are likewise headquartered in Toronto.

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, at Wal-Mart. Toronto’s downtown Yonge/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 John Mair, president of the Attic Music Group. “We have so many clubs where bands can perform original music. We also have a variety of labels and distributors, from CFNY willing to take shots. There’s MuchMusic and [local sister station] CITY-TV, and many others, and there are many small clubs and bars, like the St. Lawrence Market and the school’s [Cultural Centre] where they have a band program. It’s all very active.”

Jordan, however, also suggests that such a media/industries center has increased the demand for new talent. “It’s too competitive for label attention, press and bookings,” he says. “If you are a band of similar style to one that has just come before you where don’t have that competition and media, you stand a better chance of developing your art on your own terms, without the expectations and the constraints that come with the music industry.”

GALVANIZING INDIE SUCCESS

Barenaked Ladies’ indie-driven success galvanized Canada’s growing indie music industry and helped spawn the doors for many other Toronto bands. With support from modern-rock CFNY, and MuchMusic, and access to distribution through such retail chains as HMV, Sam The Record

RECORDS

Man, Record On Wheels, Sunrise Records and A&B Sound, such chains as Muchmusic/White Eagle, the Waltons, Hayden, 1 Mother Earth, and Big Sugar have since parlayed strong grassroots support into major-label deals and national followings of varied degrees.

Less than 35 years ago, only 3% of the city’s music population was composed of non-whites. Today, it’s one person in four. And more than 7,000 different languages and dialects are now spoken in the city. While Italian, Chinese and Jewish have traditionally maintained strong independent music scenes, there are now large populations of South Asian, Portuguese and Afro-Canadians. Toronto has even internationally hosts North America’s largest yearly salute to Caribbean culture, which attracts roughly 1 million people.

Yet, despite Toronto’s growing cultural and ethnic diversity, the national indie band Barenaked Ladies has come to represent the city. Since the band’s origins—two college radio DJ’s named Ed Robertson and Jim Creeggan (who also invented the term “indie rock”)—Barenaked Ladies has become synonymous with the Toronto music scene. The band’s success has been financed, among other things, by the city’s thriving independent record labels, such as Barenaked Records, a label founded by the band members, and Toronto-based record stores, such as Record On Wheels, which have helped to support a vibrant local music scene.

The band’s success has also been fueled by the city’s strong indie radio scene, which includes stations such as CFNY and CITY-FM, both of which have played an integral role in promoting the band’s music. The city’s many clubs and venues have also provided a fertile ground for the band to develop their craft and build their fan base.

In the early '90s, Barenaked Ladies released their debut album, “Barenaked in Vancouver,” which was well-received by critics and fans alike. The album’s hit single, “One Week,” became an instant classic and helped to establish the band’s reputation as a force to be reckoned with in the indie rock scene.

Over the years, the band has released several more albums, each of which has been critically acclaimed and commercially successful. Their music has been characterized by its catchy hooks, clever lyrics, and energetic performances, and has helped to define the sound of modern indie rock.

Barenaked Ladies’ success has also had a ripple effect on the city’s music community, inspiring a generation of new artists to pursue their own musical visions. The city’s music scene has become a haven for creativity and experimentation, with a diverse range of genres and styles being celebrated and supported.

Today, Toronto is home to a thriving indie music scene, with a wide range of venues and festivals celebrating the city’s musical talent. From the historic Danforth Music Hall to the newer Mod Club, the city’s music scene is a vibrant and dynamic force to be reckoned with. And Barenaked Ladies remain at the forefront of this scene, continuing to inspire and entertain audiences with their unique brand of indie rock.
Vanished on Top
Defining the modern-rock station.

Sonic Entertainment
Canada

Universal Music Canada
2450 Victoria Park Ave., Willowdale,
Ont., M2J 4A2

Indie Music
Alert Music Inc. (general),
41 Britain St., Suite 300,
Toronto, Ont., M5A 1R7

CFNY-FM (162.1)
Canada's unrivaled top
modern-rock station.

CHFI-FM (98.1)
Soft AC.

CITF-FM (88.5)
Campus station for
University of Toronto.

CHUM-FM (104.5)
Hot AC and
cello mellow.

CKLN-FM (88.1)
Top-notch campus station for Ryerson Polytechnical
Institute, offering the funkiest,
cutting-edge music around.

CKFM-FM (99.9)
Mix 99 pushes
the Hot AC boundary to its top-40-rock limit.

Major Labels/Distributors
BMG Music Canada,
150 John St. 6th Floor,
Toronto, Ont. M5V 3C9

Denon Canada, 25

Denison St., Markham, Ont. L3R 1B5

EMI Music Canada, 3109
American Dr., Mississauga,
Ont., L4V 1B2

Koch International Inc., 1220
Ellesmere Rd. Unit 8, Scarborough,
Ont., M1A 3R4

PolyGram Group Canada, 1345
Denison St., Markham, Ont. L3R 5V2

Sony Music Entertainment
(Canada), 1121 Leslie St.,
North York, Ont., M4C 2S9

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 300,
Toronto, Ont., M5A 1R7

Anthem Records (general),
169 Carleton St., Toronto, Ont. M5A 2K7

Attic Music Group (general),
102 Atlantic Ave., Toronto,
Ont. M6K IX9

Beat Factory Music (Rap/hip-
hop), 119 Spadina Ave.,
Toronto, Ont. M5E 4M1

Continued on page 11

Also proudly representing: Kevin McKeonie, James Collins, Spirit of the West, Wendy Lands, Glenn Lewis, RaggaDeath, Rheostatics, Colm Leonard, Anthony Vanderburgh, Dave Pickell, Slam Minnah, Makhnoe, Doughboys.
Hi-Bias Records (Techno/ House), 49 Beckett Ave., Toronto, Ont. M5H 2B3

Iron Music Group (Alternative), 1561 A Dundas St. West, Thornhill, Ont. M6K 1T9

Marquis Records (Classical), 30 Kempenfelt Ave., Toronto, Ont. M4L 3S3

Pirate Records and Music (Techno/house), PO. Box 176, Station A, Toronto, Ont. M5W 1B2

Popular Records (Dance), 60 Esna Park Dr. Unit 101, Markham, Ont. L3R 1E1

Raw Energy (Hardcore), 65 Front St. West, Toronto, Ont. M5J 1E6

True North Records (Rock/folk), 151 John St., Suite 601, Toronto, Ont. M5V 2T2

Access/Profile, 109 Morse St., Toronto, Ont. M4M 2P7. General national music months.


Globe and Mail, 444 Front St. West, Toronto, Ontario M5V 3S9. Daily Circ. 373,422


The Jazz Report, 14 London St., Toronto, Ont. MiG 1M8. Monthly national jazz publication.

Maclean’s, 777 Bay St., Toronto, Ontario M5W 1A7. National news publication.

Now, 105 Danforth Ave., Toronto, Ontario M4K 1N1. Top local alternative weekly.

Toronto Star, 1 Yonge St., Toronto, Ont. M5E 1E6. Daily. Circ. 2.2 million.

Toronto Sun, 333 King St. East, Toronto, Ont. M5A 3X5. Daily. 975,000 readers.


Television
MuchMusic/Bravo/CITY-TV, 299 Queen St. W, Toronto, Ontario M5V 2Z5. MuchMusic is Canada’s premier video outlet, while its local sister stations CITY-TV strongly supports local music scene. Bravo! highlights jazz, blues etc.

Online

Cherry Beach Sound, 33 Villiers St., Toronto, Ontario M5A 2M2. SSL. API, Studer equipment. Recent clients: Leahy, Kim Stockwood.


Metalworks Recording Studios, 3611 Mavis St., Mississauga, Ontario L5C 1T7. SSL and Neve consoles. Recent clients: The Cranberries, Suede Jordan, Tonic.


Video Production


Spy Films, 49C Spadina Ave., Toronto, Ontario M5V 2J1. Recent videos for: Mo E, Gasoline, Holly McNamara.

HMV Superstore, 335 Yonge St. One of the best overall selections in town.

Indigo Books Music & Cafe, 2500 Yonge St. Top-notch upscale books/music store serving adult buyers.

Kop’s Vortex Collectibles, 229 Queen St. West. Key oldies source.

Record Peddler, 619 Queen St. W. Cutting-edge alternative.

Sam The Record Man, 347 Yonge St. Mainstream store with top selection.

Sunrise Records, 336 Yonge St. Knows its customers, caters to Toronto’s growing Hispanic market.

Tower Records, 2 Queen St. W. Great store, poor location; well worth browsing.

METRONOME CANADA will integrate, educate and promote Canada’s music community while transforming a decaying industrial monument into a first-of-its-kind cultural landmark. The non-profit facility will include offices for the music industry, an 800-seat theatre, Canada’s Music Museum, The Music Education Centre, Canada Matting Museum, music related retail outlets, Melodium (rooftop restaurant), The Nome (cafe), The Digital Development Centre, Musicland (children’s music themed playground) and The Riverboat, a floating exhibit celebrating Yorkville Avenue in the 1960’s.

Help Build METRONOME CANADA
- Your name on a brick on the waterfront promenade: $50.
- Your name on a CD displayed in METRONOME: $100.
- Your name on a seat in the METRONOME Theatre: $500.

For information regarding corporate and media sponsor-ship opportunities; pre-leasing office, retail and restaurant spaces; patronage, planned giving and other contribution options, contact:

METRONOME CANADA FOUNDATION
118 Sherbourne Street, Toronto
Ontario, Canada M5A 2Z2
Telephone: (416) 367-0178
Fax: (416) 367-0503
Toll Free: 1 (800) 291-4477
Visit: http://metronomecanada.com
S. KOREAN ECONOMIC SLUMP

(Continued from page 40)

One big problem faced by retailers is trying to stock albums by big-name artists such as Kim Gun-Mo that are likely to sell well.

"We don't want to wind up supplying unless we pay in cash," says one dismanted retailer. "The concept of credit or use of promissory notes no longer seems to exist."

The concert business has also been hard-hit by the crisis. Because of cuts in support and special events, December is usually the biggest month of the year for the industry, but 1997 was different. In fact, only two concerts were held in two concert halls in Seoul, staged 31 shows featuring 13 artists in total, but saw ticket sales fall off 20% compared with December 1996.

"Reservations, which account for 50% of total ticket sales, have been steady, but at-the-door sales have been terrible," says a company spokesman.

Sonic Cultural Center, a prestigious hall used mainly for classical concerts and musicals, is taking an aggressive marketing approach amid the economic downturn by holding four pop concerts in February.

Meanwhile, it seems as if Michael Jackson's show this month will be the only major international pop/rock concert in South Korea this year, says a company spokesman. Industry insiders predict that it will be the slowest year in the concert business so far this decade.

