BUSINESS CLIMATE MAKES VET EXECS HOT PROPERTIES

A Billboard staff report.

LOS ANGELES—When EMI Records president Ken Berry was looking for an executive to head the company’s U.S. operations, he set his sights on 19-year-old Arista executive Roy Lott, who began his new job as EMI Records North America on Monday (16).

The wooing of Lott away from the Arista fold is one in a number of key executive changes over recent months that have been spurred by an uncertain business environment and aggressive company plans by some companies to increase their market share, upping the competitive stakes in the pop, rock, and country markets. Additionally, the fact that major labels are now largely concentrated in the hands of big corporate parents, which have shareholders to answer to each quarter and thus are less willing to gamble on someone untied, is having an effect.

Retailers Fear Price War Is Moving Onto The Web

NEW YORK—As retailers return to the National Assn. of Recording Merchandisers (NARM) Convention this year in high spirits over double-digit sales increases and improved profit margins, they’re faced with a new high-tech threat: the heating up of a price war on the Internet.

A week before the convention was to begin in San Francisco, Best Buy launched its long-awaited World Wide Web site and celebrated it with a big sale on its top 25 sellers; many were priced at $11.99 plus shipping charges.

A few weeks before that, the online retailer CDNow, a sponsor of the Grammy Awards, riled traditional store merchants with a promotion that offered 50% off the price of award-winning albums—a discount advertised during the prime-time broadcast. That deal ended, but CDNow is now touting a 30%-off sale that has many top-selling titles going for $11.88. The other major online retailer, Music Boulevard, although not as generous as its Internet site, is also making a play to win business.

U.K.’s WH Smith Group Purchases Scottish Chain

LONDON—WH Smith Group, a company at the center of a trans-Atlantic shake-up in music retailing operations, is adding a new twist to the tale.

Not only has Smith sold U.S. chain the Wall to Camelot this month (Billboard, March 14) and is playing a pivotal role in the change in ownership of...
anytime, the album, is now platinum and the fastest-selling album of Brian McKnight's career.

- No. 1 R&B Album: 4 weeks.
- No. 13 Peak Position on Billboard's TOP 200.
- "You Should Be Mine" single GOLD—over 600,000 sold.

anytime, the single, the biggest R&B Airplay Record of the BDS era with over 53 million listeners*.

- No. 1 National R&B Airplay*: 4 weeks.
- No. 1 Adult R&B Airplay*: 2 weeks.
- No. 1 Most Combined Airplay*: 3 weeks.

anytime crossing now:

- Billboard Monitor Rhythmic Top 40 Chart*: No. 4
- Billboard Monitor Crossover Chart*: No. 3
- R&R Rhythmic Top 40 Chart*: No. 4

* Billboard Data Systems, Week of February 16
* Radio and Records, Week of February 16

Executive Producers: Herb Trawick and Bruce Carbone

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mcknight anytime is now
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**LETTERS**

**Bare Essentials.** Reprise recording group Barenaked Ladies, at work on a new album due July 7, collaborate in the studio with co-producer David Leonard. Standing shown from left, are band members Jim Creeggan, Steven Page, and Kevin Hearn. Shown seated, from left, are Leonard and band member Ed Robertson.

**SHAWN COLVIN: NOTHIN’ ON HER**

Many have dreams of stardom, some possess the talent that could take them there, but how many are willing to work as hard as patiently as Shawn Colvin (“The Long Road Pays Off For Columbia’s Colvin,” Billboard, March 14). I hope all the Young Turks at country listening rooms around the country realize that talent is not enough. If it were, Shawn Colvin would have been recognized back in 1988. She has slowly, steadily risen; this is solid success that won’t evaporate when the next trend appears. Dave Van Ronk has a lot of fans and writers and performers that I have never forgotten. When music of quality sells, it is good for all of us. Shawn’s success is a boost to everyone in the business who cares about good work.

Christine Lavin
New York

**IN PRAISE OF THE TRACKING ROOM**

In a story in the Feb. 28 issue of Billboard (“Masterfonies Files For Ch. 11”), certain statements attributed to me do not fully convey my thoughts about Masterfonies’ Tracking Room in Nashville. [Masterfonies owner] Glenn Meadows’ studio is impressive by any standards, and a great number of excellent-sounding records are the result. Studio acoustics are largely a matter of taste, and while my personal preferences may differ, the Tracking Room approach has proved itself to be very successful.

Alison Slides
Co-owner
Ocean Way Studios
Nashville

CDNOW’S DISCOUNT DRUMMER GIELAT

Here at CDNow, our excitement over the success of our Grammy promotion has been tempered by the industry response as presented in the March 7 Billboard story titled “CDNow Grammy Discount Draws Criticism.” CDNow has initiated this one-time promotion to introduce another way to buy music to TV viewers and to provide them with an incentive to actually try this new means of buying music. Building a music store that serves busy, underserved customers with a better way to purchase music, buy back-catalog titles, and discover new artists is good for the music industry. Serving the needs of these consumers better will ultimately foster increased revenue for both record labels and retailers.

Jason Olm
President
CDNow Inc.
Jenkintown, Pa.
**Top Of The News**

10 London-based WH Smith buys Scottish retail chain John Menzies.

**Artists & Music**

14 Executive Turntable: Mike Bone is hired as executive VP/GM of Capricorn.

16 Dave Matthews Band's "Before These Crowded Streets" shows the od's darker side.

16 The Beat: Epic/Legacy resells "Cheap Trick At Budokan" for the set's 20th anniversary.

20 Boss earns $24.3 million U.S.) in Australia.

26 Continental Drift: Veteran Atlanta act The Charlie Mars Band makes a living on rock.

28 Popular Uprisings: Harvey Danger finds a home of Spin's records after all.

**No. 1 IN BILLBOARD**

**This Week**

**Country**

1. Country No. 1: "I'm Gonna Love Me Again" by Taylor Swift.

2. Country No. 2: "Love Me Like You Used To" by Justin Bieber.

3. Country No. 3: "Blame It On The Alcohol" by Sam Hunt.

4. Country No. 4: "Closer" by Dan + Shay.

5. Country No. 5: "When I Was Your Man" by Brantley Gilbert.

**Pop**

1. Pop No. 1: "Shape Of You" by Ed Sheeran.

2. Pop No. 2: "Despacito" by Luis Fonsi feat. Daddy Yankee.

3. Pop No. 3: "Silence" by The Weeknd.

4. Pop No. 4: "Shake It Off" by Taylor Swift.

5. Pop No. 5: "怎么做 I Want You Back" by One Direction.

**Rock**

1. Rock No. 1: "The Final Countdown" by Europe.

2. Rock No. 2: "Smells Like Teen Spirit" by Nirvana.

3. Rock No. 3: "Hotel California" by The Eagles.

4. Rock No. 4: "Hotel California" by The Eagles.

5. Rock No. 5: "Hotel California" by The Eagles.

**R&B**

1. R&B No. 1: "Sorry" by Justin Bieber.

2. R&B No. 2: "I'm Gonna Love Me Again" by Taylor Swift.

3. R&B No. 3: "Love Me Like You Used To" by Justin Bieber.

4. R&B No. 4: "Talk That Talk" by Rihanna.

5. R&B No. 5: "Give It 2 Me" by Rihanna.

**TOP ALBUMS**

1. *The Many* - Kenny G

2. *Property Without Heart* - Kenny G

3. *One* - belt

4. *Luna* - belt

**HOT SINGLES**

1. *Fly Me To The Moon* - Frank Sinatra

2. *My Way* - Frank Sinatra


4. *Frankie* - Frank Sinatra

5. *Love Is A Many Splendored Thing* - Frank Sinatra

**VIDEOS**

1. *Love Is A Many Splendored Thing* - Frank Sinatra

2. *My Way* - Frank Sinatra


4. *Love Is A Many Splendored Thing* - Frank Sinatra

5. *Fly Me To The Moon* - Frank Sinatra

**COMMENTARY**

By EMMI N. PETRONE

While DVD Video has thus far been discussed primarily as a format for feature films, music video retailers should also take note: Not since the CD was introduced has a technology revolution provided as much opportunity as the launch of DVD. Many retailers, however, don't realize the added value this video format can bring to consumers and to their own companies.

Let's look back at the introduction of the compact disc. The superior sound offered by CDs quickly made it the format of choice for music enthusiasts. But now that it's the most popular format for music enjoyment, it's easy to forget that only 55,000 CD players were sold in the format's first year. In comparison, more than 350,000 DVD players were shipped in 1997—10 times the level of CD players shipped in its first year. And the growth will continue throughout 1998, with an estimated 750,000 players being shipped this year.

Why is this significant for music video retailers? Because the financial benefits of supporting DVD are significant. Customers who buy DVD players immediately want to purchase movies and music videos to play on their new machines. In fact, electronics retailers boast that they are selling as many as 25 titles for every player sold. These customers want state-of-the-art home entertainment, creating an incredible demand for music video compilations and concert programs.

Major motion picture studios are realizing the potential business on DVD that they didn't expect, and that also translates into incremental sales for retailers. For example, Columbia TriStar has shipped more than 185,000 copies of "Air Force One" on DVD, making it the best-selling title to date and bringing hundreds of thousands of consumers into stores.

As the number of available titles grows from the current level of 800 to more than 1,500 by the end of the year, the number of music videos and concert programs also (Continued on page 50)
Jonny Lang
Lie To Me
3145406402/4
includes the hit
"Lie To Me"
and the new single
"Missing Your Love"
Produced and Engineered by David Z
Management: James Klein and Miki Mulvehill of Blue Sky Artist Management

Tonic
Lemon Parade
3145310422/4
includes the hit song
"If You Could Only See"
and the new single
"Open Up Your Eyes"
Produced by Jack Joseph Puig
Sheila Scott/Jealous Dogs Management
WE PROUDLY SALUTE
BMI songwriters and composers

Elton John (PRS)
Sarah McLachlan (SOCAN)
Pat Metheny
Jars of Clay
R. Kelly
Randy Brecker
The Smashing Pumpkins
Charles Kuralt
Slide Hampton
dc Talk
Van Morrison
Take 6
Faith Evans
John Adams
Frances Preston
Holland-Dozier-Holland
HONORED AT THE 40TH ANNUAL GRAMMY AWARDS

Vince Gill
Taj Mahal
Alison Krauss & Union Station
John Lee Hooker
Kirk Franklin
Joe Henderson
Wayne Shorter
Jamiroquai (PRS)
Fred Ebb & John Kander
Paula Cole

LIFETIME ACHIEVEMENT

Bo Diddley
Roy Orbison
Charlie Haden
Nicholas Payton
Ry Cooder
Alanis Morissette
The Fairfield Four

Janet Jackson

BML
MVP Entertainment Sues Former Execs

■ BY EILEEN FITZPATRICK

LOS ANGELES—Former MVP Entertainment president Philip Knowles and former VP Ronni Shuffield have been sued by their ex-employees who misappropriated funds, submitted fake invoices, and stole office equipment that was included in Knowles' new company, Creative Video Products Inc. (KVP).

MVP is seeking $2 million in damages, and a criminal complaint was 

(Continued on page 121)

Universal Closes Rising Tide

Some Acts May Move To MCA, Decca

■ BY CHET FLIPPO


The two-year-old Rising Tide's staff of 18 out of work, although Rising Tide president Ken Levitan is said to be in the second year of a five-year contract.

A Universal spokesman says "a number" of Rising Tide artists will be folded into MCA Nashville and Decca Records. Specific artists were not named, and the spokesman said that was yet to be determined.

Rising Tide's roster includes Mattrax, Shufield, and 10 other former employees misappropriated funds, submitted fake invoices, and stole office equipment that was funnelled into Knowles' new company, Creative Video Products Inc. (KVP).

MVP is seeking $2 million in damages, and a criminal complaint was 

(Continued on page 121)

Rubin Forms Independent Music Firm

■ BY IRV LICHTMAN

NEW YORK—When the decision was made to restructure EMI Music's operations in the U.S., Mathew Knowles, then executive VP of EMI-Capitol Record Group North America, says he began to talk to Jim Jones, then EMI Music president/CEO Jim Fithiwell asking him to stay on. But, as things turned out, he forged a different kind of relationship with the company.

While Rubin's formal ties to EMI Music ended in January, he maintains important A&R links to the company via his new independent firm, Don Rubin Productions. The New York-based company was established by Rubin to produce recordings, re-establish his music publishing company, and manage acts (Billboard Bulletin, March 11).

According to Rubin, his departure from EMI is the result of the buyout of EMI Music's new U.S. chief, Ken Berry, that A&R be the sole function of each of the company's labels rather than having any corporate A&R positions.

Rubin had an A&R hand in projects on labels other than the now-defunct EMI Records, such as Frank Sinatra's "Duets" albums on Capitol. The philosophy of Rubin's A&R role at the 

(Continued on page 18)

VH1 Polls Artists On Rock's Greats

Survey Ranks 100 Top Acts; Sales Bumps Expected

■ BY CARLA HAY

NEW YORK—Amid the seemingly endless parade of awards shows and "best of" lists, VH1 has produced a unique music survey naming "The 100 Greatest Artists Of Rock And Roll." The acts included in the survey weren't chosen by critics or VH1 staff but by other musicians, according to the survey's creators.

The survey will be revealed in a countdown that premiere March 31-April 4 on VH1, and labels and retailers are already anticipating a sales boost for some of the acts as a result.

This is the first major music survey that judges music artists where the only people allowed to vote are other artists," says VH1 president John Sykes. "For the first time, we get to see a pure vote on artists by a jury of their peers.

Sykes says ballots were sent to "any artist who has ever been on VH1, whether it be through a video, live performance, or news special." According to VH1, approximately 100 artists ended up participating in the survey and ballots were tallied over the course of two months. Only one ballot per person was allowed in the voting process, and artists could not vote for themselves.

"The public has a fascination with artists, but few people really know who votes for these awards," according to Sykes. "Artists voting for artists gives the results a certain amount of credibility.

Although VH1 has guaranteed confidentiality to survey participants, Bill- board has learned that several of the biggest names in music, from veterans to relative newcomers, were among those who voted.

The majority of those named in "The 100 Greatest Artists Of Rock And Roll" are artists who made their marks well before the dawn of MTV.

(Continued on page 110)

Japan's Pony Canyon Revived

In HK, S. Korea

■ BY GEOFF BURPEE and STEVE McCLURE

HONG KONG—The Japanese indie label Pony Canyon, which recently closed four of its labels and overseas companies, has been re-established here. A new wholly owned Hong Kong subsidiary, Pony Canyon Entertainment Pacific, opened for business March 2, taking over from the disbanded venture Golden Pony Entertain- 

(Continued on page 109)

Zbitnew BMG Canada Pres

Latest Exec Change In Canada

■ BY LARRY LeBLANC

TORONTO—The appointment of Lisa Zbitnew as president of BMG Music Canada is the latest in a rash of recent executive changes in the industry. Concerned, industry observers say may lead to significant changes in the way labels operate in Canada.

Last fall, John Reed was named CFO at PolyGram Group Canada, and Gary Newman was named pres- ident of Warner Music Canada last month. Observers note that each of these new executives is likely to bring his or her own style to an industry that has seen few executive changes for many years.

"I know I have to keep my game in a game in order to stay competitive, because the changes being made at other labels are quite aggressive," Zbitnew says. Zbitnew, who was named to the position March 9, becomes the first female to head a 

(Continued on page 114)

10 BILLBOARD· MARCH 21, 1998
Early spring

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Look
Hear
for the music

EMI Music Distribution and our family of labels
salute NARM 1998
Riverside’s Manley Finds Fans For Jamaican Folk

BY ELENA OUMANO

KINGSTON, Jamaica—Until a few months ago, Jamaican folk singer/songwriter Della Manley played not only once or twice a year, performing for small groups of Kingstonians seated on folding chairs a few feet from her. That tiny musical world of art gallery basements and Jamaican Poetry Society gatherings parallels but never does meet the island’s reggae universe—a much larger and aggressively rhythmic entity led by prophets, messengers, and other charismatic prophetic saviors.

The notion of creating such a heroic myth for herself would be alien, even absurd, to Manley, whose modesty is edged by a well-developed sense of irony. Then again, this 30-something mother of two has no need for myths.

From the January night when musicologist/radio personality Dermott Hussy aired her debut album on his “Musically Speaking” radio program, Manley’s collection of inner and outer landscapes has been winning over Reggae Central, heart by heart. That album, “Ashe’s On The Window Sill,” contains 10 exquisitely rendered tracks in which the movingly personal constantly mutates into the socially relevant. It was released on Riverside Music Ltd. in Jamaica that month but is not yet licensed anywhere else.

“We haven’t had a launch,” Manley says with a little laugh. “Dermott played some tracks, then opened up the phone lines and said, ‘Let’s hear what the public has to say.’” People began calling in—old people from the country, young people driving in the warm rain.

Next Gets Boost From Singles

BY DOUG REECE

LOS ANGELES—If ever there were an act to benefit from the mingling talent pools in the R&B and hip-hop communities, Divine Mill/Artista’s Next is it.

The vocal trio, which became a Heatseeker Impact act when its debut album, “Rated Next,” moved from No. 117 to No. 95 on The Billboard 200 in the March 14 issue, has been nurtured and supported by several prominent figures in black music. Formed in 1995 by brothers T-Low and Tweety, aka Terrance Brown and Raphael Brown, respectively, and joined by R.L. (aka Robert Huggar), the act had its first mentor in T-Low’s godmother, Ann Nesby, who trained and managed the group during its early years.

Garing’s ‘Opry’ Feeds New York Country Scene

BY JIM BESSMAN

NEW YORK—On a rainy Grammy Week Monday night in New York last month, country music fans and industry stalwarts were understandably enervated at the Bottom Line, where Trish Yearwood, Pam Tillis, Lee Roy Parrnel, Kim Richey, and Dean Dillon held court.

But farther east, in the lettered avenues known as “Alphabet City,” former Nashville country music outsider Greg Garing was hosting his regular Monday-night old-time country music jamboe at a tiny saloon called 9C, a corner bar at Ninth Street and Avenue C.

Should the Grammys return to New York next year, 9C could well be the place to be. For in the six months that he has presented “Greg Garing’s Alphabet City Opry,” Garing has rekindled the hardcore country music scene that he first sparked in Nashville prior to heading north and recording his acclaimed Paladin/Revolution debut album, “Alone” (Billboard, June 21, 1997).

Though that album was trippy modern rock, it did show Garing’s country influences, and while he still plans to tour behind it, much of his energy now is spent on cultivating in New York the same club scene that helped fuel Nashville’s Lower Broadway music resurgence.

But this time Garing is drawing from New York’s long-dormant traditional country scene. At 9C, he leads a ragtag dozen or so core musicians, including such notables as John Herald, who (Continued on page 120)

2 Daddies Swing Big Acts Build Grass-Roots Base

BY CHRIS MORRIS

LOS ANGELES—A pair of jive-bombin’ young swing acts, Big Bad Voodoo Daddy and the Cherry Poppin’ Daddies, are cutting a feet-pleat into the the Billboard 200.

Big Bad Voodoo Daddy—top exponent of the neo-swing sound in Southern California—has benefited from a long Wednesday-night residency at swing dance mecca the Derby in L.A.’s Leo Felix neighborhood and a scene-stealing appearance in the 1996 independent film “Swingers.”

The group’s self-titled Coolsville/Entertainment Properties album Lindy-Hopped onto the Billboard 200 at No. 64 the week of March 14; it stands at No. 79 this issue. “Big Bad Voodoo Daddy” is the first contemporary hit for EM/ Capitol Entertainment Properties (E-Prop), which has a production arrangement with Coolsville (see story, page 112).

The Eugene, Ore.-based Cherry Poppin’ Daddies offer a punk-bred, often ska-influenced take on the contemporary swing style. The group’s song “Zoot Scit Riot,” No. 31 with a bullet this issue on the Modern Rock Tracks chart (see the Modern Age, page 105), has lofted its like-titled Mojo Records debut—a compilation of songs from three independent releases, augmented by four new tracks—to No. 121 on The Billboard 200 this issue; the set climbed 15 positions in its fourth week on the chart.

Probably the most popular group to emerge from L.A.’s large dress-up swing dance scene, Big Bad Voodoo Daddy was founded in 1989 in Ventura, Calif., by guitarist/vocalist Scotty Morris, who had become frustrated by his life as a prolific studio musician.

“Dr. C. was about 8 or 9, I heard [Cab Calloway’s] ‘Minnie The Moocher’ on the radio,” Morris recalls. “I couldn’t believe how cool that stuff was—incorporating all the stuff that Louis Armstrong did, but it was a big band and it was wild, and it just seemed really out of control. That music had always stuck with me, and finally when I was disillusioned with music, I decided to play it from the heart and play it with friends.”

The band, which grew from a trio to eight pieces (including four horns), began playing dates around the West Coast and ultimately issued two albums on its own Big Bad Records—a self-titled set in 1994 and the seasonal “What’s That” current set.

In 1996, Big Bad Voodoo Daddy’s first big break came in 1995, when it inherited a Wednesday-night residency at the Derby, the locus of the burgeoning L.A. swing scene, from the Royal Crown Revue, a jump-style combo it shared stages with regularly on the road.

In 1995, the band members met actor/writer and swing dance fan Jon Favreau, who became a regular at the Derby.

“He'd dance to just about every single song, I kid you not.” Morris says. “I would think, ‘God, that guy is on a mission!’ Little did I know he was writing this great film.”

That film was “Swingers,” directed by Doug Liman from Favreau’s script. The picture, starring Favreau as a bachelor universally on the loose in L.A.’s nightlife scene, featured live performances by Big Bad Voodoo Daddy. Three songs by the group were featured on the Hollywood Records soundtrack; though the set climbed no higher than No. 168 on The Billboard (Continued on page 112)

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**Artists & Music**

**Tejano Awards Usher In A New Wave Of Talent**

**BY RAMIRO BURR**

SAN ANTONIO, Texas—Bobby Pulido emerged as the new lion king at the Tejano Music Awards, held March 7 here. He grabbed a whopping five out of 12 awards, helping to usher in a new era in the Tejano market.

Pulido, who could've won six, but lost the Troubador to his father, Ed Pulido, reigned supreme, with Edwin Peña and Eddie Gonzalez as the new young turks standing atop the market. Their status as the genre’s new lions was confirmed when, combined, they nabbed eight out of 12 total awards.

Without question, EMi Latin’s Pulido emerged as the new prince with his five wins: Tejano crossover (for “Donde Estas”), video (“La Perla”), album (“Elegante A Mi Vida”), and male entertainer and vocalist.

“I think the people must agree with the music I am producing,” Pulido says. “I really want to thank them all.” But when asked if he felt he was the newmint force, Pulido downplayed the notion: “In my eyes, I am not going to look at it that way.”

EMi Latin’s Peña repeated her win as female entertainer and won for most promising band with her Jennifer Y Los Jets, while Sony Disocs act Eddie Gonzalez Y Grupo Vida took honors for best showband.

Other pleasant surprises included Monterrey, Mexico’s Grupo Limite winning in the Tejano norteno (Continued on page 181).

**Brennan Links Christian, Celtic Sides Sees ‘Perfect’ Coupling On Word/EPic Set**

**BY DEBORAH EVANS PRICE**

NASHVILLE—With a new Clannad album out and a new project set for release in the Christian and mainstream markets, Irish vocalist Maire (pronounced Moy-ab) Brennan stands to broaden the audience for her ethereal Celtic sound.

As lead vocalist for Clannad, a family band that includes her twin brother and twin uncle (and at one point her sister Eanya), Brennan has a new Atlantic project, “Landmarks,” which was released Feb. 26.

Her third solo album, “Perfect Time,” marks Brennan’s debut in the Christian market. Word Records is releasing the album to Christian Bookstores Assn. retailers this month, and the album will be issued to mainstream outlets April 21 through Word’s mainstream distribution agreement with Epic.

Brennan sees her two new albums as complementary, not competing. “This was certainly not planned,” she says, “The Clannad one was due to have been released much earlier, but for various reasons they just happen to be coming out at the same time.” God works in mysterious ways. I think the two of them will enhance each other. I don’t think it will be confusing, because my project is quite different anyway.”

Brennan is excited about making her name in the Christian marketplace. “My manager wandered off to see if anyone was interested, and things fell into place like little miracles here and there,” Brennan says. “There was every indication this was the right time, hence the ‘Perfect Time.”

Brennan co-produced the album with Denis Woods, and recording was done at audio in high quality near Dublin. Brennan wrote or co-wrote all the songs. “I wrote all the words,” says Brennan. “I listen to it, and I’m astonished because I know they were put in my heart. That’s why I love it so much.”

The first single, “The Light On The Hill,” was serviced to AC, top 40, and inspirational Christian formats Feb. 27. Several of the songs on the album blend English- and Gaelic-language lyrics, the latter dominated by the Clannad (The Children) and “Song Of David”—are sung completely in Gaelic.

The album will be released to the Christian market internationally via World U.K. and to mainstream international markets through Epic, except in the U.K. and Ireland, where Word has a distribution deal with MCA/Universal.

One of Brennan’s favorite cuts, “Heal The Land,” is being released as a single to Irish radio through MCA in early April. “Obviously I’m talking about Ireland,” she says, “but anyone can relate to it to their own country. It’s a concept that doesn’t really matter in style or country of origin. I’m interested in how Christians are fighting Christians. It makes me very, very sad.”

“Song Of David,” is special to Brennan because it was recorded in her mother’s church in Donegal, Ireland, with the church choir. Even though the choir had not heard the song before, it only took two hours to record it. “It was a lovely experience,” says Brennan. “It was really gorgeous. I was privileged to do it.”

Brennan admits to people sometimes not readily associate Celtic music with Christianity, and she hopes to correct those misconceptions. “God used the Celts to send missionaries all over the world,” she says. “The Celtic language, the Gaelic, is so spiritual. This language is just so associated with spiritual Christianity… With this album, I’d love to make Irish people aware of this wonderful Celtic Christianity root that is embedded in their culture. I’ve had people say, ‘Oh, you’re doing Celtic music. You must be into drugs,’ but I think that’s all it is. I’d like to change (Continued on page 120)

**ROBINSON, NDEGEOCELLO TOP GLAMA AWARDS WINNERS**

**BY LARRY FLOCK**

NEW YORK—Veteran troubadour Tom Robinson and Maverick/Reprise artist McShell Ndegeocello were the big winners at the second Gay/Lesbian American Music Awards (GLAMA), presented March 9 at the Manhattan Center here.


“I’m thrilled and maybe a little shocked to have been so richly honored,” Robinson said.

Drug.user/star and Rhino recording artist RuPaul was the recipient of the Outmusic Award, which honors artists who embody “courage and truthful self-expression” in their music. Visibly moved by the audience’s standing ovation, RuPaul said, “It hasn’t been an easy road, but it’s the only one I could’ve traveled. I can only live my life with honesty and a pure heart.”

Warner Bros. chanteuse k.d. lang received the Michael Callen Medal of Achievement; the award is given to artists committed to nurturing and furthering gay and lesbian music. Musician/songwriter Michael Callen, who died in 1993 of AIDS-related illness, was a founding member of the People With AIDS coalition. He was also a member of a cappella act the Platters and pursued an acclaimed solo career.

In accepting the medal, lang declared her pride in being a part of a movement that must be documented during a transitional time in both pop culture and the music industry.

Other key winners included folk artist Catie Curtis, who took album of the year honors for her eponymous Guardian-EMI collection, and Indigo Girls, who were named best pop duo for the cut “It’s Alright” from their Epic album “Shamrock.” The ceremony was hosted by comedian Suzanne Westenhoefer.

Although the long-term mainstream impact of the GLAMA remains to be seen, indie retailers see the awards as an opportunity to draw business to smaller outlets and much-needed attention to lesser-known acts.

“Lots of the acts we’re dealing with cannot even get stocked in large chains, so winning a GLAMA can only help in generating a little attention on the street,” says Margo Hirschfeld, manager of Magma-Beat, a shop in Chicago.

“There has been enough buzz about the GLAMAs in the gay community to raise interest in an artist like Tom Robinson, who has been struggling to find an audience in recent years.”

The GLAMAs were conceived and founded by musicians Tom McCormack and Michael Mitchell in 1996 as the only national music awards program to honor the work of self-identified gay, lesbian, bisexual, and transgender artists. Nominees and winners are chosen by judging panels composed of industry executives, music and gay media personnel, and recording artists.

All nominated recordings were commercially released in the U.S. between June 1, 1996, and Dec. 31, 1997. The Outstanding Award and the Michael Callen Medal of Achievement are chosen by special committee.

**RECORD COMPANIES.** Capricorn Records in Atlanta names Mike Bone executive VP/GM. He was an international consultant.

Island Records in San Francisco appoints Dave Sholin VP of national promotion. He was director of Gavin Radio Services and top exec editor at Gavin Magazine.

Mammoth Records in Carrboro, N.C., promotes Sean Maxson to VP of modern rock promotion and Lance Wurster to VP of alternative services. They were, respectively, Midwest label director at Capitol Records and product manager at Warner Bros. Records.

Platinum Entertainment promotes Maria Potje to VP of special sales/regional sales in Los Angeles. She was Western regional director of sales and marketing.

Breakaway Entertainment names Terry McGill president of black music in Los Angeles, Gwen Priestley senior VP of publicity and urban marketing in Los Angeles, Savasas Holloway national director of street promotion in Los Angeles, Kimberly Joy Ferren VP of video and artist development in Los Angeles, Byron Pitts national director of promotion in New York, Greg Jones Northeast regional promotion manager in New York, Karen Leonard Southwest regional promotion manager in Dallas, Dennis Brudy Midwest regional promotion manager in Chicago, Stacy LaCroix Southeast regional promotion manager in Atlanta, Bo Sampson mid-Atlantic regional manager in Los Angeles, Antero “Ant” Fall West Coast regional manager of promotion in Los Angeles, Sylvia DeGraff national manager of urban promotion in Los Angeles, and Alicia Sutton executive assistant of publicity and urban marketing in Los Angeles. They were, respectively, VP of promotion at Street Life Records, national director of publicity at Street Life, director of rap promotion at Street Life, director of publicity at Breakaway, director of promotion at A&M Records, an independent promotion director, an independent promotion director, an independent regional promotion director, national promotion director at Tommy Boy Records, regional promotion manager at MCA Records, owner of an independent promotion company, national manager of urban administration at Stotii Bros., and executive assistant to Erte B at Street Life.

PUBLISHING. MCA Music Publishing in Los Angeles names Michael Petersen VP of business affairs. He was VP of business affairs at PolyGram Music Publishing.

RELATED FIELDS. Reader’s Digest, Inc. has promoted Ira Howard to director of A&R, Jenny Hudson to executive editor, and Dina Saffar to director of licensing and administration. They were, respectively, executive editor, senior A&R producer, and manager of licensing and administration.
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What Quality Sounds Like
**Matthews Shows A Darker Side**

**RCA’s ‘Street’s Set Departs From Core Sound**

**LOS ANGELES**—Dave Matthews may have seemed fairly mild-mannered on his band’s previous albums, but with the April 28 release of “Before These Crowded Streets” on RCA, he gives fans a glimpse of his brooding, more intense side.

“As I’m sitting on the stage, the hypn-otic “Don’t Drink The Water,”” the Middle Eastern-influenced “The Last Stop;” and “Halloween,” on which Matthews does his best Vincent Price voice.

The former two’s lyrics are also more political than the band has allowed itself to be in the past, while yet another song, “The Dreaming Tree,” shows Matthews’ growth as a storyteller.

**Celebrating Cheap Trick’s ‘Budokan’; Reunited Culture Club To Tour U.S.**

IT WAS 20 YEARS AGO TODAY: April 28 marks the 20th anniversary of Cheap Trick’s career-changing performance at Tokyo’s Budokan concert hall. The resulting live album, “Cheap Trick At Budokan,” sold more than 3 million copies in the U.S., turning the Chicago quartet from a moderately successful group into, for a time, the hottest band in the land. The amazing thing is that “Budokan” was never supposed to be released in the U.S. at all. It was only supposed to come out in Japan, recalls Cheap Trick’s affable guitarist Rick Nielsen. “But radio goofed up and started pricing our stuff.”

To commemorate the 20th anniversary, Epic/Legacy is reissuing “Cheap Trick At Budokan” on April 28, complete with two additional tracks that weren’t released until the mid-90s, when they surfaced on a disc simply titled “Budokan.” The digitally remastered two-CD/easette set, now dubbed “Cheap Trick At Budokan—The Complete Concert,” has a suggested list price of $19.98 for CD and $30.98 for cassette. The CD set is enhanced, including footage from the landmark performance.

“The songs hold up to this day,” says Nielsen of the music performed that magical night. “It was a fun time in our career. The album really took a whole another level. It’s like a time capsule of early 70s music. We’re happy we’ve got the whole concert coming out at the same time now.”

Up until “Budokan,” Cheap Trick had released three albums on Epic, the most successful of which, 1978’s “Heaven Tonight,” peaked at No. 48 on The Billboard 200. “Budokan” import began creeping into America, so Epic released a sampler, “From Tokyo To You,” to radio. It included an hour-long version of “I Want You To Want Me,” a song the band had already quit performing in the U.S. Suddenly, Cheap Trick had a massive radio hit. “Budokan” was released in the U.S. in early 1979 and spent more than a year on The Billboard 200, peaking at No. 4. Not surprisingly, Cheap Trick is celebrating the release’s 20th anniversary by doing what it does best: playing the world. A tour starts April 18 with the band playing all the songs from Cheap Trick At Budokan—The Complete Concert” in a free concert presented by VH1 at New York’s Central Park. It will replicate the concert throughout the summer. As a special treat for its hometown fans, Cheap Trick will play four nights at Chicago’s Metro nightclub. It will re-create “Cheap Trick At Budokan—The Complete Concert” in its entirety on April 30; its 1977 Epic self-titled debut, May 1; 1977’s “In Color;” May 2; and 1978’s “Heaven Tonight,” May 3. This fall, the band is expected to follow that model of re-creating its first three albums in separate concerts in at least a dozen cities. Accordingly, Epic/Legacy will reissue “Cheap Trick,” “In Color,” and “Heaven Tonight” all remastered and with additional material—on Aug. 4.

Following the release of a new album on Rod Ant last year, Cheap Trick is without a label for its new material. However, its new manager, Dave Frey, says, “This year is for working the catalog. We’ve had record offers, and we’ll look at them down the road.”

**CULTURE VULTURES:** The original lineup of Culture Club, including Boy George, Roy Hay, and Jon Moss, is reuniting for an American tour this summer, according to the group’s manager, Tony Gordon. Potential openers for the show, booked by the William Morris Agency, are Howard Jones and the Juan Leonas. According to sources, the tour may be accompanied by a greatest-hits album on Virgin, including additional live cuts, or a VH1 “Storytellers” album, which could be taped in April.

**ON THE ROAD AGAIN:** Janet Jackson will kick off a North American arena tour July 9 in Washington, D.C. Jackson is linking with Colin Powell’s organization, America’s Promise—The Alliance For Youth, which helps at-risk youth. The tour will culminate with a live HBO telecast of Jackson’s Oct. 11 Madison Square Garden concert in New York...

**BAD RELIGION, Rancid, the Specials, and the Reverend Horton Heat are among the acts who will appear on the fourth annual Vans Warped Tour, which kicks off June 30 in Phoenix.”**

**Changes:** Look for Atlantic VP of product development Daniel Savage to go to Island Records as senior VP of marketing when his Atlantic contract expires April 30... New York-based indie Matador has parted company with a handful of its acts, including Silkworm. Silkworm already has a new deal with Touch and Go, with a new album set for fall release. Despite “the grim realities of business,” Matador co-president Gerard Cosley says Silkworm and his label parted “with a bang and a handshake... sometimes a fresh start is best for all concerned.” Cosley declines to name the other acts that have left Matador, in fear of stigmatizing the artists. He says, “Band this good deserve to considered in a light beyond their label affiliation.”

**Mike Greene, chairman of the National Academy of Recording Arts and Sciences, has withdrawn from Mercury Records a charity album of his own material he’d planned to release... The first single from “Legacy: A Tribute to Fleetwood Mac’s Rumours,” has been changed to “Dreams” by the Corrs.”

**SINGBIRDS:** Stewie Nicks, Shawn Colvin, Natalie Cole, Sheryl Crow, Paula Cole, Gwen Stefani, Toni Braxton, and Trisha Yearwood are among the artists confirmed for a Wakarusa The Electric Project. As host April 16 at Los Angeles’ Wiltern Theater, the event, named Stormy Weather ’98, will feature a 66-piece symphony, named, fittingly enough, the El Niño Orchestra...

**Assistant in preparing this column was provided by Larry Flick and Bradley Bamberg...**

**Venezuela-Mae Furthers Fusion On Virgin Bow**

**NEW YORK**—Since her auspicious 1995 pop/classical debut album, “The Violin Player,” Vanessa-Mae has been declared one of the “50 Most Beautiful People In The World” by People magazine, performed on the title track of Janet Jackson’s “The Velvet Rope” album, and toured with the likes of Tina Turner and Rod Stewart.

Now, with the May 19 release of her Virgin Records bow, “Storm,” produced by Hill, the 18-year-old classically trained violinist seems poised to take her self-described “techno/ acoustic fusion” music to the next level.

“I call it a ‘pop’ album because it’s contemporary music [played] on violin,” says the London-based, Singapore-born musician, whose full name is Vanessa-Mae Vanakorn Nicholson. Her new album offers covers of pop hits like Focus’ “Focus Focus” and Donna Summer’s “I Feel Love.” Included, too, are originals co-written by Vanessa-Mae and Hill.

“It’s a fusion of technology as well as rock band-oriented,” Vanessa-Mae continues. “But at the same time, there are acoustic instruments. So it’s a fusion of both styles and worlds of music.”

Vanessa-Mae acknowledges that she’s a child of the ’90s, and she says “Storm” is partly a result of that. “I was trained in classical music my whole life, but rock and jazz are on my phonograph, too, and in my world aren’t mutually exclusive [with classical],” she says. “I wanted my career to reflect that kind of freedom and liberty that exist on my personal listening habits. That’s why the Violin Player album went from reggae to rock ’n’ roll to pop to classical influences. But this album is...”

(Continued on page 26)

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NEW YORK 'OPRY' FEEDS HARDCORE COUNTRY SCENE
(Continued from page 13)

headed the urban bluegrass Greenbriar Boys back in the '60s, and Henry Bogdon, who was the bass player for hard-rock band Helmet until he recently decided to pursue lap steel in the Alphabet City Opry.

"The music has definitely found a home, and my sense is that it will keep going," says longtime New York metro area bluegrass promoter Doug Tuchman, who sure enough, the scene is already expanding. Country blues player Mike Younger has begun hosting "Powder Keg Medicine Show" nights, including country and bluegrass, twice monthly at the Hotel Galvez over on Avenue B. Other clubs like the nearby Sidewalk Cafe and even the Rodeo Bar at 27th and Third Avenue are importing Garing.

But 9C is the hub, crammed Monday-night patrons wall to wall tightly from 9:30 p.m. to 2 a.m. and later that owner Kon Nye is trying to make more room. "It's ironic that the worst night for the bar business is our best night," says Nye. Garing, too, is surprised.

"The crowds are getting bigger and bigger, and people like David Byrne and Moby are coming down," he says. The same thing happened in Nashville, but it's better here already. There's more enthusiasm and no jealousy or competitiveness. Look at the crowd, man! Monday night, Ninth and CI! That shows you what's going on here—a real sense of community. So many friends in Nashville would come up just for a plane ticket.

Such friends include the likes of Jimmy Martin, John Hartford, Vassar Clements, and Jesse McReynolds, as well as honky-tonk and bluegrass heroes of Garing's whom the Erie, Pa., native successfully courted during his 10-year stay in Nashville.

"I was playing Lower Broadway when people were still getting shit there," says Garing, who tired of the hassles—even though his honky-tonk shows at the famed Tootsies Orchid Lounge drew excited comparisons with Hank Williams. So he moved to New York in 1996 to play rock-n-roll but found he missed honky-tonk.

"I started publishing at Toppy Island High a year and a half ago, slowly building honky-tonk, and nobody looked sideways," says Garing. "But for some reason, it caught on.

Part of the reason is surely the level of players that the lanky, long-haired vocalist/guitarist is able to attract. Luminaries besides guitarist Herald (who drives down from Woodstock each Monday night), Bogdon, and Younger are mandolinist Elina Sky and her Demolition String Band's guitarist, Boo Reiners; fiddler Joyce Anderson, whom Garing is producing; and Joel Watanabe, a banjo player in bluegrass and country shows in the New York area in the '60s.

Lesser known but thoroughly proficient string pickers, bowers, and harmonica blowers circle with the others as a single stand potential, taking turns leading and singing '40s and '50s honky-tonk and bluegrass selections from the likes of Hank Williams, Red Foley, Webb Pierce, and the Osborne Brothers, whose hit "Once More" is given a breathtaking, face-to-face duel turn by Verity and Garing.

"Greg's like a musical genius," says Gerald, "I've been doing bluegrass for 40 years, and he plays every string instrument better than anybody in the Northeast. And he's a walking jokebox: "If I keep on singing I'm sorry, no matter how obscure, and with the energy he has to get this thing going, he's a real force.

You want to do every show he's at, and you know he's here for a similar boost, more so than it was in Nashville.

One week, new musicians are materializing out of nowhere," he says, "and though the music is changing, it's still more pure here than the music that's played in Nashville."

DON RUBIN KEEPS A&R TIES AT EMI MUSIC
(Continued from page 10)

company was shared by the man he reported to, his longtime friend and associate Charles Koppelman, then chairman/CEO of EMI-Capitol Group North America, who has also moved into his own new business.

Rubin will maintain nonexclusive ties to EMI with three acts for which he had served as executive producer: Marcy Playground, who switched from EMI Records to Capitol; Millia Jones, a former EMI artist who will appear later this year with a new album on Capitol or Virgin; and Ruben Martinez, who remains on the EMIO Latin and Metro Blue labels, with a new album due this spring. Rubin is new label-shopping for the Barrio Boyz, formerly signed to EMIO/EMIO Latin.

In the publishing end, Rubin is reactivating his company, Radsara, whose previous copyrights continue to be administered to EMI Music Publishing. The company will act as an independent publisher for any signings subsequent to Rubin's departure from EMI.

As a manager, his first client within his new company is Melky Sedeck, a brother-and-sister duo who are the youngest siblings of Wyotf Leen of the Fugees. They are signed to MCA Records, with Rubin noting that a deal with EMI Music fell through in the wake of the EMI reorganization.

Rubin says publishing rights to Melky Sedeck, Martinez, and the Barrio Boyz remain open, and he is hoping to strike a deal with them via a co-publishing venture with a major publishing company.

At his new company, Rubin has brought in two staffers from his EMI Music tenure: Stephanie Tavares, management associate; and Marc Feinstain, Rubin's assistant.

Rubin recalls the problems—and quick decisions—that followed in the wake of the EMI Music reorganization. "Marcy Playground was signed to EMI Records, and a self-titled album was released as things were getting down to the wire. We shipped their album for radio adds on the basis that there'd be no winding down. In fact, we had a couple of important prerelease adds on the single, 'Sex And Candy,' on KITS-FM Live 105 in San Francisco and [XETRA] 91X in San Diego. Gary Gersh at Capitol liked the album, but 'Capitol was working on some records, so we had to wait to re-release the album until October, and, of course, we ended up with a big hit."

Rubin says that Melky Sedeck was "about to be signed" to EMI Records the week the label was closed down. "Things were going fine for the attorney to their attorney, but no deal was made so they went over to MCA Records."

Another act formerly associated with Rubin at EMI Records, Jon Secada, is now at Epic Records, and there are no creative or business ties between the artist and Rubin.

For Rubin and Koppelman, the EMI Music restructuring ended the latest phase in their 40-year relationship as business colleagues and close friends. Rubin arrived with Koppelman at EMI Music in 1987 with the purchase of the Sun, Atlantic, and Sire labels. Koppelman SBR label/music publishing interests. Their professional careers started in 1969 as members of the group Ivy Treson, which released with the hits single, "Yogi."

Though Rubin says that he and Koppelman have no business ties at the moment, he doesn't dismiss the possibility: "He's my best friend. I love him, and you don't know what the future holds."

Meanwhile, Rubin continues on his own, working on the premise that "there is nothing like seeing an act go all the way."
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ARTISTS: Venue Date(s) Gross Ticket Price Attendance Capacity Promoter
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02
Kia Motors Toyota Stadium March 3-4 $2,371,274 $50 (Australian) $1,290,129 $1,290,129 $113,407 $113,407, two shows Houston Livestock Show & Rodeo
02
02
Moby Park Melbourne, Australia Feb. 21 $1,296,000 $30 (Australian) $821,301 $821,301, two shows Sydney Consolidated Entertainment TMA International Ltd.
02
Gary Brooks Tisha Yorkwood Pyramid Memphis March 5-7 $1,290,329 $25 (Australian) $821,301 $821,301, two shows Varnell Enterprises
02
Burwell Tennis Park Perth, Australia Feb. 17 $1,273,916 $30 (Australian) $821,301 $821,301, two shows Sydney Consolidated Entertainment TMA International Ltd.
02
ANZ Stadium Brisbane, Australia Feb. 25 $1,655,394 $50 (Australian) $1,290,129 $1,290,129, two shows Sydney Consolidated Entertainment TMA International Ltd.
02
Jimmy Buffett & the Coral Reef Band Charlotte Coliseum Charlotte, N.C. Feb. 14 $685,672 $45 (Australian) $821,301 $821,301, two shows Collard Dwyer
02
Elton John San Jose Arena San Jose, Calif. Feb. 6 $1,655,394 $75 (Australian) $1,290,129 $1,290,129, two shows Bill Graham Presents

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GLEN BALLARD
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“No Diggity”
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JOHNNY CASH,
RICK RUBIN
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“One Headlight”
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JOHN FAHEY,
PETER STAMPFEL,
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Country Album

SLIDE HAMPTON
“Cotton Tail”
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Artists & Music

Columbia's Butler Cuts His Songs From Different Fabric On 'People'

BY DOUG REECE

LOS ANGELES—For fans and industry observers who have followed the career of former London Suede guitarist Bernard Butler, the title of the artist's solo debut, "People Move On," due from Columbia April 14, delivers a not-so-subtle message.

For even as Butler established himself critically and commercially in the U.K. with several fruitful post-Suede collaborations, the British press has been none too willing to give up muting about the artist's acrimonious departure from the band during its recording of "Dog Man Star" in 1994. "It has nothing to do with Suede," says Butler of the title. "It's much more general than that. People move though life gathering good bits and gurodies that you can take with you or deal with as different people pass through you. You take what you need from those experiences."

Butler wanted to make the most beautiful possible sounds I could possibly imagine," he adds. "A lot of the misfortunes in the Suede album where about the failure and weaknesses and the positive that comes through that. How we don't understand and appreciate the good things that we have, but fight the bad side, and how we have to move on in order to gain from that."

The artist has evolved in other ways, too. Butler, whose time in Suede was on the guitar and songwriting, shows a surprisingly accomplished vocal style.

"There was a great temptation at the end that I went for," says Butler. "I didn't want it to sound amateurish. I didn't want people showing me sympathy, saying 'The guitar sounds great, but oh, isn't it sweet that he's trying to sing, too.' I wanted people to be equally impressed with vocals as well."

Butler also launched his producing career, by collaborating with David McAlmont. That pairing, dubbed McAlmont & Butler, yielded a top 10 U.K. radio hit, "Yes." "On 'People Move On,' Butler uses his expertise to summon up a rich, textured atmosphere, which highlights his deft fretwork but also features the artist on piano, organ, and mellotron.

The album's musical spirit is best reflected in the string-filled "Not Alone" and "Stay," the first single, which has already peaked on U.K. radio via Creation Records, to which Butler is signed in the U.K.

Mark Bowen, head of A&R at Cre- a-te, London, says that Butler's fledgling label, "What's..." has already exceeded the label's hopes, even though the album doesn't come out in the U.K. until April 6. "Since the day he delivered the album, all expectations have been out of the window. I can't speak highly enough of him, he's probably the most talented musician I've seen in a long time."

After leaving Suede, Butler signed his solo deal with Creation in December 1996. "I would never deny that this was a shot in the dark for us," says Bowen. "But things have moved far quicker than we anticipated, and we're really proud of the record."

"Stay" reached No. 1 on the "Official" Chart Information Network chart in January and has sold 60,000 copies, according to Bowen; a second single, "Not Alone," will be released on Monday (16). Butler is playing a series of 'People Move On' tour dates in March at the Upstairs at the Garage venue in north London, and an appearance on BBC2's live performance show "Later With Jools Holland" is planned for late March.

State-side, Columbia begins working "Stay" at triple-A and modern rock stations in mid-April. An accompanying video will be serviced early next month.

Butler takes pleasure in knowing that audiences attending his solo U.K. acoustic performances will find much more depth on the album.

"There's an awful lot of elaborate arrangements and detailed production inside the studio," says Butler. "I had started playing a lot of these songs out of the acoustic guitar just for fun, but it wasn't until I went back to the studio that I was able to flesh out all these things that were going on in my head."

Butler, however, has not always been so totally in control of his projects, especially his collaborations. He has worked with Bryan Ferry, Neneh Cherry and Aimee Mann, the latter pairing having spawned the track "Sugarcoat."

Butler even stepped in for a few informal jam sessions with Verve singer Richard Ashcroft during a time when the band had split up.

Describe ever in the relationship with Verve, he says, "Richard was having trouble with a [lead guitarist] Nick McCaule, who is one of the greatest guitar players, and they hadn't spoken to each other for a year. So Richard rang me, and we went through some things. The next week he called Nick and said, 'Listen, mate, I need you.'" Butler is not sure how that all turned out great for all of us. We're very like-minded people.

"Through these projects and his work with Suede, 'People Move On' has remained high. In the February issue of Mojo magazine, the artist was included as one of the top 20 most influential guitarists of the past three decades.

It is Columbia's hope to import some of 'People Move On's' homeland to this side, according to senior director of A&R, marketing James Diener. "In the States, people are going to know it by Bernard very quickly," he says. "This album is already percolating overseas, and part of our game plan is to use that great setup in Europe to begin spreading the buzz and generating enthusiasm here as we educate people about Bernard."

The label will use U.K. press clips, fliers, and other marketing tools here and has already secured coverage in several hip music publications.

Butler, who has hartered to the core London Suede fan base in the past, will also play a pivotal role by distributing cassette singles and other mate-rial and orienting customers about Butler's history.

Natalie Waleik, VP of purchasing at the 18-store, Allson, Mass., based New-bury Comics, is cautiously optimistic, based on unexpectedly strong customer reaction to the "Stay" import single. "But at the full-length to do something so solidly well," she says. "Suede always had a hardcore following that hasn't really translated into big sales, but has always done well for us.

The artist, who is managed by Bill Colson in London, has not yet sched-uled any U.S. appearances.

Assistance in preparing this story was provided by Paul Seaton in London.
Nothing Fishy About This Righteous Babe...

ANTI DIFRANCO

Debuts At #22 Billboard 200

Congratulations, Anti!
KOCH International applauds your spirit of independence!

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VALEANSA-MAE

CONTINENTAL DRIFT

ARTISTS & MUSIC

In the summer months of 1998, Vanessa-Mae continued her success as a musician, performing to sold-out crowds throughout Europe and Asia. Her latest album, "Summer's Charm," was released to critical acclaim and chart success. The album featured a mix of classical, pop, and contemporary music, showcasing her versatility as an artist. Vanessa-Mae's performance style is unique, blending traditional and modern elements, and she continues to be a trailblazer in the classical music world.

Continental Drift

UNLISTED ARTISTS AND REGIONAL NEWS

by Melinda Edwards

ATLANTA: These days, it is next to impossible for a band to sustain itself on the road and finance self-released albums, while actually having some decent profit left over. As a result, the Charlie Mars Band, based out of Atlanta, has been doing just that for the last two years. The band, comprised of Andrew Hummer (drums), Andy Sample (bass), Mark Thomas (guitar), and Charlie Mars (vocals, guitar), has played more than 500 dates in the last year and a half throughout the Southeast, many of them headlining gigs or playing in support of bands such as Better Than Ezra, Sister Hazel, and Cowboy Mouth. Much of this seasoned road band's appeal comes from not only its spirited live shows, but also a growing fan base that, according to the act, has purchased almost 13,000 copies of its first two albums, 1998's "Broken Arrow" and the recently released "Born & Razed," both of which are distributed by Independent Record Sales' "Born & Razed," which was produced by Brian Holmes (drummer for '80s pop/rockers the Producers), is a solid collection of melodically rich rootsy pop/rock that appeals to both fans of country music and rock band, Wilco, or Big Head Todd & the Monsters. "The one thing we wanted to accomplish on 'Born & Razed' was to make things real straight-ahead with good-sounding, simple arrangements so the songs could speak for themselves," says Mars. The group's manager, Rick Clark, has been especially effective in providing a disciplined focus for the band's vision. "We are able to stay out touring 18-20 dates a month playing major markets and university towns. The albums are selling well, and the World Wide Web site (www.charliemarsband.com) and E-mail are also going great." The Charlie Mars Band will be performing March 27 in Atlanta at Smith's Olde Bar. Contact Walsh at Career Artist Management at 404-264-1611.

Rick Clark

BOSTON: The vivacious Sherma Andrews is a major talent on the verge of modern soul diva. The 25-year-old vocalist, originally from Trinidad, brought a seasoned elegance to her own brand of R&B-inspired pop. As her two-song demos prove, she has a rich, resonant voice that shows she understands the value of restraint and the need to serve the song instead of offering vocal gymnastics. Her songwriting is bold and vivid, and her most recent demo finds her interpretation of a little hip-hop. The Berklee College of Music graduate made a distinct impact on listeners during a short set at this past January's NEMO Conference here with her rich musical soul and a lot of the older staples of R&B," she says, "especially people like Chaka Khan, Earth, Wind & Fire, Kool & The Gang, as well as other soul-oriented people like Sting." Andrews fuses all her influences into a tight package of strong singing, solid songs, and a distinct contemporary feel. She has received major notices in The Boston Globe, The Boston Herald, and The Providence, and she's developed a strong grass-roots following as she sold out the 1,200-seat Berklee Performance Center last year. Contact Mike Trubulat at 751-986-2370.

Ken Capobianco

DETROIT: "They knew it was for only three songs, but they drove all way anyway," marvels Jan Krist, as she talks about some fans of hers who drove from Missouri to Nashville for a recent showcase at the prestigious Bluebird Cafe. "They'd lost touch with their favorite band over the Internet and wanted to come." Such dedication to and enthusiasm for Krist's work has been a hallmark of her career thus far. "They're such talented fans and fans alike babbling over with praise for her three indie releases. "Decapitated Society," released in 1992, was named one of the top 10 albums of the year by WDET Detroit. Her most recent album, 1996's "Curious," released on Nashville's Silent Planet label, was also well-received. Her music has been categorized as "new acoustic," but she prefers "eclectic acoustic" and is not afraid to plug in, being perfectly comfortable with a band or as a solo performer. Krist's emphasis on songwriting has led her to recognition at the Kerrville (Texas) Songwriting Competition, as well as national attention through a variety of publications. She has begun to tour recently, and the response has been touching, to say the least. "People are so happy to hear this music live that they've loved for so long," she says. Contact Gary F. Montgomery at GFMMusic at GMFManagement at 912-749-7259 or E-mail gfmusic@mindspring.com.

Karen Koski
Sessions at West 54th

Congratulates 1998 Grammy® Winners

Fiona Apple
best female vocal performance

Paula Cole
best new artist

Shawn Colvin
record of the year / song of the year

Daniel Lanois
producer; album of the year - "time out of mind" bob dylan

Yo-Yo Ma
best classical album / best instrumental soloist performance

Taj Mahal
best contemporary blues album

and thanks all the artists
who made our first season so successful.

...and many more ...

Encore performances now airing on public television stations nationwide.
Check your local listings.

Sessions at West 54th
the way music looks now.
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the heatseekers chart. All albums are available on cassette and CD. Asterisks indicate vinyl LP is available. Copyright 1998 Billboard/ProB equilibrium Communications.

<table>
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<th>WEEK OF 3/21/98</th>
<th>TITLE</th>
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<td>CHERRY POPPIN' DADDIES</td>
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<td>26</td>
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<tr>
<td>27</td>
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<td>28</td>
<td>SLASH (L)</td>
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<td>29</td>
<td>SARAH</td>
</tr>
</tbody>
</table>
She Shines Again

Keiko Matsui
full moon and the shrine

the much anticipated new album
in stores April 7

Produced by
Kazu Matsui

National Tour Dates:
See Keiko LIVE @ NARM
Closing Ceremony March 17th

The stars are aligned for Keiko Matsui

#3 best-selling contemporary jazz artist of '97
- Billboard year end issue

#1 independent contemporary jazz artist of '97
- Billboard year end issue

The first single "Toward The Sunrise" #1 Most Added OUT-OF-THE BOX
- Radio & Records NAC
- Gavin Smooth Jazz

Don’t miss Keiko in “Light Above The Trees”

a dazzling new public television special

premiers in March

“As with John Tesh and Yanni before, Keiko Matsui is undoubtedly
going to sell quite a few more albums after the airing of her atmospheric
public television special, 'Light Above The Trees.'”
- Los Angeles Times
Flyte Time Lifts Off With An Angel

Grant’s Set Is First From Jam & Lewis’ Label

BY DAVID NATHAN

LOS ANGELES—“We try to bring something to the marketplace that’s not already there,” is super-producer Jimmy Jam’s explanation of why he and longtime partner Terry Lewis are launching Flyte Tyme Records, their new Universal Records-distributed label, with the debut album by singer/songwriter Angel Grant. Spearheading the set will be first single “Lit’l Red Boat,” due April 7.

Grant’s CD, “Album,” was produced by Jam and Lewis and Flyte Tyme artist “Big Jim” Wright and is slated for a May 19 release. “When we first heard her, we felt like she was a breath of fresh air,” Jam says of Grant, who co-wrote all 10 tracks with the team. “She embodies all the things we admire: Her songs are lyrical, she has a pretty voice, and there’s no pretense in what she does. She uses some great metaphors in her lyrics, which are thoughtful and pretty deep.”

Pressed to describe the music on Grant’s first set, Jam says, “It’s pop, alternative, urban. It doesn’t fit neatly into one box. It’s just good music.”

Born in New York but a self-proclaimed “Gypsy” with East Indian and American Indian heritage, Grant simply says the music she does is “folk funk.”

“Each song on the album is like a piece of a puzzle that makes up the whole picture,” she says. “If I had to say what the basic theme is, I’d say it’s about self-teaching, and each song has a message in it.”

Grant came to the attention of Jam and Lewis after doing backgrounds and cutting song demos in Atlanta in the mid-90s. A tape intended to showcase a song for potential use by the Minneapolis hitmakers on one of their projects was presented to them by writer/producer McKinley Horton.

“Terry (Lewis) called me after they heard the demo and expressed how much he liked my voice based on that one song,” Grant says. “Next thing I knew I was in Minneapolis writing a song [“I Love You,” one of the cuts on the album] with Jimmy and Terry. They were all so real, it felt like home.”

Universal president of black music Jean Riggins says, “Given their incredible track record, we’re very proud to be working with Jimmy and Terry. We’ve been setting up this project since last September, and we’re extremely excited that it’s the first album from Flyte Tyme.”

Facing the challenge of promoting, marketing, and creating public awareness of Grant’s eclectic mix of gentle pop, soft’mellow rock, and jazz-inflected retro-soul, Flyte Tyme senior VP of artist development and marketing Sheila Eldridge says the label is involved in a long-term, multi-level campaign designed to introduce Grant as “a whole artist.”

“We want to people to get the whole picture, which is why the first single is being sent to urban, pop, and hot adult contemporary stations simultaneously,” Eldridge says.

Radio shipment date for the single, with its four special Jam and Lewis-produced remixes (designed for R&B, club, acoustic, and R&B adult use), was March 6.

Much of the strategy employed by Flyte Tyme and Universal will evolve around presenting Grant in person and getting maximum usage from a striking video for “Lit’l Red Boat,” currently airing on BET. According to Eldridge, Grant will embark on a series of performances with a “live” band in April, concentrating initially on the mid-Atlantic region, with stops to include Washington, D.C., Baltimore, and Richmond, Va.

“We’re taking Angel to colleges and coffeehouses with a small band. We’re confident that once people see her, they’ll get what she’s all about,” notes Eldridge, who adds that Grant will open for Kedar/Universal artist Chico DeBarge April 13 in a one-off D.C. date. Directed by Donna Baeke (known for her work with the Artist, among others), the stunning video for the single was shot at a Grand Canyon location.

Urban baby-boomers, a key segment of the audience Universal is aiming for in promoting the project, may compare Grant to Syreeta, the 70s singer/songwriter and former wife of Stevie Wonder, who guests on “Well Okay I’ll Say” (Continued on page 20)

Brandy’s Got Good Vibe With Magazine; Boyz II Men Not Happy At Motown

BRANDY’S WORLD—Atlantic Records, Brandy’s label, has undertaken an unusual marketing campaign with consumer music magazine Vibe to promote her new album, “Never Say Never.” Due in late March, the album’s first single, “The Boy Is Mine,” is to be released later this month.

The artist is featured on the April cover of Vibe, and the label has spent more than $75,000 on a marketing campaign that will promote both the magazine and Brandy according to Jameel Haasan Spencer, music marketing and national music sales manager of Vibe. In addition, Atlantic will be taking out advertisements in the June/July and August issues of the album.

Ron Shapiro, executive VP/GM of Atlantic, says the Vibe campaign is a large part of the plan to “re-establish” Brandy’s singing career.

“The album went on the cover; and we asked them how to maximize the benefit between the two companies,” says Spencer. “It was important for us to re-establish Brandy in the music world, and it was important for us to promote the cover. So we had a meeting with the Atlantic staff and came up with some synergistic efforts.”

According to Spencer, these efforts include a college marketing campaign to hit 30 campuses with signage, posters, and listening parties; a store campaign in 15 markets; the distribution by Vibe and Atlantic street teams of 1,000,000 promotional postcards; the insertion of Vibe subscription cards in the single and album jewel cases; the Vibe cover art featured on Brandy’s World Wide Web site, with a link to Vibe’s Web site; radio promotions that will include a Brandy/Vibe gift pack and a free subscription to the magazine; and point-of-purchase materials and a contest at retail offering a trip to Los Angeles to attend Brandy’s taping of the VH-1 “Face the Music” show.

Spencer says this is the first time that Vibe has had such an extensive campaign for an artist on the cover. “We plan to do more campaigns like this,” Spencer says. “Atlantic was just the first label to ask to maximize the benefits of Brandy being on the cover.” He adds that Danyel Smith, the magazine’s editor in chief, spearheaded this move at Vibe, during the sessions she had with the executive vp of marketing. Smith was unavailable for comment at press time.

“We have done something special with all the covers,” says Spencer, who notes that Sean “Puffy” Combs was the first artist to have a double cover with Vibe. “To support that cover,” he says, “a press event was held at Justin’s, Combs’ restaurant in New York.” Vibe sponsored that event.

“Vibe agreed to go with Brandy as their cover story,” says Spencer. “We decided to partner in the marketing of the cover, and we believed it was a fantastic way to say Brandy is still a singer, still loves the music, and that she is coming back at them.”

UNHAPPY BOYZ—For quite some time now, it has been a rumor that Boyz II Men were planning to leave their label, Motown. Quadree E-Amin, Boyz II Men’s manager, has denied the rumor but indicates that the group is unhappy. E-Amin spoke on behalf of the group, who at press time were unavailable for comment. “I’m disappointed at the level of support we have received from Motown—the company’s marketing of Boyz II Men’s current album as well as the lack of leadership with this album,” he says.

Steve Corbin, executive VP/GM of Motown, says the company “sympathized” with the band’s frustration. “After having two No. 1 back-to-back singles, the album hasn’t responded with strong sales, and that concerns the label, as well,” he says. “We continue to support the band and continue to aggressively market and support this album.”

MOLDING AN ARTIST: Double XXposure president/CEO Angelo Ellerbee will work with New York’s Apollo Theatre to refine and polish the new talent that is developing at his booking house. Ellerbee has called the venture a “marriage” of sorts, because, as he says, Harlem is often a “misunderstood musical mecca” and the Apollo has always served as a talent “barometer.”

His company, based in New York, encompasses public relations, marketing, management, and image control. But it was Ellerbee’s artist-development program that initially gained industry attention, working with a wide range of recording artists such as Mary J. Blige and later Dru Hill and Changing Faces. The self-described “image maker to the stars” says that 20th Century Fox has bought the rights to his life story. Ellerbee’s first book, on artist development, will be published by Regan/HarperCollins later this year.

SALT N PEPA JUST FINE: In a press release last week, Red Ant Entertainment/London Records rap trio Salt ‘N Pepa were said to have parted company with their manager, CD Enterprises/Iodol Makers Inc., after a seven-year relationship. But the release went on to quote them in part as saying, “We are happy to be back at our old label, PolyGram,” Susan Crane, senior VP of media relations for Red Ant, cries foul. “It was an erroneous statement by an independent publicist, who didn’t clear the release through the label or the group,” she says. “There are no problems. We are anxiously awaiting the release of Spinderella’s new album in late summer on Red Ant.”
First of all, I want to thank God for blessing and guiding my life.

Your expression of love bears testament to the fact that through unwavering support and encouragement, all things are possible.

My Mother: Justin • My Grandmother: My Father • Clive Davis • Ray Lopez • Strauss Zelnick • Lionel Richie • LA Reid • Babyface
Andre Harrell • Russell Simmons • Ron Sweeney • Jermaine Dupri • R. Kelly • Missy Elliott • The Notorious B.I.G. • LL Cool J
Missy Elliott • Lil Kim • Bone Thugs-N-Harmony • Mass • MC Lyte • Total • Carl Thomas • Tavon Blount • Fazeohdle • Jerome
Black Rob • Kelly Price • Hazelzah Walker • Busta Rhymes • Twista • Ginuwine • Snoop Money • Eazy Brown • Too Short • Jay-Z
Clai • T-Prin • Chyna • Mark Pitts • AD • Wale • D-Mac • P. Diddy • Jason • Norma • And • Luchi Blackmore • MC C
Lil Knu • Trick • Lil Cease • Co-Gritter • Money L • D-Rock • Sister Souljah • Dream Hampton • Mattie C • Lance "Un" Rivers
Jared Hart • Steve Stoute • Leni Cohen • "Chris "Baby Chris" Lighty • Trackmasters • Tracey Waples • Tashy Baxby • Quincy Jones • Berry Gordy
Don Cornelius • Shabazz • Queen Latifah • Heavy D and the Boyz • Eddie F • Ron Isley • Run DMC • Rucl A Fells Records • Tony Maceratti
Mike Patterson • Felicia Newman • Premier • Chuck Kent • Timbaland • YoGotti • Bird Wild • Rasheem Smith • KZA • Charles Broadus
DJ Clue • DJ Enuff • J. Garfield • Hitmen • Steven "Steve J" Jordan • DeBi•D-Dot" Anjolette • Nasheen Myrick • Chucky Thompson
Ron "THE NAM" Lawrence • Jeffrey "T-Dub" Walker • Anthony Dent • Damon "Prez" Vanderpaul • Richard "Younglord" Fonzworth • Mario Winans
Benny Medina • Vernon Brown • Kenny Morelly • Jel Buttsnaje • Kid Blendy • Groove Love • Green Niles • Hiriam Hides • Torri Huddleston
Jomo Hankerson • Barry Hankerson • Riff Raff • Ent • DMG Inc. • Cass & Woods • Terri Becker • Todd Rubinstein • Tony Woodruff • Marion
The Hit Factory • Power House Of Sound • Notorixe • Jo・ Jason Jackson • Pamela Lohmann • Super Mario • Aces-Shot • June Marcos
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Bill & Jackie Reeves • Phil Casey • Arista Records • Michelle Mena • Gweldahy Quinn • Donna Torrence • J.C. Hicks
Derek Lafayette • Sharia • Usher • B-B • MTV • The BOX

Thank you all, for always believing.
BUBBLING UNDER. HOT R&B SINGLES

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST (COMPANY/PROMOTION LABEL)</th>
<th>WEEK</th>
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<tr>
<td>HOW YOU DO THAT</td>
<td>SWV (MCA/GERMANY)</td>
<td>2</td>
<td>15</td>
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<tr>
<td>PAPY CHILO</td>
<td>MARVIN (SONIC MUSIC)</td>
<td>4</td>
<td>15</td>
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<tr>
<td>MY NAME IS YOURS</td>
<td>SWV (MCA)</td>
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<td>14</td>
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<tr>
<td>YOURS IS MY NAME</td>
<td>SWV (MCA)</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>12   22</td>
<td>PARTY PEOPLE (SONIC MUSIC)</td>
<td>1</td>
<td>15</td>
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<tr>
<td>3   5 24</td>
<td>BE MY PRIVATE DANCER</td>
<td>1</td>
<td>15</td>
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<tr>
<td>4   8 22</td>
<td>UM BAH (SONIC MUSIC)</td>
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<td>15</td>
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<td>5   3 4</td>
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<td>15</td>
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<td>SOMEONE TO HOLD (SONIC MUSIC/SCORE)</td>
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<td>PARTY PEOPLE (SONIC MUSIC)</td>
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<td>15</td>
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<td>8   16 4</td>
<td>MY STEEZ (SONIC MUSIC)</td>
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<td>9   12 15</td>
<td>ASIDE (SONIC MUSIC)</td>
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<td>10  11 24</td>
<td>A SMILE LIKE YOURS (SONIC MUSIC/SCORE)</td>
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<td>15</td>
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<td>11  8 8</td>
<td>ME NAME JR. (GREAT EXPERIENCE)</td>
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<td>15</td>
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<tr>
<td>12  10 7</td>
<td>I CAN FEEL IT (SONIC MUSIC)</td>
<td>1</td>
<td>15</td>
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**A Part Of Our Own.** Queen Pen recently visited Louisville, Ky., to play for a sell-out crowd at the 1998 (1986) Louisville anniversary bash. Shown, from left, are Anja McGuire, new director; Queen Pen; and Darrell Peebles, morning show producer.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT NO. 1</th>
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<td>KENNY G &amp; ARTISTA</td>
<td>18991 (10.98/16.98)</td>
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<td>12</td>
<td>KENNY G HITS GREATEST</td>
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<td>VARIOUS ARTISTS</td>
<td>POSITIVITY (2303/400) (10.98/16.98)</td>
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<td>POP MUSIC &amp; HIP HOP</td>
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<td>J-TOWN</td>
<td>REGGAE (10.98/16.98)</td>
<td>54</td>
<td>9</td>
<td>THE SOURCE PRESENTS HIP HOP VICTIMS</td>
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<td>TRU</td>
<td>NO LIMIT 5500 (12.98/16.98)</td>
<td>54</td>
<td>8</td>
<td>TRU 2 DA GAME</td>
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<td>KAREN CLARK-SHAED</td>
<td>ISLAND (824397) (10.98/16.98)</td>
<td>54</td>
<td>8</td>
<td>FINALLY KAREN</td>
<td></td>
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<tr>
<td>MARVELL &amp; OLIVER</td>
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<td>60</td>
<td>4</td>
<td>CRYSTAL BALL</td>
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<td>LIL COOL J &amp; DEF JAM 53918/1617 (12.98/16.98)</td>
<td>60</td>
<td>2</td>
<td>PHENOMENON</td>
<td></td>
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**Note:** Albums with the greatest sales gains this week. **Recording Industry Association of America (RIAA) certification** for shipment of 500,000 album units. **RIAA certification** for shipments of 1 million units, with multiplatinum titles indicated by a numerone 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 and/or tapes. **Most recently, the **adIC** indicator is used. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. **Tape prices marked ED, and all other CD prices, are suggested prices, which reflect wholesale prices. **Guest ermög skyline chart legends include increase. **Percentage indicates biggest percentage growth. **Netshield impact shows albums removed from the billboard charts this week. **Includes past or present Hushaker titles. **(1978, Billboard/UP Communications, and SoundScan, Inc.)
### Hot R&B Sales

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<td>EMI/Parlophone</td>
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<td>2</td>
<td>IT SAY (Jingle)</td>
<td>Usher</td>
<td>BMG</td>
</tr>
<tr>
<td>3</td>
<td>SEND MY LOVE/SEND ONE YOUR LOVE</td>
<td>Blackstreet</td>
<td>BMG</td>
</tr>
<tr>
<td>4</td>
<td>HOW I FEEL</td>
<td>Missy Elliott</td>
<td>BMG</td>
</tr>
</tbody>
</table>
| 5   | THINK | Tevin 

### Hot R&B Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DON'T BE A LITTLE GIRL</td>
<td>Missy Elliott</td>
<td>BMG</td>
</tr>
<tr>
<td>2</td>
<td>GREATEST LOVE OF ALL</td>
<td>Whitney Houston</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>I'M COMING</td>
<td>Tevin Campbell</td>
<td>BMG</td>
</tr>
<tr>
<td>4</td>
<td>MIDNIGHT LOVE</td>
<td>Usher</td>
<td>BMG</td>
</tr>
<tr>
<td>5</td>
<td>WHO AINT LOVIN' YOU</td>
<td>Lil' Kim</td>
<td>BMG</td>
</tr>
</tbody>
</table>

### Additional Information

- Billboard is a music magazine that tracks the popularity of various music genres, including R&B.
- The charts are based on sales and airplay data from various radio stations and retailers.
- Artists and labels are listed for their respective songs that are performing the best in terms of sales and airplay.