Another sign of just how serious-ly the crisis is affecting the music business is that Dong-Ah, one of South Korea's most respected music publishers, is now producing only six albums this year, compared with the normal 12. "If there are too many albums, we can use them to produce an album, but not anymore. Only established artists will get a shot this year," says a company spokesman.

Music TV is also feeling the pinch. Cable TV music outlet m.net says it has a policy of not paying for acts that can command high fees because they are usually established enter-tainers. Another TV music outlet, PoTV, is reducing expenses by cutting talk shows, which are expen-sive to produce due to payments to hosts and celebrity guests.

ROYALTIES SOAR

(Continued from page 39)

center record store Madric, who says that "the ceremony will mean nothing unless there are higher ticket sales. I think the whole thing about Grammy- or Brit-style awards is still too new in Spain for the public to get too excited yet."

Until last year, Spain's only music awards had been granted since 1991 and included Premios Ondas, run by the Cadena SER radio group for the past four years but dedicated first to radio, then cinea-ma, and now television.

This year's most-nominated acts are singer/composer Alejandro Sanz (Billboard, Feb. 28) and indie rock band Dover, with five nominations each, one more than Latino-flavored newcomer group Jarabe de Palo.

Sanz, whose fourth album for Warner Music Spain, "Más," has sold more than 1.1 million units in Spain in less than six months and another 300,000 outside of Spain, is nominated for pop composer, pop artist, and song ("Corazón Partido").

Dover, a band that sings entirely in English, has sold nearly 400,000 units of "Devil Came To Me" on MNC in just three months and recently released its second album, a record for an indie label. The band is nominated for rock composers, new composers, pop, rock composition, and song.

Jarabe de Palo's album "La Fica" was an initial flop but began to sell to 1.2 million copies on its release following its use in a TV ad (Billboard, Dec. 27, 1997). The Virgin Records album has sold 640,000 units so far, outpacing all other albums in pop for pop and new composer, pop, rock, and song.

Premios de la Música spokes-woman Susana Añazco-Ter发射or and their cere-monies were under way to televise and broadcast the event live. Last year its two broadcasts after the event and broadcast live on two national radio networks, Cadena DIAL and Cadena 100.

"This is the first time that full orches-tra is to be there to announce each of the award winners and several live acts," Terero said. "As the Premios are for Spanish acts only, apart from one Latino award, it is likely the performers will all be Spanish."

SONY CZECH MERGER

(Continued from page 39)

of Sony Music Bonton. Aaron Kirtz, acting GM of SMCR since July, has been made Sony's whole-term market and marketing manager.

Mick Hawk, co-president of the Bonton Group, says, "Sony Music has the first deal that Bonton considers. We've followed it, and in that time we have built up a great deal of respect for the team. We consider this a long-term business relationship, but we are looking for something else." Sony's international strength, make in return for their being together for the last 17 years and liked the experience, now it makes sense and feels perfect to let Sony get fully married." Kirtz.

Tony Woollcott, senior VP of Sony Music Entertainment Europe, notes that for longer than half of Sony's/SONY's global efforts to forge partnerships that yield the best quality repertoire.

Bonton's music strength lies firmly in domestic repertoire. In 1997, it took a 20% share of the Czech market (second only to Monitor-EMI), according to figures published by the International Federation.

SMCR, meanwhile, had only a 1% share of the domestic music market in 1997. Both SMCR and Bonton each had an 8% share of the overall and Czech Republic music market last year, with SMCR scoring with its international acts.

Canadian Foreign Labels, Distribrs Boost Profits Despite Recent Closures, Market Seen As Ripe

TORONTO—Foreign-owned labels and distributors are increasingly pur-chasing control of smaller companies, despite the recent closures of two prominent independent distributors.

They are buying up 25% or more of the shares of Czecho-Slovakia-based Cargo Impressa and Distribu-tion (Billboard, Jan. 24) and the Feb. 19 closure of the music distribution division of Georgia-based Denon Corp. (Billboard Bulletin, Feb. 23), both rooked Cana-dian's independent distribution world.

Despite these closures, a number of foreign-based firms have beefed up their activities in the Canadian market-place in the past year. These include the labels Beggars Banquet, Rykodise, and Velvel, each of which established offices in Toronto in 1997, as well as Putumayo World Music, the New York-based affiliated Nashville labels Oh Boy!, Red Pajamas, and Blue Plate Music.

Underlying the label's strong musical ties to Canada, Hazan points out that over the years Putu-mayo compilations have featured a number of Canadian artists, including fiddler MacMaster; singers Cookie Rankin, Mary Jane Lamond, and Pam, with singer-songwriter Hugh Hughes. Canadians are also promi-nently featured on the label's first video release, "Celtic Tides." Due to be released Sept. 22 in North America with a related CD and a book, the proj ect features performances by and interviews with Canadian Rounder MacMaster, Lorenna McKennitt, and Ashley MacIsaac.

Dan Erin, who oversees the New York-based office of the Canadian 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 the Canadian market, particularly with Canada," he says. "We're far enough along the learning curve [that] we can take what we've learned here [in the U.S.] and apply the same programs to Canada. The results have been very immedi-ate."

With a production and distribution agreement with EMI Music Canada effective in March 1997, New York-based Rounder is involved in the first strate-gic 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 in outside of the U.S. and the first territory we opened an office in." Frank says that with the recent hire of Derrick Ross as GM of Velvel's Canadian operation, the label is about to allocate more resources for Canada.

Foreign Companies Require Perspective, Say Canadians

TORONTO—Several Canadian music industry figures indicate that for- eign labels to maximize their sales in Canada, they need to adapt more to local cultural and marketing strategies, including tour plans.

"Our market is down 95% of the product we're offered," says Jack Schuller, president of Festival Distribution in Vancouver. "The only way we can sell a record is if it's exceptional and the act is active in touring here. Independ-ent U.S. labels could do more to mar ket their products here. Often they blow their budgets across Canada, and we get 25 promos to get across the country. That happens all of the time." Dominique Zgarza, president of Koch International (Canada), which dominates Canada's distribution scene, says foreign-owned labels are now making demands on 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 press, he says." "It is becoming apparent to us, and we need to be working with someone who is going to be out there making a concerted effort on our behalf," says John Virtan, president/CEO of Rounder Records. "We're working with a number of Canadian artists, and we want to work with even more." In the

WILLIAM LEBlANC
### Japan

**Bills (ScanScan 03/09/98)**

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### Germany

**Media Chart 02/22/98**

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### Australia

**Billboard Top 200 02/22/98**

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**Hitl.nl Mega Top 100 03/22/98**

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### Italy

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### France

**Mainstream Top 40**

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**Notes:**
- **HITS OF THE WORLD** column contains a mix of singles and albums.
- **New** entries are highlighted in bold.
- The ranking system is consistent across all regions, with singles and albums listed separately.

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**Additional Information:**
- The document includes various charts and rankings related to music, including singles, albums, and compilation releases.
- The pages are visually organized, with clear sections for different regions and timeframes.
- The text is presented in a readable format, with clear headings and sections for easy navigation.\n
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**Conclusion:**
- The document provides a comprehensive overview of music trends and releases from various regions, offering insights into popular songs and albums across different charts.
- It serves as a valuable resource for understanding the music landscape during the specified time period.
WASHINGTON, D.C.—Although audio book merchant Audio Book Club Inc. has amassed more than 225,000 members in its first 18 months of operation, according to its chief information officer, it is not quite ready to release a new site. “We wanted to make sure we had enough users out there to justify spending the money,” says CFO Roy Herrick.

Audio Book Club moved into cyberspace a calculated one. In the fourth quarter of 1997, its member base was a little under one million. Herrick says the company used some of the capital it garnered from its $21.2 million initial public offering last October to create a search engine that includes more than 65,000 titles. The company also brought in additional staff to continually update the site and oversee order fulfillment. Although Audio Book Club had been operating its Web site for more than two years, Herrick says he wanted to hedge his bets until the Internet had proved itself a viable retail tool.

We wanted to wait as long as possible to make sure there were enough users out there to justify spending the money,” says Herrick.

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 CEO Mike Herrick. “The Internet is appealing to people similar to the kind we are looking for, and it is extremely cost-effective for us because they can do their transacions 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 thousands of CDs or albums via online digitization when a favorite author or reader has a new title out, post reviews, and visit the Coffee House, a chat room where visitors can trade stories and post questions about relevant authors and topics. Other features include a banner ad program, where members can trade in for a free CD or book.

The site has 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.

BIBLIOTECH

Los Angeles—Internet music broadcasting specialists JAMTV and Rolling Stone magazine publisher Wenner Media are hoping their collaborative effort, the Rolling Stone Network (www.rollingstone.com), will become the next full-service music site to lure quick-to-wonder music fans.

Though the integration of JAMTV and Rolling Stone content and the creation of new features at the Rolling Stone Network will not be completed for several months, the site, which officially bowed Feb. 11, has already made the move to on-demand and randomly streamed full-length music video channels.

Rollingstone.com, unlike its previous incarnation, now has a comprehensive artist search engine that calls up selected stories from the magazine’s more than 80-year-old catalog.

“The new site is going to better reflect the aesthetic of the magazine without being an online version of the magazine,” says Rollingstone.com associate editor Doug Gottlieb. “I think the previous site was attractive and provocative, but it didn’t really reflect the visual heritage of the brand. We’ve also streamlined the directory and added a artistically-organized interface.

Rather than the extensive scrolling required to navigate the former site, the new version has a simpler alphabetically organized interface.

The sites will also combine their strengths to provide live and taped Webcasts, song samples, biographies, discographies, news and artist features, tour information, and exclusive previews from forthcoming Rolling Stone stories.

Ticketmaster and CDbuy will also offer their services through the site, which is being supported by an infrastructure that includes 56 JAMTV employees 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.

JAMTV’s site at www.jamtv.com, while rich in content, has had difficulties drawing a mainstream audience. The early Rolling Stone site, on the other hand, benefited greatly from its consumer brand but took critical hits for layout and content.

“We are going to improve our Web site and give it the kick it needs to make it better,” says JAMTV Corp. chairman Jerry Mickelson. “A lot of times, people don’t want to read a lot, and that has been the direction of the JAMTV site. It’s quick, it’s informational, and it’s happening. Rolling Stone didn’t have that. Yes, it’s compelling to want to move in that direction, but we have great articles, but that was basically it.

To promote the site, the company will take out TV and newspaper ads and highlight online events and features in a regular Rolling Stone magazine column devoted to the site.

Pivotal in drawing 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 (AOL) and BellSouth. 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. Citing examples of today’s big hits and high turnover of singles at radio, Mickelson says, “If you look at the top 10 songs today, they are all from WebTV and, according to Mickelson, has several announcements planned.

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BIBLIOGRAPHY

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 somebody 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 acts would include local alternative bands like Brownie Mary, signed to Sire, and Rusty St. jewel, which became nationally known about two years ago.

At the Attic Record Store, you can’t browse the Internet quicker than Bohn can find that top 40 hit of the 50s or ‘60s you’re looking for in his 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 musty, croaky floors, has a trove of 2.5 million tracks. For many of them, there are do- nor LPs. If they are indexed in shoe boxes and on wooden shelves by artist, Bohn adjusts the price.

“It comes to the mark that we have built. And it has been a success.”

Soon, Bohn was a “mass” merchandiser who has stashed items under every seat.

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 Europe. “We price it on the average between $7.99 to $12.99, although the cost goes up according to what there 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 don’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, France, and Italy. Bohn is from the U.S. and Canada, who mail or fax orders in regular, and the remaining 80% is from the Pittsburgh vicinity.

“We make everyone feel welcome here, because we allow them to use our three stereo,” 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 and buy for mainstream nightclubs like Graffiti or Club Logan, which is in the city’s trendy Oakland section.

“While it is a ‘jazz’ by Kenny G, rap by 2Pac, country by Garth Brooks, Shania Twain, and LeAnn Rimes,” says Bohn. “They’re all ‘like 50s or ‘60s.’ They also like area natives like George Ben gnem, Norman Nardini, the Jugglers, the Drakes, and Pure Gold, which has been around for 25 years in the Three Rivers City.

The Attic Record Store prices new CDs at $12.99 during the first two weeks of release, $2 less than what chains charge, he says. Afterward, they go up to the normal $14.99. Bargain CDs are $3-$5, as are most used ones.

Major labels and distributors tend to cater to the chains, says Bohn. “What the chains sell a CD for is cheaper than what we can buy them for ourselves, but they don’t have our selection.”

However, says Bohn, revenue often depends on the artist and quality of product, not his competition.

Bohn advises the dealer, though, who has the unexpected find. “I had an elderly gentleman in here looking for the song they did at his wedding for his 50th anniversary, and he was crying because we had it after all those years,” says Bohn, “There’s no greater feeling than that.”

The Attic Record Store began in 1981 with stacks of wax that Bohn had on his own turntable. He opened a one-room establishment about a block away and moved the store to its current location approximately 17 years ago.

Bohn has taken on additional space a few times within the building, and he now has four employees: his girlfriend, Gail Scott; Fred Jr. and Jason, who were raised on the ‘40s and ‘50s oldies played by their dad, and Mike Kunkle, manager since 1987.

“In my house, I’ve got at least 1000 old albums and 2400 ‘60s rock ‘n’ roll upstairs and downstairs,” says Bohn.

Like the Nipper paying rapt attention to the Victrola, Bohn was just a boy of 3 when he began listening to the 78s owned by his mother, Theresa, and his aunt. He still gets nostalgic when he thinks of “Dance With Me Henry” or “The Wallflower” by Etta James.

At the Attic Record Store in Pittsburgh, it’s a family affair as Fred Ludwig Bohn, father of the owner, store, by to chat with his grandson Fred Jr., who also works at the store. In the background are some of the store’s 3 million 45s. (Photo: Patricia Bates)

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

LIVE Entertainment in Van Nogs, 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 Kairey to executive VP international, and names Bruce Andrew executive VP, domestic. They were, respectively, EVP, domestic, and VP of sales at Kleinert, 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 Can ton, Ohio, names Lee Negrip director of music purchasing/divisional merchandising. He was national account manager at Valley Record Distribution.

DISTRIBUTION. Provident Music Distri bution in Nashville promotes Steve Xander to Midwest field sales rep and Patricia Bonner to telephone sales associate. They were, respectively, a sales analyst and a telephone account rep.

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A PRINCELY AFFAIR: The “Crystal Ball” set from Prince, now known as The Artist, hit the streets around Feb. 18-20 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 acrylic 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 heights 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/recordists). 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 re-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 '50s and '60s recordings by Kentucky banjo/vocalist Roscoe Holcomb, who was discovered by Cohen in 1969.

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 Williams 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 the Pleneros De La 21, a New York-based group specializing in Puerto Rican plena (the "sung newspaper"), and Hawaii's Pua Kanaka'ole Kanake and Nalani Kanaka'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 7900, MRC 950, Smithsonian Institution, Washington, D.C. 20560.

FLAG WAVING: The Dirty Three's "Ocean Songs," due March 9 from Touch and Go Records in Chicago, presents an unexpected new direction from the Australian-bred instrumental trio.

In the five years since violinist Warren Ellis, guitarist Mick Turner, and drummer Jim White began playing together as the house entertainment in a Melbourne bar, the Dirty Three have developed a raucous sound, which in the past has built to abrasive crescendos.

(Continued on page 58)
This page contains a mix of text and images related to retail and marketing topics. Here is the text in a more readable format:

**RETAIL TRACK**
(Continued from page 50)

*Best Buy's Arnold terms the unusual situation the title "free-range retail, absent of rules."* Neither Musicland nor Best Buy would disclose a specific price for the album, although various sources put pricing between $35 and $39 at Musicland.

Karen Raskopf, VP of corporate communications at Blockbuster, says it is selling the regular versions of the album at $29.99 and the limited-edition version at $39.99. Another version of the album, which contains an extra CD titled "Karma Sutra," is available at the Artist's site for $50. There's no word yet on whether any copies of the album have been shipped to customers who have ordered it.

Meanwhile, as I predicted, the Artist is suffering backlash from across the industry. Carl Singmaster, president of the six-unit Manifest Discs & Tapes in Columbia, S.C., comments that the Artist is snubbing the thousands of independent stores that nurtured his career before he made it into the big time. Singmaster says that the album has been solicited on the album from M.S., but that his cost would be $34 per unit, on a one-way basis. He says at that price, he doubts that he will be able to compete with the chains that are carrying the title.

In a letter to Billboard, he writes, "In announcing release plans for 'Crystal Ball,' the Artist Formerly Known As Prince made much ado about independence and breaking away from the big corporate record business. But when his grand plans to exclusively sell direct to fans via the Internet didn't generate the anticipated orders, the artist revealed his guiding principle: It's All About The Money, Fool."

He suggests that the Artist should have a new moniker: the Miser Formerly Known As Artist. Other ways have suggested that instead of being known as the Artist, he should be known as the Accountant.

While such critics are poking fun at the Artist, I would remind them that he is trying to bring the album to market in a different way, a way that has larger implications for the relationship between artists and major labels. And when you try something new, sometimes you need to make up the rules as you go, and only later do you realize your mistakes.

Lonnell McClain, who is acting as business manager for the Artist in distributing the album, didn't return calls seeking comment.

*Rounder Records, long a mainstay in the independent sector, may be jumping ship to the major-label camp. According to sources, the Cambridge, Mass.-based label has talking to Mercury Records and Sire Records, among others, in search of a production deal.*

Rounder is currently distributed by Distribution North America (DNA), the company it began as a joint-venture with Valley Media and subsequently sold to the Woodland, Calif.-based wholesaler. Rounder also has a network of salespeople who are also handling independent distributors including DNA and may yet stay with that company. But other sources fear that DNA has aggressively signing labels for distribution in what appears to be an attempt to make up the revenue it would lose if Rounder departs.

In Canada, Denon Canada plans to shut down its distribution operation as a result of its attention to its Asian operation. The move is aimed at deflecting to another distributor, sources say (Billboard Bulletin, Feb. 23).

*TDDBTS: Retail Track hears that there was a management shake-up at SisioAlcazar, an independent boutique distribution specializing in children's music and world music. According to sources, Barry McVey, president, and Dave Lovell, VP of Inventory control and purchasing, have left the company, and the owners have brought in a Steve McArthur, a former employee, to run the wholly-owned VP-based company.*

*McArthur has his own company called Multi-Cultural Media, based in Berlin, VT, which specializes in selling to libraries. No one could confirm whether the two operations will be merged or kept separate. Sisio executives didn't return calls seeking comment.*

*Making Tracks: With the shutdown of Independent National Distributors Inc., senior VP Joe Parker is a free agent, seeking opportunities. He can be reached at 212-685-0919, extension 301, and 510-888-4500.*

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**BUY CYCLES**
(Continued from page 48)

online service. That percentage is impressive for a market that barely existed a few years ago, and the number is likely to increase at a quickening pace.

What are the characteristics of people who use the Internet, an online service like America Online, or both?

Strategic, a Los Angeles-based joint venture of Strategia Media Research and the Internet Association, recently gathered demographic data from 10,000 U.S. consumers via modem and phone calls. Strategic asked these consumers about their computer usage, the radio stations they listen to, and where they buy music.

The data assembled by Strategic can give music marketers some idea of the audiences they can target via the Internet and online services.

Among the survey's respondents, the biggest users of online services and the Internet were males 25-34 (15.4%), males 35-44 (15.3%), and females 35-44 (11.6%). It's worth noting that all of the people surveyed were men, they made up 57.8% of online users. Women, who were 49.8% of the research population, equaled only 42.2% of total online users.

African-Americans made up 12.5% of the survey's respondents. Out of those 7% of those respondents were online users. Whites were 78.5% of the survey total and 84.6% of the online population. Online usage by Hispanics (6.6%) was below their presence in the survey population (9%).

It's hardly surprising that the most educated respondents had the greatest access to the online world. For example, those with graduate school education were only 5.7% of the total sample, yet they made up 11% of all online users. And those who had "some high school" education equaled 6.2% of the survey population, yet only 1.9% of those respondents were online.

The relationship between Internet use and money is well-documented. Of those surveyed, 11.2% had household incomes between $50,000 and $75,000, while 8.2% had incomes of $75,000 and above. Those respondents also had the greatest usage rates: 16.4% for the former and 16.7% for the latter.

Geographically, the Pacific region had the greatest number of online users, at 20.9%. Residents of that region—which includes some of the country's biggest technology companies—accounted for 16.5% of the survey population.

On the other coast, the Northeast accounted for 5.1% of the survey population, but 6.1% of the online universe.

Online usage is largely a suburban phenomenon. Those who live in the suburbs equaled 49.6% of those surveyed but 54.7% of online users. Rural dwellers, on the other hand, were 11.6% of the survey population, but only 7.1% of those respondents were online.

Strategic also found relationship between online usage and the kinds of radio stations people listen to.

The most-listened-to format among the respondents was country, cited by 14.2% of those surveyed. But only 8.7% of those country listeners were online. By contrast, modern rock fans, who equaled 5.4% of the overall survey audience, made up 8.9% of the online population.

Another interesting point about radio listennship and online usage comes from the Nielsen Talk and Sports formats. Collectively, those formats attracted 6.7% of the overall survey audience and 10.2% of those who are online.

The wired population is also plugged into music video. MTV viewers accounted for 16.4% of those surveyed and 19% of the online population. MTV's sister service, VH1, pulled in 11.6% of the survey population and 14.1% of online users.