These charts reflect the popularity of R&B music at the time, giving insight into the music industry trends and artist success.
Jean Looks Past ‘Carnival Season’

**Words & Deeds**
by Shawnie Smith

TAKING HIP-HOP TO ANOTHER LEVEL: When Wyclif Jean, one-third of the Fugees, began work on his solo album, “Wyclif Jean Presents The Carnival,” he never expected the 1 million sales the set has scanned via SoundScan nor its two Grammy nominations.

“As a musician, I thought [the album] would get props from people who know about music. I didn’t think it would be a major success or go the way it’s going,” he says.

Although his commercial expectations for the uniquely diverse album were minimal, Jean felt the work needed to be recorded because of what he saw as a standstill in music. “There’s a certain way that hip-hop gets looked down on,” says Jean. “I wanted The Carnival to take us out of that box. I fuse classical (and) rock’n’roll with hip-hop and culture music from islands to show how music is the universal language.”

Don Jenner, president of Columbia Records, says he was confident that the album would garner Grammy nominations.

“We don’t know when to expect to sell millions of copies anymore,” Jenner says, “but I did expect the Grammy nominations, because the set was so critically acclaimed from day one. It’s a very pivotal record to put out at the end of the ‘90s. He expanded on what hip-hop is right now. He’s taken it to a more musical direction. I think [rap] got pigeonholed into making records for the radio vs. making records for the people. To me, Wyclif shows that you can make music for the people, for yourself artistically, and sell, as opposed to an artist just selling out.”

The set, which samples classical, African, hip-hop, and soul music, features Latin icon Celso Cruz, the Neville Brothers, and the Refugee Camp Allstars.

“People don’t understand that [‘The Carnival’] is part of a struggle I went through since ‘Blunted On Reality’ [the Fugees’ first album],” says Jean. “It was nothing different than what I did with [the single] ‘Vocab.’ That was an acoustic song. The only difference is that I didn’t produce ‘Blunted.’”

The singles from “The Carnival,” which he says he chose with the help of producer and DJ CP (City People), “Don’t Know What To Think Can Happen” (served only to DJs), “We Trying To Stay Alive,” “Guan- tanamana,” and “Gone Till November”—run the gamut, from a party about to come out with.”

Though still riding the wave of success of “Gone Till November,” which Jean performed acoustically with Erykah Badu on the Grammy Awards show, Columbia is looking at releasing at least two more hip-hop singles from the set. The album still has a bevy of songs and musical genres from which to choose, such as the Creole “Jaspors,” “Sang Fè,” and “Yeły;” the politically/socially conscious “Apoloogy,” “Gunpowder,” “Year Of The Dragon,” and “Street Jeopardy,” and the mainstream-leaning “To All The Girls” and “Mona Lisa.”

“The only [artists] who are going to last the next five to 10 years are those people doing original music,” says Jean about the musical complexity on his album. “That stuff about taking a song and looping it, that’s dead. That format has been caught on to, and now it’s like ‘What’s the next format for the new year?’ I’ve got a ‘60-year plan for this business.’”

The musical dexterity displayed on “The Carnival” has positioned Jean to produce tracks for the likes of Tevin Campbell and Gloria Estefan. Jean says the project with the latter artist is going to be “kind of hip-hop meets Latin.” He also is producing tracks for the “Bulworth” soundtrack, one of which pairs upcoming rapper Canibus (whom Jean manages) with Senegalese singer Youssou N’Dour on an African music-meets-hip-hop “How Come,” and the other, “Ghetto Superstar,” featuring fellow Fugee member Praswel, Wu-Tang Clan’s Ol’ Dirty Bastard, and R&B newcomer Myx. Remax to his credit include the first single from Columbia labelmate Destinys Child, “No, No, No Part 2,” and brass group Coolbong’s remake of Bill Withers’ “Use Me.” “The Coolbong remix features John Forte and Black Rose. He is also slated to score the forthcoming film “Life,” starring Eddie Murphy and Martin Lawrence. “I’m starting it, not doing the soundtrack,” he stresses.

Jean is also helming the production of upcoming sets from fellow Fuguee associates Laurny Hill, Forte, and Canibus. He produced the first single from Canibus. “I’m not just sitting around,” Jean says about his year’s future. “I’ve got a litter of things raw... In Second Round Knockout,” I have Canibus rhyming over [Russian] style music. If you’re a true MC, you are a master of language, so it doesn’t matter what you throw on, it could be Indian music.”

Jean will also appear on MTV’s spring-break special and at Lifebeat’s Board Aid concert Sunday (16). His international tour will begin this summer.

Jean and the Fuguees are also supporting what he hopes to be an annual relief benefit concert April 18 in Miami, Cruz, Tito Puente, and Bounty Killer are slated to perform at the event. Proceeds will go to the group’s Refugee Camp Project, which provides medical supplies and food to refugees throughout the world. “It could be Haiti; it could be Somalia,” says Jean about this year’s beneficiaries. “It’s for minorities in need.”

**BO UPDATE:** Attorneys for Shawn Thomas, aka C-BO, have negotiated an agreement with the California prison authorities to have all charges filed against the rapper dropped in regard to the lyrics from his album “Till’ My Casket Drops,” released on AWOL/Noon. Shawn Thomas was arrested and jailed March 3 on charges that his lyrics violated the terms of his parole agreement, which stipulated that he not speak on topics such as war and politics.

In a prepared statement from his publicist, Thomas said he was “really happy” and thanked everyone for their support on his behalf. “I am absolutely shocked at the realization that my freedom is intact. It means the lifestyle, criminal behavior, and/or violence against law enforcement” (Billboard, March 14).

In a prepared statement from his publicist, Thomas said he was “really happy” and thanked everyone for their support on his behalf. “I am absolutely shocked at the realization that my freedom is intact. It means the lifestyle, criminal behavior, and/or violence against law enforcement” (Billboard, March 14).

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Planning U.S. Spins, Oakenfold Ever-Mindful Of Quality

by Larry Flick

Ferris wheel for a few years. His late-'80s early-'90s tenure behind the decks at such trendy spots as Funhouse, the Project, and (perhaps most notably) the Spectrum at Heaven, was legendary. His recent return to the scene was marked by his support of Massive Attack, Happy Mondays, the Stone Roses, Alison Limerick, and Robert Owens, among seemingly countless others. He did more than simply pump 4/4 beats beneath records. He reinvented material with flexible grooves that varied in vibe from trance/disco to chunky hip-hop. After brilliantly remixing the U2 hits “Even Better Than The Real Thing” and “Lemon,” he rose above the clubland and found himself spinning in stadiums on the band’s 1992 “Zooropa” tour.

“But I got sick of traveling after a while. I realized that I was at risk of isolating myself as a DJ. It’s hard to keep up with much more than your own music and a few big records when you’re constantly on the run. That just didn’t sit well with me. I like unearthing new music too much.”

After pondering offers for residency at several juicy London spots, Oakenfold instead opted to make the three-hour weekly drive to Cream. “I found the crowd there to be more open-minded,” he says. “Londoners are jaded. The crowds up north are younger and want a great party without the flash. They don’t care about the clothes and the drugs. They care about the music.”

The steady string of hits has left Oakenfold seriously focused on elevating Perfecto above its current reputation for cranking out consistently good covers by acts like Groove Armada and Tilt. Distributed by Warner Bros. throughout much of the world (and WJB subsidiaries K Tree/Reprise in the States), the 8-year-old label is now aggressively moving toward being an album-driven outfit with an emphasis on long-term act development.

Oakenfold’s first step in this plan is seeking acts that are more than faceless studio entities. “If they can’t play live, then I’m not interested,” he says. “There are too many acts in dance music that can’t exist on a stage, and that needs to change.”

To that end, he’ll spend the rest of this year almost exclusively focusing on five acts: the R&B-rooted Rub-A-Dub; rap legend Grandmaster Flash, who has a new album, “The Adventures Of Wheels Of Steel”; the Chinese hard rock outfit Generation U, which has a new album, “Shout To The Top” into a lush disco anthem, replete with Philly-style strings and firmly percussive groove. By the time I was handed this carefreeMedium C. Tribune in the late 1980s, giving the label a palpable degree of pure joy. Her oh-so-memorable performance remains the focal point of the remixes provided by industry standard, Frankie Knuckles, and Club 68, which ran a gamut of styles ranging from chilled deep house to sweaty tribal drama. None of the mixes, however, touch the magical original version. Clearly, there was inestimable value.

(Continued on next page)
### Billboard Hot Dance Music

**CLUB PLAY**

Compiled from a national sample of dance club play lists.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Stay (Just A Lover) [OOGODU]</td>
<td>SASHI featuring LA TREC</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Remember [HERPHERCEPTM 8X20M]</td>
<td>BT</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>It's Over Love [DOC2071]</td>
<td>GODDIE TERRY featuring SHANNON</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>We Have The House Surrounded [CALMA 322]</td>
<td>THE DANIEL CRIMUALSTUDIO</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>You Make Me (Feelin' Righteous) [NEVUS 2079]</td>
<td>BRYON STINGLY</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Meet Her At The Love Parade [TIAA 51614]</td>
<td>STAXX</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Ten-Perfection [EX '93]</td>
<td>LISA STANSKY</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>I'm Leaving [ANNIE FROST]</td>
<td>JAMIE ROSEGRO</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>High Times [28L]</td>
<td>JANOUROCK</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>Spiller From Rio (Do It Easy) [DIONYSUS]</td>
<td>LAGUNA</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Off The Hook (ATOMIC/BEAT)</td>
<td>JODY WATLEY</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Funk (SUCKING 60) [DIRECT RHYTHM]</td>
<td>DA MBA featuring JELLYCORN BROWN</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Fly Away (BUTTERFLY REPRISE)</td>
<td>COLUMBIA/PROONO</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>Only You Have To Say You Love Me (JACO 53398/8406)</td>
<td>HANNAH JONES</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>Krupa [MUSIC PRONOUNCING]</td>
<td>APOLOGY FOUR POLO</td>
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<tr>
<td><strong>16</strong></td>
<td>Everybody (High Noon Promotional)</td>
<td>LUSTRAL</td>
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<td><strong>17</strong></td>
<td>Revolution Now [PROVVY]</td>
<td>DAF Promo</td>
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<tr>
<td><strong>18</strong></td>
<td>Ice Lake [JULIEN 25234]</td>
<td>DAT OVEN</td>
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<tr>
<td><strong>19</strong></td>
<td>Everyone Wants To Be (EXTRA PROMO)</td>
<td>ZIGGY MARLEY &amp; THE MELODY MAKERS</td>
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<tr>
<td><strong>20</strong></td>
<td>I'm Moving (Now That I Love You) [SUBLINGUAL]</td>
<td>CONCERTED MONKEYS</td>
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<td><strong>21</strong></td>
<td>Don't Give Up [DUB 8456]</td>
<td>MICHELLE WEEKES</td>
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<td><strong>22</strong></td>
<td>Prisoner Of Love [LA-DA-DI] [COLUMBIA]</td>
<td>TANYA EVANS</td>
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<td><strong>23</strong></td>
<td>Take Me Up (SOTTA GET UP) [UNDERGROUND CONSTRUCTION 725]</td>
<td>PULSE featuring ANTONINTE ROBBERSON</td>
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<td><strong>24</strong></td>
<td>The One I Gave My Heart To [BLUESHOOK]</td>
<td>KALARM</td>
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<td><strong>25</strong></td>
<td>Last Night A DJ Saved My Life</td>
<td>STYLUS 3202</td>
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<tr>
<td><strong>26</strong></td>
<td>Elements To SUR VIVE [A House]</td>
<td>DANNY TENAGLIA</td>
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<tr>
<td><strong>27</strong></td>
<td>Share That Ass [DIRECT RHYTHM 12351]</td>
<td>DANCE SOUL</td>
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</tbody>
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**POWER PICKS***

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>29</strong></td>
<td>Happiness (Jagger Rick Mixes)</td>
<td>KAMASUTRA featuring JELLYCORN BROWN</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>Rescue Me (GOOD TIMES/THE BLOODY)</td>
<td>JAMIE MYERSON (FEATURING CAROL TRAPP)</td>
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<tr>
<td><strong>31</strong></td>
<td>Flying High (GID CUTTING 422)</td>
<td>TRAUMA</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>Happy (ELECTRA PROMO)</td>
<td>TOWN BAND TEL</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>Good For Me</td>
<td>ROSIE GAINES</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>Meet Her At The Love Parade [DA MOO PROMO]</td>
<td>DANCE SOUL</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>The Rhythm Man 2095</td>
<td>THE NEW HIPPOP MOVEMENT</td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>I Thought It Was You [FREEDLONDON SHOES]</td>
<td>SEX-O-SUNIQUE</td>
</tr>
</tbody>
</table>

**NEW**

- Until The Day [TWISTED 52442/444] | FUNKY GREEN DOGS |
- Thank You [ATLANTIC 5246] | BEBE WYNN |
- The Real Bass [DECCA 3711] | BROOKLYK BOUZZZ |
- This Is My Drummer Drums [FREE STANDING] | DJ ICEY |
- Miracle [CREATIVITY] | OLIVE |
- Open Your Mind (Salsa 1992) | USURA |
- Sandman [PUBLISHERS 52795/96] | THE BLUEBOY |
- Benedictus [GROOVILIOUS GROOVE RHYTHM] | BRAINCHILD |
- Together Again [VG26] | JANET |
- Computer Dance (The Nasty Countdown) [NEVUS 20229] | TRUCK BUMS |
- My Life (From The Lost Weekend) [MOLSON 52394/75] | DOLLASHEED |
- The Wigglyworld II [NOSSASSIN] | MR JACK FEAT BRENDI NENDA |
- Ready [DOC 3486] | BRUCE WAYNE |
- The Future Overdated [REPRISE 68043] | ARKANA |

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**MAXI-SONG SALES**

Compiled from a national sample of dance club play lists.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Get Me At Dog [U/D] [JOE G 527618/621]</td>
<td>IAN MIGE (FEAT. SHEEN OF THE LEO)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Deja Vu (Up In The Air) [OCEAN 75682]</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>My Heart Will Go On [THAT'S THE WAY]</td>
<td>LOUD TARIQ &amp; PETE GUNZ</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Nice &amp; Slow (I LACE) [THAZA 23529]</td>
<td>JAMAICA</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Make A Feature Of Yourself [TIAA 51614]</td>
<td>MASE FEATURING TONY B</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Gone Till November [THAT'S THE WAY]</td>
<td>WACELF JEAN</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>How Do I Live [RUSH 75047]</td>
<td>LAINE RIMES</td>
</tr>
</tbody>
</table>

**GREATEST GAINER***

- Off The Hook (ATOMIC/BEAT) |
- Take It Easy (COLUMBIA) |
- Body Rock (Thou Open MC) [AG 24495] |
- Together Again (I Am von [AG 38022] |

**NEW**

- Who Am I (L) T) [DRAMA 296/72] | BEENIE MAN |
- My Heart Will Go On (I Am von [281] | CLEO GLASS |
- Get Ready To Bounce [AD VENEZIE] | BROOKLYN BOUNC |
- Swinging My Way (I Am von [281]) | K.P. & ENNY |
- Until The Day (I Am von [281]) | FUNKY GREEN DOGS |
- Nothing But The Money (I Am von [281]) | MARTIN GERRING & DAVE & BLACK ROBOT |
- Take It Easy (ATOMIC/BEAT) | EUBIE WYNANS |
- I Want You Back (I Am von [281]) | "NY SYN |

**HOT SHOT DEBUT***

- Kelly's Song (I Am von [281]) | AMBER |
- I Am von [281]) | DEBORAH COX |
- One More Thing (I Am von [281]) | AMBER |
- Wanna Be Like A Man (I Am von [281]) | SIMONE JAY |
- Remember (I Am von [281]) | KRT HOT FREESTYLE |
- I'm Not A Player (I Am von [281]) | BIG PUNISH |
- Bump Around The World (IT'S OK) | FUR DADDY & THE FAMILY |
- Rosanne '97 (PUMP DADDY REMIX) | STING & THE POLICE |
- The Party Continues [THE THUMPERS] | REINHOODS |

**NEW***

- Are You Looking For Me? (I Am von [281]) | LAUGHTER LOUDSOUND UNDERGROUND |
- Free [DIRECT RHYTHM 12528] | ULTRA NITE |
- Plastic Dreams (REVISED) [AG 28228/30] | JANICE |
- You Only Have To Say You Love Me [THE ORI DANCE] 55158/186 | HANNAH JONES |
- I Am von [281]) | SIMONE JAY |
- Make Me Feel (I'm Righteous) [I Am von [281]) | STING RONALDO |
- Make 'Em Say Kay (I Am von [281]) | MASTER P FEAT. FLEA SHAKA SNACK, W.I. & MAYIA |
- Let's Ride (I Am von [281]) | MONTIC, JORDAN FEAT MASTER P & SUE THE SHOKER |
- I Am von [281]) | RUN D.M.C. VS JASON NEVIN |
- You Are Jami [I Am von [281]) | DAVID WASHINGTON |
- Samba De Janeiro [THAT'S THE WAY] | FELIX |
- The Saint Of Me [I Am von [281]) | THE ROLLING G |
Wariner Savors Unusual Comeback Multiple Chart Entries Precede Capitol Debut

BY DEBORAH EVANS PRICE

NASHVILLE—For country artists who have enjoyed success and then dropped off the charts for a prolonged period of time, the chances of making a major comeback are slim. In the last decade, John Anderson has been the only one to really pull it off. So a year ago, few would have bet Steve Wariner would be the next comeback kid.

Yet he has been. Not only did Wariner’s duet with Anita Cochran, “What I Said,” reach No. 1 on the Hot Country Singles & Tracks chart; it also netted him an Academy of Country Music Awards nomination. To top it off, he currently has a fast-rising single, “Holes In The Floor Of Heaven.”

In the last few months, Wariner has been a dominant force on the Hot Country Singles & Tracks chart in several capacities. In addition to performing the Cochran duet, Wariner co-wrote, sang, and played guitar on Garth Brooks’ hit single “Longneck Bottle.” Wariner and Opry veteran Bill Anderson co-wrote the current Bryan White single, “One Small Miracle.”

Finally, he and Clint Black co-wrote “Nowin’”/“Boy The Tailights,” Black’s current single and the title cut of his album.

In the event of this chart activity, Wariner recently asked for a release from Arista/Nashville Records, parted amicably, and signed with the new regime at Capitol Nashville. The early reaction to “Holes In The Floor Of Heaven” was so strong that the single’s release date was moved up from Monday (16) to March 2. The release date of his self-produced Capitol Records debut album, “Burnin’ The Roadhouse Down,” has been moved up to April 21.

“I think the overall community is thrilled that Steve Wariner is at a major label that cares about him,” says Capitol Nashville president/CEO Patqiyle. “I’m absolutely stupefied why this guy isn’t having incredible sales. So, we’re talking about full speed.”

The single is faring well at radio; it’s at No. 41 on this issue’s Hot Country Singles & Tracks chart. “It’s just tremendous,” enthuses WKSMS Indianapolis PD Bob Richards. “We can go an hour without someone calling and asking for that song.”

Richards says Wariner is slated to participate in WKMS’ Country Music Expo, to be held April 4 and 5 at the Indiana State Fairgrounds; he describes the Expo as “an Fan Fair meets Country Radio Seminar.”

“I think it looks great,” Richards says of Wariner’s future, “with the new label” (Continued on page 43)

Rimes Single Scores Triple-Platinum Coup; Knopfler To Play Chet Atkins Festival

PEOPLE: LeAnn Rimes becomes the first country artist with triple-platinum certification from the Recording Industry Assn. of America (RIAA) for a single. Her version of “How Do I Live” is now certified triple-platinum by the RIAA. She is the only woman to reach multi-platinum status with a single. Whitney Houston was the first, and she did so with a cover of Dolly Parton’s song “I Will Always Love You.”

ON THE ROW: Mark Knopfler will headline the second Chet Atkins Musician Days June 22-28 here. Knopfler’s appearance, on June 24 at the Ryman Auditorium, will benefit the nonprofit Chet Atkins Music Education Fund. The festival will feature workshops, numerous concerts at various venues, jam sessions, and master musician classes. Last year, more than 600 musicians from around the world played before an estimated 50,000 people.

Citing scheduling difficulties, the Country Music Assn. (CMA) has placed its annual entertainment expo SRO on hiatus for 1998 and 1999. SRO will immediately after the CMA Awards show.

Country Radio Broadcasters (CRB), which holds the annual Country Radio Seminar here, has taken over administration of the Country Music Disc Jockey Hall of Fame. The hall was founded in 1974 by Chuck Chelsea. A nominations deadline has been scheduled for June 30 at the Renaissance Hotel here. Nominations for Hall of Fame inductions are being accepted by the CRB until April 10.

BMG Music acquires two parts of the Hayes Street Music catalog, one part of which is owned by writer Don Schlitz and his business partner Chuck Flood, and the other part is owned by publisher Pat Halper.

Big House joins the George Strait stadium tour.

ON THE RECORD: The late Toy Caldwell is represented by a new live album out on Pet Rock Records, a subsidiary of the King Biscuit Entertainment Group (distributed by BMG). “Can’t You See,” by the Marshall Tucker Band founder/guitarist, was recorded in May of 1992 at Shooters in Spartanburg, S.C., less than a year before his death.

Vince Gill is playing Patty Lovelace’s version of the old Loretta Lynn song “Wine Women And Song” for a Sony Legacy project slated for release later this year.


SOUNDS: It’s been three years since Kieran Kane’s last release, but his forthcoming album, “Six Months, No Sun,” which includes the former O’Kane member still in excellent musical form.

The theme of the 11 new Kane cuts on the Dead Reckoning set (one track was co-written with Andy White) is uniformly introspective and often modal. The bluesy sounds they’re excellent songs about suicide, depression, obsession, addiction, and other such everyday concerns. The two non-Kane songs here also provide a clue to his frame of mind: the old Johnny Bond classic “I Wonder Where You Are Tonight” and—in a supreme twist of irony—“What A Wonderful World.”

“It’s been a strange couple of years,” Kane tells Nashville Scene. “I really never sense what an album is until it’s done. Who knows what I’ve done? I really don’t. It’s just that period that I’ve just gone through. In the past few weeks when I started looking at the songs on here, I thought, man, there’s a real dark edge to everything.”

Kane says that Dead Reckoning—the artist’s co-op of which he is a founder—is coming out of a commercial slump. “We had an unbelievable slow 91,” he says. “We really put out only one record and spent most of the year kind of realizing everything. We’re developing new distributors in Europe. In the States, we’re putting a deal together with E-Squared Records. So, my new album goes through E-Squared and the [Alternative Distribution Alliance] ADA. We’ve known Steve Earle a long time, and we’re really excited about this. They’re doing good work over there. And ADA is getting more of the alternative country labels.”

Kane says that he feels as if, in many ways, Dead Reckoning is starting over. “My goal,” he says, “has always been to make things as simple as possible, and then that can be done.” Generally, people just over-complicate matters.

Kane says that, as usual, “the biggest hurdle is retail.” Right now, the Hastings chain is starting to put all country endcaps and will start actually featuring the music so you can find it. That’s one of the big problems in retail, that a lot of the acts are spread out all over the stores. These things can end up anywhere. Aside from retail, all-country clearly needs major-market radio. In spite of all that, all-country seems to not want to die.”

Sam Bush Has A ‘Howlin’, Good Time On Sugar Hill Set

BY JIM BESSMAN

NEW YORK—It’s titled “Howlin’ At The Moon,” but Sam Bush’s new Sugar Hill album “should have been called ‘Positive,’” says the veteran bluegrass visionary.

“It wasn’t really a conscious effort, but I put together a bunch of songs with kind of a positive statement,” says Bush of the April 21 release. He notes that the title track, the precede track “Song For Roy,” which was co-written by Bush and fellow Rambler Joe B. Mauldin.

“Almost every phrase in that song is something Roy said,” notes Bush of the bass-less, heartfelt tune, which also features Harris’ hard harmonica.

Other noteworthy cuts include “Beaver Creek Mansion,” which Bush says harks back in spirit to his Kentucky boyhood, and his “Overleaf Rag,” which honors his father’s Clover Leaf Farm. “Go With The Flow,” Bush continues, “is one of the hippest songs lyrically I’ve ever recorded. This is coming from a guy who’s glad to still be (Continued on page 43)
| Week | Artist | Title | Units | Market | Format | Stars | Charted
|------|--------|-------|-------|--------|--------|-------|-------|
| 1    | Garth Brooks | "A" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 2    | Garth Brooks | "B" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 3    | Garth Brooks | "C" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 4    | Garth Brooks | "D" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 5    | Garth Brooks | "E" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 6    | Garth Brooks | "F" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 7    | Garth Brooks | "G" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 8    | Garth Brooks | "H" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 9    | Garth Brooks | "I" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 10   | Garth Brooks | "J" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 11   | Garth Brooks | "K" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A
| 12   | Garth Brooks | "L" Capitol, 659946 (9/10) | 5,000,000 | Nashville, Tenn. | 570,000 | NO NEED TO BELIEVE | A

*Numbers in parentheses indicate market data.*
Two Airlines Fly Nonstop To Los Angeles.

Here's Why There's No Competition.

<table>
<thead>
<tr>
<th>AMERICAN AIRLINES</th>
<th>OTHER NONSTOP AIRLINE</th>
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<tr>
<td>HOT INFLIGHT MEAL SERVICE</td>
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<tr>
<td>FIRST CLASS SEATING</td>
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<td>WORLDWIDE FREQUENT FLYER PROGRAM</td>
<td>NO</td>
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<tr>
<td>PREMIUM BONUS FREQUENT FLYER MILES</td>
<td>NO</td>
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<tr>
<td>For First Class Passengers</td>
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</tr>
<tr>
<td>ADMIRALS CLUB® IN NASHVILLE AND LOS ANGELES</td>
<td>NO</td>
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and especially with the new single just taking off. All the momentum he has with the Garth single, the Anita Cochran duet, and this. I don’t think John Anderson had that much momentum. I think he was coming back, and really was stopping Steve. It’s like getting in front of a freight train.

Wariner has been on the running track and realizing his current success is backing incredible odds. “There’s a stigma with, ‘Hey, he’s been there before.’ He’s in the spotlight and Nashville. ‘Let’s move on to some of the younger people,’” he says. “But I really think radio is ready to hear a familiar voice… I think you’re there, if you back up your records and yourself and people have been out there and done it before. And I’m grateful to get a chance.”

### A NEW ARTIST?

Though the industry may see Wariner as a comeback artist, Quigley thinks consumers will view him as a new artist. “Radio, reality TV, the Nashville thing. This is the throwback to the Garth era, the Anita Cochran duet, and this. Steve has a lot going on. He’s the kind of guy who is, but the consumer doesn’t,” Quigley says. “So we’re really going to tell Steve as an act that we found and [say], ‘Steve’s not just a writer on his music, and if you like it, buy it.’”

In light of the fact that the industry views Wariner as a veteran artist, Quigley says consumers lose some of the labeling chief could have been less risky. “We could have taken safer choices, but that wouldn’t have been any fun,” Quigley says. “The most important thing to me is that we make honest music at this label… My vision is that people want music better. Music. They want music with lyrics that are relevant to them.”

Wariner has a long history of creating music that country audiences have found relevant. After spending his formative years in the road bands of Dottie West and Porter Wagoner, Wariner signed with RCA in the early 1980s. There, Chet Atkins took the young artist under his wing. Wariner later migrated to MCA and then to Arista. Along the way he assembled a dozen No. 1 singles, including “Some Fools Never Learn,” “You Can Dream of Me,” “I Want It All,” “Girl,” “The Weekend,” “Lynda,” and “I Got Dreams.” Wariner recorded 17 albums; his last Arctic effort, “No More Mr. Nice Man,” was Grammy-nominated instrumental set.

After that album Wariner decided to take some time to concentrate on his songwriting. He has always owned considerable publishing rights, Steve Wariner Music, which is run by his wife-manager- producer, Caryn. “While I was writing, I kept tucking away some tunes here and there that I thought was tailor-made for me,” he says. Those songs found their way onto “Burnin’ The Roadhouse Down.” The new album covers a variety of musical territory, including the country-country ballad “Big O’ Empty House” (co-written with Mac McAnally), the rollicking title cut, the wistful romantic ballad “Love Me Like You Love Me,” and the infectious romp “Road Trippin.”

While Wariner was laying low for about three years—writing, writing, working, and working toward this project,” says Wariner, who records in his home studio. “I’ve been waiting to do this project with someone who would give me a green light and say, ‘Go!’”

### ENTHUSIASM AND SPEED

Wariner was courted by many labels before settling on RCA. “There were a few reasons, including Garth Brooks’ encouragement, and the enthusiasm of Quigley and executive VP Bill Catino, with whom Wariner had worked at MCA. Quigley was also impressed with the speed at which the label was willing to move.”

“They being excited made me excited. That was just felt like the right place, and they wanted to do it right now And that’s what I wanted to do,” Quigley says. The marketing thrust for Wariner’s album will focus on radio. “We’re putting 100% of our efforts behind him. We’re going to work hard.”

“To make radio work, we think we have three opportunities. One is to give a good song they can play, and that’s happening. The second is to advertise. Steve Wariner on radio. The third opportunity, Quigley says, is to advertise on TV, splitting the budget with select local radio stations. “It’s in its initial stages to ask radio to go to television with us,” he says.

“The idea is to play the music, to advertise the music, and use Steve as the vehicle to go to television to increase the share of radio because of his music,” Quigley says.

The plan calls for Capito to partner with radio, paying, according to Quigley, “a 50-50 split. It if takes a million dollars to advertise in a market, I’ll put up $500,000, and they put up $500,000. But it’s the radio station’s commercial.”

### TV BOOST

Wariner’s career also got a televised boost with his appearance on Garth Brooks’ March 4 TV special. Wariner says Brooks has also invited him to appear on some of his concert dates this spring, and concrete plans are pending.

At press time, plans for videos were also pending. Caryn Wariner says video will be a useful tool in this new phase of her husband’s career. Both she and Wariner feel one reason he has never quite been able to fully break is super-star status is that there’s always been a problem with fans connecting his name with his songs. This time around, the couple has plans to change that.

Quigley says Capito plans to release another Warner album by Christmas. “I have an incremental plan to grow Steve,” says Quigley. “The Beatles had a new record every six months. The Beatles had 12 records in six years. Every year the Beatles released a new record, and showed us the diversity of the artist. I’m asking the same thing of Steve. I don’t ask the same thing of everybody, but Steve has that much artistical talent.”
**Artists & Music**

**Grupo Televisa Sets Up Espacio ’98**

With the goal of attracting 20,000 University students, half of whom were from Mexico City, the director of Espacio ’98 is Dr. Gastón Melo, Televisa’s VP of communications.

Espacio ’98 offers seminars and panels, and it also provides hands-on activities with Televisa’s radio, record, and TV companies.

"The idea behind Espacio ’98 and ’78," said Melo in a recent press conference, "is to share opinions about how Televisa has been operating in the past few years.

**LATIN TRACKS A-Z**

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<tr>
<th>Title</th>
<th>Publisher</th>
<th>License/Rec Sheet Music Dist.</th>
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<td>16</td>
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<td>25</td>
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<tr>
<td>CUM DUELOS EN LOS LIRIOS (Ringo Songs, ASCAP)</td>
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<td>EL AHORA (Copyright Control)</td>
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**Billboard**

**Hot Latin Tracks**

**MARCH 21, 1998**

**No. 1**

1. **ALEJANDRO FERNANDEZ**
   
2. **CELINA DION**
   
3. **JUAN GABRIEL**
   
4. **LOUIS RONEROS**
   
5. **MARC ANTHONY**

**No. 2**

1. **ALEJANDRO FERNANDEZ**
   
2. **CELINA DION**
   
3. **JUAN GABRIEL**
   
4. **LOUIS RONEROS**
   
5. **MARC ANTHONY**

**No. 3**

1. **ALEJANDRO FERNANDEZ**
   
2. **CELINA DION**
   
3. **JUAN GABRIEL**
   
4. **LOUIS RONEROS**
   
5. **MARC ANTHONY**

**No. 4**

1. **ALEJANDRO FERNANDEZ**
   
2. **CELINA DION**
   
3. **JUAN GABRIEL**
   
4. **LOUIS RONEROS**
   
5. **MARC ANTHONY**

**No. 5**

1. **ALEJANDRO FERNANDEZ**
   
2. **CELINA DION**
   
3. **JUAN GABRIEL**
   
4. **LOUIS RONEROS**
   
5. **MARC ANTHONY**

**Greatest Gainer**

1. **MARC ANTHONY**

**POP TROPICAL/SALSA REGIONAL MEXICAN**

1. **ALEJANDRO FERNANDEZ**
   
2. **CELINA DION**
   
3. **JUAN GABRIEL**
   
4. **LOUIS RONEROS**
   
5. **MARC ANTHONY**

**REGIONAL MEXICAN**

1. **LOSTEMARIA FERNANDEZ**
   
2. **LOS TIGRES DEL NORTE**
   
3. **LOS TUCANES DE TAJIUNA**
   
4. **RICKY MARTIN**
   
5. **SONY RIVERA (SONY)**

**TROPICAL/SALSA**

1. **ALEJANDRO FERNANDEZ**
   
2. **CELINA DION**
   
3. **JUAN GABRIEL**
   
4. **LOUIS RONEROS**
   
5. **MARC ANTHONY**

**latin news**

**Artists & Music**

**Grupo Televisa Sets Up Espacio ’98**

**Latin Notas**

by John Lannert

and which changes the participants like to see.

Applications for this year’s event are being taken via the Internet. This year, 20,000 students are expected, with attendances evenly divided between those from public and private universities.

Each day will conclude with concerts from Mexican recording acts. Among those confirmed to play so far are Onda Vaselina, Kaahab, and Mestizoo.

**CONFERENCE DOINGS:** With three weeks left before Billboard’s eighth annual

International Latin Music Conference,

the schedule of events and participants is being finalized for the confab, which is scheduled to take place April 5-7 at Miami’s Biscayne Bay Marriott.

Confirmed to participate in the "En Concierto" panel is Henry Cárdenas, president of Cárdenas, Fernandez & Associates.

Jeff Young, VP of sales and distribution at Sony Discos, has been confirmed to participate in the "Scanning The Business" panel. Also, Ana Maria Cesena, marketing director of Rádio Latino, replaces company president Dave Massey as a panelist on the SoundScan panel.

Sponsoring the opening night showcase case April 6 is the People En Español magazine. The sponsor for the April 6 cocktail party are Johnny Walker Black Label Stingray Scuttle and Composer.

(Continued on page 146)
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Artists & Music

NOTAS
(Continued from page 44)

Tropicó.

NORTH AMERICA ROUNDS UP: Fernando Ramos has been named executive VP of Tropic/Sony, effective Sunday (10). He formerly was GM of Casa de las Tapas.

The Recording Industry Assn. of America (RIAA) has certified its first Spanish title this year, as Alejandro Fernández’s “Me. Eso Es Enamorando” (Sony Discos/Sony) earns the honor. The hit album is Fernández’s first gold disc.

Rinio has just dropped the first two volumes of “Billboard Hot Latin Hits: The ’80s.” The pair of compendiums of Latino hits that appeared on the Hot Latin Tracks chart leads off a series of future compilations based on the chart.

Paul Simon’s musical “The Capeman” is slated to close March 28 after a two-month run on Broadway. DreamWorks is scheduled to drop a cast recording June 16.

Montreal-based compilation indie Madyacy Entertainment Group has launched a new statewide imprint, Madyacy Latino. A subsidiary label of Madyacy Latinas called Tierra Del Sol also has been established. In addition, Madyacy has opened Madyacy Entertainment Mexico, which has signed three artists.

HEINEKEN’S SIX-PACK: An impressive array of Brazilian and non-Brazilian talent is booked to perform a series of shows during the sixth edition of Brazil’s Heineken Concerta, slated to take place April 1-4 in São Paulo, Rio de Janeiro, Curitiba, and Porto Alegre. Scheduled to play April 1 in Rio and April 2 in São Paulo are Os Paralamas Do Sucesso, Fernanda Abreu, Gabriel O Pesadelo, Cidade NegrA, and Lulu Santos. Scheduled to appear April 2 in Rio and April 4 in São Paulo are Titãs, Arnaldo Antunes, Rita Lee, O Rios, Planet Hemp, and Daniela Mercury.