The survey respondents were also asked where they shop for music. The largest contingent—23%—said they frequented large chain stores. Shoppers at those stores made up 26.3% of the survey's online users. Although only 6.5% of all respondents said they shopped at home phonewares, those consumers accounted for 9.3% of the survey's online users.

As for individual chains, the best-priced percentage of the survey's online users—8.4%—said they patronize Best Buy. This is striking because just 5.7% of the survey's respondents cited that consumer electronics chain as their primary music source.
When yearns would the 275-member ATTIC Collectors Club books or audio books. Jimmy Joneses hadn't told us where he was after school. Bohn, who is now 45, says, "I've been told that Pittsburgh had so much action in nightclubs around 1964-65 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 Ventures (who did "My Special Angel") and "Five O'Clock World." the Moonglows ("Blue Moon"), the Skyliners ("Since I Don't Have You"), and the Jomoes ("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 McKnowt. Bohn is group coordinator for the 275-member organization.

"I'd like to have the Gallahads here, but I'm still searching for one of them, Jimmy Pipkin," says Bohn. The club arranged for the Chantells 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 accumulation of Bohn's work, and yet he yearns for 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."

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Janis Joplin
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Eric Clapton
TIME PIECES - THE BEST OF ERIC CLAPTON
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A Rebound For Longform Music Vids
Genre Revitalized As Labels Become More Selective

BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—It’s shaping up to be a happy year for dis-
tributors of a sell-through video category that’s taken its share of
knocks in recent years—longform music video. The 1997 sales re-
ported during the holiday season (Bill-
board, Jan. 10) appear to be continu-
ing into 1998, largely riding on labels’ greater selectivity of titles.

Warner Repriso Video has been a steady proponent of music long-
forms. Nevertheless, the company has changed its release strategy dur-
ing the past several years. “We are only releasing titles that we consid-
er strong candidates for release,” says VP Faraci for Warner Bros. Records. “We are not look-
ing 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 releas-
ing titles we had had success with on the audio side,” he says. “And there-
fore we were releasing a lot of cata-
log 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 being bought in by the majority of retailers.”

The strategy appears to be paying off. “Retailers found that there is interest in music videos and there are giving them more space,” Faraci says. “In the end, it’s a situa-
tion that the quality being there. There are exciting things happening sur-
rrounding these releases; it’s just not 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 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 release Against The Machine longform music video. “Despite what’s gone on in the last few years—with retailers elimi-
inating what real estate for the category—it does seem like it has come back,” says David Pierce, Sony Music Di-

distribution’s senior VP of sales and marketing, video. Pierce cites the buzz surrounding the release of Sony Music label titles on DVD as another contributor to the upturn in sales.

Still, Pierce says, the company has become more selective about the titles it releases and is putting fewer units in previous years. “It comes down to the artist and the specific content,” he says. “Consumers are smart enough to under-
stand when you are just downloading existing material and putting it on a video. But when you pick and choose, the business is there if you make the right choice.”

 Says Arny Schorr, VP of Rhino Home Video, “We’ve always released music videos; we never saw the cat-
egory go away. A lot of retailers didn’t feel there was consumer inter-

arket. And there were problems with shelf space. But we’ve continued to

(UK’s Red Pictures Launched To Offer Art-House Sell-Thru)

BY SAM ANDREWS

LONDON—The burgeoning sell-
through market in the U.K. has enticed another new entrant into “art house” video distribution. Red Pictures will launch in April, according to founder John Gavin.

Gavin, formerly head of post-pro-
duction for distributor Palace Pic-
tures, has lined up an eclectic slate of projects through Red Pictures. Titles include Bamber’s “Jubilee,” “The Tempest,” and “The Last Of England” to Ken Loach’s “Black Jack” and “Cathy Come Home.”

In addition, Red Pictures has a slate of Russian movies, including Sergei Eisenstein’s “Alexander Nevsky” and “Time In The Sun,” John Sayles’ “Brother From Another Planet,” and documentaries like “Burden Of Dreams: The Making Of Fitzcarraldo.”

Gavin and partner Bob Hamilton, who was with Cannes Bank, are nego-
tiating with a number of third-party distributors for a sales and marketing deal. Gavin says he believes there is mileage left in sell-through. “I think there is money to be made. If you look at the sell-through margins, they are still relatively high compared to, say, the video transfer business.” He adds that more realistic prices for rights have helped revive the market.

“For four to five years ago, everyone believed if they had a library it was worth something, so who knew it could be worth something,” Gavin notes. “This is the case now.”
With New Owners, Golden Books Refocuses On Video

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 Publishers, 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 distribution deal with Sony Wonder in December, and it recently acquired the Shari Lewis catalog.

This time around the company is looking to create “exterminate 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 new-to-the-home-video arena, 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 re-released. 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 used to create 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 Live Home Video. Titles in the collection include “Rudolph The Red Nosed Reindeer,” “Frosty The Snowman,” “Santa Claus Is Coming To Town,” “Peter Cottontail,” and others. Live Video 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 feature-length animation 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 may not feel 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 will support our merchants and will develop in something the market loves.”

JOIN THE CLUB: The Video Software Dealers Assn. (VSDA), says Bressler, is offering prizes to members who recruit other retailers to join the organization.

The incentive plan, called “Chapter Challenge,” has five levels determined by how many new members are recruited. Each VSDA chapter also receives $50 for every new member recruited. Under the program, members can receive a pair of Bushnell binoculars for one addition. Two titles the VSDA member to a leather portfolio; three brings a Waterford crystal decanter and glasses; four brings a leather jacket; and five earns the member two pieces of luggage.

A new member is described as an organization that has never belonged to VSDA or has not renewed in the past two years. The program is open to regular and associate members alike.

VSDA will run the promotion from Monday (2) to May 15. Members are challenged to recruit a current president or chapter relations manager John McKenna at VSDA headquarters in Encino, Calif., for more details.

DISNEY DEPARTURE: After 13 years of fielding phone calls, organizing events, and no comments, Buena Vista Home Video VP of publicity Tania Maloney has conformed this much: what she’s leaving the company at the end of August.

News of Maloney’s departure have been circulating for months. Meanwhile, Buena Vista parent the Walt Disney Co. has announced that Mary Kianciad will be senior VP of communications. Kianciad, who has been VP of advertising and research, will be responsible for PR, event marketing, and national promotions.

Maloney, who now reports to Kianciad, says she is committed to ensuring the success of her former boss’s contract. “They’ve known for a while that I didn’t want to renew,” she says.

(Continued on page 59)
The Laughs are Hysterical!
The Prices are Hysterically Low!

Seven Hilarious Titles to
Tickle Your Fancy!

NEW!
$14.98

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# N4412V Spanish VHS# N4558V
Colors/Approx. 90 mins. PG-13

A THIN LINE BETWEEN LOVE AND HATE!
Martin Lawrence (Nothing To Lose, Bad Boys) and Lynn Whitfield (Eve's Bayou, Gone Fishin') make the war of the sexes hysterically deadly!
VHS# N4411V Spanish VHS# N4447V
Colors/Approx. 96 mins. Rated R

HEART CONDITION
Denzel Washington (Fstderr, The Preacher's Wife) and Bob Hoskins (Michael, Twenty-Four Seven) in a wacky story about a ghost that won't stop haunting.
VHS# N4190V Color/Approx. 94 mins. Rated 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 Tisha Campbell (Boomerang).
VHS# N4039V Color/Approx. 94 mins. Rated R

WHO'S THE MAN
Law enforcement is never the same with this raucous hip-hop whodunit featuring Ice T, Queen Latifah and Salt 'n' Pepa. Also starring Denis Leary (Wag the Dog, The Matchmaker).
VHS# N4139V Color/Approx. 90 mins. Rated 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# N4295V Color/Approx. 110 mins. Rated R

STREET DATE: 4/7/98

www.newline.com

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Top Video Rentals

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<tr>
<th>TITLE (Reading)</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
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<td>1</td>
<td>THE GAME (R)</td>
<td>Polygram Video 4404728952</td>
<td>Michael Douglas</td>
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<td>2</td>
<td>G.I. JANE (R)</td>
<td>Hollywood Pictures Home Video</td>
<td>Barry Levinson</td>
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<td>CONTACT (R)</td>
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<td>THE DEVIL’S ADVOCATE (R)</td>
<td>Warner Home Video Entertainment</td>
<td>Kevin Bacon, Al Pacino</td>
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LONGFORM VIDEOS

(Continued from page 55)
release them.

Because the bulk of Rhino’s video and audio product is catalog merchandise from acts such as the Monkees, Cheezy 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. Steve 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 retail-driven consumer advertising, going to a Musicland or a Tower and other places where we are going to have the ability to get product placement and advertising to the consumer.”

Special-interest and music video distributor MPI Home Video didn’t have any new video releases up for the fourth quarter, but president Sam Citron says the label definitely realized a sales spurt 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 VJD 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 they are on the record side definitely paves the way on the video side.”

Although distributors of longform music titles are profiting from new-found retail vigor, count 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 ‘Cheezy Trick Live?’ Probably not. Should they have Paul McCartney or ‘Classic Album’? Absolutely.”
**FAIRY TALE: STORY** If there's anything media watchers and parents alike agree about when it comes to children's entertainment, it's that true-quality programming is urgently needed.

No children's movie of 1997 fit the bill better than "The Little Mermaid 2: Return to the Sea," which allrights in March 31 as a rental title from Paramount Home Video. In Child's Play: A True Story," which is based on the best family movie of the year, a beautifully written, superbly acted, poignant and moving film that well deserved the overused description "magical."

The film's U.S. office box 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 Oxfordshire fairies—was a little too similar to other recently released, wonderfully good films, notably "The Secret Garden" and "A Little Princess."

With the public out 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 "Fairy Tale" finds that audience, espe- cially when it's re-released for sell-through.

"Fairy Tale," based upon true documented events, centers on two cousins; they're portrayed in a pair of outstanding child performances. The elder girl, grave, quiet Elise (Florence Hoath), is grilling the recent loss of her much-loved brother Peter. The younger one, feisty and imaginative Frances (Elizabeth Earl), has her own worries—mainly, a father reportedly missing in action.

Both derive solace from their sojourns in the fairies' realm, which they find by a stream in their own back yard. The film is a fairy's fairy tale; the girls produce photographs of the fairies; they eventually attract the attention of celebrities Sir Arthur Conan Doyle (Peter Cook), the late Harry Houdini (Har- ry Keitel).

Director Charles Sturridge ("Gulliver's Travels") wisely lets viewers decide whether the photog- raphs were authentic. He instead focuses on the overarching themes of faith, coming to terms with loss, and finding forgiveness.