The MC of those four shows will be producer/bassist Liminha. Set to perform April 1 in São Paulo, April 2 in Porto Alegre, and April 3 in Curitiba are Ali Farka Touré, Ray Lema, and Angelique Kidjo. The MC of those concerts will be Jorge Ben. Booked to play April 1 in Porto Alegre, April 2 in São Paulo, and April 4 in Curitiba are Nação Zumbi, Vinicius Cantuária, Melvin Gibbs, Andre Levins, DJ Spooky, and Caetet Elior. Producer/artist Arto Lindsay is slated to host these sets.

BRASIL NOTAS: Brazilian luminary Milton Nascimento, whose “Nascimento” recently won a Grammy in the World Music category, said in a Feb. 26 press conference in São Paulo, Brazil, that his triumphant disc “Conquered” said “sounds that I used to hear in my childhood in the countryside of Minas Gerais.” Nascimento added that he wanted his disc “to rescue the folkloric celebrations of A Princely Celebration. Numerous performances are scheduled for the 50th birthday bash of BMG recording artist José José, who also was celebrating his 35th anniversary as a song stylist known as the Prince of Song.” Pictured during a spontaneous performance, from left, are José José; Celia Cruz; Maritza Ortiz; José José’s mother; Olga Guillot; Juan Gabriel; and Marco Antonio Muñiz.

Minas Gerais.” Nascimento said he already has some melodies in mind for his next Warner album, due late this year.

The schools Marqueganas and Beija-Flor tied for the best escola do samba (samba school) in a juried contest that took place Feb. 26 in Rio de Janeiro. BMG’s composer/giant Chico Buarque de Holanda was honored the same day by the Samba Asa. On hand for the tribute were Gilberto Gil, Nanna Caymam, Zizi Pessi, and Edu Lobo.

While his coming to Rio de Janeiro was a bit problematic, U2’s front man, Bono, still found time to take part in the rehearsals of Rio’s highly regarded samba school Salgueiro. After taking in the musical vibes, Bono somehow found his way to the percussion section, where he enthusiastically played onstage with the ensemble.

Warner Brasil icon Gil, who has just dropped a live album, “Quanta Gente Velo Voi,” is slated to perform four shows in Senegale in June, after which he’ll embark on his annual tour of Europe. Meanwhile, Gil’s labelmates The Macs continue to enjoy brisk sales of its 1997 “Titãs Artístico” album, which has sold 1.5 million units.

ARGENTINAS CONCERT SLATE: Rock & Pop International, the Argetinian concert company headed by prominent promoter Daniel Grinbank, has unveiled a strong concert schedule for the next several months. Acts booked to perform this summer include Oasis and BMG’s Juana La Loca, who will play in March at Luna Park; the Rolling Stones, who will perform in late March and early April at River Plate Stadium; and Pantana and Julio Iglesias, who will play in May at stadium to be announced.

Grinbank has announced that the Stones’ first two shows will be March 23-24. Opening for the band will be No Doubt, Los Fabulosos Cadillacs, Los Sirena Locas, and DBN’s Las Pelotas. In 1995, the Stones sold out five shows at the 60,000-seat River Plate.

One of the acts to be brought to Buenos Aires by Grinbank in ’88 are Aerosmith, Megadeth, and Metallica.

Prominent promoter Edwardo More president of Ake Music, also has announced a solid concert lineup with Buenos Aires shows by David Byrne (March 27); Coldplay, Noel Gallagher’s High Flying Birds, and his own Control Machete (April 4); and Bob Diddley and blues pianist Johnnie Johnson (April 24-25).

Roberto Costa, a former manager with Rock & Pop, enters the concert arena with a March 22 show by George Benson. The concert is slated for Buenos Aires’ Gran Rex Theater.

CHART NOTES: ROCK: For the fifth consecutive issue, Alejandro Fernández owns two songs in the top 10 of Hot Latin Tracks, including “No Sé Oídras” (Sony Discos/Sony), now resting atop the chart for the second issue in a row. “No Sé Oídras” was rated the No. 1 for the first time on the pop genre chart. Also, Fernández has three songs in the top 20 of Hot Latin Tracks as “En El Jardin” (on Columbia/Telefónica) moves 23-25 with a bullet.

Los Temerarios” “Por Que Te Convierte” (Telcel) enters the Latin American chart for a second week.

Salsal del Mar Marc Anthony scores his second tropical/salsa chart-topper in the past three months with “Mi Te Va” (RMM). “Como De La Vida,” the duet by Eros Ramazzotti and Tina Turner, ratchets up 27-24 with a bullet. This is Turner’s first entry on Hot Latin Tracks.

CHART NOTES: RETAIL: In its 34th week on the Billboard Latin 50 chart, the eponymous debut of Buena Vista Social Club (Word/Circuit/Noneuch) finally scales the chart, which is unublished this issue. Sales of the Grammy-winning disc spearheaded by Ry Cooder rose to 7,000 units. The album remains No. 1 on the tropical/salsa genre chart for the third issue in a row. “Buena Vista Social Club” is the first chart-topper without a song entered on Hot Latin Tracks.

Ricky Martin’s “Vavel” (Sony Discos/Sony) aids for the third issue running, but sales were down only 7% to 6,700 pieces. The album remains the No. 1 title on the pop chart for the fourth straight issue.

Perched on the top rung of the regional Mexican chart for the fifth successive issue is Los Tucanes de Tijuana’s (Fonovisa) by Los Temerarios.

Making a giant leap this issue from 25 to 10 is El Morro’s “Piefiero Futbol” (Fonovisa), a banda-style disc by a Mexico City DJ; the title track is a playful cut about soccer that is layered over Control Machete’s rap hit “Como Prendes Méxoro.”

Overall sales of titles on the Billboard Latin 50 were 94,500 units, up slightly from the 93,000 pieces moved last issue.

Assistance in preparing this column was provided by Marcelo Fernández Pita and Evelio Pintos.
Special Attractions:

- SUNDAY OPENING NIGHT Party & Showcases sponsored by: People en Español
- MONDAY NIGHT Cocktail Party @ Starfish Restaurant - sponsored by Compose Tropico & Johnnie Walker
- Showcases at ONYX nightclub
- Billboard's Annual Latin Music Awards Banquet @ Club Tropicana, Fountainbleu Hilton
- Special Award Presentations of Billboard's Lifetime Achievement Award - Ralph Mercado Hall of Fame - Vicente Fernandez Spirit of Hope - Willy Chirino
- Cutting Edge Panel Discussions including:
  - Benefits of being a SoundScan reporter
  - The shortage of executive staff in the Latino market
  - Producers discuss trends in Spanish-language albums
  - Promoters examine Latin music shows in the U.S.
- SCHEDULED PERFORMERS: Ley Alejandro, Elvis Crespo, Fiel a la Vega, Patricia Loaiza, MDO, Lisette Meléndez, Leo Vanelli

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Cardholder's Signature: ____________________________

Cancellation Policy: All cancellations must be submitted in writing. Refunds will be issued after the conference.
Cancellations received between March 1st and March 20th will be subject to a $175.00 cancellation fee. No refund will be issued for cancellations received after March 20th.
ARTISTS & MUSIC

BY STEVE GRABOW

SOUND OF AMERICA: Although Marc Johnson’s “The Sound Of Summer Running” takes its title from a classic short story by Ray Bradbury, the bassist/composer describes the story’s setting and its atmosphere perfectly as he recalls the first three weeks of his Verve/Atlantic Records debut. But he allows that the Bradbury tale, about a boy in rural America during the late 1920s, is “kind of sweet and nostalgic.” Like recognitions, ages Pat Metheny, Charlie Haden, and Bill Frisell, “Summer Running” has a rural, Midwestern sound that conjures up terms like “pastoral” and “Americana.” And like the Bradbury tale, it is indeed ageless, evoking visions of a romantic, expansive American heartland only glanced at through airplane windows by city folk such as myself. According to Johnson, who says that his hometown in the project wasn’t necessarily conceived as such.

“What came first was the idea to work with these musicians [guitarists Metheny and Frisell and drummers Jojo Borat and John Carter].” Johnson says. “A few months prior to the session, I started to focus on the project’s direction more intensely. When I thought about: a common meeting ground and something that kind of things just kind of emerged with, for lack of a better word, some kind of heartland or Americana influence. I wasn’t aware of the influences until after the music was written.”

Johnson recalls that Burton’s late-’60s album “Duster,” (recorded by Louie St. Croix) was also going in this direction, borrowing elements of folk music. Johnson says, “Larry Coryell was in his band, and they were sort of bridging the worlds of folk music and traditional music in a way that was totally new in its time. The album is an example of the fusion of these two worlds and it’s a great album.”

Johnston credits Metheny and his bandmate Lyle Mays for their contribution to the heartland influence in his music. Metheny, a Missouri native, also recognized something familiar in Burton’s late-’60s music. There was a kind of logic to his lines that fit well with the times... and resonated with the landscape that I lived in,” says Metheny. “I also loved the freedom that [Burton] felt to draw from all the music that he loved...from Ralph & Nashville...from his Middle Western upbringing. Seeing my grandmother rest her fiddle on his chest, rather than under the chin...on stage...at a show, was one of the most amazing experiences of my life...amazing grace,” "Will The Circle Be Unbroken" are the music of America. Haden recalls playing folk songs in his bass solo on Ornette Coleman’s “Rambling” and points to his contributions on Metheny’s “80’s” album as being reflective of his roots, “I’m glad that people are thinking in that direction. I feel like the music we played from this country,” says Haden. “It is beyond category.”

AND: A noted pianist and host of NPR’s “Piano Jazz,” Marian McPartland celebrates her 80th birthday Saturday (21) at Town Hall in New York. Dr. Billy Taylor hosts the show; guests include Joe Williams, Kenny Burrell and Charlie Haden. The Celebrate McPartland benefit will present McPartland with an award to commemorate her upcoming 50th album for the label. The show is a fund-raiser for “Piano Jazz.” If you can’t make it, listen to it on WGBH New York (http://www.wgby.org) ... Jazz at Lincoln Center presents “In Progress: The Marsalis File,” an evening of artistic director Wynton Marsalis’ big-band compositions, March 19 and 21. Marsalis hosts the Jazz for Young People concert “What Is Cool?” March 28.

Look for contemporary keyboard player Keiko Matsui’s TV special “Light Above The Trees” to air on public television stations throughout the spring. Northwest Airlines is now the official airline of the Blue Note in New York; a “Live At The Blue Note” audio channel will air on Northwest flights... Arturo Sandoval plays at the Academy Awards March 23 for his second consecutive year.

SAM BUSH HAS A ‘HOWLIN’ GOOD TIME ON SUGAR HILL SET

(Continued from page 1)

doing what he’s doing in the land of Generation X.”

As a rule, “Howlin’ At The Moon” seems to have more of a definitive direction, Bush adds, and Bev Paul, Sugar Hill’s director of sales and marketing, says, “It’s one of our biggest hits.”

“11 It’s a very much in Sam’s way of covering a lot of musical territory and putting his style on it,” says Bush. “‘Glamour & Grits’ was a different style.”

“12 ‘Howlin’ At The Moon’ is clearly moving from folk blast.”

“13 Sugar Hill is putting together a ‘more focused’ marketing campaign behind the new album.”

“14 Husky’s voice is the focus of the baseball for getting "Take Me Out To The Ball Game" played during Oak- land A’s games while the album title and the label’s 800 number flash on the scoreboard.

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Artists & Music

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**COMMENTS**

(Continued from page 6)

...will grow. Although the majority of titles released on DVD to date have been motion pictures—with music as an integral part of the storytelling for about 10% of all DVD titles—this will change as demand for different types of titles increases.

On the front, titles from best-selling artists such as Fleetwood Mac, Oasis, Eric Clapton, Masaumi, and roxy have been released. John Williams, while the video shows a picture clearly unknown in the music video industry, which in the past has been focused on VHS. Concert performances recorded on DVD also offer viewers a feature that will never be available on VHS—the opportunity to select different camera angles in order to experience the same music in different perspectives. With this multiperspective-single option, consumers can become more actively engaged in their favorite music video releases.

The arrival of DVD marks an important opportunity for music retailers to reach out to their core customers and expand their reach to new audiences who have experienced from either VHS or laserdisc—unassisted digital audio and video content. As just shown, viewers have come to expect digital sound from CDs, they will soon expect the digital picture quality of DVD Video as well.
Sony Music celebrated its 17 Grammy wins at a post-ceremony party with executives and artists at New York’s Hammerstein Ballroom. Shown at the festivities, from left, are Wyckoff Jean; Sean “Puffy” Combs; Don Ienner, chairman of Columbia Records Group; Will Smith; Thomas D. Mottola, president/COO of Sony Music Entertainment; Jennifer Lopez; Kenneth “Sixtyface” Edmonds; Tracey Edmonds, president of Yab Yum Entertainment; Michele Anthony, executive VP of Sony Music Entertainment; and Tony Bennett. Shown seated is actress Jada Pinkett Smith.

New York’s China Club played host to the EMI Music Group post-Grammy festivities. Shown enjoying the party, from left, are Maria Gersh; her husband, Gary Gersh, president/CEO of Capitol Records; artist Maradith Brooks; and Jim Filleld, president/CEO of EMI Music Worldwide.

Erykah Badu is congratulated on her Grammy win at the Universal Music Group post-Grammy party at the Four Seasons. Shown, from left, are Ron Meyer, president/COO of Universal Studios; Michael Horton, VP at promotion at Universal Records; Mel Lewinter, vice chairman/COO at Universal Music Group; Zach Horowitz, president of Universal Music Group; Kedar Massenburg, president/CEO of Kedar Entertainment and senior VP of Universal Records; Badu; Doug Morris, chairman/CEO of Universal Music Group; Jean Riggins, president of black music; Universal Records; and Kopo Bentil, VP/GM of Kedar Entertainment.

Shawn enjoying the PolyGram bash at New York’s Racquet and Tennis Club, from left, are George Jackson, president/CEO of Motown Records; and artists Diana Ross and Stevie Wonder.

Sarah McLachlan celebrated her two Grammy Awards at BMG Entertainment’s post-awards party at Barneys New York. Shown at the party, from left, are Ashwin Sood, McLachlan’s husband and drummer; Strauss Zeitnix, president/CEO of BMG Entertainment North America; Michael Dornemann, chairman/CEO of BMG Entertainment; McLachlan; and Rudi Gassner, president/CEO of BMG Entertainment International.

Warner Music Group’s post-Grammy bash took place at Rose’s Place in New York, aka Roseland. Shown, from left, are Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; John Sykes, president of VH1; Atlantic artist Jewel; Val Azzoli, Atlantic Group co-chairman/co-CEO; Atlantic artist Linda Eder; Ron Shapiro, executive VP/GM of Atlantic Records; Jewel’s manager Nedra Carroll; and Frank Wildhorn, creative director of Atlantic Theatre.

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ASCAP Expands Marketing Efforts

Members Get New Benefits; Users Are ‘Partners’

BY IRV LICHTMAN

New York—When ASCAP makes its presence known at this month’s South by Southwest music performance in Austin, Texas, it will be touting the introduction of what it considers a significant element in its new “member marketing” program and its “partnership” with users who license its vast catalog.

To a new umbrella division known as ASCAP Marketing, that element is a piece of plastic in the form of a platinum-colored credit card-sized membership card that opens up a glossary of benefits, many of them new, to the more than 72,000-plus members of the performance right society. The card, inscribed with the member’s name and ASCAP number, will also have a toll-free number for inquiries to ASCAP where callers can find out about existing and new member benefits, many geared to newer writer-artists.

New benefits accessed through the card include tour insurance, travel/personal accident insurance, studio operations/general liability insurance, air travel and auto rental discounts, Trans-media card membership, special deals on promotional merchandising with Retro-Fit Merchandising Inc., and a member investment program.

Also, the new member card entities members to special benefits, including discounts, at the Guitar Center retail chain.

While the card and other initiatives are a part of member marketing, Phil Crosland, recently named ASCAP VP of marketing (Billboard Bulletin, Feb. 12), also won board approval for a marketing strategy to users of ASCAP’s music.

This followed his presentation recently of a 50-page blueprint to licensees and publisher members of the board.

Crosland, who has held senior management positions in corporations as the Gallo Winery, Avon Products, General Foods, and Johnson & Johnson, says, “We’re telling our licensing group to look at those who license our music as ‘customers.’ They are partners in the use of music—they should know that the use of music adds added value to their businesses.”

ASCAP CEO John LoFrumento, in response to Crosland’s report, says, “We’re trying a different approach. To users, we’ll answer the question, ‘What do we know about you? For what? What music gives you more in additional revenue than you think?’

“In a store environment, for instance, we have studies that say music has a positive role in determining how long a person stays in a store.”

Crosland adds, “We’ll show definitive proof to a restaurant owner that revenue is enhanced by a specific type of music or playlist.

“To be sure, this ‘partnership’ initiative takes place in a climate in which ASCAP, as well as other performance rights organizations generally, is dealing with a new and much larger database—what are the rights and potential earnings? How can we assist members in a way that is different from what has been done in the past?

“We’ll help them by developing an understanding of the role music brings to their businesses, thereby encouraging them to use more of our members’ music. This new relationship will ultimately ensure the financial success of not only our members but also the licensees.”

LoFrumento indicates that ASCAP’s efficiencies in its operation are providing the bulk of dollars necessary to meet the goals of the ongoing member/user campaign.

Crosland says that ASCAP will develop a marketing plan and also define its role among members and customers.

The performance right society has begun to signal an image-enhancement approach in trade ads with a common graphic style, such as a recent full-page ad (Billboard, Feb., reporting that the “I Have A Dream” speech by the late civil rights leader Dr. Martin Luther King Jr. has become part of the ASCAP repertoire. Beneficial, the ASCAP letters, the ad said, “Membership. Leadership.

In running the ASCAP Marketing section, Crosland has reported to him divisions handling advertising publicity, publications, ASCAP’s Worldwide Web Site, member support, customer support, and events.

The concept of a marketing initiative at ASCP is not new, although its deep-seated implementation is.

Dan Gold, the short-lived CEO of ASCAP, hired a marketing and planning director, Rick Joyce, who left the company shortly following Gold’s resignation after six months on the job (Billboard, Jan. 7, 1990). Joyce had been a member of the consulting firm of Booz, Allen and Hamilton and was recommended in the ASCAP’s organizational structure.

With the ASCAP marketing initiative in place, Crosland says, “ASCAP Marketing has a very clear objective: to make ASCAP membership irresistible.”

New Cast Albums Of ‘Sound Of Music,’ ‘Cabaret’ Due From RCA

CAST IN DIGITS: Continuing its interest in show albums, RCA Victor has obtained rights to the Broadway cast albums of two of three of this season’s remaining major musical productions (Billboard Bulletin, March 5).

RCA is planning to release its London cast album of the Ute Lemper revival of Kander and Ebb’s “Cabaret,” a stage version of the Cole Porter film musical with other Porter songs added, is still to be determined.

RCA Victor is also planning to release its London cast album of the Ute Lemper revival of Kander and Ebb’s “Chicago,” the Broadway version of which the label previously released, and “Children Of Eden,” a Stephen Schwartz musical starring Stephanie Mills that played last fall at the Paper Mill Playhouse in Millburn, N.J. And, as previously reported, RCA Victor will release the Broadway cast album of the megahit “Bagette,” due in retail bins April 26.

SUIT & SETTLEMENT: Songwriter Richard Adler, co-author of the classic “Rags To Riches” and “Everybody Loves a Fat Man,” has formally begun legal action against the usor, whom he has no administration agreement with Billy Meshel’s Los Angeles-based publishing setup, Music & Media International, who Meshel formed after leaving All Nations Music following its sale to MCA last year.

In an action in U.S. District Court in New York, Adler denies making an oral agreement with Meshel’s company that followed Meshel’s departure from All Nations, although the complaint acknowledges discussions that led to Adler’s getting a draft of a proposed administration agreement which, he did not sign. Adler previously had an administration arrangement with All Nations, of which Meshel was president/CEO and a limited partner with members of the Pritcher family, the real estate moguls.

Last October, the complaint notes, Adler notified Meshel in writing that he had assigned all his rights to the copyrights in question to the Songwriters Guild of America.

The complaint also claims that Meshel’s company has refused to turn over royalties to Adler and has demanded additional payment in excess of $75,000 for terminating the deal.

In response to the court action, Meshel maintained through his lawyer that the Adler charges are “unfounded” and that he has had an oral agreement with Adler as a result of the sale of All Nations Music and has performed administration tasks for Adler.

Meanwhile, Meshel says he has made an out-of-court settlement with the Pritchers for monies he claims were due him after the sale of All Nations, which he was a limited partner in a parent company controlled by the Pritchers. Although “pleased with the settlement,” Meshel did not reveal the amount of money he received.
Audio-Technica Thrives In Pro, Home Studio Markets

BY DAN DALEY

The rapidly expanding base of the pro audio pyramid—the massive foundation inhabited by personal studios and garage bands with their own record labels—has helped many manufacturers into participating as comprehensively as possibly. A-T (Audio-Technica) saw this paradigm shift in the industry coming and fostered it by adapting its product lines accordingly over the last decade. But at the same time, it has resisted the temptation to diversify too broadly and to cover all the bases.

"We don't want to diversify the focus," says Ken Reiehl, executive VP/COO of A-T U.S., Inc., which began as the domestic distributor for A-T Japan's photograft-cartridge business 26 years ago and has since evolved into an engineering and marketing partner with the Japanese company: "This is an expanding market, but one that's part of a tremendous upheaval in the pro audio market, which has seen a lot of mergers and acquisitions in recent years. We need to make decisions constantly, but we want to make them based on our strengths."

Reiehl, a market-sector veteran who was at microphone manufacturer Shure Bros. for 13 years before coming to A-T 16 years ago, says there was a time when A-T was bolder and more adventurous when the U.S. operation began assembling A-T components from Japan in the 80s instead of simply distributing finished imported products, as it had done. That started at about the same time that the technological empowerment of the musician began with basic 8-track decks and synthesizers with integrated sequencers, creating a new market for which A-T's American operation could develop products.

"It's definitely not a traditional relationship between parent company and [local subsidiary]," says Reiehl, adding that initial success in that regard helped spark A-T U.S.'s move to develop its own research and development engineering and build its own anaheim technology, and has led to a 20,000-plus-square-foot expansion slated to be completed by April. "As that new part of the market has grown, so have we. But it's the same thinking that led us to see that, with CDs booming on the horizon in the early 1990s, the future of the photograft-cartridge business was, let's say, limited. We had to develop new strengths based on our existing ones."

The translational technology of the cartridge migrated to microphone development, and, by 1991, A-T had the 4033, a self-biased condenser mic that straddled the line between project studio and convention studio—affordable to the former but with the quality demanded by the latter. The 4033 led to the 4100 in 1995, which drew raves from a wide range of users, from project studio musicians to leading producers such as MCA Records Nashville president Tony Brown. By 1997, the year of the U.S. company's silver anniversary, sales were reportedly projected at $45 million, up from $25 million in 1994, and the subsidiary had acquired A-T's U.K. distributor and opened an office in Germany, as well as set its sights on the burgeoning Latin American markets.

Reiehl attributes A-T U.S.'s tradition of proactivity to Japanese company founder Hikosuke Maeshita's own individualism, a mind-set that has led the parent company into such diverse fields as laser reader technology and sushi-making equipment. However, the U.S. operation has kept its own vision focused.

"We have very little input on sushi making," jokes Reiehl. The company's approach has been to conduct concentrated market research on sectors before entering them. The fixed-installation sound market, which is now A-T U.S.'s primary reverse-generater, came about when the Uniphot microscope line was developed in response to the perceived need for better sound in locations ranging from churches to boardrooms.

"That came about along the same lines as us seeing the end of the phonograph cartridge as our primary business," he says. "People were becoming less comfortable with bad sound, and digital audio, such as CDs, was propelling that perception. If you could buy a $40 microphone and use it to record at home, you'd want to buy a $60 microphone and go to that higher-end sound."

STUDIO TO STAGE

That and the industry's relentless expansion of the lower tiers of the pro audio market have helped fuel trends in A-T's products. It continues to expand its fixed-installation sound business, and at the January National Assn. of Music Merchants show it introduced its 30 Series of microphones, which costs significantly less than the $950 4500 but uses a different element of the same technology. The new line also represents a merging of engineering and marketing strategy the company refers to as "stage to studio," meaning that 30 Series mikes are intended to offer studio-level quality characteristics yet are robust enough to work onstage.

But can manufacturers service multiple tiers of the industry without compromising quality? Reiehl believes so, as long as that quest is tempered by focus on core competencies. "You can sell a Lexus and a Toyota, as long as you offer the same level of engineering and quality in both lines," he says. "If not, you're going to shoot yourself in the foot."

At a time when console makers build powerful monitors and speaker companies build consoles, A-T has no plans to radically expand its product line away from its transducer-based core of microphones, headphones, and related products, such as small microprocessor-controlled "smart" mixers for fixed-installation sound. The company sold its consumer back-channel division, Design Acoustics, several years ago. A-T does plan to increase the amount of manufacturing done in the U.S., up to approximately 35% of A-T products sold by 2000, up from the current 35%. And the research and development relationship between A-T and Japanese (Continued on next page)

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Pop Maven Horn Shows Staying Power As One Of The Industry's Top Producers

BY BEN CROMER

DUBLIN—To the general public, Trevor Horn—the goofy, bespectacled singer who ushered in the video age with his 1977 anthem "Voices Killed The Radio Star"—belongs in the land of one-hit wonders. After all, neither Horn nor his erstwhile band, the Hugettes, ever fully captured the glow of the spotlight after that hit. In reality, however, Horn has remained one of the most vital forces in pop music, with a production and performance resume that includes some of the most groundbreaking recordings of the '80s and '90s, including works by Yes, The Art Of Noise, ABC, Frankie Goes To Hollywood, and Seal.

Horn has run independent label ZTT Records, home to Seal and The Art Of Noise, and "produced" a fascinating U.K. studio complex that other entrepreneurial showbiz personalities—notably Orion Way's Allen Side—have cited as a model of comfort and creative dynamism.

Now at age 53, Horn has arrived at such a rarified place among music makers by sticking to a simple goal: to make hit records.

"Anyone can make an unsuccessful record, so why else would you bother hiring a producer other than because you would have more chance of having a successful record?" he asks rhetorically.

Horn believes a producer's role is to turn demos into masters. "Every bit of magic that's on the demo must go on the master," Horn says. "I remember someone saying to me, 'You think you're so great, but I heard the demo, and a lot of things that were on the master were on the demo.' I said, 'That's the biggest compliment you can pay me, because my job is to make a demo that has some magic into an even better master."

Horn produced Seal's first two albums, released on ZTT, the label Horn owns with his wife, Jill Sinclar: Those albums resulted in such hits as "Crazy," "Prayer For The Dying," and "Kiss From A Rose." Horn's other album credits include Paul McCartney's "Flowers In The Dirt," Rod Stewart's "A Spanner In The Works," Tina Turner's "Wildest Dreams," ABC's "The Lexicon Of Love," and Simple Minds' "Street Fighting Years," Yes' "90125," Frankie Goes To Hollywood's "Welcome To The Pleasuredome," and Frames DC's "Froizández."

Recently, Horn has been in the studio here with his band, the Art Of Noise, for a new ZTT project and has produced tracks for Frames DC for its forthcoming album. His other recent credits include recordings by ex-Take That singer Gary Barlow and the Richard Marx and Donna Lewis single "At The Beginning," from the soundtrack to "Anastasia."

Although Horn and Sinclar launched Seal's career with the infectious "Crazy," Horn was not initially convinced that the song had hit potential, calling it "an interesting idea." But Seal was so adamant about "Crazy" that he made his contract with Horn and Sinclair contingent upon its being a single. Horn says, "We had just worked on it until it was a hit.

Seal's second, self-titled album required a different approach from the first, according to Horn. "It was just a question of listening to all the material and seeing what you've got and figuring out the best way to cut those songs," he explains. "One of the things we did on the second album was put a seven-piece band together and went down to Real World, Peter Gabriel's place. I thought that it was important to perform the songs a bit because the songs really hadn't been performed."

Horn was polled heavily on Seal's demos when he crafted "Prayer For The Dying" and "Kiss From A Rose," which the artist envisioned as "sort of a medieval folk song." Horn recalls, "I had a really good demo of 'Kiss From A Rose,' but the bit in the middle he had at the end. I got Bill Curry to play a string synthe on it. She played two or three passes on it, and I grabbed it in the computer and then spent three days editing it."

(Continued on next page)
TREVOR HORN SHOWS STAYING POWER
(Continued from preceding page)

Horn points out that he often performs on the projects he produces but keeps his appearances to a minimum. "If you play too much on your records, you limit those records," Horn explains. "But having said that, there are occasions where I have—when everyone's gone—replaced the bass or added some backing vocals."

LOCAL START

Born July 15, 1949, in Durham, England, Horn began his career by playing base in local bands while in his teens. Horn, who also plays keyboards and synthesizers, discovered that playing in struggling rock'n'roll bands was not getting him any closer to success, so he built a recording studio and recruited local musicians to cut demos. "I was just drumming up business for the studio, and one day somebody said, 'All the things you're doing are called being a record producer.' So I said, 'That's exactly what I want to do.'"

Horn, however, realized that he needed a track record as a producer to attract artists, so he wrote and produced demos for everyone from a 40-piece orchestra to synthesizers. "Technology and music have always gone hand in hand," he says. "When you think of the first invented, people thought it was some kind of infernal machine. They still refer to a piano in classical music as an imperfect instrument because on a violin you can play quarter-tones but a piano you can only play the notes you can't miss them."

SEDENTARY SINGLES

The McCartney, Stewart, and Turner projects, however, he says, gave him the chance to work with three of rock's most distinctive singers. "The thing that's always interested me the most in people's voices," Horn says. "The first was by Rod Stewart or Tina Turner, and to work with that on a record is a terrific experience."

Horn recalls that the McCartney project, a collaboration that included co-producer Steve Lipson, was especially challenging because the tracks had to be completed in two days. "Paul McCartney is definitely the busiest man I've ever come across," Horn enthuses. "He's got loads of ideas, and he comes up with hooks all the time. I have a lot of respect for him. If anyone ever asks what it's like working with him, I tell them, 'If you could have him in the studio now working on this track, you'd live.'"

The McCartney, who has homes in Dublin, London, and Los Angeles, prefers using his own studios because he says, he's "got to keep the idea up, and he composes with all the hooks all the time. I have a lot of respect for him. If anyone ever asks what it's like working with him, I tell them, 'If you could have him in the studio now working on this track, you'd live.'"

Horn says he's also been busy working with engineers and producers such as Lipson, Gary Langan, and Julian Mendelsohn. He also praises engineers Tim Walken, Steve Fitzmerrill, and Tom Elderheat. "I tend to work long hours, and any one I work with has to have lots of stamina," Horn says. Even so, he still enjoys the work and wants his colleagues to do the same. For instance, Horn recalls that Stewart would bring him in to the studio by insisting that Horn sing the songs instead. "Since I'd sing with Yea, he used to make me sing everything," says Horn. "I'd say, 'Don't you think you could sing this, Rod?' And he'd say, ' Nah, it's much funnier when you sing it.' "

*80'S PROJECTS*

With his star on the horizon, Horn took on a variety of projects in the early to mid-'80s, including Frankie Goes To Hollywood's "Welcome To the Pleasuredome" and ABC's "The Lexicon Of Love." On ABC's album, a masterpiece of British blue-eyed soul, Horn brought out the passion of such tracks as "The Look Of Love," "Poison Arrow," and the majestic ballad "All Of My Heart" by Dennis DeYoung.

"The thing that's always interested me the most in people's voices," Horn says. "The first was by Rod Stewart or Tina Turner, and to work with that on a record is a terrific experience."

In the meantime, the song caught the ear of Yes members Steve Howe, Chris Squire, and Alan White, who were forming a new band they intended to call Cinema following the departure of Yes founding vocalist Jon Anderson and long-time guitarist Rick Wakeman. No sooner were Horn and Downes recruited as Cinema's singer and keyboard player than the band decided to call itself Yes and record the "Drama" album, produced by Horn. "Drama" yielded the rock radio cuts "Tempus Fugit" and "Does It Really Happen?" but otherwise failed to excite Yes' loyal fan base. (It was the only one of Yes' studio albums to fail short of gold certification.) Following "Drama," Anderson and original Yes keyboardist Tony Kaye rejoined the band, replacing Horn and Downes. Although Horn was relieved of vocal duties, he was enlisted to produce what would become one of Yes' most groundbreaking and commercially successful albums ever: "90125," featuring the startlingly original No. 1 hit "Owner Of A Lonely Heart" from 1983 and such other notable tracks as the choral extravaganza "Leave It" and the rock epic "Changes."

Horn says, "Owner Of A Lonely Heart" nearly failed to materialize as an album cut because its writer, new York guitarist Trevor Rabin, did not think it was appropriate for the band. "Trevor was playing me the songs he had for that album, and "Owner Of A Lonely Heart" came on with a heavy metal guitar that sort of changed to a Free track," Horn recalls. "I said, 'This is the best song we've got. Her name will be No. 1. Trevor couldn't believe it. He didn't think that was the right song for Yes.'"

HORN SHOWS STAYING POWER
(Continued from preceding page)

and American engineers will also be intensified, according to Reichel. 

Despite the company's Japanese ownership, Reichel is not worried about the current financial crisis in Asia. (A-T-U.S.'s revenue is measured in dollars rather than yen.) Nor is Reichel concerned about how the pro audio market, with its seemingly ceaseless focus on the lower tiers, is developing. Instead, he's buoyantly optimistic about its continued effect on A-T's business. 

"This generation of musicians and producers and engineers is fascinating," he observes. "They've changed the business of how music gets made and listened to and provided us with a vehicle to build ourselves with. How can it be wrong?"
Irish PM Pledges C’right Update
IMRO Launch Also Fetes Chairman Graham

By Ken Stewart

DUBLIN—Irish Prime Minister Bertie Ahern has promised that the country’s parliament, the Dail, will debate new copyright legislation before the end of the year.

Pledging that the new law will be relevant to the digital era, Ahern said, “I share the concern that there must be legislation capable of ensuring that the potential which technology brings is not usurped by piracy and misappropriation.”

“When you look at the legislation which is currently available, the 1983 Copyright Act and consider that it was introduced to cater for a world where even photocopies were rare, it is quite clear that an overhaul of that legislation is absolutely necessary.”

The prime minister was speaking at a dinner to mark the formal launch of the Irish Music Rights Organization (IMRO) and to celebrate Chairman Eileen Graham’s contribution to the collection agency which achieved its independence from its London-based parent, the Performing Right Society (PRS), Jan. 16.

Ahern credited Graham, in turn, with a tireless effort to persuade both the public and Irish MPs of the need to respect the rights of Irish music.

Ahern added, in terms of economic benefits, Ireland was “the fifth-highest provider of international hit records on the global pop and rock market, and six of the top-selling Irish artists have, between them, sold over 124.5 million records worldwide—a minimum retail value of $7.3 billion (Billboard, Jan. 15, 1997).

New IMRO chairman Shay Heeney welcomed the prime minister’s statement of intent on copyright legislation and said that “the strengthening of copyright protection by the European Commission is being done not only for commercial and economic reasons, but because it fully appreciates that an increased level of protection is essential to cultural creativity, both nationally and within the European Union.”

“Regrettably, we have had to express our deep disappointment at the protection afforded our members’ rights in some parts of the world. This situation is not only confined to the performing rights that IMRO administers, but also to the mechanical rights in respect of the sale of records.”

Restating IMRO’s long-held disquiet over copyright protections in the U.S. (Billboard, Oct. 22, 1996), Hennessy said, “We cannot and will not accept such a situation. We have already, with the full and enthusiastic support of the Irish government and the European Commission, lodged complaints under the trade barrier legislation in respect of the appalling copyright legislative position in the United States and have received the full endorsement of the commission, who have undertaken to pursue changes in the U.S. Copyright Law under the World Trade Dispute Committee.”

Hennysey and “Riverdance” composer Bill Whelan paid tribute to the many achievements of Graham during his nine years as chairman of IMRO. He was presented with the first IMRO Award, an inscribed medallion by sculptor Colm Brennan.

In attendance were guests Jean-Loup Tournier, director-general of French authors’ body SACEM; John Axon, director of general performance licensing at PRS; Roger Greenway, senior VP of international affairs for U.S. authors’ society ASCAP; Ralph Mulcahy, IMRO chairman for the Republic of Ireland; membership for ASCAP U.S.A.; and David Hockman, chief executive of PolyGram International Music Publishing.