In fact, notes Sturridge, the real-life Elise and Frances did, in their old age, become the focus of a hoax—except for the fifth and final one. "Frances was completely blank about 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 [Francess' daughter] Christine Lynch showed me a blowup of it. 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 were able to identify all the fairies in the film, and also knew what kind of person they resembled. They were never able to find [evidence of tampering].

The movie's fairy special effects are perfection: very gossamer and fleeting, never overdone. There is a lovely touch during the final breathtaking scene in which Elise takes the hand of a fairy queen. Elise's hair is blown over 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 "Fairies" was an additional toll for its stars, Hoath says, "I was more interested in finding out how the girls did it, rather than the whole fairy experience." Et cetera.

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

Elyse eventually, became the envy of fairies worldwide when producer Mel Gibson—doing a cameo as Frances' father—saw her into his arms at the movie's end. Elyse herself was obvious. "I hadn't really heard of Mel Gibson," she pipes, "I'd heard of Mel B. and Mel C—but not Mel G."

**FAIRY TALE PT. 2: While retail- ers were busily undoing the strong box office perfor- mance of "Fairies: A True Story," during its stilt as a rental title, a thematically complementary video release was coming to the "Kristen's Fairy House" just in time to feed a retail hunger for all things fairy. The name of the game is "tiny" and "cute." This year's top 25 titles. Released into the educat- ional and library market last Sep- tember, the video recently was picked up by distributor Tapework 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, moss. They're the sort of digs one could imagine a winged sprite inhabiting. Nine-year-old Kristen and her Artsy 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.

**U.K.'s Granada Group Seeking Distributor For New Video Arm**

**BY SAM ANDREWS**

LONDON—The U.K.'s biggest supplier of programs to the ITV broad- cast network, Granada Group, is preparing to launch a video arm, says spokesman Chris Hopson.

A Granada is in negotiations for a distribution deal, according to Hop- son, who would not identify the par- ties. An agreement was still "some way away," though Hopson says a "dynamic" subsidiary Granada Television—which produces the U.K.'s top soap opera, "Coronation Street"—is "very interested" in the movie arm responsible for features like "Jack And Sarah" and the cur- rent British hit, "Girly Night." "We have made no secret that Granada intends to set up its own video label. We have been talking to a number of companies with a view towards potential partnerships, but we can confirm that we have not yet made a final decision—no deal has been agreed with anyone," Hop- son says.

WarnerVision previously released "Coronation Street" videos. Howev- er, the current front-runner, according to one industry insider, is Video Collection International (VCI), which already heavily with "River- dance," "Vicar of Dibley," "The Best of Monty Python," and "Charles in Charge," with Feature Film and also inked a three-year sales, marketing, and distribution pact with Channel 4 Video.

Granada plans to release product like the TV adaptation of Anthony Powell's "A Dance To The Music Of Time," "Gulliver's Travels" (starring Ted Danson), and the cult animation series "Crasthan Print."
 Reviews & Reviews

ALBUMS: Spotlights. Reviews deemed by the reviewer editors to deserve special attention on the basis of musical merit and potential for Billboard chart potential. REPRINT RIGHTS. Reprinted articles of special interest, artistic, and commercial interest, and outstanding critical acclaim. 

SPOTLIGHT

COUNTRY

VARIOUS ARTISTS

The Atlanta Six

Produced by Todd Snider

KIDDO

Produced by Al Anderson

KICKER'S CHOICE

Produced by Stephen Stills

COUNTRY: Pop.

COUNTRY: Page 49

MUSIC: Rock.

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Musical director Oscar Hernández
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The good news is that Paul Simon's first new music since 1990 shows that he still has a beautiful gift for writing stirring, uplifting melodies. The problem is that no one has the foggiest clue what to do with these moral point of the play, to see and the specific challenges in helping young children meet their goals. Contact: 500-499-4899.

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ROUSSEL

BILBOARD  MARCH 7 1998

Critics have already given the collection a mixed reaction. Some have praised the

‘The Rolling Stones World Tour Site, entitled 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 extintion. This massive site contains everything one has come to expect from a band of their stature: FAQs, trivia, a Sony Music store, as well as a plethora of information regarding the world tour: set lists, and soundtrack backgroun

THE ROLLING STONES WORLD TOUR SITE
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On his second album, Hagstrom, 19.98

The Rolling Stones World Tour, 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 extintion. This massive site contains everything one has come to expect from a band of their stature: FAQs, trivia, a Sony Music store, as well as a plethora of information regarding the world tour: set lists, and soundtrack backgroun

MVO TUNES
www.mvoitunes.com

The release of a music soundtrack is a symbol of the rise, as evidenced by the “Titanic” soundtrack’s reign at #1 on the Billboard 200. Movie tunes, a site devoted to film soundtracks, is an ideal starting point for music aficionados. With nicely designed and easy-to-navigate bar

HOME VIDEO: All new titles released at below-wholesale prices are eligible. Send review requests to Catherine Applelized Scon, 622 Oasis Place, Alexandria, Va. 22302. ENTER*ACTIVE: Send review requests to Doug Restee, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 AUDiOBuKS: Send review requests to Trudi Moller Rosenberg, 202 Storey St., Brooklyn, NY 11218

HELLO, COOL, WELCOME TO THE KID'S WORLD!

2. This is a preview of an article in the upcoming issue of Billboard. The full article will be available in the print edition.

MASON HUMMELS, DEAD TO THE WORLD
Universal Music and Video Distribution
60 minutes, $19.98

Shock rocker Marilyn Manson parades all things unholy and gheti in his band’s new longform, which details “the tour that America didn’t want you to see,” if you believe the video box’s tagline. This night ride encompasses backstage footage, interviews, and live performances of the band’s industrial rock hits, such as “The Beautiful People” and “Sweet Dreams,” which is all designed to provide some kind of understanding and insight into the antithetical superstar. Dark and gritty shots are counterbalanced with the protest demos and a plastic press clips that fueled the tour’s popularity. The video, which has a companion CD, is sold separately, isn’t easy on the eyes. Manson plays up the gore factor, gets rowdy with cramp and band members, goes to the bathroom on camera, and uses language that many would deem inappropriate. There are also a few minutes dedicated to the art of scarifying and bleeding, a popular pastime at concerts. It will sell well to fans but has very little potential for crossover.

JOURNEY HOME
BCC Video/20th Century Fox Home Entertainment
95 minutes, $14.99

This animated feature-length movie is as charming as the popular BCC TV series “The Animals Of Farthing Wood,” on which it is based. When their human neighbors begin to disturb their natural habitat, the animals call an emer-

INSPECTOR MORSJE: DEATH IS NOW MY NEIGH-
BOUR
BFV Entertainment
70 minutes, $19.98

Britain’s favorite curmudgeonly detective is back on the scene to solve a real murder-

MELINDA NEWMAN

Lewis figure out that the first victim was a circumstance of circumstance because the builder skipped roof No. 16 on the street. Armed with this new angle, they search for the killer and get involved in a nasty political struggle. The film elects the nearest police to the local university. Voters who are loyal fans or who may have missed the “Inspector Morse” special that air on selected PBS stations will delight in the opportunity to have a bit of John Thaw’s fine work. Contact: 800-298-3891.
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Rapidly growing internet based retailer is looking for a marketing executive 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 will 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

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KCRW-FM, the leading National Public Radio Station in Southern California, is seeking a gifted music programmer to host 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 names artists and bands. Also to develop new air talent and provide aesthetic and promotional leadership. Experience with TV fund raising or commercial announcing required. Great opportunity in music and entertainment capital. Send letter and resume to:

Ruth Seymour, General Manager
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GRAPHIC DESIGNER
VP Records, NY based Reggae label needs GRAPHIC DESIGNER w/3-5 yrs. experience strong in visual concepts and creativity skills. Would be responsible for art direction on all album packaging & promotional material. Must be able to work in a pressure filled, deadline intensive environment. Salary depends on experience. Please fax resume to:

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Established industry pro is looking for motivated and experienced sales people to head new regional sales offices: New York, Nashville, and LA. Excellent benefits & sales per diem. Seeking self-motivated sales reps with good computer skills & proven track record. Send resume to:

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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. Fluency of French a plus. Please fax resume to Karen at:
(212) 460-0095

LIFELINES
Girl, Electra Nisimov, Dave and Pam Mustaine, Jan. 25 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 Iford, England. Mother is lead vocalist of Morcheeba.

MARRIAGES
Terri Vandenbergboek to Michael Hertz, 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 McCall to John Walsh, Feb. 22 in New York. Bride is executive assistant to the president of the Alternative Distribution Alliance. Groom is VP/network 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, Valiant Records, and United Artists Records from the late ’50s to early ’70s. He worked with such artists as War, Ricki Nelson, the First Family, and Andy Williams during his tenure. He also operated the Barone Movie Theater in Canoga Park, Calif. Dolinger is survived by three children, Lesley Dolinger, Miles Dolinger, and Holter 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 Creative Arts Temple, P.O. Box 46107, Los Angeles, Calif. 90046.

Thomas Chapin, 40, of leukemia complications, Feb. 18 in Birmingham, Ala. Chapin was a jazz saxophonist and bandleader who recorded albums for Knitting Factory Records and Arbequine Recordings. He played in Chico Hamilton’s band and led Lionel Hampton’s orchestra for six years, starting in 1961. Chapin is survived by his wife, Terri Castillo Chapin.

Mychael 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.

MUSIC FOR LITTLE PEOPLE: Jazz and R&B vocalist Al Jarreau presents Protect 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 $5,000. Contact: 818-710-7061.

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

S RANKING DOWN BARRIERS: The Sla Against Racism tour kicks off March 23 and continues through late May. It features the rude sounds of Less Than Jake, the Toasters, Blue Meanies, Mustard Plug, Five Iron Frenzy, MU330, Kenrani, 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 213-697-1344.

D RIVE-BY HERO: Nashville pro/producer/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 Tennesseen newspaper stated that Hutton probably wouldn’t have made it to the hospital if Cupit hadn’t stopped to help.

Update
CALENDAR
A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

FEBRUARY
Feb. 27, 12th Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-893-1023.

MARCH
March 4, Rock En Espagne, Al’s Bar, Los Angeles. 213-461-4874.
March 5, Night For Hope Auction, sponsored by the Music and Entertainment Industry for the City of Hope, Christie’s Los Angeles. 213-656-4611, extension 6450.

APRIL
April 6, Celebrity Golf Tournament, sponsored by the Music and Entertainment Industry for the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6540.
April 9-12, Montreal Urban Music Seminar, Radisson Hotel Des Gouverneurs, Montreal. 514-481-7565.

MAY
May 9, Eurovision Song Contest, National Indoor Arena, Birmingham, England. 44-171-516-517.