Echo Awards Provide Boost To German Retail, Industry

By Steve Mcclure

TOKYO—Pop/rock band Clay, whose greatest-hits album “Reviews” recently became Japan’s all-time top-selling album at 4.7 million copies (Billboard, Feb. 14), was named artist of the year by the recording Industry of Japan’s (RIAJ) 12th annual Gold Disc Awards ceremony, held March 4 here.

An international artist of the year was Celline Dion, whose album “Let’s Talk About Love” has sold 850,000 copies in Japan, including imports, in Japan on Epic/Sony (now known as Epic Records).

For the first time, the RIAJ’s artist of the year awards were based on a poll of members of the music industry and the media. As in past years, all other Gold Disc Award winners were based on sales figures for the period between Jan. 1, 1998 and Jan. 31, 1999, with returns factored into the results.

In the best new domestic artist category, the winners were Mihoko Komatsu (Ammurora O-Town Records), Takashi Kurotsuchi (Mercury Music Entertainment), Da Pump (AveX), Ryoko Hirose (Warn- er Music Japan) and Takako Matsumoto (IMI Japan). In this and other categories, the RIAJ presented Gold Disc Awards to several acts or albums instead of just one, as in the past.

The best new international artist was Hanson (Mercury Music Entertain- ment), whose album “Middle of Nowhere” (simply titled “Hanson” in Japan) has sold 500,000 units here. Elton John’s “Candle In The Wind 1997” (Mercury Music Entertainment) won the best song of the year (foreign or domestic accolade). It has sold nearly 800,000 copies in Japan.

The 11 domestic albums named winners in the best rock album of the year category included Nanase Aikawa’s “paradox” (Cutting Edge/AveX), Ryuchi KAWAMURA’s “My Thing” (My Thing Entertain- ment), Mr. Children’s “Holoeru” (Toy’s Factory), and Judy & Mars’ “The Power Source” (Epic/Sony). Foreign album of the year was Aerosmith’s “Nine Lives” (Sony Records).

In the best pop album of the year category, albums went to 11 artists, including Namie Amuro’s “Concentration” (20th AveX), Miki Imai’s “Pride” (For Life Records), Tomomi Kahata’s “storytelling” (Common/Pioneer LDC) and globe’s “FACES Places” (AveX).

Best international pop albums were Dido’s “Let’s Talk About Love” (Epic/Sony) and Mariah Carey’s “Butterfly” (Sony Records).

The best domestic music video of the year award went to Clay’s “Hit The World: Clay Arena Tour ’97” at Yoyogi-disei-taihan-kukan (PolyGram), while the international video award went to Michael Jackson’s “History On Film Volume 11” (PolyGram Music Entertainment Japan).

The awards ceremony was broadcast on the NHK satellite TV channel the same evening as the show.
**International**

**Thailand Industry Regroups After Crisis**

Some Labels Use Downturn As Opportunity To Expand

In the third and final part of our series, Billboard conclusions is in-depth analy-

sis of the practical effects of the Asian currency crisis on the music industry.

This week, we go back to where it all started—Thailand.

**BY JOHN CLEVLEY**

BANGKOK, Thailand—After a de-

cade of double-digit growth, the Thai

economy came crashing to the ground last July when the govern-

ment “frosted” the Thai baht. The currency slide that followed was

a harbinger of the Asian currency crisis, which is still being played out

(Billboard, Feb. 7).

The decline in the value of the baht—between 40% and 50%—has

affected all sectors of the economy, but the recording and entertainment

sector seems to have been hit particularly hard. Newspapers and

magazines have closed, and those that remain open are offering huge

discounts to advertisers; the same process can be seen in radio and TV.

The BBC recently announced that all of its Thai-language programming

will be axed. Meanwhile, some 2,000 pubs and clubs across Bangkok

have closed, and resident musicians are having to swallow 30% cuts in

wages.

Estimates for the decline in sales of recorded music due to economic

woes vary. One Thai music industry official (who asked not to be

named) estimated that Thai music sales slumped 20% to 40% in 1997,

when compared with the previous year. The International Federation

of Phonographic Industry (IFPI) estimates sales of legitimate audio-

cassettes and CDs at 30 million in ’97, a decline of just 3 million units

from 1996, but when factoring in years of heavy growth, sometimes as

high as 200% a year, then the figure is clearly

concerned for music companies.

The crisis has happened during a time when the music industry is in

the process of change. From the late ’80s, many new companies have

entered the market, encouraged by the buoyancy of bigger label

interest in the development of the local music industry. There are more

than 100 labels currently, led by market leaders Universal (which

owns a 55% share of the market) and major players EMI Promotion and

Oupa. But their position is being challenged by fast-rising indie labels like

Bakery Music, which has garnered a 5% market share in just four years.

This growing number of labels are struggling to cope with the new

situation. “Many small labels will go to the wall,” says Kamol Sukhos-

Clay, managing director of Bakery, “because they weren’t in the

business for the right reasons. Just being in music purely for profit isn’t

the right way,”

Clapp says Bakery has been successful because it is prepared to “de-

vote resources to artists.” Although the second and third albums sell as

well as the first.”

Almost singlehandedly, Bakery helps create a new music market with

the success of rock group Mod-

er Dang. “We took four ugly guys from a local university and let them

develop their ideas. It was a different approach,” says Clapp.

The bigger outfits are not immune
either. Even before the crisis, com-

panies that hadn’t moved with the
times struggled. Last February, Kita

Entertainment Co., a medium-sized

operation, went bust after losing 100

million baht ($2 million) due to poor

album sales. Kita made its name from

turning movie stars into

singers; most albums of this kind

were one-hit won-
ders.

But some music fans had

already moved on
to other genres, like
country, rock, heavy metal,
and dance music.

Navy contrato, like the verti-
cally integrated Grammy, saw

that the market for music was becom-
ing increasingly segmented. In 1996, the

company moved to increase its

distribution into five major music cate-
gories. Each company was assigned

a label and now runs independently.

Given the ongoing interest in indie

artists, it is no surprise that many

are turning to Thailand’s thriving indie

scene. McLean says that the market

has shrunk by only 12% to 15% and

that the reorganized Grammy is in a

position to survive. “We will look at

the future, and we believe we can

get back to 1996 levels.”

McLean does admit that cost-cut-

ting has had to be introduced to the

News Analysis

companies’ operations—some of

Grammy’s unprofitable retail outlets

will be closed; there were no salary

increases for 1997; and some com-

pany perks have been curtailed. Bak-

ery’s Clapp agrees, “We can be

more efficient and not worry about

cutting costs and productivity.”

Despite the downturn, both com-

panies plan to expand by going inter-

national.

Bakery has set up a joint venture with the Tigerstar label, a new

company.

(Continued on page 6)

**San Remo Lags In Sales**

Show Fails To Boost Local Acts At Retail

**BY MARK DEZZANI**

SAN REMO, Italy—For the second

consecutive year, the effect on sales of

the annual San Remo Song Festival, once

a major revenue driver for the domestic

industry and local artists, is

beginning to ebb. Despite a TV audi-

ence of more than 12 million for each

night of the event, held Feb. 24-28, and

despite more than 15 million tuning into

public network radio (RAH/RNO) for the

final evening, only the interna-

tional guests seemed to have benefited

from the festival.

Madonna (who replaced Celine Dion

at No. 1), Backstreet Boys, Aqua,

and Britney Spears, are all enjoying

a boost. Album sales were up 45% (which

includes a 3.5 million unit increase

in the market), with major players

BSM, Sony, and Universal

leading the way with sales of

the other top places in the event,

Ruggiero (Universal) and Lisa

(PMM/BMG) were at No. 1 and

26-

respectively. According to the

FIMI/Universal-nic chart, Ruggiero is the highest

San Remo winner entering the chart

with her album “Registration Moderno”

debuted at No. 16. Avion Travel’s

album “Vivo Di Canzoni” (Sugar/Uni-

versal) enters at No. 2, Avion Travel,

success, failing to gain a place in the

top five winners at San Remo (as decid-

ed by a demographically representative

poll of the audience). Including albums

awarded by the so-called “Quality

Jury” made up of industry profes-

sionals and this year headed by British

producer Nicky Hayerman.

The 48th annual festival of Italian

song takes over not just the pic-

turesque town of San Remo, which

is swamped by media for the week,

but also the attention and conversa-

tion of the majority of Italians, and in

the past has even been known to

launch a new star. Eros Ramazzot-

ti, Laura Pausini, Zucchero, and

Aretha Doccioni have all enjoyed

top cultural fame as well as local

public recognition

by winning at San Remo.

For the first time this year, the top
	hree from the season’s

three

songs (voted Feb. 27) went on to compete in

the finals with established stars on the

evening of Feb. 28.

**Steve McLaurin**

A PARIS TRIBUNAL has given Xavier Pelgrims de Bigard, former

director of French CD manufacturer Dureco, a six-month suspended jail

sentence and fined him $80,000 French francs ($13,000) for piracy

offenses. He was also ordered to pay a total of $50,000 francs ($7,000)

in damages to BMG, EMI, and Sony. The tribunal also fined distributor

Wolff (Parize Musique/Prim Distribution), Kiniaff (JHL), and Oeggerouz

(Donna Technica/WTM) 250,000 francs ($37,000) for piracy offenses.

Pelgrims de Bigard was arrested in 1994 at MIDEM following a raid on Dureco’s premises. French rights body SCPH which initiated the investigation, says that the outcome clearly establishes the culpability of the manufacturer in such cases.

MARK SOLOMONS

**South Korea**

balladeer Shin Seung-Hun has become the first pop artist from the country to have six consecutive million-selling studio albums. His latest, “Shin Seung-Hun VI” (Line Records), shipped just over 1 million units before its Feb. 17 release. The feat is especially impressive given that sales in South Korea have dropped by up to 30% in recent months. Shin has sold more than 10 million albums in the last seven years.

**Cheo Hyeon-Jin**

WARNER MUSIC INTERNATIONAL has inked a long-term licensing deal

for the Russian Federation and Commonwealth of Independent
States—including Ukraine, Belarus, and Kazakhstan—with the Rus-

sia-based Soyuz Group. The first releases under the agreement will be

Madonna’s “Ray Of Light” and Eric Clap-

ton’s “Pilgrim.” Soyuz, which has

already releasedClients...
Bringing Newfoundland's Traditions To Life

Amber's Anita Best Revives Province's Historical Music

BY LARRY LEBLANC

TORONTO—A self-described "preacher of Newfoundland folk music," folklorist/archivist/singer Anita Best has been collecting songs and stories from Newfoundlanders since 1974. "Crosshanded," on a cappella tribute to traditional Newfoundland singers, is her first solo album.

Released in July 1997 by Amber Music in Topsail, Newfoundland, "Crosshanded" is only available regionally. The album has sold 1,500 units to date, says Best. She has been prominently featured on seven other albums since 1976.

She was half of a duo with singer Pamela Morgan, part of the band Barillico, and has appeared on five compilations.

Best is also a partner in the 7-year-old label Amber Music along with Morgan, who produced "Crosshanded," and Morgan's husband, Andre Wall. Amber's 10-album catalog contains the entire recorded works of Morgan and her former band, Piggy Duff, which dominated Newfoundland music throughout the 1970s and 1980s.

The 48-year-old, powerfully voiced Best performs regularly in Newfoundland with either Morgan or guitarist Sandy Morris. Throughout the province, Best also gives lectures and concerts of Newfoundland traditional songs and folk tales. At the November awards ceremony of the Music Industry Assn. of Newfoundland & Labrador, she was named both female artist of the year and road/traditional artist of the year.

MUSIC COLLECTORS

"Anita is to Newfoundland what Mary Black is to Ireland," says Tony Ploughman, assistant manager of the record store Fred's in the provincial capital of St. John's. "She has more knowledge of Newfoundland folk songs than anyone on the island. The people buying her album are mostly collectors of Newfoundland and Celtic music."

Largely because of its geographic isolation, thrust away from Canada into the Atlantic Ocean, Newfoundland has always remained apart from the economic, political, and cultural systems of North America. Neither Canadian nor thoroughly British in outlook, islanders like Best think of themselves as Newfoundlanders first (and, some would argue, last) and Canadians second. "My spiritual attachment is to this island," she says. "Performing traditional Newfoundland songs is what I am. It's who I am."

In 1948, a year before Newfoundland joined Canada, Best was born to Eilise and George Best in Merserush, a fishing community of 100 families on Merserush Island in the Bay of Islands and Pecuentia Bay on Newfoundland's south coast. There, two centuries earlier, French refugees had fled westward from the conquering English.

The former British colony of Newfoundland became the 10th Canadian province March 1, 1949. At the time, only 52.4% of the populace supported union with Canada. As part of the last generation of Newfoundlanders born outside of the Canadian Confederation, Best recalls the issue, which is still heatedly debated today.

"When I was [being born] at home, and my mother was having labor pains, the midwife, Kate Wilson, an ardent Canadianist, and my grandmother, an ardent Newfoundlandian nationalist, got into this big racket about whether Newfoundland should have a responsible government or should join Canada or the United States," she says.

One of the songs Wilson taught Best, "Lord Bateman," is featured on "Crosshanded." Says Best, "Kate was a lifelong family friend. I called my daughter Kate after her."

CULTURAL PASSION

Best's intense passion for Newfoundland culture was largely shaped by one significant event: the provincial settlement program of the 1960s, which wiped out Merserush as well as dozens of other communities on nearby islands. The aggressive industrial development program of Newfoundland Premier Joey Smallwood was intended to provide enough employment to take up the slack left by the uncertainty of the fishing industry. The program shifted people from the province's rural communities to its large towns and cities.

But the new primary industries there failed to generate enough jobs.

Best's family moved from Merserush to St. John's when she was 12. Her father took work as a janitor with the department of public works while her mother ran a boarding house to support the family of four children. (Anita is the eldest; she has three brothers.)

"Resettlement turned me into a cultural evangelist," Best says. "People began moving in 1964, and by 1968 everybody had moved (to the cities)."

Once people moved, the sense of community was lost. All of the garden parties and occasions where Newfoundland small-town culture had been expressed disappeared. My father became a very bitter person, because he went from being a community leader to being a janitor."

Best attended Memorial University in St. John's, where she received a bachelor of arts degree in 1980 and a bachelor of education degree in 1971. For much of her adult life, however, Best has lived in small Newfoundland communities. As an ESL teacher, she became principal of a two-room school in Rock Harbour on the Burin Peninsula. She held teaching jobs throughout the region, marrying in 1977 and giving birth to a daughter two years later.

In 1973, inspired by the work of several other folklorists, Best began collecting songs on tape and learning them for performances. While Best would often perform with friends at parties, it was poet/musicians Neil Murray and Noel Dinn who coaxed her to perform publicly in 1974 in the newly formed Figgy Duff. Best decided to leave the group after several months to resume teaching and was replaced by Morgan. After she and her husband divorced in 1986, Best moved to Grand Bank on the Burin Peninsula to teach. She left Grand Bank in 1987 and eventually settled down full-time teaching.

The songs on "Crosshanded" are an assortment of traditional songs—story songs, love songs, and humorous songs—that she collected from various sources. "I wanted a representation because there might not be another cappella album of traditional Newfoundland songs," says Best, "I thought, 'If anything happens to me, that's it.' Nobody knows these songs anymore."

The Richly Eclectic Roots Of Newfoundland's Sound

TORONTO—Newfoundland's folk music incorporates the rich cultural heritage of the British Isles into a style that is at once firmly local and broadly eclectic, reflecting both the extensive travels of its fishermen and the isolation of its ports.

Folklorist/archivist/singer Anita Best says that, despite popular belief, Newfoundland folk music differs significantly from Celtic music. "It has Celtic elements, but it also has English and Appalachian elements," she says. "We have this singing tradition here, but there's not a strong instrumental tradition (in the music)."

Traditional Newfoundland songs are derived from old English and Scottish popular ballads, British music hall songs, country music, and the Irish folk movement of the 1960s. Singing traditionally happened at informal parties held in outport kitchens or fish stores, typically involving solo performances by one or several singers. Music would also be performed at workplaces such as fishing ships or lumber camps.

That kind of entertainment was not consumer entertainment," says Best. "It was an expression of the feeling of the moment."

Newfoundland's traditional songs were first preserved by such folklorists as Ethel Blond Green and Maud Karpeles in the 1920s and by Margaret Sargent, Kenneth Peacock, Gerald Doyle, and Edith Powke in the 1950s. Additionally, there have been two significant folkloristic recordings: "Songs And Ballads Of Newfoundland" (Folkways Records, 1951) and "Songs From The Newfoundland Ports" (Pigeon Inlet Productions, 1984).

Examples of traditional Newfoundland songs were found in commercial recordings by Newfoundlanders Dick Nolan and Harry Hibbs in the 1960s and Figgy Duff and the Wonderful Grand Band in the '70s and '80s. In the '90s, the tradition is being kept alive by Great Big Sea, Rawlin's Crossing, Plunkertown Band, and the Punters.

"It delights me when Newfoundland acts like Great Big Sea and the Punters take our folk tunes and create their own forms," says Best. "It's good that young people are recognizing (traditional Newfoundland music)."

LARRY LE BLANC

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**HITS OF THE WORLD**

**CANADA**

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**NEW Entry** | **RE-Entry**
**HITS OF THE WORLD CONTINUED**

**EUROCHART**

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<tr>
<th>Country</th>
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<tbody>
<tr>
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**MALAYSIA**

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**AUSTRALIA**

The title of multi-platinum country singer Lee Kernaghan’s new ABC/EMI album, “Hat Town,” comes from the Australian habit of passing a hat around to help a mate in trouble. Now Kernaghan wants to tour remote settlements that are economically struggling. His Pad, the Hat Arooali Australia tour takes place in the first two weeks of June. The tour will wrap up in a light plane with a scaled-down four-piece band, Kernaghan is doing shows that will be supported by sponsorships, with every cent made at a concert handed over to each town’s mayor. “These settlements have supported me so much that it’s time I do something in return,” he says. One of the new tracks, “Goodnight Moon,” features his good friend Trisha Yearwood.

**CHRISTIE ELIEZER**

**NORWAY**

Janis Joplin and the Doors were once again prancing Norway’s album chart. Sony Music released a double-CD set, “The Very Best of Janis,” Jan. 5, and so far it has sold 42,000 units. “She has a following among both students and those who used to listen to her in the ’70s,” says Sony Music’s managing director Arild Kjerneld. The Joplin CD was compiled by Sony Music’s local artist and has been released in Germany. Since its original release in 1965, the Doors’ double-CD of “Greatest Hits” had sold about 10,000 units, plus an additional 20,000 units after Warner Music Norway’s TV campaign started Jan. 19. It charted at No. 7 and went gold (250,000 units sold). Derek Jagger has plans to release his first English-lan- guage album in 1998, but only the one copy of the Singapore club circuit to refuse to play cover versions.

**ITALY**

Italian major battled last year to sign up Neoplastic dance-trance outfit Almametraga. The vector, RCA/BMG’s Kicorul, put out the band’s third album, “Lingo,” in January and has seen it go gold (60,000 copies sold) here. The band previously worked with members of Massive Attack and “Lingo” was produced by Sandy Hoover and David White, two members of another U.K. act, Transglobal Underground. In addition to Almametraga’s drum and trance vibes, combined with traditional Arabic-influenced Neoplastic chants, the album has Bill Laswell playing bass on four tracks. The second single from the album, “Black Athena,” inspired by Martin Berni’s book of the same name on cross-culturalism, exemplifies Almametraga’s own cultural mix, which has been labeled “contamination” music in Italy. The single with English lyrics is now being used by BMG to promote the band internationally. “We expect a healthy cult following in the U.K. and Europe,” says BMG Records Italy managing director Adrian Berwick.

**SINGAPORE**

It’s ironic that avant-jazz band Heritage’s new album, “The Realm Of Fantasy,” is its most accessible album to date: It’s an independent, self-released limited-edition set of 1,000 units. The album’s melodic, jazz, and ethnic vibes found no major-label takers, despite the act’s previous outings on BMG and Warner. But as band mastermind Ashley Janssen says, “We were more interested in recording the songs and seeing how they sounded. It’s very difficult to play a lot of original songs in club gigs. So this is a way of doing all our own material. If you can’t do much in a club, you do it on record.” The group began as a jazz blues-rock band, and its sound has evolved toward jazz and world beat. In the ‘90s, it became one of the only bands on the Singapore club circuit to refuse to play cover versions.

**PHILIP CHIAW**

**CZECH REPUBLIC**

Ozzy Osbourne pledged to kick off the European leg of his Ozz fest tour in Prague when he was here last October shooting a video and doing promotion. The bait seems to have worked. Sony Czech Republic says fans have snapped up 28,000 copies of Osbourne’s latest release, “The Ozzman Cometh,” making this his No. 1 European territory for that title.

**MICHELE LEGGE**

**THAILAND**

This country’s reigning pop superstar, 17-year-old Amita Tuda Young, was one of the eight in the March edition of Asiaweek as one of 25 Asian trendsetters who are “exceptional people shaping the way we think, feel, and live.” She debuted at age 11, won the Nissan Music Awards Thailand Singing Contest in 1992, has racked up sales of more than 8 million units, won most of Thailand’s music awards, and was the only female Thai nominated for the Billboard Music Awards in 1996. Young’s face is now—ever-present as a pro- moter of products ranging from Colgate toothpaste to Casio watches. Her latest album, “Amazing Tata,” was released this month, coinciding with her parent-sponsored tourism campaign. The album is due to release by the end of August and is called “The Double Million Love” in Thai.

**JIM CLOWEY**

**SERBIA**

Belgrade’s eccentric art project Darkwood Dub has been commissioned by theater company Brief Teater to make the music for the local stage adaptation of Irvine Welsh’s book “Trainspotting,” which was recently made into a successful film. This music has now appeared as the band’s third album, released by the music arm of Radio B92. The release gave the band the opportunity to include remixes of its songs in such styles as drum’n’bass, post-rock, and reggae.

**SUSTAIN ALESSANDRINI**

**BILLBOARD** MARCH 21, 1998 59
BIRTHS

Bog, Mattie Garrett, to Ty and Shanna England, Feb 25 in Oklahoma City. Father is a Nashville recording artist.

Boy, Matthew Nicholas, to Steven and Nina Lerner, Feb 27 in New York. Father is president of Wind-up Entertainment.

Boy, Andrew, to Robin and Randy Marcus, March 3 in Montclair. Father is VP/GM of Madacy Entertainment Group.

MARRIAGES

Gina Pacconi to Hal Ketchum, Feb 14 in Austin, Texas. Groom is a Curb Records artist.

DEATHS

Sabrina Caeto, 16, of injuries sustained in an automobile accident, March 3 in Pacific Palisades, Calif. Caeto was the youngest co-host of “The Cutting Edge Subterranean Music Show” on KIEV Los Angeles. She also performed DJ duties on her sister Celeste’s first independent record and danced in several Michael Jackson videos.

LIFELINES

A weekly listing of trade shows, conventions, award shows, seminars, and other information. See Calendar, Billboard, 5555 Wilshire Blvd., Los Angeles, Calif. 90020.

MARCH

March 13-15, International Live Music Conference, Inter-continental Hotel, London. 44-01-485-7575. For more information, see Convention.

March 14-17, 40th Annual National Assoc. Of Recording Merchandisers Convention, San Francisco Marriott & Moscone Center, San Francisco. 650-596-7272.

March 16, Film Scores: Controlling The Music, panel sponsored by the Center for Communication and ASCAP. Time/Life Bldg., 212-686-5005, info, @cencom.org.


March 22, June Awards, General Motors Place, Vancouver. 416-485-3115.

March 23, Celebrity And Industry Professons Golf Tournament, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusicsCare, Valencia Country Club, Valencia, Calif. 310-293-3777, extension 593.

March 25, Real Stories: Groups. ASCAP Bldg., New York. 917-345-4134.


March 26, Music Code Seminar, Wyndham Bel Age Hotel, Los Angeles. 888-SESAAC-10.

March 26-27, BreatheTrain, Coleman Center, New York. 212-957-9230.


The Big Picture, conference sponsored by Variety and Schröders investment bank, Pierre Hotel, New York. 212-957-9230.

March 31, Music Code Seminar, Renaissance Hotel, Nashville. 888-SESAAC-10.

APRIL


April 3-5, Grand Slam Star Trek Convention, sponsored by Creation Entertainment, Pasadena Center, Pasadena, Calif. 818-409-9060, extension 213.


April 5-7, Billboard Latin Music Conference, Biscayne Bay Marriott, Miami. 212-536-5002.

April 6, Celebrity Golf Tournament, sponsored by the Music and Entertainment Industry for the benefit of Hope, El Caballeros Country Club, Jaracena, Calif. 213-626-4116, extension 6540.

April 9-12, Montreal Urban Music Seminar, Radisson Hotel Des Gouvernements, Montreal. 514-418-3888.


April 21, 11th Annual U.S. Olympic Art Honors, presented by Jody Lane, Music & Entertainment Marketing, 1-917-394-0053.

April 29, 10th Annual U.S. Olympic Art Honors, presented by Jody Lane, Music & Entertainment Marketing, 1-917-394-0053.


May 16, 31st Annual International Songwriting Competition, sponsored by the ASCAP-Frederick Loewe Foundation, BMI. 212-738-5137.

May 17, 8th Annual International Songwriting Competition, Sponsored by ASCAP-Frederick Loewe Foundation, BMI. 212-738-5137.

May 18, 31st Annual International Songwriting Competition, sponsored by the ASCAP-Frederick Loewe Foundation, BMI. 212-738-5137.


June 4, 11th Annual International Songwriting Competition, sponsored by the ASCAP-Frederick Loewe Foundation, BMI. 212-738-5137.

June 11-12, 21st Annual International Songwriting Competition, sponsored by the ASCAP-Frederick Loewe Foundation, BMI. 212-738-5137.


JUNE

June 16-17, Recordable Optical Media ‘98, organized by Understanding & Solutions, Burbank Twin Hotel, Burbank. 44-01-5187-7074.
NARM’98
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Vickie Winans
Mighty Clouds of Joy
Return To Health: A Recovery Casebook

After nearly expiring from self- and label-inflicted wounds, retail learns to put the gun down and get back to business. Have the the hard lessons helped?

BY ED CHRISTMAN

NEW YORK—If one were to compute the stock-market capitalizations of the four publicly traded music chains on the dates of Dec. 31, 1986, and Feb. 3, 1998, it would reveal that the combined amount was exactly the same—8761 million—on both days, suggesting a tranquil, stable industry. In between those two dates, however, on Dec. 31, 1996, the total value for those chains was $1299.7 million, and the wide swings in value during that four-year period tell the true story of the industry. It is a tale of turmoil, bankruptcy, restructuring and, finally, recovery.

The seed for music retail’s problems was planted in the 1991-1992 time frame, when the large chains—the Musicland Group, Trans World Entertainment, Camelot Music, Wherehouse Entertainment, and then newcomer Blockbuster Entertainment—surveyed the landscape and came to the same conclusion: that music retail was a mature industry heading into the final stages of consolidation that probably would wipe out the mid-sized chains, ultimately leaving, at most, three large survivors.

Each of those companies decided it wanted to be one of the survivors and embarked on aggressive expansion strategies that opened hundreds of stores with an in-your-face attitude that clearly was meant to tax the resources of competitors and eventually turn them into quicksand. In order to finance that growth, however, many music chains made their second dire mistake: leveraging up their balance sheets by taking on heavy debt loads.

Their third, fourth and fifth mistakes were ones of miscalculation.

UNSTABLE PRICING STRUCUTURE

With the ascension of the CD, merchants found that their profit margins were being squeezed because music manufacturers had decided to line their own pockets, giving the disc less gross margins than cassettes and vinyl. In order to compensate, music stores began raising prices 1 above list prices, and when that move initially met with little consumer resistance, they assumed that pricing structure would survive ad infinitum. Another wrong assumption they made was that new competitors would take the form of traditional record stores—like Blockbuster Entertainment, which bought existing chains, and HMV, Virgin and W.H. Smith, who, after becoming dominant music retail players in Europe and/or Asia, expanded into the U.S. What they didn’t count on was booksellers Borders and Barnes & Noble adding music, and, in the case of at least the former, becoming a significant force in the music industry.

They also didn’t anticipate Circuit City invading the music industry purely to harry Best Buy, which responded by expanding its small music presence into huge departments that could match Tower Records in selection. Nor did they anticipate the resultant price war that saw the two merchants using music as a loss leader to bang one another over the head in their market-share wars.

Even with all of this, the whole recipe still needed one more ingredient for disaster to finally occur, and the major labels eagerly supplied it. They undertook the price war by knocking each other over in their haste to throw millions of dollars in cooperative advertising funds at loss-leader merchants like Best Buy and Circuit City as well.

The seed for music retail’s problems was planted in the 1991-1992 time frame, when the five large chains surveyed the landscape and came to the same conclusion: that music retail was a mature industry headed into the final stages of consolidation that probably would leave, at most, three large survivors. Each of those companies decided it wanted to be one of the survivors.
"We Do Things Differently 'Round Here"

Even the biggest chains must cater to the wildly differing tastes of regional markets. Their creative responses to such "local motion" serve customers well—and often help spread sales elsewhere.

BY DON JEFFREY

Everyone in the business knows that records by new acts break regionally, not nationally. It's also understood that music associated with a particular region of the country can sometimes step out into a national spotlight.

Recognition of these truths has led to Big music retail chains in the U.S. to tailor their inventories and merchandising to support music that has not yet developed a country-wide following.

Whether it's the Tex-Mex of the Southwest or the beach music of the Southeast, records that reflect mostly local tastes are not given short shrift by savvy retailers.

And the chains, working with labels, have also become adept at reacting to records that are beginning to attract a lot of local interest.

Pittsburgh-based National Record Mart has created a position called "store specialty buyer," whose job it is to make sure that stores are responding to the needs and desires of local customers.

They're also borrowing the "act locally" strategy from those successful independent music stores that have been able to survive by providing customers with product and service they can't find in the malls. National Record Mart, a 160-store chain based in a suburb of Pittsburgh, has taken the concept of local marketing and put its own stamp on it.

John Grandoni, director of purchasing for NRM, says the chain has created a position called "store specialty buyer," whose job it is to make sure that stores are responding to the needs and desires of local customers.

When this specialty buyer learns via communications with the stores or the labels that a particular act is garnering significant radio airplay in a market, he will make sure the stores in that area are adequately stocked with the album, and—if they're not—he can get authorization from Grandoni to make a buy.

Major record executives agree that activity.

"We weren't looking for national spread, but just to place the records in these markets," says Fran Alberte, senior VP of sales for WEA. "If the accounts had the stock in their warehouses, they'd send it to the stores. If not, we'd send it direct to the warehouses or dropship it to their stores."

IN-STORE STIMULATION

One trend record executives have taken note of is a surge of interest in having new acts make in-store appearances. Alan Shapiro, VP of sales for WEA, says, "When a record starts to break, chains try to get in-stores in that area. They get radio stations involved. That gets the numbers up where everybody pays attention."

WEA has begun what it calls "resi-
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Cassette Format: 145,952,000

Rap and Country combined: 132,411,000

WEA Distribution: 117,356,000

Independent Retailers: 103,619,000

TOTAL 1997 ALBUM SALES

CD AND CASSETTE UNITS

(Statistics: 1997 Soundscan Year-End Data)
A Short-List Of Hot-Button Topics At NARM Convention

As I WRITE THIS COLUMN, the retail, sales, and distribution sectors of the industry are gearing up to travel to San Francisco for the National Assn. of Recording Merchandisers (NARM) annual convention. It should be quite an event this year, with the entire industry riding high on strong sales and an almost across-the-board return to profitability. But, even with all the goodwill, happiness, and contentment floating through the air, does anybody really believe that a NARM Convention can come off without any issues or controversy arising?

So given that it is a NARM Convention, look for the following issues to be chewed over during meetings and at the bar: source-tagging, online retailing, SoundScan, and who is up for aule. Let’s tackle these issues one at a time.

It’s getting so that electronic article surveillance, or EAS as it’s affectionately referred to, is evolving from being a perennial issue at NARM to being what well may be an eternal one. For the last five years, the industry has been trying to achieve a type of agreement on source-tagging, and sources say that whatever consensus has been achieved over that time is now deteriorating. Says one senior distribution executive on the eve of NARM, “We were closer to resolving this issue six months ago than we are now.” So it looks like another NARM will be spent wrangling over this issue.

Let’s move on to the next issue: online retailing. This should prove to be another hot potato at NARM. If I were CDnow president Jason Olim, I would wear my football equipment when walking through the lobby of the Marriott. He has generated an enormous amount of ill will, among both labels and merchants, with his Grammy shenanigans. (CDnow was a sponsor of the award show, with highly visible commercials promising 50% off all Grammy winners’ albums.)

I can understand why CDnow took that approach, as long as it was only a one-time promotion geared to putting the company on the map and reaching customers who otherwise would be unaware of the business. But after reading CDnow’s and 321’s prospectuses, I suspect that these companies will be forced to use music as a loss leader, while looking to make profits from other revenue streams.

At the NARM Fall Conference last year, I had a conversation with an online retailer at a cocktail party one evening. I don’t remember his name or his company affiliation, but I do remember him stating that the majors should give online merchants special considerations in the way of discounts. He said that online merchants had expenses that traditional merchants don’t have and that the labels should recognize this and price product to them accordingly. In short, he was claiming that online retailers need a functional discount. I suggested to him that he had better not hold his breath waiting.

(Continued on page 26)
On Feb. 1, 1995, Trans World Entertainment had the foresight to tackle its problems before it was stranded by them, announcing it would close 130 stores and take a charge of $21 million against earnings.

The stock market has reacted accordingly. From its low, the Trans World stock soared into the high $30s during 1997, being split on Dec. 15 to about $18 and then continuing its upward march again to $25, as of press time.

But other chains weren’t as quick to respond to their problems as Trans World, nor did they make the right moves when they ultimately had no choice.

For instance, Wherehouse Entertainment, after trying to do an out-of-court restructuring, was overwhelmed by its problems in August, when it filed for Chapter 11 protection. A month earlier, Kemp Mill Music had succumbed to the same fate. In 1994, Camelot Music, Peaches and Record Giant filed for Chapter 11, and the latter chain was liquidated. In 1997, Chapter 11 filings included Strawberries, Montgomery Ward, which owns Lechmere; and Nobody Beats The Wiz.

That was how music retail travelled the road to ruin.

Enter investment banks like Chanin, Kirkland, Messina in Los Angeles; Polican & Manno, based in Saddlebrook, N.J.; and Alvarez & Marsal in New York, firms with experience in restructuring retail operations.

The first firm—which was known as Chanin & Co.—until its recent merger with Kirkland, Messina—has worked with Trans World Entertainment, Wherehouse Entertainment; Strawberries; and Alliance Entertainment, in the music industry. Other clients have included Ames Department Stores, Carter Hawley Hale and Today’s Man. Polican & Manno has worked for Wherehouse and Camelot. (Continued on page 50)
while Alvarez & Marsal has been involved in the Camelot and Wherehouse Chapter 11s, with Tony Alregn now serving as the chairman for the latter firm.

**Store-By-Store Scrutiny**

Russ Belinski, managing director at Channing, Kirkland, Messina, says that when a firm like his gets called into a troubled situation, "the first thing we [do] is scrutinize the operation on a store-by-store basis and region-by-region, and see how they are performing on a store-level, cash-flow basis."

Belinski explains. "But it's cash, just waiting to be converted into liquidity." A president at one of the music chains that underwent restructuring says that exactly the process his company underwent. After looking at stores on a cash-flow basis, the first thing to do is "review all your business practices and look for every opportunity to reduce expenses," he states.

The next thing to do, according to that executive, is to tackle the inventory mix and analyze where "you get a bang for your dollars." Wessner titles are eliminated and sent back, and model inventory is recalculated on a store-by-store basis, he explains. Along the way, management has to evaluate personnel to see where cuts can be made and to eliminate the less productive people, he concludes.

A senior executive at another chain that underwent restructuring said his company was optimistic, while he says he saw hindsight was a mistake. "My chain took the easy way first, which was cutting people," he says. When cash-flow was cut deeply due to the price war, the chain was forced to react to its high debt load, which was based on the optimistic expectations of the business," he says. The quickest way to cut overhead is to do layoffs. Instead, what he should have been doing on fundamentals and operating efficiencies, and looking for ways to allow people to be creative and finding new ways to drive business.

The company should have first disciplined itself in the organization, in terms of managing the business to before interest, taxes, depreciation and seeing whether the business plan was being successfully executed, he explained.