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 coverage will explore the new opportunities for tape supplies and there will be a bonus distribution at the show. Call Jeff Santeiro today and receive your ad space.
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Good Works
A Fish In The Hand: Surfing Records and Intercope Records present the Surfrider Foundation, an environmental organization, with a fish-shaped check for $166,261, an amount culled from sales of "MOM II: Music For Our Mother Ocean." Pictured, from left, are Dave Kaplan, president, Surfing Records; Pierce Flynn, executive director; the Surfrider Foundation; and Tim Whaley, president, Intercope.

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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 responsibility for reading and analyzing contracts for the salient business terms, as well as keeping up-to-date on developments in the copyright law. A law degree is not necessary, but a strong background in copyright law and procedures is essential. Knowledge of computer systems is recommended, as well as familiarity with Computer Systems software would be especially helpful. We are looking forward to meeting you. Please send your resume and salary history to:
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BILLBOARD MARCH 7, 1998
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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 has been El Niño.

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 rebounded strongly in Arbitron Monitor's exclusive national Arbitron ratings for the fourth quarter, up 15.6-15.12 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 fell off and showed strong bonds were down 9.0-8.2. Album rock was flat at a 6.8 share. Spanish-language outlets were flat at a 5.2 share. Oldies was off (6.5-6.1) 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 (2.2), and classic (1.7). The national Arbitrons 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 presidential election. Last fall, after bottoming out at a 15.6 share in the interim, N/T rebounded again with stimuli as varied as college football, ratings from Arbitron's continuously measured markets.

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 35-64 (16.3-16.1). AC also didn't get its usual fall midday boost—the one that should occur when adults again take control of office radios—holding at a 16.7.

Because AC was off, even at the younger end, it probably wasn't the continued proliferation of modern AC that gave it its worst book since winter '96, before WKTY 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 18-34 (13.3-12.2), 25-54 (7.5-6.6), and 35-64 (4.8-4.1). Top 40 is always vulnerable in fall, when kids go back to school and take several hours of weekly radio listening with them. But this was a fall when most PDs were relatively anxious about the format. Most of the continuous-measurement markets finally had top 40 stations. And you wouldn't expect PDs to blame the product during a quarter that included Chumbawamba's "Tubthumping," Sugar Ray's "Fly," and Smash mouth's "Walkin' On The Sun."

Indeed, other than seasonal changes and/or particular market conditions, none of the top 40 PDs we spoke to see any wide-ranging rationale for the drop. Was anything different musically? There are two possibilities. Although falls top 40 music was pretty strong, much of it was held over from spring and summer; the lack of new product became particularly noticeable by Thanksgiving. Also, the format's dance/pop element, which had been a significant part of its revival, was dormant last fall. This was due to either a lack of available product or a PD perception of lessered interest in the genre.

About now, somebody might be ready to suggest that top 40's rise in teens and drop in adults was somehow related to the format's renewed flirtation with hip-hop or a preponderance of teen idols. Well, both those phenomena were as heavy or heavier than usual during the summer, when adult numbers were up.

Moreover, R&B radio, which has leaned more hip-hop than ever during recent months, was up in all demos, including older adults. Taken as a whole, R&B rose 11.4-11.9, breaking its 12-plus record yet again and finally approaching the percent-age of the country's population that is African-American. Mainstream R&B was up 7.5-7.7 by itself, and adult rose 3.9-4.2. R&B cracked a 10 share for the first time in mornings (9.5-10.1). It also rebounded at night (17.2-18.4) in a way that top 40 (11.8-11.6) did not. Men, whom you'd expect to enjoy the added hip-hop flava, were up 9.3-9.7. But women were up 10.9-11.7.

Fall is the time when Arbitron's population estimates are revised, which affects ethnic weighting. Yet if that were the sole reason behind R&B's rise, you'd expect Spanish-language radio to be up more. Another possible influence: a significant leap in national publicity for ABC's Tom Joyner morning show. Among its other goals, that show was always intended to meet the need for African-American-targeted talk radio. So it follows that in a strong N/T book, Joyner affiliates would be up as well.

Here's another possible explanation for top 40 gaining teens but losing older demos. Despite new product from Garth Brooks and Shania Twain this fall, country was at its lowest 12-plus share since summer 1995. Country was flat 18-34 (9.0), and it dropped a little in 25-54 (10.8-10.7) and 35-64 (11.9-11.7). In teens, however, it was off 7.6-7.5, its lowest result in that demo since summer '91. That's not surprising, as most country stations were less tempo-driven and more library-oriented last fall. This suggests that teens (Continued on next page)
CHICAGO—Just hours after declaring—for all of Chicago to hear—that figure skater Nicole Bobek looked not like she fell on her face, Steve Dahl refers to himself as “nosophists.”

Not long after complaining for a ballad from Detroit—to become one of Chicago’s most popular—but during rock DJs, Dahl continues to spectacularly contradict himself. His poison tongue, let loose on rocker WCRG 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 figure out the consistency of Dahl’s opinions, the man is so crossetical and gracefully that it was during his madcap early years (when he was renaming himself “Patty Harts”) and declaring his power on the air (“Watermelon Liberation Army”) and carries a certain warmth.

In 20 years, he has slowly phased 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 and also more precise,” he says during an interview after a recent five-hour Friday shift. “I don’t need to bang everything on the head of the listener. I enjoy it, and I still find it enjoyable, but I think I communicate in a more sophisticated manner.”

“I don’t see how you can communic-}

cate with people—if you’re going to be doing it every day—if you don’t admit you’re just like they are and you’re just trying to stump through the same song a thousand times in WCKG’s downtown studio in a characteristically loud (although not Hawaiian) polyester shirt. ‘That’s my husband the key to why I’ve lasted so long.’”

Recently, during a 20th-anniversary broadcast from Chicago’s downtown Museum of Broadcast History, fans and former co-workers lined up to sit next to Dahl and smile through his sarcastic in-}

sults. Chicago Albo-}

Dahl, before reading the City Council’s resolution honoring Gov. Jim Edgar’s declara-

tion of Steve Dahl Day, endured a certain imitation. “Keep picking on me,” Dahl said. “You’ll get me another 10 years at least.”

Presiding over a packed room, Dahl reclined in his DJ chair and barely moved anything but his mouth. With his silver, bowl-shaped haircut almost hanging over his eyes, Dahl joked that he coaxed an assistant to suggest Steve Dahl Day to prominent local politicians. Self-deprecation and sar-

casm aside, Dahl was clearly touched by the turnout.

On the air, Dahl is languishing. In September 1993, Garry Meier, Dahl’s partner of 15 years on rocker WLUW Chicago’s powerhouse morn-

ing team, inexplicably jumped. Afterward, the station kept Meier where he was and shifted Dahl to its AM sports-talk affiliate, WMVP Dahl made decent money; but interviewing sports stars wasn’t for him, and he jumped last year to WCRG. (Dahl was invited when WCRG’s former chief broadcast, but, perhaps not surpris-

ingly, he didn’t show.)

Despite the DMJ class that stung, which he never expected to blow up into such a phenomenon—along with his on-air vassoyectomy, “fetus updates” before his son’s birth, and a well-publicized recent trip down Route 66—as career highlights.

On the air, he’s sarcastic and ir-

reverent and, as always, oddly forthcoming about his personal life. His wife, Janet, who met him through a mutual teacher, frequently comes on the air and rips him—humorously—for all manner of personal failures. Everything spills onto the airwaves: foray critiques, confessions about leaving a family vacation to visit a strawberries and cream shop, arguments about downtown driving and directions.

Janet, now a non-practicing lawyer and member of the local school board, is his best foil. At the 20th-anniversary broadcast, dismissing his first on-air Chicago competitor as a “pa-

thological” according to his death 20 years ago, Dahl declared, “I’m glad he’s dead. I’m glad we got rid of him. I’d call him on it. ‘He wasn’t a bad person.’” Dahl responded, “OK. OK. I wish I was just a com for 20 years.”

It’s a funny exchange and typical Dahl: biting, personal, even with a hint of sensitivity. “I suppose everybody gets into radio at first because it’s easy. It’s a lot cheaper if you can talk to it. It’s their younger sib-

lings who prefer top 40 or modern rock.

Speaking of stable, both album and modern rock were flat this fall. Classic album rock was off slightly but notably a share ahead of its 3.8 stand-

ing last fall. Both classic and album rock were flat in mornings, with modern up only one-tenth (4.6-4.7)

despite some heavily publicized strong showdowns for Howard Stern affiliates.

Modern rock was off 2.8-2.6 with an adult only up and up (4.6-4.7). Is modern AC stealing

modern rock’s women, despite its most noticeable re-

covering? Modern rock never had that many women to steal. (Its highest female share was a 2.9 in winter ’96.) Perhaps modern AC is instead attracting listeners who never had to listen to an “alternative” station in the first place. As for the effects of modern AC stations, overall ratings were slightly 18 and 17 were off, 25-54 was flat, and 35-64 was up negligibly (1.7-

year). Album rock also became more conservative during the fall, as some stations tried the “still loud, but much morelibrary-driven” ap-

proach. The format was up 35-64

(5.0-5.4), down in teens (6.5-6.1), and relatively flat in between.
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 [Seidenberg] suggested flipping through the newspaper for ideas,” says Scalzo. “I goofed 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 week’s Modern Rock Tracks, was about an elderly couple reported 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 didn’t appear,” 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’d 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 advertising and a Jewel song.

“The way 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 logging. A few things like water features or studio excess made it onto albums and sounded cool.”

Hollywood Records’ much-needed hit was demoed before Scalzo found out the sad but true ending to the newspaper’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 vacant 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.”

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**Billboard**

**Mainstream Rock Tracks**

**March 7, 1998**

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**Modern Rock Tracks**

**March 7, 1998**

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Radio Programming

U.S. Proves More Receptive To Heavenly Hybrid Of Soul, Club From Britain's Jai

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 inviting styles, at times weepy 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 taste tidbits of '80s hip-hop, Cheris Isakak, 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 to get-to, to represent an experimental quest for a distinctive style 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 tape, by recording-music records, which signed him immediately. In October 1997, label chief Lord Michael Levy sold the company to RCA (and BMI Entertainment International for the U.K. and Ireland), which released the album in all territories last fall. So much for a modest beginning.

To date, Jai has failed to gain much acclaim in his homeland, where the program has had several air reruns and little airplay. In the U.S., while the first single, "I Believe," failed to conquer the Hot 100, praisers, reviewers, fans and others have fawned over his blend of styles, old and new.

I'm 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.S.] article has been on my side. I'm a working-class kid from a small town; it's so stunning to have so many of the top notch in the press in the first place."

Jai, 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 would be the label of the track—co-written by Jai, album producer/business partner/guitarist Pool LoCascio, and songwriter/keyboardist Christopher Bemand—is quite a political punch.