Although it took the long and painful way, that chain has survived the restructuring process. Today, "there is no more painful aspect of our business where we are not more efficient today than we were," he concludes.

**EXPAND AND CONTRACT**

Musicland also was sluggish in acknowledging its problems. In fact, in May 1994—three months after Trans World management said it would close 130 stores—Musicland announced it would go in the opposite direction and expand its new, full-service concept that it calls the Media Play concept, which it was testing to the stock market at its salvation. It wasn't until a disinterested shareholder, SC Fundamental Fund, made management's life miserable that Musicland moved to control expenses and agreed to shut stores. Meanwhile, Musicland had closed 36 stores above the amount normally closed due to the annual year-end process. And, by the summer of 1996, it totally embraced restructuring by announcing it would close its Minneapolis distribution center and it consolidated from four divisions to two, cutting staff.

Despite its tardy start, Musicland appears to be one of the music chains that diverted a Chapter 11 filing. Its restructuring still trails that of other chains; its monthly comparable-store gains have been about half that of other chains. But it appears to be gaining momentum, with the announcement that the chain had achieved 12.3% in earnings before interest, taxes, depreciation and amortization for last year.

Meanwhile, Wherehouse emerged from Chapter 11 in January 1997. Camelot emerged this January. On the other hand, Strawberries was subsequently acquired by Trans World; Ladder was liquidated and the Wiz narrowly escaped liquidation when CableVision agreed to acquire the chain.

In the fourth quarter of 1997, it became evident that music retailers are now firmly on the road to recovery, with most of the restructured music chains posting first quarter gains, continuing their gains. The stock market heartily approves of music retail's performance, with value for the four publicly traded music chains—Musicland, Camelot, National Record Mart, Spec's and Music and Trans World—increasing almost seven-fold in 13 months.
Rocket Article Surveys Post-Major Seattle; INDI On Brink Of Closure

by Chris Morris

Pond, and Sky Cryes Mary, among others—and, thankfully, avoids the point of view that indies are inherently saintly and majors are inherently satanic, notions that commonly infect indie-rock zealots.

However, there are two perspectives that are presented without editorializing. Ehrbar's story makes a good case for the small-and-beautiful ethic of indie labelman and points out the burning situations bands often face when they leave the hands-on nest offered by indies.

The piece also presents an unspoken commentary about the havoc wreaked upon an insular music scene when the majors' minnows swoop down, buying big labels into the various large checks. Seven years ago, Seattle was the Next Big Thing that A&R maven and rock writers loved so; today, people look at most of the bands that emerged from the city and ask, "Where are they now?"

Why, with the indies, that's where.

By

Chris Morris

NARM '98

EXPANDED MERCHANTS & MARKETING SUPERSECTION

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Chris Morris

RETAIL TRACK (Continued from preceding page)

Viacom/Blockbuster Entertainment have obliged convention attendees by finally making a move to sell Blockbuster Video. In the Feb. 23 issue, I wrote that so far Viacom had yet to make a move this year to sell the music chain or look for a strategic merger; even though last fall it had been privi
cesely talking interested parties that it planned to do so early '98. No sooner had those columns hit the streets than the book containing Blockbuster Music financials arrived on the desks of interested parties.

A Viacom spokesman would not comment.

Finally, just to make you feel at home during NARM, here's the latest rumor on Alliance. According to knowledgeable sources, four financial players have bid on buying the Alliance One-Stop Group. They are Apollo Advisors, A.C. Green Music, and—this is a new one to me—Dimeline, Schieren, and Park. Those four are in the due-diligence stage. Meanwhile, Warner/Reprise, MCA/Universal, and Sony/Arista have been looking at the deal, but no one has put a bid in yet.

All of the above should help you engage in small talk at the NARM cocktail parties, so before signing off, let me wish everyone a great convention.

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John Holden, AUSC and former record store manager.

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Scratching A Niche: Chains’ Specialist Stores Provide Opportunities For Targeted Marketing, Improved Sales

BY DON JEFFREY

Music retail chains have come to realize that all stores are not created equal.
For some time now, the major retailers have been designating a certain number of stores within their chains as specialists, in a sense, in certain genres of music.
Lew Garrett, VP of buying and merchandising for Camelot Music, says that some 90 to 100 stores within the 350-store chain have been recognized for their ability to sell a significant amount of urban music and that about a dozen of those stores are "hardcore" urban merchandisers. In addition, he says that about 30 to 40 stores have been singled out for being able to sell an impressive amount of adult-oriented music, and that 25 to 30 outlets have been identified as the chain's "jazz stores."

"We started because we realized one size doesn't fit all," says Garrett. "We had to make adjustments in our allocation of merchandise according to the demographics of the particular stores."

This, of course, does not mean that product from those genres is all that is sold in the stores. It just means that the locations have been identified as being particularly strong in sales of those categories of music and that a wider selection of genre product has been bought, stocked and merchandised there. As chains have become more sophisticated in their tracking of sales and inventory, they have been able to isolate sales patterns store-by-store to see how deep they can go with certain titles.

"Instead of buying and putting three copies of a title in every store, now they segment and say we only want it in the top 75 stores," says Steve Rosenblatt, VP of marketing for Capitol Records.
Retailers say that creating larger-thansmall sections for genres in specific stores works because consumers can find a deeper selection than is possible in the normal store within the chain. The merchants also say the concept affords them an opportunity to roll out more targeted marketing campaigns. Retailers naturally look at their distributors as partners in the effort to make successful genre-friendly stores. Many industry observers also credit the market-by-market sales reports from the datacollection firm SoundScan for providing the information needed to create a genre-specific approach.

AID TO GENRE-TARGETED MARKETING

In urban music, most of the big chains have rolled out programs that are executed in the stores that sell the genre most effectively. Best Buy has its Rhythm & Grooves program, Trans World has Street Flavor, and HMV has Urban Monthly.

And it’s not just traditional music retailers who feature these genre-specific programs. The wholesalers and mass merchants use them, too. Anderson Merchandisers, the rack-jobber that supplies Wal-Mart, has the concept of expanding a genre by moving more inventory into the location. The approach worked, and now Latin music accounts for a significant percentage of audio sales in Puerto Rico.

The music also accounts for a strong percentage of sales in U.S. border cities like Brownsville, Texas, and in melting-pot metropolitan areas like New York. Latin music makes up nearly 20% of total sales in some New York City stores, he points out.

But the genre specification has spread beyond the obvious locations. Gonzales notes that one of his top 20 Latin stores is in Minnesota, of all places. The reasons for that are demographics and economics. Minnesota has low unemployment and thus has had to attract a large number of Mexican migrant workers for its crop production.

STORES INSIDE STORES

Wherehouse Entertainment has taken the trend of genre specialization a notch further by testing a "store-within-a-store" concept, specifically in Latin music. Last September, Wherehouse opened its first Tu Musica, and at press time 23 of the chain's 222 stores featured this section, which contains 30 fixtures worth of Latin music in up to 1,000 square feet of space. Within the Tu Musica section, product is divided among the various sub-genres—regional Mexican, tropical, romancita, pop and so forth. And there are as many as 15 listening stations devoted just to Latin music.

Isabelle Salazar, Latin merchant for Wherehouse, says, "The labels are very positive, very happy about it. We're working to establish programs to sell to them."

Salazar, like other chain buyers, stresses that it is not enough to just
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LITTLE PLASTIC CASTLE

(Continued on page 76)
All-Music Guide
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NARM '98

EXPANDED MERCHANTS & MARKETING SUPERSECTION

CONVENTION SCHEDULE
(Continued from page 74)

2:00-3:30 p.m.
• Research presentation: An In-Depth Look At Music Consumers (speaker: Gwen Lipsky, Sound Thinking)

3:45-6:00 p.m.
Special forum on independent retail coalitions
• Part 1: Coalition Of Independent Music Stores (moderator: Don VanCleave, Magic Platter CD)
• Part 2: Urban Retail Coalitions (moderator: George Daniels, George's Music Room)

5:30-6:30 p.m.
International reception (by invitation only)

8:00-10:30 p.m.
Scholarship foundation dinner
• Entertainment: Diana Krall, Impulse!; Billie Myers, Universal; The Mavericks, MCA Nashville

10:30 p.m.
PGD Zone Nightclub showcase presented by PolyGram Group Distribution
• Fat, A&M Records
• All Island Records
• Montell Jordan, Def Jam

MONDAY, MARCH 16

8:00 a.m.-5:00 p.m.
Registration (located outside the Yerba Buena Ballroom at the San Francisco Marriott Hotel)

8:45-9:45 a.m.
Members breakfast & annual meeting

10:00 a.m.-1:00 p.m.
Panel Discussion: The Internet Retailing Phenomenon (moderator: Chary Frevost, Album Network)
• Part 1: Stores Without Walls
• Part 2: The Future Of Distribution: When Bandwidth Catches Up...

10:00 a.m.-6:00 p.m.
"The DVD Video Experience" presented by the DVD Video Group

1:00-6:00 p.m.
Trade show open (box lunch available)

2:00-5:00 p.m.
NARM Classical/Jazz Issue Forum Meeting (by invitation only)

6:30-8:30 p.m.
Store Managers Bash hosted by Tower Records

11:30 p.m.
PGD Zone Nightclub showcase presented by PolyGram Group Distribution

TUESDAY, MARCH 17

8:00 a.m.-1:00 p.m.
Registration (located outside the Yerba Buena Ballroom at the San Francisco Marriott Hotel)

8:00-8:45 a.m.
Continental breakfast hosted by the DVD Video Group

9:00-10:30 a.m.
Panel discussions
• DVD Perspectives... Divx Prospects (moderator: Russ Solomon, Tower Records/Video)
• Mining Continued Sales From Singles & Album-Length Cassettes (Moderator: Geoff Mayfield, Billboard)

10:00 a.m.-6:00 p.m.
"The DVD Video Experience" presented by the DVD Video Group

10:45 a.m.-12:30 p.m.
Closing session
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Be sure to check stock on these Miramar titles.
Everyone’s Gone To The Net

Few brick-and-mortar retailers haven’t built a Web site, but are they making any money? Many say “yes,” reporting steady online business and, in some cases, triple-digit growth.

BY DOUG REECE

While the desire to expand the retail pie with online sales might fall a few silvers short of satisfying many players’ appetites, reports of stores’ increasing numbers are spurring traditional retailers on to bolster their presence in cyberspace.

Despite the fact that players are cautious about releasing exact sales data, most spoke to this story a percolating online business.

Mike Farrace, VP of publishing and electronic marketing at online/offline giant Tower Records, reports Internet sales up 300% at the end of 1996.

Best Buy, which quietly launched its online music store in December, is still working out the kinks but reasons to be a formidable presence in future months. The chain’s VP of concept development, Kevin Gordon, says he expects the Best Buy site to find its footing later in the year. “I would say our [online] sales are modest, though right now our site is modest,” he explains. “We still have not launched our full assault, and frankly, we have not had a history of having a one-to-one customer relationship, or fulfilling [single] orders. These are competencies we’re having to build.

“Ultimately,” he adds, “Best Buy is a customer-driven company, and we have to be where the customer wants us to be. We’re the people that sold them the computer that allowed them to get on the Internet, so we better be waiting for them when they connect. It’s sort of a logical place for us to be.”

SPACE FOR DAVIDS

Smaller outfits such as New England’s Newbury Comics Interactive are also faring well. Internet sales and orders grew a combined 200% from 1996 to 1997, while the chain’s site averaged 110,000 hits a week.

“With a dramatic increase due to some of the marketing and promotions,” says Roberts, “we promoted our URL more obviously in-store, on signage and in newspaper circulars. In fact, Roberts is joined by most of his colleagues in the opinion that traditional retailers have not yet fully exploited the advantages of having a brick-and-mortar presence.

“We know we’ve got a long way to go with this,” says Tower’s Farrace. “The key thing we’re looking to do immediately is leverage our existing media to publicize our website.”

“That existing media includes circulars and ads, as well as the chain’s popular music magazine, Pulse.”

Best Buy’s Gordon concurs, saying “We drop 35 million [newspaper] inserts into homes every single Sunday. We’re going to use these existing, paid-for promotions to attract people to the site, and in the long term, that is going to provide us with a significant advantage.

“Over time, you’ll see us using the full force of our brand across the different ways that we touch the customer, so whether it’s a television ad, a newspaper insert or the Internet, we’re a brand the customer comes to,” he adds.

PRICING & PROMOTION

With online competition heating up, newcomers and their relative veteran counterparts are looking at competitive-pricing schemes and promotions to draw eyeballs to their sites.

While sites operated by Newbury Comics and Camelot use a different cost basis to figure store and website prices, others, such as Best Buy, will offer similar prices in store and online. For a majority of titles available online but not found in Best Buy outlets, pricing will be comparable to that of other online retailers, says Gordon.

As to whether the store’s aggressive pricing strategy will cross to the Internet, Gordon says only, “We don’t intend to lead a price war.”

In addition to selective pricing, sites are looking to attract eyeballs with various promotions. In January, Newbury Comics Interactive sold several hundred limited-edition singles by Radioactive artist Ana Vorg exclusively at the site. The site also offered prize merchandise around releases from Tori Amos, Pearl Jam and Ani DiFranco, among others.

DIRECTIONS TO STORES

Even though the main function of these retail sites is to generate new revenue, many have also found ways to tie in their individual outlets.

Tower, which launched a revised version of its site in January, has signed a deal with Zip2.com which will allow users to get highly detailed instructions on how to get from their front door to the nearest Tower store location.

Meanwhile, Roberts says Camelot has achieved a healthy level of cross-promotion between its virtual and real space. “One [side effect] of our [online] business is all the people coming into our store because of a promotion they saw on our site, which is largely a function of the synergy between the site and the store,” he says.

SECURITY: A NON-ISSUE

Other factors enhancing online sales are advanced encryption and firewall technologies, which have made Internet shopping secure.

“Certainly, security issues are overstated,” says Gordon. “Customers are feeling more and more comfortable with shopping online.”

For the skittish, Best Buy—like Tower, Newbury Comics and nearly all other stores with an online shopping function—offers consumers the opportunity to order via dial-up at an 800 number after browsing the net.

“By its very nature, the people surfing the web are comfortable with it,” says Roberts.

New England’s Newbury Comics Interactive is also faring well. Internet sales and orders grew a combined 200% from 1996 to 1997, while the chain’s site averaged 110,000 hits a week.
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NARM '98
EXPANDED MERCHANTS & MARKETING SUPERSECTION

After "A Terrific Year," Horovitz Sees NARM Turning 40 With Upped Attendance And A Pre-Millennial Agenda

BY STEVE TRAIMAN

"Overall, 1997 was a terrific year for the music retail industry," says NARM president Pam Horovitz. "From the customer side, business showed continued improvement, particularly in the fourth quarter, and reports indicate this has carried over into the new year.

"For us, this translates into a greater willingness and ability for members and suppliers to attend our 40th-anniversary convention in San Francisco," she adds. "Ten weeks out, we had 1,200-plus registrants, more than doubling the 600 at the same time the prior year when we ended up with about 2,700 attendees. We're on track for more than 3,000 and could top the biggest ever conven-

tion—3,300 at our 1994 event in San Francisco."

The 40th annual NARM Convention Guide will focus on milestones throughout the Association's four decades of service to the music industry. "Not only will we have some historic photos," Horovitz says, "but there will be a lot of fun stuff throughout the exhibit hall and in a special memorabilia display."

"OTHER NICE JUNK"

Members came through with what she describes as "a ton of great stuff" in response to a request for reminiscences of conventions past. As examples, George Barry, formerly with Raccoon Records, Lafayette, La., sent his badge from the first NARM conv..."
Discover a world of magic and mystery! Allegro presents the second in the series of **music from the four corners** with **Colors of the World — Celtic**. This sampler collects the best Celtic music, from the early music approach of Ensemble Galilei and Peter Ratzenbeck's traditional guitar styling to Johnny Cunningham's playful fiddle. Become entranced by William Jackson’s emotive harp and Susan McKeown’s haunting vocals. Find yourself transported to the mystical land of Eire with the raucously inspired music of Dervish.

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Bonnie Raitt
Boyz II Men
The Eagles
Steely Dan

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Keynoter Profile: RICHARD BRANSON
From mail-order to Megastores, the maverick entrepreneur moves onward and upward.

BY DEBBIE GALANTE BLOCK

It all started when Richard Branson started a mail-order record business in 1973. That modest beginning led to the start-up of Virgin Records in 1973, and today Branson is chairman of the Virgin Group, which includes Virgin Atlantic Airlines, the 122-store Virgin Megastore chain, Virgin Cola and, most recently, V2 Records.

Born in 1950, Branson showed his entrepreneurial flair first at age 17, when he established a national magazine while still in school. After inaugurating the Virgin mail-order business, he opened a record shop in London, and by 1973 he had founded Virgin Records and signed his first artist, Mike Oldfield. It was in Oxfordshire that Oldfield recorded Virgin's first hit, “Tubular Bells.” And, as they say, is history. Over the years, such artists as Steve Winwood, Peter Gabriel, Culture Club, Janet Jackson and the Rolling Stones have all called Virgin home. Virgin Records grew to become one of the most successful labels ever, but Branson sold it to Thorn EMI in 1992 to save his then-fledgling Virgin Atlantic Airlines.

Under the terms of the deal, Branson was excluded from the record business until 1996. But, in December of that year, he came back with a vengeance, establishing a new label—V2 Records. At that time, he told Billboard, “We had great fun building the record business, and when it was sold in 1992, I regretted the sale almost from the word go. I hadn’t realized the extent that the music business had entered my blood.”

V2, which has offices in New York, London, Paris, Stockholm, Berlin, Sydney, Brussels and Holland, with licensing partnerships in place in the Far East, functions much like Virgin used to. It has the financial backing of a bigger label, but still works like an independent, according to company spokesmen. V2 artists include 12 Rods, Marc Anthony Thompson's Chocolate Genius, Mercury Rev, High Llamas, Billy Joe Crawford and Alice Temple. V2 has also purchased a controlling interest in Gee Street—as that label boasts the talents of PM Dawn and RZA, among others. Most recently, V2 inked a deal with BMG for North American distribution which led to the release of Jungle Brothers and Ambrosia’s album last spring.

In that same Billboard interview, Branson gave his operating philosophy: “To be the best, treat people like—people—not like financial assets—and to be at the forefront of contemporary music around the world.”

Branson has also been in the film business. In 1995, he produced a movie of George Orwell’s 1984 with Richard Burton and John Hurt, and Branson has recently said that movies are another place he still wants to be, although no specific plans have been announced as yet.

The coming year holds promise for Branson as well. He plans to open five Megastores while also launching Virgin Cola and Virgin Cinemas in the U.S.
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LOCAL GROWTH ISSUES
Many chains are also getting better at
paying attention to the unsigned
acts that are getting a lot of attention
in their local markets. For instance,
the folk-rock band Rusted Root
rapped from Pittsburgh and had developed a
large following there with its first
album, which it distributed itself.
National Record Mart says it bought
that title on consignment and sold
between 5,000 and 10,000 units, a
large number for an unsigned band.
When the act joined Mercury Rec-


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NARM '98
EXPANDED MERCHANTS & MARKETING SUPERSECTION

(Continued from page 60)

ors, NRM continued to show its sup-
port and was responsible for 25% of
the national sales of the band’s first
major-label album in the initial
months of release. Jeff Brody, senior
VP of sales for Mercury, says, “They
[NRM] were the biggest seller of the
record in the first week. They helped
break it.”

NRM continues to buy music by
local acts, as it did with the then-
unknown Rusted Root, on a consign-
ment basis. Bands that come into the
stores are directed by the managers
to the store specialty buyer at corpo-
rate headquarters.

“We won’t take just anything,” says
Grandoni. “We’ll see if the act has a
following, if the product might be
viable. We’re not interested in a local
band selling four or five records to
their relatives.”

A similar situation exists at Har-
mony House, the successful regional
chain based in the Detroit suburb of
Troy. Bill Thom, president of the
chain, says the retailer employs a
buyer in the central office who listens
to music from local bands and can
have the albums distributed to the
stores.

BEACHES OF CAROLINA
Retailers also are paying attention
to certain kinds of regional music that
do not break out of their geographic
areas. At National Record Mart, for
example, beach music, the exotica
rock of North and South Carolina,
gets prominent display in those
states, especially in NRM’s Waves
stores in the resort communities.
Stores display regional recordings in a
Local Music section.

But paying attention to regional
differences for a national chain means
more than, say, putting a lot of Latin
product in stores that happen to be
situated near the Mexican border or in
South Florida.

Two chains that have made a big
commitment to the Latin market are
Musicland and Wherehouse. But exec-
utives at these chains point out that
retailers will make mistakes if they
do not pay attention to the differences
between, say, regional Mexican and
tropical Latin music.

It is that kind of sensitivity to the
subtleties of the music and to the local
marketplace, the executives say, that
makes the difference between success
and failure when chains adopt a
regional approach to selling music.
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focus, with the DVD Group presenting demonstrations and discussions on “The DVD Video Experience” in a separate room for two full days. Russ Solomon of Tower Records/Videoworld is moderating a panel on “DVD Perspectives...Divx Prospects.” Related to DVD Audio, Horovitz observes, “What I find frustrating is that our industry is fortunate to have an account base that is very supportive of new technology. But we have to ask consumers what combination of sound quality, portability and price they’re willing to pay for. That’s why this consumer research is so important in helping us interpret trends. Then we can pay for more useful stuff, and do a better job of making it work for us and our customers.”

WEB SHAPES
Internet sales, distribution and marketing prospects are another technology-related interest. “More retailers are using their own World Wide Websites to enhance their own business,” she says. “There are hundreds of sites related to music in some way, shape or form, with new ones created every day. The Internet presents both a challenge and an opportunity to our members.”

“We’re making ongoing decisions on how best to utilize our own NARM Website to benefit our retailers, suppliers and customers.” As an example, she points to amazon.com, the biggest bookseller in cyberspace. “They just announced they’re adding music, joined NARM and will have several key executives at the convention,” explains Horovitz.

Charly Prevost of Album Network will moderate a two-part seminar, “The Online Retail Phenomenon.”

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A third key area is the independent retail coalitions, which Horovitz says “are among the many survivors, because they are older, smarter and more realistic in how they do business. Their ability to break product is important, and the strong response to a presentation at our fall conference suggested a broader appeal at the convention.” Another two-part seminar will kick off with “Coalition Of Independent Music Stores (CIMS),” moderated by Don VanCleave of Magic Flatter, Birmingham, Ala. Panelists include representatives from Music Millennium, Fingerprints and Waterloo Records. George Daniels of George’s Music Room, Chicago, will chair the “Urban Retail Coalitions” panel, with representatives from V.I.P. Records, 2 Live music, LBM Records and Serious Sounds.

THE NEXT MILLENNIUM
“Our two keynote speakers are a complementary mix of the past, present and future of our industry,” Horovitz notes. Opening session keynote Richard Bronson, chairman of The Virgin Group, has a diverse and unique background that includes an indie label that became a major company in the world of Internet retailing.

Horovitz sees NARM in pretty good shape for the new millennium. “Related to meeting the goals of our strategic plan and implementing the changes, we’re right on track,” she says. “We’ve strengthened our ties to other industry organizations, as evidenced by our research project with RIAA and our working with VSDA on the ‘The Tin Drum’ lawsuit in Oklahoma City, against the attempt to pull the R-rated, award-winning film off video store shelves as ‘pornographic.’

“With ITA (International Recording Media Assn.), we cooperated on the very successful ‘Save The Audiocassette’ coalition campaign. Results will be highlighted by coalition chairman Lou Varecchi of BMG on the panel moderated by Billboard charts director Geoff Mayfield, ‘Mining Continued Sales From Singles & Album-Length Cassettes.’

We just had the first steering committee meeting on an ‘Entertainment Packaging’ coalition, to be jointly funded by NARM and ITA, which Lou will also chair. “The future of our business is exciting, and it’s going to be fun, so stay tuned,” she says.
Music First.

Out Now
Various Artists, In To The Mix 2 [0194]
Various Artists, The Chemistry Set [0205]
Yes, Keys To Ascension [[0159]
Gary Numan, Exile [0200]
Switchblade Symphony, Bread and Jam for Frances [0098]
Information Society, Don't Be Afraid [0120]
Heaven 17, Bigger Than America [0187]

Coming Soon
Elton John, 16 Chart Busting Pop Hits from 1969/70 as sung by... [9811]
Jon Anderson, The More You Know [0245]
Venom, Cast In Stone [0247]
Genitorturers, Sin City [0239]

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Chrome - Clock DVA - Conflict - Controlled Bleeding - Helios Creed - Dead Voices On Air - Dilate - DIN - Disorder
Download - Executive Slacks - The Exploited - Frontline Assembly - The Future Sound Of London - The Germs - Guru Guru
Meteors - Motorhead - Nico - Noise Unit - Play Dead - Psychic TV - Seven - Spahn Ranch - Spiral Realms - Sigue Sigue Sputnik
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Xylon - Ynos - Zero Gravity - and more every month

Cleopatra Label Group
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SCRATCHING A NICHES
(Continued from page 72)

put more product in the bins and expect it to sell. Effective marketing programs have to be developed, and adequate price and positioning funds have to be obtained from the labels to make the programs work.

CLASSICAL PERFORMANCE
IMPROVES

Classical labels welcome the emphasis given to the genre by many retailers, especially after years of softness in the category.

Joe Szurly, VP of sales at Sony Classical, gives high marks to Musicland—as well as to chains that have traditionally been strong in selling classical music, such as Tower, Borders, HMY and Virgin—for implementing targeted marketing programs that have been successful.

"The accounts had to do something
to keep any semblance of a classical business alive," says Szurly. "They've shortened SKUs and targeted individual stores. And they're performing better."

But label executives do not want to see non-pop genres of music become, in a sense, ghettoized within certain stores and ignored throughout the rest of the retail system.

"Hopefully, with the right A&R direction, records can come out of these departments and sell through the complete chains," says Szurly. Sony Classical has been able to do just that in recent months with the cross-over success of the "Titanic" soundtrack, which became No. 1 on the pop albums chart.

One of the best examples of niche marketing by a chain is from Harmony House, which has operated a classical-only store in Royal Oak, Mich., a suburb of Detroit, for more than eight years.

Chain president Bill Thom says the decision was made several years ago to have a store specializing in classical because the demographics were right, and the sales data indicated that the concept would be a success.

"We were trying to design a retail concept in demand by music consumers," says Thom. "Classical customers need to have selection. That's the key to being successful. But it's unviable to have a broad selection of classical music in every store."
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Retailers Still Upbeat On Sell-Thru '97 Sales Helped By Larger No. Of Titles

BY STEVE TRAUMAN

NEW YORK—Now that the dust has settled, what word best describes sell-through '97? "Flat," according to most industry analysts. But the view from the retail community is: Welcome to the new world of software sales. Confidential sources at several major retail chains say sales continued to grow last year, and the holiday quarter brought a good finish to the year with a broad range of titles appealing to all ages. Adding to generally bullish reports from major chains and independents were encouraging sales of music video, DVD, and the influx of old hits reprinted to $9.98. Certainly, duplicitous churned out cassettes in volume. Industry sources indicate that a total of nearly $223.2 million sell-through units were shipped to retailers in 1997, up 3% from '96. Deliveries included some 50 titles with minimum preorders of 50,000 units each, up from 43 in that category last year. Retailers were definitely keeping a tighter rein on inventory. The average direct-to-sell-through release racked up 4.56 million units, roughly 10% below the previous year's average. Music, though, showed a 10% gain, net of returns, to 18.6 million tapes. The leaders were "Lord Of The Dance," which shipped 800,000 tapes, and "Hanson," at 400,000.

A LOOK BACK...

For Hollywood Entertainment, which last year nearly doubled its store count to 560, sell-through in established outlets was strong but not up to 1996 levels, according to senior VP for product Doug Gordon. The chain compensated with expanded sell-through sections in the November and December editions of its in-store magazine, Hollywood Insider. In addition, the last two locations now carry up to 2,000 affordable titles, drawing customers looking for more than well-publicized hits like "Men In Black," "The Lost World: Jurassic Park," and "George Of The Jungle." At West Coast Entertainment, "sell-through was extremely successful last year," says corporate development VP Steven Apple. "It was basically the way we purchased, merchandised, and advertised." West Coast delivered more than 2 million sales brochures and catalogs in the fourth quarter. Inventory and space were increased substantially, particularly in older stores. Virtually all the top holiday titles did well, with Apple noting good action in widescreen editions and boxed sets. He adds, "We're really promoting our motto as 'the movie buff's movie store.'"

John Bedard, president of Minneapolis-based Video Update, says the acquisition of the Movies chain will enhance buying opportunities in the combined 780 outlets in the Midwest and on the East Coast. In the second half of '96, Video Update expanded sell-through space, adding significantly to inventory. Bag-stuffers highlighted new holiday titles each week, and consumer response was encouraging, Bedard says.

Tower Records video sales VP John Thrasher reports that sell-through was up approximately 15% last year at 107 locations. "Although no title came close to 'Independence Day' in '96, we sold a much wider span of releases," he says, including 25th Century Fox Home Entertainment's "Star Wars Trilogy Special Edition" boxed set.

Two big surprises in the music category were: "Lord Of The Dance" and "The Lost World: Jurassic Park" sold "tremendously all year long," Thrasher adds. "We increased our department space for sell-through and shipped direct to the stores instead of from our central warehouse. This enabled us to keep on top of inventory much better and certainly helped our margins."

Activity scaled new heights for J&R Music World, Manhattan's largest independent music, video, and computer software outlet. Advertising director Abe Brown says that '97 was "the best year ever for sell-through action" at retail and via mail order, which offers

(Continued on page 96)

Handelman Loses Handle On Video;
Hallmark Gets A Case Of Cabin Fever

DECLINE AND FALL: Handelman, the rackjobber that once controlled sell-through deliveries to many mass merchants, was unable to get生意 by selling video—big time.

Pre-recorded cassette sales declined to $19.6 million for the third quarter ended Jan. 31, a 79% drop from the $70.2 million registered during the same period in fiscal 1996. A year ago, video accounted for 21% of Handelman's quarterly revenues of $380.5 million; more recently, the figure was 6.4%. Handelman attributed the showing to "continuing increases in direct purchases...by major customers."

At least one of those customers is adding insult to injury. Kmart, which started buying direct in the past year or so, has chosen Warner Home Video as category manager. Kmart spokesman Dennis Wigent says the studio, which is "very new on the job over Universal, Disney and Handelman."

Wigent is expected to provide insights on everything from details like box sticking and bar codes to consumer purchasing trends. "They represent the industry on our team," Wigent says. Starting with consumables, Kmart has been installing category management for the past 18 months.

Kmart is also enthusiastic about DVD. According to Wigent, sales in the 100 superstores where the format is available are "doing really well." Player volume is modest by comparison. "It's probably close to plan, but we didn't think we were going to be selling that much," he says. Limited availability is one reason; so is the strategy of pricing units at what he calls the "enthusiasts' level," i.e., near list. Wigent expects a significant change by fall when players should become cheaper.

DEserted Cabin: Hallmark Home Entertainment has acquired the assets of Cabin Fever Entertainment, pulling the plug on the Stamford, Conn., independent. "We've been told we're out of business," said a Cabin Fever employee reached by phone. By day after the announcement, the staff members—who among them president Jonathan Nelson—had cleaned out their desks and left. It isn't known whether anyone continues at the building.

The sale followed close on the heels of the announcement by Cabin Fever's corporate parent, UST, that it would unload ventures outside its core business of smokeless tobacco (Picture This, Billboard, Nov. 29, 1997). Hallmark was the logical buyer, as its president, TV producer Robert Halmi Jr., had licensed Cabin Fever a bevy of programs, including "Lonesome Dove" and "The Little Rascals."

The best-selling "Dove" and related titles "Dead Man's Walk" and "Street Of Laredo" have been placed on moratorium, awaiting repackaging and release earlier this year, says operations VP Eric Mitchell. "There are some nice classics" that await new marketing campaigns. In the meantime, Hallmark has begun checking with distributors on inventories of existing releases while preparing one title that Cabin Fever didn't have a chance to ship, a TV remake of Truman Capote's "In Cold Blood" starring Anthony Edwards, Eric Roberts, and Sam Neill.

DVDING: Columbia TriStar recruits "Starship Troopers" in full-screen and widescreen formats for May 19 shipment at $24.95. Arriving May 12 are "The Adventures Of Baron Munchausen," "The Caine Mutiny," "Maximum Risk," "My Girl," and "NO Mercy." All are $24.95 suggested list. Further indicating Steven Spielberg's grip, Columbia is releasing "Close Encounters Of The Third Kind," due for heavy retail exposure, doesn't include DVD. Spielberg is said to be awaiting Divx, DVD's pay-per-view, disposable alternative.


SPRING TRAINING.

Just in time for NARM, Playboy Home Video's got spring's hottest titles: Playboy's Sex on the Beach, Women Behaving Badly, and Girls Next Door. A winning trio to score big for you!
Sight & Sound Surveys DVD Markets For Dealers

SIGHT & SOUND'S SMART PLAN: St. Louis-based distributor Sight & Sound has come up with an inexpensive way for retailers to determine if their markets are ready for DVD.

Under the plan, called Smart Start, the distributor conducts a demographic profile of a dealer's market and cross-references it with the profile of the typical DVD customer.

The study costs $39, which can be credited back to the dealer with its first DVD order. If a retailer decides to begin carrying the format based on the results of the survey, it can get a merchandising kit for $39 from Sight & Sound with a minimum order of 25 DVD units. With an order of 75 units or more, the kit is free.

The kit includes an in-store banner, eight teaser shelf talkers, removable stickers that can be placed on VHS boxes and on a sign that a title is also available on DVD, bag stuffers touting DVD's benefits, and a product guide.

"There's a danger jumping into DVD with both feet if your market isn't ready for it," says Sight & Sound executive VP of sales and marketing John Jump. "We're trying to balance profitability and getting the format introduced to more dealers and consumers.

Jump says the distributor will introduce the program this month via its weekly mailer, Marquee Entertainment.

The distributor has already received inquiries from about 100 of its customers asking how, or if, they should be stocking DVD.

"My guess is that we'll get another 200 self-validating retailers once the program is in place," Jump says.

The demographic study, which isn't required to receive the merchandising kit, looks at stores of all levels, age, and other basics to give dealers a better idea if their customers are potential DVD consumers. Sight & Sound also recommends that dealers conduct their own surveys. It also says retailers should ask local consumer electronics stores for names of people who have bought home theater systems or other upscale video equipment and alert them that they carry DVD in their stores.

In other Sight & Sound news, Jump says the company is on the market following a successful four-week trial.

"We're doing much better, and the studios have been very cooperative," says Jump. "We've put a lot of items in place, and we aren't making the same mistakes again."

Jump says the distributor ran into big financial trouble by overselling self-liquid into the market.

"It was a real battle for us," he says.

Now, he says, the distributor carefully oversees sales of each store to determine the right buy. In addition, he says, the distributor won't ship records to stores within days after street date to avoid massive returns. "The idea is to touch product once, just like a rental title," he says.

IMAGE'S NEW IMAGE: After establishing itself as a leading distributor of laserdiscs and now DVD, Image Entertainment will begin releasing programs on videotape.

The new direction follows a licensing deal with the GRB Entertainment, a reality-based production company that supplies programs to the Discovery Channel and the Learning Channel.

Under terms of the multiyear agreement, Image will distribute GRB programs on tape, DVD, laserdisc, and in some cases DVD-ROM.

"When we started, it was easy to carve out a niche by acquiring the laser rights," says Image director of marketing Garrett Lee. "Now companies don't want to fragment licensing rights to different companies." The first title scheduled for release under the new deal is "Movie Magic: Disasters At Sea."

Priced at $14.95, the cassette is a behind-the-scenes look at the special effects created for "Titanic," "Crimson Tide," and "Deep Rising."

Street date is April 21. Yet because of the enormous success of "Titanic," Image will likely release the title in early April. "The large chains want it yesterday," says Lee.

Laser and DVD editions, each priced at $19.98, will follow in May. Image will handle sales and marketing to its existing laser accounts, but Steeplechase Entertainment will handle video speciality, mass merchant, and grocery accounts.

The company, headed by former Orion Home Video executive VP Herb Kent, is looking for "BBB" titles that are "BBB-ing the video to the street," says Lee.

Two more "Movie Magic" releases will follow later this year, including "The Final Frontier," which examines the special effects of "Star Wars," "Independence Day," and "Armageddon." The latter will be in stores by mid-May. There's also a documentary of the making of Columbia Pictures' "Godzilla" in the pipeline.