"During the recession of 1991-1992, I had a lot of friends working as receivers," 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 issue and the idea that my friends seemed to have no qualms about doing this.

Jai stresses that political leanings aren't basically his thing—"I don't like people ramming something down my throat!"—but he deliberately set up the track to be spiked with a lashing along studio trickery here, and then you've got the shock tactic of the suit, the shock of the scene, I wanted it to be very masculine."

Further employing his savvy, Jai's theories on his degrees of success: why he managed to sell his home country, why Americans are noticing, and how far he has to go.

"When I come on horribly wrong in the U.K.," he says. "Maybe it's a combination of the roots of the music and the whole look of the thing—factors that in the U.S. have likely fortified his development.

"This is Marvin and Stevie country. In the U.S., it's what people grew up loving. It's really nice that people are getting on it," Jai says.

He also has a theory as to why his single has yet to click with radio programmers, despite the critical favor: "Heaven doesn't sound like anybody. You can't put me into a category. It takes time for people to react, to add me in, and they're going to do that."

"There are so many male vocalists and few male [radio]. I'll tell you, though, if there were a hundred male vocalists with high vocals and short hair, there's no way I would be a big hit, because I think the song is
good enough."

To support his belief, Jai says he is primed to "promote the hell out of the album." He's currently doing club dates through the first week of March, including his Secret Kind of Love show in London. From there, it's all about hope.

"There are two ways this thing could go," Jai says. "Because there's a certain amount of originality in this music, it could be absolutely massive or it could flip tomorrow. I prefer to think the first will happen."

EXECUTIVE TUNEBASE

FOLKS, WIQQ (Q102) Philadelphia PD Glenn Kalina is upped to operations director and is also named co-host of "Q's Morning Show," which Kalina, who will continue to co-host mornings, needs another on-air partner with improv and comedy-writing experience.

Phil LoCascio, longtime PD of AC WSWB-AM Atlanta, heads north to helm classic rock WBW, Washington, D.C. . . . New PD Jerry McKenna isn't even in town yet, but that hasn't stopped rhythmic top 40 WBXW/WAXX (Hot 100) Providence, R.I., from making big changes, venturing outside the box to pick up Howard Stern for mornings. Interestingly, Stern's syndicated show, which already penetrates Providence from WBCN Boston, is currently No. 3 in Providence, despite being heard among one county, says GM John McGuire.

FORMATS, Seattle gets its first official R&B FM in 20 years, as suburban area KKKB becomes R&B Y104.9 under a local marketing agreement with KJ-JB.

By the way, if you're wondering whether it's a good idea to buy a house in the Seattle area, we've been hearing from "Pleasant Patti" on KZOK Parental is quite a political punch.

"Sometimes, as the personality, you've got to get to know when you've got a hot personality," she says. "You've got to get to know when you've got a hot personality. You've got to take your show biz instincts and go, 'This is working. This is hot. This is happening.' But [radio] certainly is not as before it was all corporate, but I think there's room to be spontaneous and have fun and be creative around the songs."
Much Music Gets Madonna; VH1 Aids Music Education

MADONNA ON MUCHMUSIC: Madonna recently talked exclusively with a large ski-touring cutback, music education and arts departments are often the first to be downsized. If you're a regular VH1 watcher, you may not have noticed the network's Save the Music program, aimed at increasing awareness and financial support for music education in public schools.

VH1 SAVES THE MUSIC: As public school budgets are being slashed across the country, VH1 is increasing its efforts to support music education. In an interview with the network's Save the Music program director, it was announced that the majority of Save the Music's funding will go toward supplying musical instruments to public schools.

Several cable systems have committed to support VH1's Save the Music program through local efforts. These include Comcast, Time Warner Cable, and Cox Communications. The program aims to provide musical instruments to public schools in need.

THIS & THAT: The seventh annual Music Video Production Awards will take place April 1 at the Directors Guild in Los Angeles. Nomination ballots will be sent out to qualified voters, and a list of nominees will be published here in a future issue. Goth rockers Type O Negative will release their first album on April 10. New wave favorite Cyndi Lauper will release her album on April 12. Willie Nelson will contribute to the programming responsibilities for the Outlaw Music Channel, a new satellite music service that will launch in March.

-production notes- Los Angeles The Tories shot "Gladiators Kravitz" with Caroline Randall Williams. Madonna shot her "Frozen" video with director Chris Cunningham in the Cuddeback Lake, Calif., desert area.
Tales From Behind The Curtain: New Signings, Candid Commentaries, And More

BILLBOARD March 7, 1998

GRAMMY ATTENTION LEADS A RETAIL BOOST
(Continued from page 1)

as album of the year and best contemporary folk album. A song from that album, "Cold Irons Bound," was honored with a Grammy for best indie radio performance.

Colvin’s Columbia smash "Sunny Came Home" won in the record and song of the year categories, both of which she shared with producers/songwriter John Leventhal.

Colvin is also among the few fortunate artists enjoying a spike in radio play in light of her Grammy win. While she was not given a specific question in their programming in response to the nominations or awards, several top 40 stations added the song as part of their "Jiggy" rollout triggered by his inclusion among the competitors for remixer of the year.

"Although the nomination wasn’t our sole reason for adding the record, it was the final element that pushed it over the top," one noted music director at WBBM (AM-90 Chicago), who adds that the station is also doing special single with dance music DJ Todd Terje..."

The show’s most anticipated pairing never happened. A planned duet of "Tell Him" by Barbara Streisand and Celine Dion, the "In The Name Of Love" duet by 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 hit "Respect" with the Brothers, Smith earned a standing ovation for her rendition of "On Time," her answer for an alluring Luciano Pavarotti and singing "Nessun Dorma" from Puccini’s "Turandot.

"Let’s just say that I’m seriously revisiting my order of Aretha Franklin catalogue," says Erle Kent, head buyer for Columbia’s Jazzy Juke 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 Arista) to sell extremely well, too. She left the stage looking like a conquering hero.

Actually, Keil and his colleagues agree that every one of this year’s Grammy winners, which was telecast live on CBS-TV in the U.S. and hosted by "Frasier" alicat star Kelsey Grammer, will experience a healthy commercial performance.

"Sometimes, it can be even more impressive than the album, because of the opportunity to bring a little of such a huge audience," says Vince DeLeon, superbuyer for the Harmon House chain, based in Troy, Mich.

The show was marked by a string of particularly potent performances, starting with film star Winona Ryder's rendition of Smithsonian's "Men In Black," for which she was joined by lifelong collaborator and DJ Spooky, who hosted the trophy for best rap solo performance for the Columbia single.

The evening’s surprises were courtesy of a pair of unrelated interlopers who briefly stormed the stage. As Colvin and Leventhal made their way past the microphone, someone snatched a microphone, the microphone was hijacked by Ol’ Dirty Bastard of Wu-Tang Clan, who radiated against the act using the best album category with his Columbia set "Hourglass," while John Coltrane’s widow, Alice Coltrane, took the stage, to bask in the glory of the best rock album category. For his Warner Bros. collection "Blue Moon Swing.

Also, the late classical composer Sir George Solti left his record-high 31 Grammy, for best opera recording for the London Symphony Orchestra’s "Die Meistersinger Von Nürnberg.

New to this year’s Grammy categories is the category of engineering. No one had ever scored big for this year’s hop, and no one expected to. It’s been a decade of growth, and several of the categories are getting more coverage, including best R&B song, best R&B album, best R&B performance, best R&B instrumental performance, and best R&B song, and best R&B song specifically written for a motion picture.

Other multiple winners included Puff Daddy & the Family, Alison Kraus & Union Station, Yo-Yo Ma, the late tenor John McEuen, the Wallflowers, and Trisha Yearwood, who won in the best female country category for "How Do I Live." Among her hottest competitors for this year’s Grammy was Crystal Gayle’s "All You Need.

"We have to have 50 million versions of this song out there," Yearwood said. She also won an award for "In Another’s Eyes," her duet with Garth Brook.

While the Grammys have aimed for a younger, more alternative-leaning image in recent years, this year’s honorees had a decidedly sentimental, old-school slant. In addition to Dylan’s victories, veterans James Taylor and John Lennon were to be honored in the best pop album category with his Columbia set "Hourglass," while John Coltrane’s widow, Alice Coltrane, won best classical soloist for her album "The Odyssey Of Paul Robeson" collection on Omega—said other archival releases will follow.

PETER STAMPFEL, one of the winners for best album notes for "Anthology Of American Folk Music." The show’s best album category went to "The Best Of The Radio Days: A Collection Of American Folk Music," which was recorded in 1962.

"I’m going to keep it to the last minute," he declared. The second-sweetest answer came from R. Kelly, who said: "I was going to have two statues on a shelf right next to my mom’s picture."
not 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 chickens 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 operation 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. "If 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 battling."

The crowd at the annual MusiCares fund-raising dinner Feb. 25 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 prepared pro-NARAS L.A. Times article, that MusiCares' grant project represents 36% of what the organization does "in human services, money on the ground. People 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 administrative 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 Bamberger, Larry Flick, Melinda Newman, Shon Nacatza, Marilyn A. Gilien, Shonnae Smith, Paul Verna, and Craig Rosen.**

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**Women In Music.** Hilary Rosen, president/CEO of the Recording Industry Assn. of America, was recently awarded Women in Music's second Touchstone Award. The award luncheon was held in New York. Pictured at the event, from left, are Rosen and Pat Schroeder, president/CEO, Assn. of American Publishers.

**Sign On The Dotted Line.** Classical conductor John Eliot Gardiner signed an exclusive contract with Deutsche Grammophon and Philips Classics in January. He will continue to record with the Monteverdi Choir and the Orchestre Révolutionnaire Et Romantique. Shown at the signing, from left, are Clive Bennett, executive producer of vocal productions, Philips Music Group; Karsten Witt, president, Deutsche Grammophon Gesellschaft (DGG); Costa Pilavachi, president, Philips Music Group; Gardiner; Michael Fine, VP of A&R, DGG; and Chris Roberts, president, PolyGram Classics & Jazz.

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**Not Going Quietly.** Robert Duvali joined Steven Curtis Chapman on the set of Chapman's video for "I Will Not Go Quietly," which is featured on the soundtrack to "The Apostle." Duvali wrote, directed, and starred in the movie. Chapman's track is the only song featured in the film and the only original song on the soundtrack. Pictured, from left, are video director Thor Oliphant, Chapman, and Duvali.