Other series in the GRB library are "Sea Tek," an underwater adventure series; "Anatomy Of Disaster," which looks at the aftereffects of hurricanes, tornadoes, hurricanes, and earthquakes; and "What Went Wrong," about man-made disasters such as explosions and airplane crashes.

The all-rights GRB deal marks the second time Image has distributed a program on video. In 1997 the company released a recording of the Broadway hit musical "Into The Woods" to retail; it had previously been sold to consumers via a directresponse campaign.
SELL-THRU
(Continued from page 93)

30,000 video titles. "This helped virtually everything sell across the board through the holidays.

...A LOOK AHEAD

What about '98? It's off to a good start, Hollywood Entertainment's Gordon reports. "A lot of the positive reaction we're seeing is due to the studios setting up good release schedules." The chain plans "to do a lot more title-specific promotions this year. We were very successful in 1997 with several pre-sells tied to multiple discount rentals."

West Coast's Apple says that he remains bullish, citing good sales already on Columbia TriStar's "Air Force One" and excellent prospects for Fox's "Anastasia" and Disney's "Hercules," "The Little Mermaid," and "Flubber." Rentals are primary, Apple emphasizes, but all things being equal, "we'll be as aggressive as we were last year."

Bedard of Video Update is encouraged by the number of sell-through titles already announced for the first half of the year. Noting the chain's price-competitive nature, Bedard says he will be doing more promotions that tie sales to free rentals. Video Update may repeat a successful Coca-Cola promotion that offered product discounts with purchases.

Tower's Thrasher also points to a strong release schedule in the first half, highlighted by "Air Force One," "Hercules," "The Little Mermaid," "Flubber," and "Anastasia." An increasing number of sell-through cross-promotions with major packaged goods companies is contributing to increased consumer awareness, he adds.

"The momentum from the holidays for sell-through is definitely carrying through into the first half of the new year," J&R's Brown says. "We've already seen good sales for such titles as 'Air Force One,' 'Soul Food,' 'Evita,' and 'Hercules.' With 'The Little Mermaid,' 'Flubber,' and 'Anastasia' on the way, it's very encouraging."

Sales of catalog releases continue to be strong, he notes. One reason is New York's powerful attraction to tourists, many of whom visit the store to check out its breadth of widescreen and standard-dimension titles. Many walk away with a purchase or two.

THE GOODMAN BROTHERS NEVER HAD TO DELIVER MILLIONS OF PIECES OF HOME ENTERTAINMENT SOFTWARE TO 16,000 RETAILERS.

Delivering your new hit home video to the store isn't what it used to be. To complete a direct-to-retail release, millions of units must arrive on time at thousands of locations in four different time zones. That's the reality of doing business in today's home video market.

Rank Video Services America is a leader in providing major Hollywood studios with state-of-the-art VHS video cassette duplication, packaging and fulfillment programs. Programs that now include our Enhanced Distribution Services, which combine EDI order processing and information support services that are now industry-standard. Last year VI&A delivered 190 million units — new releases, promotional projects and unit pick replenishments — to over 16,000 locations. That's why mass merchants trust VI&A.

So, whether you need individualized distribution services or a completely integrated set of duplication, packaging and fulfillment programs, Rank and VI&A are now ready to help you advance your direct-to-retail programs. To find the new way to the store, call 1-800-677-8421.
...among filled Victor scores, not neglected PRODUCER Swervedriver 99th "Home,"
the noise and "Girl 82909 "..."...Flyin' At A Stilt," rather than this way. He
returns to this world of 90s base, on solid footing.
SWERVEDRIVER 99th Dream PRODUCERS: Aynsley Macfie & Swervedriver
With the tryptich guitar base and better- sweet melodicism of "Mescal Head" and "Echo Beat Reservation," Swervedriver crafted two of the more compelling guitar-pop albums of the mid-90s. The band has sent shockwaves in recent times, having dropped by its
British and American labels. Here, Swervedriver takes
the New-York-based Zero Hour; although the product is a distinct from group's previous efforts or its leveled soul. Yet 99th "Dream" has moments of style and substance, blending instrumenting "Stellar Captive" and the My Bloody Valentine-meets-Oasis closer, "Behind The
Cove/"The One/"The Times."
OHIO LIGHT OPERA Victor Herbert; Ellen Newport Classics 85615 In this age of scholarly recordings of neglected American musical theater scores, it's good to note that great opera composer Victor Herbert got his turn. First produced in 1917, "Eileen" isn't the order of his earlier triumphs among them "Babes In Toyland," "Red Mill," and "Naughty Marietta\" but it's
filled with appealing, Irish-flavored airs and boasts at least one exquisite song, "Shane Alone.\" This live performance
of what is said to be the score's first full recording (on two CDs) is lovely, although stage noises occasionally mar the dialogue portions. A most welcome addition to the show music shelf; distributed by Allegro.

THE PAUL BUTTERFIELD BLUES BAND An Anthology: The Elektra Years COMPILER: Paul Butterfield PRODUCER: Elektra D 62124 Chicago harmonies virtuosic Paul Butterfield-electric blues fans in the early 60s with his soulful mastery of an instrument that few white musicians had played with authority up to that point. Do in doing so, he and his racially integrat-
ed band not only helped define a blues revival but also set themselves apart from such contemporary rock icons in the making as Eric Clapton and the Rolling Stones by operating totally within the blues idiom rather than watering it down for the masses. This deluxe, two- disc collection traces the group's career—from 1963 to 1971—and repre-
tatives Butterfield's most inspired work. He died of a drug-related ailment in 1986 after trying unsuccessfully to revive his career. An archival release that pays homage to one of the uns-
putable greats of the electric blues harp.

THE COUNTRY GENTLEMEN The Early Rebel Recordings: 1961-1967 PRODUCER: none locus Rebel 4002 This four-CD box set represents the first CD availability of this prominent and influential progressive bluegrass group's early years on Rebel. The Coun-
y Gentlemen were formed in Washing-
ton, D.C., in 1957 by guitarist Charlie Walker, who remained the only constant part of the group for several years. The box includes h
here (including several previously unre-
leased recordings) are an excellent por-
trayal of the group's maturation in those early years. These were the years of the classic Gentleman Lineup of Waller, John Duffie, Edgar Smith, and Tom Gray through the later makeup of Waller, Doyle Lawson, Bill Emerson, and Bill Yates. Bluegrass historian Gary Reid contributes a 24-page illustrated history of the group and of these recordings.

THE MAKERVICKS Tapestry PRODUCERS: Paul Music, Don Cop𝑟 001 Two men, two instruments, two decades. No one ever accused The MakerVicks of complacency, and they certainly aren't going to know back. Here they once again prove themselves capable of launching into the unknown. From the south-of-the-border barn session on "Dunes The Night Away" and the R&B
licks in "Tell Me Why;" the aptly named "Melbourne Mambo" and the lanky
brooding of "Delores," the MakerVicks are teasing unfurled ground. In spite as well as musical feeling, this heart's back to adventuruous musical experiments by such
country pioneers as Bob Wills, who initial-
ly net resistance for bringing jazz and swing elements into country. Perhaps country needs a little more of that cross-
pollination to keep the music honest.

THE GAZIN MOUNTAIN DAREDEVILS 11 PRODUCERS: Larry Lee, the Gazin Mountain Daredevils New Era 4172 Like NIRIG, the Ozark Mountain Dared-
devils have been accused for eons, delighting thousands of fans from sea to sea but not realizing a proportionate share of records. The Springfield, Mo., quintet— which formed in 1917—exceeds at blue-
skied country, Appalachian folk, and Southern rock. Made-up of guitarist John Dillen, harpist/percussionist Steve Cash, bassist/mandolinist Michael "Super" Gran-
du, and lead guitarist Bill Brown (all of whom singing, as well as drummer Ron
Grew, the group delivers original tunes that ring the classics. Highlights of this consistently charming album—released by a Springfield-based indie—are the catchy "Standing On The Corner Of Live & Learn;" the rockin' "New York;" and the sweet, reflective ballads "Where Are We?" and "If It's True." A group of journeymen who have amassed an ardent following over decades of unpretentious service to their craft and the dying art of winning over fans the old-fashioned way.

JAZZ

★ BALK SHEPPIK & THE COMMUTERS The Loan PRODUCER: Red Steph
Guitars 5158 Ever-active frontman Brad Shepik excels in a vein of electric improv that mines Middle Eastern and southern European sources with real wit and passion. His handwork on electric guitar can be heard on the Paradax Trio's wonderful "Flying At A Stilt," while his eloquent way with the oud and saz is popular on Paradox's gorgeous eponymous debut (both sets are on Knitting Factory Works). Here with his band the Commers, Shepik plays electric, acoustic, and Portu-
guese guitars along with such exotic axes as the electric sax. His playing has real flair, and the material is deep, spirited—full of not only for the avant-garde, but also for world music fans and the hippie-groove contingent. Distributed in North America by Allegro.

LATIN

PRESUNTOS IMPLICADOS Site LANDO 2003 In this latest album, this gifted Spanish trio explores its penchant for vintage, sleek pop sound with masterly arrangements, atmospheric backing vocals, and pleasing figures of R&B and rock roots that ring the group's Low and Steve Giménez's crystaline, high voice at is its setting on moving love songs "Eden" and "Mi Amor." The group's two CDs at the time of this writing were "Mi Amor" and "La Joven," the latter of which offers the best opportunity for a disc that's otherwise too stylised for U.S. Hispanic radio.

CLASSICAL

ALEXANDER KREIS (1889-1965) was a Russian-Jewish composer whose style derived its character from Jewish heritage as well as from turn-of-the-century exotics Seren-
ha and Debussy. His work has its own mystical, though, in the Sym-
phonic Fantasia on "Danse Macabre," the "Two Jewish Sketches" are also remarkably evocative and elegant. Perhaps these two songs aren't so distinctive, but the closing Piano Sonata, op. 34, provides a dramatic upp to this highly appealing collection with a cascade of rich, emotive chromaticisms.

AMUSEMENTS: Spotlights Below the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rezoned albums of special artistic, archival, and commercial interest, and outstanding collec-
tions of works by one or more artists. PICKS (1) New releases predicted to hit the top of the chart in the corresponding format. CRITICS CHOICES (w) New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (Q) New releases deemed "Pick" that were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available copy also a reference service to Paul Verl, Billboard, 1515 Broad-
REVIEWS

R&B

VERONICA 60 Ways (A/73)
PUBLISHERS: J汇聚邦kley, D-MoMan
WRITERS: J. Jackson, W. Jackson
PUBLISHERS: J汇聚邦kley's Jams, ASCAP, Concept of Soc.
HOL.A 43055 (PolyGram cassette single)
This is the Veronica single that R&B and dance music fans are waiting for. It's a fresh, lively track that will make fans of this genre jump with joy.

KENNY CHESTNUTT That’s Why I’m Here (5/35)
PUBLISHERS: S. Smith, W. Stax, A. Stax
PUBLISHERS: E.W. Davenport/Mark Alan Spence, BMI 65398 (1200)
In the liner notes on this single, Chester admits he's hoping that the song will have limited appeal. However, it is performing well on the road over the last couple of weeks, so we'll have to wait and see how it goes.

THERODN A Man In Her Orbit (3/35)
PUBLISHERS: J. Ramey, D. Queen, D. Queen
PUBLISHERS: S. Menteer, BMI, One Star, ASCAP, Epic 78694 (200)
From the opening strains of the mournful fiddle to the last bunched roses, this song is a one-of-a-kind record. It recalls songs that seem to relish the same themes in inventive ways, this song explores heart-tugging emotions from a unique perspective. Exceedingly well-written by John Ramey, Bobby Hatfield and Ira Block, the fiddle and baritone vocals of John and Bobby, the song is stronger than the two different lyrical snippets of men in difficult transitions. The calibre of the song is clear. This is a deeply affecting vocal performance and Byron Galimore’s skilled production, should guarantee it heavy airplay at country.

CHERYL WRIGHT A Thriller (4/37)
PUBLISHERS: T. Brown
PUBLISHERS: MCA 4101 (Universal cassette single)
Chery Wright has arrived! As the songwriter of the first single featuring her new band, this song has the potential to make a huge impact.

NEW & NOTEWORTHY

THE GETAWAY PEOPLE She Gave Me Love (9/44)
PUBLISHERS: The Getaway People
PUBLISHERS: not listed
Tanglewood/Columbia 3387 (500) Sony cassette single
The Getaway People may have risen from the relative modest town of Stavanger, Norway, but their sound has a decidedly urban blues-rock edge. This song starts with a driving beat, then an appealing epiphenomenal hook that has been known to draw crowds to their national breakthrough. The track’s contagious blend of acoustic roots and country feels, combined with a breath-takingly fast-paced rhythm, makes it impossible to resist theicotin pop-funk sounds that proceed to inseminate and destroy an already dangerously attractive poppy for fans. The song has a really good feel and is very catchy.

NEAL McCAY Party On (5/31)
PUBLISHERS: J. Lehn
PUBLISHERS: K. Good, F. Williams
PUBLISHERS: E.W. Davenport, BMI, WB 44004(WB) 800 8590
Although the song’s title might evoke images of McCoy Alchet in a major, “Party On” is an absolute winner. It’s a lively track with.pooling ballad about a man turning to the nightlife to escape the pain of a failed relationship. McCoy Alchet’s smooth vocals and soothing, guitar-driven phrasing make for a perfect fit.

COUNTRY

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COUNTRY
ELMOPALOOZA!  
Sony Wonder
45 minutes; $12.98

This commemoration of 30 years of "Sesame Street" recently aired on ABC-TV. For fans young and old, one viewing definitely isn't enough. Here, the show takes to the stage of New York's Radio City Music Hall to perform some of their hits, but things take a bit of a hectic turn when Jack Nicholson last in his dressing room and co-host David Alan Grier starts to lose his cool. Of course the cast comes through with funny little sketches perfectly framed music numbers that include a broad range of guests. Performing in what amounts to a series of adored video-clips are Shawn Colvin, who sings a beautiful "I Can Do Everything"; Ernestine Haruvet, who croons withkeit about the ring's crown, the "Caribbean Amphibia- lans"; and Kenny Loggins, whose "One Small Voice" is the program's pinnacle feel-good number. OtherTopical guests include Rosie O'Donnell, Gloria Estefan, En Vogue, the Mighty Mighty Bosstones, and the Pogues; gratuitous appearances are made by Cindy Crawford, Tyra Banks, and Conan O'Brien. Although longtime "Sesame Street" fans might wonder why the classic "The Rainbow Connection" is absent from the proceedings, the program is otherwise comprehensive and a load of fun.

JACKIE MASON: LOOK WHO'S LAUGHING! 
Home Video Entertainment
45 minutes; $19.98

In this program, which originally aired on selected public TV stations, Mason uses the line "Is that like in this country?" as a springboard to reel in his U.K. audience and spin his trademark tales of the plights and rewards of the modern British. For Mason, getting a job to shop to plopping and dressing for success, Mason leaves few areas of life untouched; even those that would be considered taboo out of anyone else's mouth. Calling on memories of his days as an audience member and make points to time from time, he keeps the crowd—and viewers at home—enjoying the anecdotal tapestry. Materially, there's nothing particularly new or different for Mason here. But he continues to be both have an enthusiastic audience for a colloquial comedian and delivers exactly the kind of laughs longtime fans have come to expect.

GRETZKY: THE GREAT ONE AND THE NEXT ONES 
CBS Video
50 minutes; $14.98

The Olympics weren't so good to Cana- dian native Gretzky, but even a Gal- than-tellar finish can't take the shine off The Great One's illustrious career on the ice. A smattering of praise from his peers and some winning game footage start things rolling, but the lion's share for his tape is dedicated to up-and- commers that ice hockey enthusiasts might want to keep their eyes on. Gretzky con- verts a precedent-setting of a freestyle chat for fans, providing his thoughts on the potential of each of the spotlit young players as well as the specific challenges each is likely to face. Among those featured are Sergei Fedorov, Mike Dibella, Jocelyn Thibault, David Roenick, and Jaromir Jagr. A fun ice- breaker for the next generation of hockey stars.

FIRM BASICS: SCULPTING WITH WEIGHTS 
TV Guide
45 minutes; $14.98

Bathing-suit season is just around the corner, and the folks behind "The Firm" are back with their latest answer to getting rid of that extra winter baggage. The "Healthy Living" series was designed for beginners; this tape begins with a succinct overview of weightlifting's merits and possible complications, before moving on to those who are growing older. The workout itself, led by a cheerful back-to-basics instructor atop an Oriental rug, is thorough and requires only the use of a metal rod, hand weights, and a stool—a low bench. It's a good foundation to help first-timers or those with low stamina get into shape and reshape their bodies. Also new in the line are "Fat Burning Workout" and "Abs, Buns & Thighs Workout.

THE WALL THAT HEALS 
Bobbi C. Entertainment
50 minutes; $24.95

Artor Louis Gosssett Jr. hosts this under- stated and powerful tribute to the men and women who gave their lives during the Vietnam War. The film was released in conjunction with the 15th anniversary of the completion of the Vietnam Veterans Memorial, which bears the names of more than 58,000 Americans who lost their lives in that interna- tional war. It features commentary from Vietnam War veterans, those who lost family in the war, and people from around the memorial's fund-raising and con- struction. The program's simplicity is accentuated by the lovely, soaring clips interwoven with interviews featuring noted former President George Bush, a host of U.S. senators and repre- sentatives, political consultant James Carville, and singer Country Joe McDonald.

RAW ASPHALT 
Film Cult Video
30 minutes; $14.95

For some reason, this tape's packaging is disguised to look like an item one might find on a grocery-store shelf. But inside, viewers will find 100% outdoor crassiness courtesy of some aggressive in-line skaters doing their thing around New York. Party-cameras angles and footage combine to produce a whirl- wind tour of these extreme skaters on the move down cement stairs, under fountains, and through city streets; they visit Central Park, the South Street Sea- port, and several other locales friendly to in-line skaters. Most of the tape includes action footage set to a hard-core soundtrack provided by the young bands Chaos Theory, Mess, Stinkbug, and Sewage, but there are interviews with some of the fearless youth as well. Cont: 914-429-7479.

FIRST BREATH: CRADLE IN THE SEA 
Home Video
50 minutes each; $19.95 each; $49.95 for boxed set

The "First Breaths" programs, which originally aired on the Discovery Channel, screen "cute" from start to finish. Baby marine mammals—from a sea lion to a spotted dolphin—are introduced to a killer whale—are in the spotlight in this educational and entertaining collec- tion. Each Arctic tape contains the complete programs that follow one ani-

mal's development from birth to adulthood. What makes this series particularly accessible is its focus on one specific species. View- ers are given a detailed look at each species' develop- ment, from family mat- ters to playtime to lurking dangers. The show's fast-paced pace is incredibly pacific, and the narrative is engaging enough to be understood by the whole family. Cont: 814-227-5277.

WE GOT NEXT: THE STORY OF THE WBNA'S INAUGURAL SEASON 
ESPN Video Video Entertainment
Approx. 60 mins; $14.99

The WBNA got a lot of attention last year, and this video shows you why. Filmed in front of any professional sport, this video delvers fast breaks and exciting buzzer shots, as well as the true meaning of teamwork and team pride. Unlike many videos from the WNBA's male counterparts, this tape chronicles the ups and downs of entire teams, including frustrating losing streaks, coach firings, and injuries. These events' effects on each individual player are explored. In one case, the Houston Comets' Cynthia Cooper rose to the occasion and turned the season. In another, Shwoppe was sidelined with an injury. Cooper was later named Most Valuable Player. The Comets won the champi- onship. Several other up-and-coming players are highlighted, but the video—like the players—relies on a philosophy of team effort.

RELENT 

d by Bruce Miller

There are portions filled with intricate detail, poignant ruminations on the record industry, and gossip about the entertainment industry's major players, such as Freddy DeMann, Fiona Apple, Dave Navar- re, Trent Reznor, Howard Stern, and pop queen-cum-dance-music mixmaster Traci Lords.

The book is filled with tabloid-style stories in some surprising human. "Manson's lists of rules on homosexuality, drug addiction, and even his "Rule of Five," which allows the members to choose him, is included. There are also portions filled with interesting and amusing stories about the Manson family: their first moments, their toxic relationships, and the Manson family's involvement in the rock and roll scene.

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STEPS 

by Dan Sully

SMALL TOWN 

by Dan Sully

SPENDING 

by Mary Gordon

Read by Blair Brown

40 minutes; unabridged, $9.95

ISBN 0 89579-071-2

Originally released in 1987, this audio documentary, like anything Titanic-relat- ed, is enjoying a surge in sales thanks to the blockbuster film. For those intrigued by the ship disaster, this audio is a fasci- nating and informative companion. 

Reader: Dan Sully. 

STROLLS 

by Dan Sully

MONICA STALO is an independent, sassy and sarcastic artist. At a show, she writes notes on the art work, telling the author what she feels about the art work. She also writes notes on the art work, telling the author what she feels about the art work. 

SPENDING 

by Mary Gordon

Read by Blair Brown

4 hours (abridged), $24

ISBN 0-88050-400-0

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REACH YOUR AD COMMUNITY BILLBOARD MAGAZINE
Marketing Job Has Come A Long Way
Department Expected To Be A Moneymaker

This story was prepared by Kevin Carter, managing editor of Top 40 Airwaves, and Marc Shkolnick, managing editor of Rock Monitor.

Along with the myriad of changes consolidation has brought to radio is the evolving job description of today's promotion and marketing directors. No longer hanging banners at remotes, the job has become a corporate position, and those who hold it are now responsible for making money, not just spending it.

Beverly Tilden, VP of marketing for Chancellor Media, broke into radio more than 20 years ago as a producer at WBZ Boston, moving into promotion a year later. At the time, she says, "the marketing director was not considered a department head. The GM was responsible for all the marketing plans, and the promotion director just executed them." Abigail Polleh, director of marketing for Emmis St. Louis, says, "It used to be much more of an entry-level job. It used to be a sales assistant or intern."

That's not what today's broadcast companies are looking for: "When I'm looking for a qualified promotion director today, the stereotypical line I get from management is, 'We don't want a banner-hanger,'" Tilden says. "In 1998, marketing is far more important for a number of reasons. One, there are so many more ways to market—it's not just advertising anymore. New technologies have given us so many more options, and that makes the process far more complicated."

Also, she notes, consolidation "has made it more important to be a wise marketer. How do you market two or more stations in a market so that each one benefits without killing the other ones?"

Above all, Tilden notes, "marketing directors are expected to contribute to the top-line growth of the radio station today. They are expected to develop programs or events for nontraditional revenue opportunities and/or market-wide sales programs that more than one of the company's stations can use to attract promotional dollars."

TOP-LINE GROWTH

As Natalie DiPietro, marketing director of Chancellor's WRWX (Rock 103.5) Chicago, notes, while her station may be given a nice-sized budget, she's told that "unless we make $4,000 more, you're losing all your TV and billboard money." Paul Miraldi, marketing director at another Chancellor outlet, classic rocker WAQX (Q104.3) New York, adds, "Often the promotion and marketing people were known as the spenders, but the good ones are contributing to top-line growth as well as through nontraditional revenue."

Jude Heller, marketing director for triple-A KFQG San Francisco, sees herself as a special-event marketer for a company involved in publishing, World Wide Web site production, CD manufacturing, events, and, of course, radio. "When I came to the station,"

(Continued on next page)

FCC, Congress To Face Off Over Free Air Time Issue

WASHINGTON—Last month, after Republicans scuttled President Clinton's campaign-finance reform bill for the second time in this Congress, the president wrote to William Kennard, chairman of the Federal Communications Commission (FCC), asking him expressly to go to the mat on the issue of limited free air time for candidates on TV and radio.

Kernard has said that the FCC probably has the authority to chart such a course and that he has the votes to win at the commission.

The broadcast lobby, however, has long opposed any such requirement and has now taken the issue to friends on the Hill with a campaign-finance amendment introduced by Sen. Conrad Burns, R-Mont. The attached legislation would forbid the FCC from spending any money in its budget to impose or enforce a requirement for free broadcast air time for candidates as part of a broadcaster's public-interest requirement.

A hearing on the controversial amendment will be heard during the week of Monday (16) before the Senate Committee on Commerce, Science, and Transportation, chaired by Sen. John McCain, R-Ariz., who, curiously, co-sponsored the defeated campaign-finance reform bill but nevertheless opposes the FCC stepping into the breech in lieu of Congress dealing with the issue.

Further, two key lawmakers on the House side—Rep. Billy Tauzin, R-La., and Rep. John Dingell, D-Mich.—have also stated they will oppose any attempt by Kernard to move forward with an FCC requirement.

The amendment is attached to a supplemental appropriations bill before the committee that also contains money for Persian Gulf and Bosnia military operations, as well as disaster relief for El Nino-plagued states.

The questions are these: Will Clinton care enough for campaign-finance reform to oppose the bill with its "no free air time requirement" amendment attached? And will members of Congress give the FCC a chance to attempt action on an issue they have twice decided to ignore?

Stay tuned.

KIIS-FM Is All Cosmetic
Lucky Listener Wins Buttocks Liposuction

■ BY DOUG REECE

LOS ANGELES—While the rallying cry of “free surgery!” may not sound like the sort of thing to generate the interest of radio listeners in every market, here—where beauty is soul-deep and every other waiting and valet parking is a would-be star—a new promotion by top 40 powerhouse KIIS-FM has been a major success. No ifs, ands, or butts about it.

In fact, the station’s “Win A New Rear In The New Year” promotion has not only garnered a substantial and positive response from its audience; it has opened a Pandora’s box of potential new promotions.

KIIS director of marketing Von Freeman explains the origin of the buttocks-liposuction promotion, saying, “The new year was coming, and we felt like we had a good idea of what our listeners really wanted. Everybody always gives away memberships to the gym or [diet foods programs]—stuff we all know people don’t commit to—but we figured it would be better to just give them the end result.”

[Plastic surgery] is something people think a lot about and [have done], but they don’t want anybody to know they’re doing it,” he adds. “I mean, you see a lot of people on television talking about their diet plan, but you don’t see any testimonials with someone saying, ‘Yeah, I went in yesterday and got 50 pounds of fat sucked out of my ass.’”

According to Freeman, the promotion struck a definite chord with its key demo, women 18-49, though there was the occasional entry from a man. Though the promotion might seem like a lightning rod for controversy, Freeman says there has been disappointing—pointedly little backlash.

“I’d love to get some controversy going, but I think people just find it amusing,” he says. “That’s going on is just a fact of life.”

Even though ratings are not yet available to show what impact the promotion had, strong phone

(Continued on next page)
**Marketing Job Has Come a Long Way**

Howard says, "KFGO was doing movie promotions. Now she's involved in gathering ancillary income from corporate sponsorships. If something has made the No. 1 GM station, how radio is achieved, it would be special-event marketing. That is the Big Kahuna of what we do at KFGO."

As a special company, she has a real advantage over people who typically do special events who are working with a four-person staff involved. We can fulfill the entire promise: create a really special event that people want to come to and coordinate all the activities of the of-purchase and outdoor and all the elements that a corporate sponsor would want," she says.

KFGO still has its movie premiers, but now the station creates events that "the salespeople would sell the client," as opposed to the old model of the client wanting a promotional tie-in that the salesperson would have to pitch to them. "Our salespeople have more than enough things to sell, and sometimes they're overwhelmed by what we create for them."

At WRCX, as DiPietro's duties grow, "the number of promotions increases," she says. "They're looking at you and say, 'Hey, pretty good for the T-shirt and-sticker kid. Then the demand grows even further."

**Life Under Consolidation**

"When consolidation hit, everyone predicted the stations would dry up; instead, we're finding ourselves scrambling harder than ever before to find better people," says Chancellor's Tilden. With that, there's now an increasing trend toward hiring marketing directors without a broadcast background. "If I had to do it all over again, I would have gotten a business/marketing degree," she says. "In 1976, it was important to find marketing directors with radio experience.

### Adult Contemporary

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### Billboard

**Radio Programming**

**KISS-FM Is All Cosmopolitan**

(response and media coverage already have KISS staffs in a positive mood. The content worked so well, in fact, that after picking a thrice-weekly housewife as the winner of the liposuction in January, KISS started plotting other ways to play cosmetic surgery into its promotions.

A collagen lip injection, ideally presented on the windowshops by Aarne-amith front man Steven Tyler and daughter Liv, is on the docket for this year, as are tentative plans to include a breast implant giveaway this coming summer that ties into the station's many beach-based promotions. "I think a good promotion is one that you can use over and over again, and I also believe in consistency," says Freeman. "I love the thought of anything with the new, the hot six times by her estranged husband and was living in fear of his early prison release. She went on to receive her surgical help in order to move to a new area to elude her boyfriend, as well as to pay for cosmetic surgery that might help repair damage from the assault. The request, received in February, was honored by Dees and drew a fair amount of national press.

Brentwood, Calif.-based dermatologist/Plastic surgeon Dr. Glynnis Ab, who happens to be married to Steve, took care of the problem. The first step was to get XTRA sister station XTRA has already performed pro bono one of the surgeries needed by Pradam.

Here is a girl who every time she looks in the mirror sees memories of this horrible event, so we can help her make those scars almost invisible, it's just a wonderful thing," says Abdon.

### Adult Top 40

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<td>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</td>
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### WFAN Ranks No. 1-Billing Station In U.S.

BHA Research has ranked WFAN-AM New York as the nation's top billing station for the third consecutive year.

The CBS-owned sports outlet posted 1997 revenue of $47.4 million. Five of the top 10 highest-billing stations in '97 were based in New York, including the top four. Soft AC WLTW New York jumps from No. 7 to No. 2 with a 20.4% increase in revenue from 1996, at $37.7 million, following the market's mainstream rock WXRK with an 18.2% increase at $37.3 million and news/talk WINS-AM at $36.5 million.

Following are BHA's top 10 (station revenue in millions):

1. WFAN-AM - New York - $47.4 million
2. WLTW - New York - $37.9 million
3. WXRK - New York - $37.3 million
4. WINS-AM - New York - $36.5 million
5. WOR - New York - $35.6 million
6. KRRH - Los Angeles - $34.4 million
7. KDAY - Los Angeles - $33.4 million
8. KTKT - Los Angeles - $32.8 million
9. KVI - Dallas - $32.8 million
10. KDAY - Hollywood - $32.8 million

**Share the Knowledge**

"In 1976, promotion directors had to learn marketing on the fly—today, Tilden says, "if you have what it takes for an in-house marketing university, thanks to ongoing sales and marketing workshops and seminars in conjunction with the annual Promax convention.

On a local level, Miraldi meets at least once a month with the promo people at his four sister stations, including top 40s WKTU and WHTZ and AC WBIX. Those stations were competitors until recently, and Miraldi says they're still feeling out their new relationship. "It's tough," he says, "I have nine other stations in the radio station in the past, but now I look for a way to make this a better package for the sales staff or client B, and I can go to my sister stations and help enhance it."

WRCX's DiPietro sees a bright future for today's marketing directors, noting that some have moved into sales and offers a unique perspective to that department. "They've seen the promotion side and know what will work better than anybody," she says. "Promotion people know a lot of things about the station. They work with every department. We know the vision and see the money. If you can get promotion people in any aspect of the station, that's a good thing."

"One thing that's changed in 20 years, according to Tilden, and that's the terminology for this job. The best radio marketing directors have outgoing personalities that are suited to the fast-paced business-type environment. They love to network; they're resourceful and creative. Most important, they have to be able to sell in their own right," she says. "They sell their ideas up to management, to their staffs, to their stations, and to promo partners, the press, even the air talent, so that they, in turn, can sell with enthusiasm to the listeners."

**Billboard**

MARCH 21, 1998

**104**
With wing-tip-wearing daddy-o’s sipping dry martinis and foxy chicks learning to Lindy Hop in capri pants at the local speakeasy, swing culture and music are invading faster than one can say “wizzelle stick.”

But the eight hepcats who make up Cherry Poppin’ Daddies aren’t caving in on a craze, despite the genre’s newfound popularity, which has propelled its single “Zoot Suit Riot” to No. 31 on this issue’s Modern Rock Tracks. These Eugene, Ore., boys got to the hi-fi in 1989, when grunge was the flavor of the month sweeping the Pacific Northwest.

“We’ve been making a living off the Daddies for a long time, so this is nothing new for us,” says vocalist guitarist Steve Perry, who was inspired by Buddy Holly and the Everly Brothers. “We don’t want to come across as nostalgic or a back-to-the-future thing. Swing is a major influence on our sound, but we mix in punk-rock energy, the fun of ska, and the lyrical song of Bob Dylan or Elvis Costello. We take the good from each era and transform it into something fresh and rockin’.”

Perry also admires ska’s recent radio coup laid the groundwork for these swing kids and their jumpin’ portrait of the World War II-era Los Angeles race riots. “She made the mainstream audience accept the value of horns in music. Swing is more harmonious, and it’s fun to dance to, even though I’m terrible. Much better than what we call dancing now, which is basically humping the air. The girls look so spicy.”

Comments like these, a retired penis-on-wheels stage prop, and the suggestive name of the band Perry & Co. in a few rumbles, but he swears the good old boys meant nothing by it. “It definitely doesn’t mean what people think if they giggle when they hear it. We hate being named and have a name. But because people wanted an up-your-name like Butthole Surfers. ‘It came from the lyrics in a race record. Our ‘unofficial’ is to hear and explain in every interview. ‘I assure you we don’t cruise high schools for dates.’

### Billboard

#### Mainstream Rock Tracks

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>No.1</strong> WITHOUT YOU</td>
<td>Van Halen</td>
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<tr>
<td>2</td>
<td><strong>No.1</strong> THE UNFORGIVEN</td>
<td>Metallica</td>
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<tr>
<td>3</td>
<td><strong>No.1</strong> GIVE IT TO ME</td>
<td>Pearl Jam</td>
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<tr>
<td>4</td>
<td><strong>No.1</strong> SEX AND CANDY</td>
<td>Matchbox Twenty</td>
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<tr>
<td>5</td>
<td><strong>No.1</strong> BLUE ON BLACK</td>
<td>Goo Goo Dolls</td>
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<tr>
<td>6</td>
<td><strong>No.1</strong> SHE’S COMING HOME</td>
<td>Collective Soul</td>
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<td>7</td>
<td><strong>No.1</strong> TOUCH &amp; PEEL</td>
<td>Matchbox Twenty</td>
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<td>8</td>
<td><strong>No.1</strong> CREAM</td>
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<td>9</td>
<td><strong>No.1</strong> 5 TO 1</td>
<td>Matchbox Twenty</td>
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<tr>
<td>10</td>
<td><strong>No.1</strong> BLACK &amp; WHITE</td>
<td>Matchbox Twenty</td>
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#### Modern Rock Tracks

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<th>Title</th>
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<td>1</td>
<td><strong>No.1</strong> SEX AND CANDY</td>
<td>Matchbox Twenty</td>
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<td>2</td>
<td><strong>No.1</strong> TIME OF YOUR LIFE</td>
<td>Green Day</td>
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<td>3</td>
<td><strong>No.1</strong> GIVE IT TO ME</td>
<td>Pearl Jam</td>
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<td>4</td>
<td><strong>No.1</strong> BITTER SWEET SYMPHONY</td>
<td>The Verve</td>
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<td>5</td>
<td><strong>No.1</strong> CLUTCH</td>
<td>Everclear</td>
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<td>6</td>
<td><strong>No.1</strong> I WILL BUY YOU A NEW LIFE</td>
<td>Everclear</td>
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<tr>
<td>7</td>
<td><strong>No.1</strong> TOUCH &amp; PEEL</td>
<td>Matchbox Twenty</td>
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<tr>
<td>8</td>
<td><strong>No.1</strong> MY HERO</td>
<td>Creed</td>
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<td>9</td>
<td><strong>No.1</strong> BRICK</td>
<td>Ben Folds Five</td>
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<td>10</td>
<td><strong>No.1</strong> DANNY (GROWING UP)</td>
<td>Blink 182</td>
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<td>11</td>
<td><strong>No.1</strong> CLOSING TIME</td>
<td>Matchbox Twenty</td>
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<td>12</td>
<td><strong>No.1</strong> HOW’S IT GOING TO BE</td>
<td>Third Eye Blind</td>
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<td>13</td>
<td><strong>No.1</strong> TASTE OF INDIA</td>
<td>Aerosmith</td>
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<td>14</td>
<td><strong>No.1</strong> DAMMIT (GROWING UP)</td>
<td>Blink 182</td>
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<td>15</td>
<td><strong>No.1</strong> WASH IT AWAY</td>
<td>The Boys</td>
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<tr>
<td>16</td>
<td><strong>No.1</strong> EVERYTHING TO EVERYONE</td>
<td>Everclear</td>
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</tbody>
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### Hits in Tokyo

Week of February 22, 1998

1. Manuwa / Deep Forest
2. Gwen To Fy / Pearl Jam
3. My Heart Will Go On / Celine Dion
4. Tub Thumping / Cubswamp
5. Together Again / Janet Jackson
6. Diff 3 / Enya
7. Astrid / The Ant / Mata
8. Freedom / Robert Miles featuring Kathy Valentine
9. Off The Hook / Jody Watley
10. Right On / Sonic
11. I’ll Make You Love Me / The Road / Babyface
12. Happiness / Kitarasu featuring J. Brown
13. My Father’s Eyes / Eric Clapton
14. Fantasy Island / P.M.O
15. Run / Vanilla Ice
16. Temper/Jo / Goldie
17. Tom / Natalie Imbruglia
18. Maybe I Am / Carleen Anderson
19. Sugar Sugar / Cultured Pearls
20. Too Much / Space Girls
21. My Star / Jane Brown
22. Stop / Space Girls
23. Be The Max / Carolene
24. Get It All Together / Wannabe
25. Yes / Yumie Garde
26. Any / Nora
27. Orange The World / Babyface featuring Eric Clapton
28. Fritzer / Madonna
29. I’m A Tree / Aiba Coppola
30. All Night All Right / Perez Andrea featuring Coolio
31. Far To Go / Mitchi Monday
32. The Language Of Flowers / Kenny Leon
33. Rewind / London Electricity
34. The Tree Knows Everything / Adam F featuring Tracy Thorn
35. Sxy Embarde / Lynden David Hall
36. East / Jiggz / Vani Smith
37. Valentine’s Day / Ruth
38. I Won’t Be There Anymore / Pockets
39. Don’t / Claire Morses
40. If You Love Me / Sakura
41. Everything’s Gonna Be Alright / Sweet Box
42. Time To Say Goodbye (Can’t Part) / M. Brightmore
43. Feel So Good / Mase
44. Back To You / Bryan Adams
45. You’ve Got A Boom Boom / Noyego
46. Breathe / Carter B. / Broman
47. Be Strong Now / James Ho
48. Kiss The Rain / Billy Myers
49. Walking On The Sun / Smash Mouth
50. Great Five Lakes / Buffalo Daughter

Selections can be heard on "Sapporo Beer Tokyo Hot’98" every Sunday 1 PM-3 PM on J-WAVE (81.3 FM in Tokyo)
Australia's Natalie Imbruglia Happily Tears Up Charts With Her Debut, 'Torn'

by Chuck Taylor

The single, written and produced by former Cure member Phil Thorndike and mixed by Nigel Godrich (Radiohead), recently debuted No. 10 in Germany, France, Italy, the Netherlands, Spain, Denmark, Sweden, Norway, and Australia ("Mom and Dad are happy," Imbruglia), "Torn" (Radio 2, No. 4) on the UK's Music & Media Eurochart, it is No. 4; on the album chart, it ranks at No. 5. In the U.S., "Torn" is rapidly climbing up to the upper reaches of Billboard's Hot 100 Airplay chart, moving from No. 17 to 11 to 9 in the last three issues. The song has also crossed to modern adult, adult top 40, and modern rock radio, according to Airplay Monitor. No commercial single will be released in order to maximize album sales, preventing Imbruglia's first hit from flourishing on the Hot 100.