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**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 Kevin 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 manager and associate 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 scale of the BMG’s local representation of the band. “We’re encouraging them to release the 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 a healthy spat on South Africa’s 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 Clanbrassil Street. The current South African rock/pop sound includes the hardcore/industrial rock of Battery 9 (signed to independent label Tic Tac), a band that has a raw, angsty, street punk sound similar to the current South African sound. Sugardrive of the current South African rock/po p sound includes the hardcore/industrial rock of Battery 9 (signed to independent label Tic Tac), a band that has a raw, angsty, street punk sound similar to the current South African sound. Sugardrive, a band that has a raw, angsty, street punk sound similar to the current South African sound. Sugardrive, a band that has a raw, angsty, street punk sound similar to the current South African sound. Sugardrive. "Some acts are taking the underground and music industry closer to the mainstream," says Regency’s marketing manager, Ken Stonier. "Any artist who is taking the underground to the mainstream deserves to be heard."

However, the increasing number of South African acts entering the mainstream has also brought some challenges. "It’s a fine line between being underground and being mainstream," says Stonier. "We need to find the right balance to make sure that the underground acts remain true to their roots while also expanding their reach."

The growing popularity of South African music has also led to increased competition from international acts. "We have to be mindful of the growing international acts that are also expanding in the South African market," says Stonier. "We need to make sure that our acts are able to compete on a global level."
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 til the end of the contract.”

At press time, EMi would say only that Fifield “has a contract until March 31, 1999,” and that both he and Southgate have “mutually agreed on new roles at the company” (Billboard Bulletin, Feb. 24).

The company made no further comment, despite extensive and continuing rumors of a major restructuring in both the U.S. and U.K. press.

Southgate had been expected to announce at the board meeting that he was going to be promoted to a non-executive role at EMi.

Fifield says that compensation “was never discussed, not even in passing 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 some of equity in the company, but that went over a four-year period which would be conditioned on board approval.’

In short, while the sticking points occurred when he attempted to define the roles and responsibilities involved, ‘I have not been pleased with the way the relationship with [Sir Colin] and myself ever since the merger...’ when he became much more involved in day-to-day activities of the company, which Fifield says ‘is not a part of future questions because I’m not part of the management team going forward.’

He adds that he still continues to ‘run EMi 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 for an eight-week stint. The contract runs 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 spokesman 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 bit.”

Despite the ongoing uncertainty, EMi 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 results (Billboard, Feb. 7). On Feb. 25, the stock rose a further 2.4%.

Since its demerger two years ago, EMi Group has had a series of possible takeovers, with Seagram and Disney mentioned most often as likely suitors. Sources say that he has never had meaningful discussions with anybody regarding a takeover. At press time, executives at EMi and the two book chains could not be reached for comment.

Analysts did not attribute EMi’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 that the new company, with a smaller, more liquid group is an even more attractive acquisition.

But most analysts agree that the real signs of the company is looking rather vulnerable given that top management appear to be arranging early exits. Investors wouldn’t be too enamored of the management without drastic restructuring, some of them decide to walk.

Assistance in preparing this story was provided by Irv Lichtman.
GET LONELY

THE FOLLOW-UP TO THE #1 SMASH "TOGETHER AGAIN"
FROM THE DOUBLE-PLATINUM ALBUM THE VELVET ROPE

CONTAINS REMIXES BY
TECZY 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.janet-jackson.com
© 1998 Black Doll, Inc.
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N2K Dives Into Library Co. To Present Concerts On Net

WASHINGTON, D.C.—When online music entertainment and retail company N2K acquired rights to a library of music videos, it was called “librarianship” with a capital L. The company has just signed a two-year agreement with the Library of Congress to bring selected portions of the library’s music division’s archive of recordings and ongoing concert programs to the Internet. The Library of Congress is home to the largest collection of audio recordings in the world and has presold over 8,000,000 copies, dating back to 1925. Although visitors to the Library of Congress World Wide Web site (www.loc.gov) will be able to hear portions of its extensive catalog of works, the N2K deal marks the first time that entire selections will be available online. Beginning with a Feb. 24 concert featuring flutist Jean-Pierre Rampal, N2K will host a series of cybercasts of live and archived concerts from its Classical Institutes and Jazz Central Station sites.

Jonas Gray, director of Classical Institutes, says the deal had been in the works for more than two years and includes not only recordings but also speeches and other content, like photos. The firm’s prime goal is to make the music division’s extensive archive of recordings and concert programs—which is open to the public free of charge but currently not accessible to Internet users, he says. N2K will take what Gray refers to as “selected gems” and stream them as a concert series. In some cases, the material also will be available on demand.

KAART GETTING BMG VIDEO’S NEW ‘KIDS’ SERIES

(Continued from page 4)

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 Thug Gang,” 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 platform its release,” she says. Kovner says the series has already been seen by exclusives, such as Kovner says the charity aspect of the KAART program will help soften the blow when BMG takes the product internationally. “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 consumer interest.

The series stars Ross Bagley (“Independence Day”), Travis Tedford (“Slappy And The Stinkers”), and Camille Winbush (“The Bush”). BMG acquired distribution rights for the series from Children’s Entertain-

NICK, KID RHINO

(Continued from page 6)

“We’re really looking at Kid Rhino to be the next generation of children’s entertainer,” he says. “He,” says Kovner, “is going to sell the little kid on a strong children’s offering.”

Brant Scoogrand, a spokesman for Nickelodeon, says, “Children’s prod-

uct does particularly well in our Media Play stores. A Kid Rhino/ Nickelodeon partnership has the potential to enhance the popularity of children’s audio products [across the board].”

Says Mullally, “Having things like the N2K deal makes it a lot easier to have audio available in the car with Mom and in kids’ rooms on their tape players will make it possible for kids to be ‘talking Nickelodeon’ in the hours when they’re not watching Nickelodeon.”

Universal Remains Impressive

The third album, “The Album,” was released in March 1999 and includes songs like “I’m Not a Loser,” “Try Again,” and “Fever.” The album peaked at number 7 on the Billboard 200 chart and was certified gold by the RIAA. 

In 2000, N Sync released their fourth album, “No Strings Attached,” which included the hit single “Bye Bye Bye.” The album was a commercial success, peaking at number 1 on the Billboard 200 chart and eventually selling over 30 million copies worldwide.

With each successful album, N Sync continued to be a dominant force in the music industry, consistently topping charts and breaking sales records. Their music was also featured in numerous film Soundtracks, further solidifying their status as one of the biggest boy bands of the 1990s and 2000s.
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 from Rutherford, who left 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 regional sales for the past year show an increase of 26%. The seven-month forecast for the first quarter of 1998, as estimated, the U.S. company has now slipped to fourth (or even fifth) place; revenue is thought to be approximately $90 million. It has not been helped by the loss 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 exclusively to Billboard. “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.”

Rutherford is also listening in Japan with his ears open. 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. “Lachie knows the region very well,” comments S.P. Beh, longtime managing director of EMI Malaysia. “He takes a global view of the market and he’s passionate about the business.”

PolyGram Far East president Norman Cheng says, “With his experiences running regional labels in the mid-’90s, Lachie under Rutherford advanced to second place. It continues to retain this rank with a 9-10% share, according to current 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 up,” 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-Kong 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, the kind that Wall Street demands in economic turmoil. “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 Tiananmen Square. Asia has always been a little fraught.”

Rutherford knows another 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.

“Lachie 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 decided to focus on Warner because he had a great deal to offer, he says, “and from afar, I’ve always admired Warner’s corporate strategy: there’s been a lot of very good people and is basically at a level where you can do something with it [in terms of growth].”

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 1997. (When Rutherford takes office April 1, Harris becomes senior VP of Warner Music Asia-Pacific, continuing his role in Hong Kong and Sydney.) Other executives cite successful stories in Hong Kong, the Philippines, Indonesia, and Malaysia. “Warner is still the ultimate American machine,” says Haldanes’ McLellan.

Tony Fernandes, who has sub-regional responsibility for Warner’s Malaysian and Singaporean 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 speak Chinese.”

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 Bela 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, Pacey Wong (who joined PolyGram). “Both . . . made huge contributions to Warner and had, 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 PolyGram is positioned for the climb back up the market share (and profitability) ladder. He cites as “an added bonus” the presence of Cai-vin Wong, who joined the firm Jan 1 in Hong Kong as marketing VP for Southeast Asia—after 10 years at EMI. “He’s the best marketing guy in Asia,” says Rutherford. “And 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.”

VERSATILE SONGWRITER BOB MERRILL, 77, DIES (Continued from page 7)

appeared on Capitol, the single was re-leased on Columbia Records, Streisand’s label. The track won a Grammy award the same year. Columbia also released the soundtrack album of the score. A new title song, penned by Merrill and Styne for the movie version, received an Oscar nomination. After the triumph of “Funny Girl,” however, Merrill had tough times on Broadway. A musical version of “Breakfast At Tiffany’s,” based on the successful film starring Audrey Hepburn, closed during its Broadway run in 1966. “He had a great time in Henry,” a stage version of the Peter Sellers comedy film “The World Of Henry Orient,” had a run of only 80 performances in 1967. (The ABC Records cast album has been released on Varese Sarabande.)

The book kept a little for Merrill with “Sugar,” yet another stage version of a hit film comedy. With music by Jule Styne and lyrics by Sam Robin, “Some Like It Hot” had a run of 505 performances. (Its United Artists Records cast album has not been released on CD.) Another major Merrill effort with Styne—“Prettybelle,” a musical based on Angela Lansbury’s hit London stage role in the 1956 play—opened on Broadway in December 1958, but closed in September 1959.

Merrill’s contributions to the world of musical theatre are innumerable. He worked on the original musical “Mister Magoo’s Christmas Carol.” Although he never wrote a song score for a feature film, he did write the song “Swanee” for “Lady in Cement,” making that his 101st, and 102nd recording in film, he did write the song “Swanee” for “Lady in Cement,” making that his 101st, and 102nd recording for a major studio, he added: “And I’ve written the songs for 80 of them.”

Merrill’s works are published through several music publishers, including WarnerChappell. In recent years he has worked with publisher Billy Meshe1 through Meshe1’s association with All Nations Music and his recent association with the Los Angeles-based Music & Media International.

There is serious interest, says Meshe1, “in a motion picture based on ‘Doggie In The Sky’ to be produced as a Disney-esque live-action film.”

Merrill is survived by his wife, Suzanne, and another brother, Lawrence.
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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 bad 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 My Sex” (Virgin), the first commercially available single from the “Bridge 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 1996. 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.

TWAIN SHALL MEET: Shania Twain is close to achieving her highest ranking yet on the Hot 100. “You’re Still The One” (Mercury) inches up 27-26, just one notch shy of Twain’s best performance thus far 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 5s’ “I Want You Back ’88” 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 39 weeks in the top 10.

Durkee also points out that Jimmy Ray (who ballots 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.

FORTY VS. 25: On the heels of the ABC program that spanned four hours over two nights, the “Miami: 40 Forever” double-disc album enters The Billboard 200 at No. 65. Motown has been issuing compilation albums ever since the release of “16 Original Big Hits” in 1964 (that collection peaked at No. 54).

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.
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