The project is the latest in a decade-long career that began when Imbruglia took on acting and singing lessons in her early teens, resulting in a part at age 17 on the radio drama series 'Neighbours,' where she was given the chance to portray a character that felt very real to her. Her role as Edna-rose was successful, and she was able to use the experience to develop her own voice and style. Imbruglia then took a gap year before returning to acting, but she continued to write and perform her own music. In 1995, she released her first EP, 'Torn,' which included the single of the same name. The single was a commercial success, reaching No. 10 in the UK and No. 4 on the Music & Media Eurochart. The album, 'Torn,' was released in 1996, and it featured a medley of songs that showcased Imbruglia's versatile and emotive singing style.

The single, "Torn," has since become one of Imbruglia's signature works, and it has remained a favorite of fans around the world. It has been featured in numerous films and TV shows, and it continues to be a popular choice for radio playlists. Imbruglia has since released several albums and continued to tour, showcasing her talent across a variety of platforms. Her music has been praised for its emotional depth and its ability to connect with listeners on a personal level. With "Torn," Imbruglia has established herself as a musician with a unique voice and a genuine talent for songwriting and performance.
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Aki Kaneko

BLUES
Issue Date: May 2 • Ad Close: April 7
Contact: Kara DioGuardi - 212-536-5008

PUTUMAYO 5TH ANNIVERSARY
Issue Date: May 2 • Ad Close: April 7
Contact: Adam Waldman - 212-536-5172

CONTEMPORARY CHRISTIAN
Issue Date: April 25 • Ad Close: March 31
Contact: Lee Ann Photoglo - 615-321-4294

VITAL REISSUES
Issue Date: April 18 • Ad Close: March 24
Contact: Jill Carrigan - 213-525-2302

LATIN MUSIC QUARTERLY II
Issue Date: April 11 • Ad Close: March 17
Contact: Gene Smith - 212-536-5001

GEORGE MARTIN TRIBUTE
Issue Date: April 11 • Ad Close: March 17
Contact: Pat Rod Jennings-212-536-5136/Ian Remmer-44-171-323-6686

1998 INTERNATIONAL TAPE/DISC DIRECTORY
Publication Date: May 27 • Ad Close: April 3
Contact: Dan Dodd - 213-525-2299

1998 INTERNATIONAL TAPE/DISC DIRECTORY
Publication Date: May 27 • Ad Close: April 3
Contact: Dan Dodd - 213-525-2299
Music Video
PROGRAMMING

Music Video

CROSSOVER DIRECTORS:
There's been a breed of music video directors who may be fairly new at directing, but their names are already familiar to the public.

We're talking about entertainers who've crossed over to direct videos. One of the first was the late Clive Black.

Clive Black was perhaps the first prominent music artist to direct his own videos, beginning with "Heaven's a Good Run of Bad Luck." Other well-known music artists who've begun lensing videos include Mariah Carey, Dr. Dre, Fugees front woman Lauryn Hill, Sean "Puffy" Combs, Dave Grohl of the Foo Fighters, and producer/Blackstreet leader Teddy Riley.

Riley recently became a first-time director with videos for teenager singer David Miller ("Hard To Handle") and rapper Queen Pen ("Party Ain't Over Yet," "Party Ain't Over Yet," whose recording--Riley has also produced for Lil' Man/Intercords Record.

Interco's head of creative control seems to be the reason most video artists may turn to directing videos, but Riley says his reasons were both artistic and financial.

"I love making videos," he says, "but the cost of making them has gotten outrageous. When I direct a video for any of my artists, I don't get paid as a director. So the money that would've gone to a director's fee can instead be used for promoting the record in other ways.

"I've been involved in making videos for so long that becoming a director seemed like a natural transition. I'll definitely be directing the next BLACKstreet video, and I'm open to directing videos for other artists when I have the time."

Interco's Record head of urban marketing Michelle Thomas says, "David Miller's making in-depth video is a definite asset, because he understands the song from the artist's point of view."

"When you're directing a video, you have to have more patience than if you were just the artist in the video."

ACTORS ARE DOING IT, TOO:
Music artists aren't the only ones taking on the role of video director.

Actors have also increasingly made the jump into directing clips. But unlike music artists who direct video, most actors who've directed videos have previous directing experience in feature films or TV. The actor-turned-video director trend has its most notable origins with Diane Keaton directed Belinda Carlisle's 1985 hit "Heaven Is a Place On Earth." Other actors who have handled directorial duties for music videos include Sean Penn (David Crosby's "Hero," Anthony Edwards (Cletus the Badass's "Angeline Is Coming Home," and Beverly Hills, 90210 star Jason Priestley (the Barrenaked Ladies' "The Old Apartment").

And, most recently, Kevin Bacon was the director for choice for "Boys In Bars," a clip for the Bacon Brothers, a rock/pop duo consisting of Kevin and his brother, Michael.

Directors, known for being involved in making "HBO Presents" for Superman on TV's "Lois & Clark: The New Adventures Of Superman," has now added music video directing to his resume. Carpent also directed videos for country artist Keith Harling ("Papa Bear") and Mindy McCready, who happens to be Cain's fiancée ("You'll Never Know").

Bette Davis, known for being involved in making videos for Stars, was also a song director for his music video for the popular A-ha hit "Take On Me." handy-ir.25...29

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ing an impact on hiring decisions, observers say.

These factors have combined to make securing top talent a challenge, as record companies that seem as hot as right now as the recording stars they sign, a fact that has gone unnoted.

High-ranking execs are moving between label groups with more frequency than ever, and executives say that the layoffs and restructuring are renegotiated, and managers have sprung up to represent the top tiers of this new breed of music-business talent.

The move to the post-presidential CEO has exposed the industry worrying whether the next generation of top-tier executives will be given the chance to prove themselves. The problem is, there are suspiciously talented people out there who'd run record companies brilliantly, savvy execs say.

Meanwhile, industry execs say they've given them an opportunity to show what they can do, because everyone thinks it's a bit of a gamble to take someone who hasn't run a record company and put them in charge because it's such a big game these days.

The key, getting very, very nervous about taking someone without the history and putting them in charge of a record label. People are more in-line with the direction that that person is going before it is safer, Berry adds.

DreamWorks Records co-principal Lenny Waronker concurs. "Most of the executives out there are not executives anymore, the executives don't have the ability to learn and make the mistakes they have to make to succeed.

The business climate underscores such concerns, executives say. "The record business has undergone a complete revolution," says A&M Records (U.S.) president/CEO Al Caffaro. "There are many pressures both inside and outside the industry that are more difficult to deal with.

In addition, many executives have hired man- agers with less experience, says Encino, Calif.- based Steve Mort, then CCO of his companies.

"There is a scene that now exists among executives where their universe is shrinking, and they've lost the ability to think, "I'd like to see that, wow", they did that this week. So, what I think has happened is that this is, that whole executive scene went through a process of being stripped, their peers rather than through the long-term development of their artists.

These pressures, as well as board room pressures, have put a damper on the possibility of other changes over the last few months, including the move of record-stand group head, A&M Records president/CEO Phil Quartararo to Warner Bros. Records Inc. as president (Billboard, Oct. 4, 1997; the move was David Geffen's decision). A&M and Barbs to Island Records U.S. as chairman and president, respectively (Billboard, Jan. 31; the installation of A&M head of A&M Records, Motown (Billboard, Vol. 8, No. 97); and veteran manager Bob Cavallo's appointment as chairman of the Walt Disney Music Group (Billboard, Jan. 24) with former Geffen legal counsel David Berman moving to Disney as president of the new entity (Billboard, Feb. 7), and ex-American Recordings GM Mark Di Dio joining Disney's Hol-lywood division (Billboard, March 4).

In addition, Charles Goldstuck has joined the company as EVP/PM, replacing Lott. In other changes on the horizon, Elektra Entertainment senior VP/CFO Marty Gershon is expected to move to Warner Bros. Records Inc. to replace executive VP/CFO Colin Hodgson, who sources say is in discus- sion with another major label executive, and that he is anxious and willing to take his team.

Even when executives aren't ready to make a move, some have used speculation about a possible move as a bargaining chip to renew their deals, sources say.

"The fact remains that executive talent in the record business is a commodity," says Caffaro. "There are enough opportuni- ties for people to continue to enhance their careers by making moves, and if the money is right, and they're anxious and willing to take those folks.

When executives aren't ready to make a move, some have used speculation about a possible move as a bargain- ing chip to renew their deals, sources say.

For those reasons, many executives are not going to have a move, if there is a move, they have to have the opportunity to take their team into and that they're going to have to operate within. Obviously, when you create an environment that you've put together with people, you have a much better sense of that than if you're just hiring people blind, based on a track record, a recom- mendation or a feeling, an instinct, whatever it is.

"I'm not saying that there's a shortage or executive talent. I'm just saying that the type of combination of people that you believe are talented, and that you'll also be able to work with within your organization— those two factors narrow the pool.

"Danny [Goldberg] has known George Jackson for a long time, that we had done business with George Jackson, that he is a very, very comfortable with that experience, and thought that he was a bright executive. And I'm sure that motown has been obvious as a choice to run Motown. But we think that time will hopefully show that we've been correct in that choice."

Walt Disney Studios chairman Joe Roth, who hired Cavallo, brings a unique perspective to the executive search, as he is more involved with the music business. He searched for months until finally convinced Cavallo to sign on. "I had an opportunity to do a little more that did not include the opportunity to take over a record division," he says. "I'd like to see that, wow", they did that this week. So, what I think has happened is that this is, that whole executive scene went through a process of being stripped, their peers rather than through the long-term development of their artists.

Waronker says that during his ten-ure as president of Warner Bros. Rec- ords, he "was given the time to develop the company, and it was not necessary to devolve the talent.

"I'm not saying that there's a shortage or executive talent. I'm just saying that the type of combination of people that you believe are talented, and that you'll also be able to work with within your organization— those two factors narrow the pool."

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"I wanted that type of perspective," he adds. "I think that type of perspective will be able to help a lot of companies, and it is one that I think is very much needed in the industry."

"There are a number of execu- tives that are very interested in working through those individual niche outlets into the mass marketplace."

"I would much prefer it if nobody hired aboard as a Blackwell, who concedes that that may not longer always be an option. "But if you want to get somebody good who's been at another company, they'll probably want a contract. And they have advisers that tell them not to have contracts, partly because those advisers get paid to draft contracts."

Waronker says DreamWorks has had interest from executives for the right executives for the job. "Because DreamWorks is a private com- pany, they don't have the pressures that most have," he says. "When we started, there were two people we really wanted, but the two we used to have been put out of business, and they had contractual obligations, were 20 years."

One of those executives was James Stroud, who signed on to head Dream- Works Records in March 1997 (Billboard, June 21, 1997). The other is former Motown president/CEO Berry Gordy. But that doesn't mean that things can't change here. Movement and change is happening."

Often big-name executives get the credit for a label's success, but EMFs Berry says that success is more about teamwork than any one executive. "No one person does everything by himself, you need a record and a market and it all itself, you're virtually impo- ssible for any one person to do that. You need a whole team.

So teams are becoming the em- phasis on that. We're trying to figure out the people who can build teams that's becoming something of a demand in the business."

Prospective employers must also narrow the field to executives who are not under contract or negotiate with executives or label owners to allow them out of such contracts. "People are operating under three- or four-year deals. If we [worked] the way football works in England, if you could just trade players, put them up for trade—but it doesn't work like that, fortunately or unfortunately," says Ames.

"They're seeing the possibility, if you're a person who wants to be a Blackwell, who concedes that that may no longer always be an option. "But if you want to get somebody good who's been at another company, they'll probably want a contract. And they have advisers that tell them not to have contracts, partly because those advisers get paid to draft contracts."
Although consistent favorites Elvis Presley, the Beatles, Jimi Hendrix, and the Rolling Stones predictably have made the survey cut, several less obvious results that may be surprising to some people. David Bowie is ranked higher than Presley, and the Police are the only post-punk band to make the top 10. In addition, some acts who do not fall neatly into the rock category are on the list, including Bob Marley, Johnny Cash, Aretha Franklin, and John Coltrane.

VH1 senior VP of programming/production Jeff Gaspin and VH1/VP/director of special bills Flanagan were key in developing the survey concept and its televised countdown.

"I was a little surprised at some of the survey results," Flanagan says. "When you're doing a survey of musicians, they're not as hung up on 'historical importance' as much as music critics are. If it was a music historian poll, I think Chuck Berry and other artists from the '50s wouldn't have rated much higher."

He adds, "I love the cross section that's reflected in the results. It's completely intergenerational, and it crosses musical boundaries. Musicians are also important, and the survey results show who their influences are."

RCAs records VP of strategic marketing (U.S.) Michael Omansky says VH1's countdown can only benefit the featured artists. "This kind of exposure will come on a level that few artists haven't experienced," he says. "First, it reinforces people's interest in the artists. Second, it introduces these artists to a younger audience. And third result is that people will start buying the artists' albums."

Omansky notes that VH1's coverage of Presley's recent PBS's The King of Rock And Roll" will increase certain album sales for the featured acts.

Scott Levin, divisional director of music licensing for the CBS Records Group, says, "We see the countdown program affecting some, but not all, of the back catalog titles. For instance, I think that the upcoming anniversary tour 1971-1975 sells extremely well anyway, so it probably won't be affected."
TRADITION, TALENT ELEVATE GRP’S DIANA KRALL
(Continued from page 1)

Peggy Lee while rising to heights that rival mainstream artists and maintaining the admiration of critics and contemporaries in the jazz arena.

“Certainly she seems to be creating the kind of appeal where insiders are not necessarily at odds with her popular appeal,” says Larry Birgens, editor in chief of Jazziz magazine, which featured Krall on its December cover. “There are no serious reservations about her music, but it is certainly not scary to a less jazz-oriented audience.”

Such praise is only one sign of her time. Krall, who is now following her appearance on the Grammy Awards and a segment on CBS’ “Sunday Morning,” appears on the top 50 spot. Her latest album topped the Heatseekers chart, capping it at No. 1 to No. 1 in its 27th week. The project reentered The Billboard Top Jazz Albums chart, at No. 1, with “All For You” at No. 3. According to SoundScan, “All For You” has rung up sales of 175,000, while “Love Scenes” has sold 180,000 copies.

“Love Scenes” opened at No. 20 on the Billboard charts and has been moving 180,000 copies of “Love Scenes.”

After her television appearances, sales doubled for that week, says Birgens, who hosts "Blues & Jazz Live" on Kalamazoo’s WWOM, and who has interviewed her on 27th and 28th. They are: “I have no one in jazz who can compare right now. She’s in the top league of the current jazz artists and is consistently among the top 50 sellers overall. She outsells Chet Baker.”

PERPETUAL CYCLE

Krall’s range of activities over the past 15 months reflects why the British-Canadian artist is not only the rising star but the leading lady of the rising stars in the GRP Records, a label that has had a history of album sales of 1,000,000 and more. The label has sold 75,000,000 copies of its Top Jazz Albums chart, at No. 1, “All For You” at No. 3.

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When A Label Is Also Catalog Enhancer

By Chris Morris

LOS ANGELES—EMI-Capitol Entertainment Properties (E-Prop), founded last year primarily as a catalog development and marketing entity, is now trying to diversify and become a con-
temporary act with the L.A. swing octet Big Bad Voodoo Daddy.

This unforeseen success is the product of a group of independent Coo-
ville Records, a production/MI & R enterprise founded by Brad Benedict, who is also CEO of the now exceedingly successful "Ultra-Lounge" series, and
manager Gary Stamler.

E-Prop president Bruce Kirkland sees a link between the company’s mission and its relationship with Coolville.

"One of the things we’re trying to do here is make the catalog assets that we have appealing to a younger demographic. . . . If we can’t renew the cat-
alog, we need to renew the audience," he says. "The association we have with Coolville is a good one because what it allows us to do is to interface direct-
ly with today’s audience of contemporary artists, and as a result of that we will understand more about that audience of fans, who we can turn them on to Dean Martin, Nat King Cole, and Frank Sinatra."

That intention was very much on the mind of Coolville’s executive chairman for Capitol Records, when he began com-
piling the first "Ultra-Lounge" anthologies, drawn from the label’s vast archives of 40s’, 50s’, and 60s’ lounge music, in 1995.

"With the quirkiness and the novelty, we pulled in the youth market, and
now, hopefully, instead of just listening to 'Pever' on 'Ultra-Lounge' (package), they’ll go check out Peggy Lee in her Cliffhanger catalog. Benedict was a way of bringing a larger demo-
graphic into the catalog business."

The concept of the label is a themati-
cally programmed "Ultra-Lounge" series, which number close to 25 and are now distributed through E-Prop, proven to be a sales hit in their own right. Kirkland estimates that sales for the series have totaled more than 375,000 units.

One industry pro who dipped into the lounge/swing scene some time later was Stamler, who was introduced to the neo-
swing style by Benedict, who took him to a show in 1996 at L.A.’s VIPer Room.

"I was astounded that this was going on virtually under my feet, and I had no
idea this was happening," Stamler says. "I was very intrigued with the crowd, with the passion, with the enthusiasm, with the whole lifestyle that the kids had gravitated to."

Alarms truly began to go off in Stam-
ner’s head when Benedict took him to see a Big Bad Voodoo Daddy set at L.A.
swing showcase the Derby. Stamler says, "I began to imagine that there was a wide range of the swings thing and, if we were bands as good as Big Bad Voodoo Daddy out there, that this movement could really have legs.”

Benedict had begun to record some local swing and lounge acts, including Big Bad Voodoo Daddy, at Capitol’s Studio B in Hollywood for a self-
financed series of 40s’, 50s’, and 60s’

However, the AFI banner leaves

The group, which is booked by the Agency for the Performing Arts, will continue to promote the album with March and April club dates in the Southeast, East, and Midwest.

The Cherry Poppin’ Daddies grew

out of a scene very different from the one in which Big Bad Voodoo Daddy flourished.

The eight-piece band was formed by vamping up the punk rock sound in 1989, after the punk rocker turned his back on the garage music then devel-
oping in the region.

"I bought their first CD early in life, I listened to it the entire time . . . the late 90s I had the idea—hey, what if I fused [punk and swing]! What would that sound like? I had to do what everybody else was doing."

Perry had little difficulty enticing the musicians he needed to his cause—
"Horn players had no gigs," he notes, but finding an immediate audience proved more problematic.

Gigwise, there was no Derby in

Eugene or all of the Northwest, he says. "It’s a real rock-oriented culture up there. The gigs that we got were all-sges gigs, and since we had horses, we played generally with ska bands . . . there was no nostalgia fest that we could get with. . . . We were just oddities. We were a band nobody could figure out.”

The Daddies toured widely—first in the West, then throughout the coun-
try—playing to fans who were raised between 1990-95 on their Space Age Bachelor Pad Records. Through tour mate Reel Big Fish, Perry met Mojo records executive Jay Youn, with whom he approached about taking on the group.

"I was really impressed with him as a writer and a person," Riff says. "He was really focused and saw the long-term approach to it and had been banging away for six or seven years be-
fore we even came into the picture. I think that’s the key to our success. I admire that commitment and also that they were a road band, which is vital to our whole marketing approach.

Zoot Suit Riot

"Zoot Suit Riot"—a new song written by Perry, Youn, engineer Mark Brain Music (ASCAP)—has proved to be the leadoff hit for the Daddies’ Mojo debut.

The song was inspired by a dark and tragic incident in L.A. in 1943— the zoot suit riots,” in which mobs of white ser-

<noinput>
competitors, has also lowered the price of many front-line titles to $12.99 (prices are before shipping charges.)

Promotions like these don’t violate music distributors’ minimum-adver- tised price (MAP) policies because the online retailers aren’t advertising the low prices. Moreover, both CDnow and Music Boulevard buy from a variety of fulfillment centers, so the “will lose a lot of money” by selling at such a steep discount.

While declining to be specific, CDnow reports that the Grammy promo- tion attracted a “record number” of new purchasers to its site. The company says 60% of purchases during the promo- tion were made by new cus- tomers. Its top five sellers were Bob Dylan’s “Time Out of Mind,” Shawn Colvin’s “A Few Small Repairs,” Paula Cole’s “This Fire,” Sarah McLachlan’s “Surfacing,” and James Taylor’s “Hourglass.”

CDnow president Jason Olim denies that his company’s promo- tions signal an online price war.

“We’re 30% off the same products being sold at Borders, B&H, “ he says. “We only pick the products that are highly competitive because they’re available in the physical world. They account for only 20% of our total sales. The bulk of what we sell is at standard pricing.”

However, the online retailers’ price- lowering poses more fundamental ques- tions about the business. How can it survive with margins as low as they currently are, with losses mounting as fast as revenues?

According to public documents filed with the Securities and Exchange Commission (SEC), CDnow lost $10.8 million on sales of $17.4 million last year, while N2K, parent of Music Boulevard, lost $28.7 million on revenue of $113.1 million.

The former company achieved a gross profit margin of 15%, while the latter’s gross margin was 16.5%. For CDnow, online retailing is its total focus. N2K also runs a label and a business that serves as a con- nection to the Internet. How- ever, analysts say the online retail component is accounting for the bulk of N2K’s revenue.

Analysts agree that online retailers’ huge marketing expenses— including the costs of forming and maintaining direct links with providers and search engines— require a continuing flow of capital. For instance, N2K said online operations— CDnow $22 million for a three-year deal to promote its Web site.

Last year, CDnow’s marketing costs totaled $92.9 million, or 52.9% of total revenue. The year before, when total sales were $63.5 million, marketing costs were a more realistic 39.9% of total revenue. At N2K, its sales and marketing costs totaled $11.6 million, which almost matched its revenue total. In addition to mar- keting costs, N2K spent $14.5 million for operating and development of its sites and 1.6 million for general and administrative expenses.

N2K recently filed with the SEC for a secondary offering of stock—3.8 million shares at an estimated price of about $25, its current level. The company is selling 2 million of those shares and expects net pro- ceeds of about $48 million. Of that, $11 million will go for marketing expenses, $5 million for expanded technical infrastructure, and $37.2 million for working capital. N2K went public last October, selling 3.8 million shares at $19 per share. After under- writing fees, the company netted about $67 million. But the offering sold only 31% of the company’s stock to the public, giving N2K a total valuation at press time of about $80 million.

CDnow went public in February, raising $74.5 million, selling 4.1 mil- lion shares at $16 per share. The offer- ing sold 33% of its common stock to the public, with insiders retaining the remaining 67%—to give them a valuation of about $306 million.

Although these online merchants reported large losses, it hasn’t stopped investors from buying the stocks. Wall Street sources say investors are looking for big revenue growth—not profits—at present, and these companies are delivering that.

Adam Giansiracusa, analyst with the investment bank underwrite N2K’s stock offering, says, “Investors are clearly looking at the long-term potential. They’re seeing that overall CD sales are down at a time when CDnow and N2K are see- ing incredible growth.”

Additionally, investors pour money into growth companies, assuming that the current business environment is going to grow through the downturn. “I’ve got 12 stocks, and I want all my albums for a pound each.”

The Smith source says the sale of the online retailing chain is Waterstone’s to form part of the planned new HMS Media Group, a joint venture between CDnow, EMI Group and investment capital group Advent International, will not directly affect the group’s plans to develop the U.K.’s Virgin Or Our Price chain.

Though Smith announced five months ago its intention to sell Virgin Or Our Price (Billboard, Oct. 25, 1997), the spokesman said at the time of the sale of the Wall that “selling Vir- gin Or Our Price will happen when it happens. We’re no particular hurry.”

Smith owns 75% of Virgin Or Our Price, with the remainder being held by Richard Branson’s Virgin Enter- tainment Group. That company’s chairman, Simon Burke, reiter- ates that he wants first refusal if the U.K. company does come on the market.

Separately, Smith has revealed that Waterstone’s managing direc- tor, Alan Giles, who until this month represented Virgin Or Our Price’s interests on the Smith board, will receive 607,000 pounds ($971,000) when the sale of Waterstone’s to HMS Media Group is completed. In a circular to stockholders sent March 11, Smith said the sum includes “compensation for loss of pension benefits.”

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### Billboard Hot 100 Airplay

**Title** | **Artist** | **Position**
--- | --- | ---
"MY HEART WILL GO ON" | Celine Dion | 1
"COUNTRY ROAD, TAKE ME HOME" | Randy Travis | 2
"I CAN'T HELP MYSELF (STAY IN THE SHADOWS)" | Four Tops | 3
"I BELIEVE I CAN FLY" | R. Kelly | 4
"TEARS IN MY HEART" | Andrea Bocelli | 5
"I'M NOT THE ONE YOU WANT ME TO BE" | Smokie | 6
"TOTAL DANCE" | La Bionda | 7
"TOO MUCH LIP SERVICE" | Los Bostons | 8
"I'M NOT THE ONE YOU WANT ME TO BE" | Smokie | 9
"WE DON'T FIT TOGETHER" | Anita Baker | 10

**Chart Date:** March 19, 1998

### Billboard Hot 100 Singles Sales

**Title** | **Artist** | **Position**
--- | --- | ---
"I WILL ALWAYS LOVE YOU" | Whitney Houston | 1
"YOU CAN'T HANDLE MY LOVE" | Aretha Franklin | 2
"LIVE WITHIN YOUR LIMITS" | REO Speedwagon | 3
"DON'T STOP BELIEVING" | Journey | 4
"EVERYTHING I DO" | Bon Jovi | 5

**Chart Date:** March 19, 1998

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**Notes:**
- Billboard 100 Airplay: Compiled from a national sample of radio airplay by Broadcast Data Systems' Radio Track service. 338 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.
- Billboard Hot 100 Singles Sales: Compiled from a national sample of POS (point of sale) equipped retail stores and cash registers which report number of units sold to SoundScan, Inc. This date is used in the Hot 100 Singles chart.
Atlantic, New Line Sign Hoop Deal With CBA
Label's Acts To Promote League; Film, TV Projects Planned

BY BRADLEY BAMBARGER

NEW YORK—Atlantic Records has teamed with New Line Television and the Continental Basketball Assn. (CBA) to promote an all-star, entertainment-oriented makeover designed to heighten the league’s national awareness.

Atlantic’s developing acts will not only be singing the national anthem at CBA games but will be featured in halftime performances; in some games, performers will be touring with CBA teams. All-4-One is the first confirmed Atlantic act to perform as part of an entertainment arrangement, with the platinum cappella quartet scheduled to sing the national anthem and a concert during the league’s all-star game May 21 in Los Angeles.

The nine-team CBA has a long tradition; established in 1986, the league is one year older than the National Basketball Assn. (NBA). With its teams comprised of four career minor league and street basketball players, it has garnered record-breaking audience and ticket sales, reaching a high of 1.5 million in 1993.

Atlantic’s act is expected as the start of a long-term relationship between the label and league.

IT’S official: at this point, I am beginning to wonder when the lustre of all things “Titanic” will start to tarnish. Fueled in part by the Tony Moran dance remix, Celine Dion’s “My Heart Will Go On” continues to dominate the airwaves to the tune of 115 million audience impressions. However, the single’s exuberance is no match for that of the movie’s; according to Hit Parrot, the label’s circular of music industry professionals, the movie’s “Titanic”-themed songs are currently the most requested songs for radio play.

Titanic’s success can be attributed in part to the popularity of Celine Dion’s voice. Her cover of the song “My Heart Will Go On” has been featured in the movie and has been widely praised by audiences around the world. The movie itself has been a huge success, grossing over $1 billion at the box office and winning several Academy Awards. The soundtrack has also been a commercial success, selling over 30 million copies worldwide.

Record-sticker Bill Defeated in Georgia

WASHINGTON, D.C.—A state bill in Georgia that would have made it a misdemeanor to sell an album with a parental-advisory logo to a minor was defeated in both chamber’s House of Representatives March 6.

The bill was voted out of a House committee last month (Billboard, Feb. 21).

The bill’s defeat was a victory for the entertainment-industry groups who have lobbied hard against the Recording Industry Assn. of America (RIAA) in efforts to defeat the bill. The RIAA has argued that the legislation would infringe on the First Amendment rights of artists and businesses.

The RIAA is also fighting similar sticker bills in Tennessee and Wisconsin that would prevent the state from censoring music. The organization has been successful in getting these bills defeated in the statehouses.

The trade group is also lobbying against a “community partnerships” program that would allow towns and municipalities to create their own definitions of obscenity, in effect making it impossible for companies to distribute with in the state any albums with even a whisper of controversy about them. A similar bill has been introduced in South Dakota.

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Dick Bartley, Host and Producer
“American Gold,” “Rock & Roll’s Greatest Hits” and “Yesterday...Live!” - ABC Radio Networks
city I never thought the album would appeal to a cross section of society I thought it would have limited appeal I was very surprised All of a sudden people are asking me to do shows like Red Bone Cafe and Liberty Mutual Jazz at the Lighthouse Thanks to Hussey Nuff Tings the album's Jamaican-based distributor other innovative radio hosts like 1R 2R Cali Kelly has been the groundswell of listeners "culture" music playlisters in Jamaica now featuring Nuff Tings with the latest misses from top reggae warriors like Sizzla and Luciano There's no trace of reggae in "Ashe" but Manley's songs pack as much political insight as those of any roots reggae artist and she cites Bob Marley and Peter Tosh as early influences "If one is singing about the承德 it's the borderless turf occupied by the international-minded Other key influences include Joan Armatrading Carly Simon Cat Stevens James Taylor Carole King Joni Mitchell Crosby Stills & Nash and "Janis Ian particularly Crosby and "Crosby Marley was subdued in Kingston" says she of the Manley's home in the hills Delia Manley says the name means welcome to my home in Swallow She believes the name also means City Light which appears in two versions on the album and illustrates the Manley family talent for evoking harsh political truths "Looking down from the hillside Looking up from the shore A thousand firesflies How do I close my eye To the sight of your face You know he's on a front line The sky line's a lie Another night in Paradise Sleeping on a side road I've learned how to take it" The album track "Little Children" was inspired by a poem by Joseph Manley "He was showing me how we were being treated" says she then laughs and adds "I used the poem for the first verse his name should have gone on the CD" A footnote is "It's a work about my relationship with Joseph and the tremendous support I've received from him" Joseph in turn again with his song "Angel" captures the desolation of Jamaica after Hurricane Gilbert a late-80s storm with devastating force "City Light" rearranges the shadow moment when morning light tugs at a nighttime dreamer With the art of the production on any single element of the album not even Manley's beautifully nuanced performances calls attention Second album is a departure in "I'm joined lyrics melodies arrangements and Manley's dark rich vocals The producers called several Jamaicans for production including violinist Peter Ashbourne bassist Michael Fletcher and pianist Jimmy Bond Manley says "You can't apply reggae production techniques to this type of music" says Hitchens whose Riverside Music Sound inspired the lead vocals with Joseph Manley "You need to handcraft each track and that costs much more At the moment Jamaican radio is focusing on City Lights" Della adds "I've been hearing more requests for Bittersweet especially from women It's my first album in seven years says she with a trace of sadness "Crystal Ball" does 21500 units this issue as it leaps 141-02 outselling the Crystal Method (No 158) but less than Joe Satriani's Crystal Planet which debuts at No 50 (25000 units) Speaking of Satriani he hosted the billboard's Annual Billboard rock and roll TV special with the Broadway star Michael Crawford (No 166) and Crystal Lewis (No 187) come from Christian outlets As the Warner Bros team basks in this issue's noteworthy Madonna numbers it also anticipates next issue's debut by another veteran Eric Clapton The label projects a debut in the top 10 by the 215% gain that boosts Toni Braxton to No 170 seems to come from the "Oprah Winfrey Show" stop in which she complained about her recording contract POSTSCRIPT: With the exception of Will Smith (No 13) Sarah McLachlan and Ry Cooder's Buena Vista Social Club who each maintain Billboards Top Country Albums life the acts benefiting from the Feb 25 Grammy Awards telecast on last issue's chart sees sales decline The Grammys by the way ranked No 3 not No 4 as reported here and I neglected to mention that bullets scored last issue by performer Fiona Apple (now No 67) and winning band the Wallflowers (now No 119) seemed to stem from the awards show I have equal-opportunity forgetfulness as in the Feb 14 issue when I chronicled bullets delivered by the American Musical Awards I overlooked those earned by winner/performer Mary J Blige and winner George Strait WHAT'S IN A NAME The Heatsheets chart is confined to acts whose names have not been featured in the billing of albums that went to the top half of The Billboard 200 which sometimes cuts a fine line In 1992 Tom Cochrane was ineligible because the band Red Rider was billed during part of its career as Tom Cochrane & Red Rider A similar situation arose in 1988 when Pabst fronted by brothers Johnny and Donnie Van Zant because Johnny Van Zant Band peaked at No 48 in 1980 If Van Zant's "Brother ToBrother" would be eligible it would have debuted at No 34 on last issue's Heatsheets and stood this issue at No 38
filed with the Los Angeles Police Department Feb. 24, according to MVP attorney Stuart Levitan.

The lawsuit states that Knowles, who was fired from the company on Nov. 24, 1997, for unrelated reasons, had a non-compete clause in his employment contract that barred him from engaging in a similar business until March 1, 1998. He was hired by RISING TIDE

Prior to his Rising Tide Nashville appointment, Levitan had been partners with Bill Politin in VectorSide One Partners in New York, which managed such artists as Lyle Lovett, John Hiatt, Joe Ely, and Los Lobos.

At that 1995 party, Levitan announced his first hire: respected producer Emory Gordy Jr. as head of A&R. Other key hires included VP of sales and marketing Joel Hoffner, senior director of A&R Steve Fishell, creative services director Teresa Blair, and Rick Moxley, who had just been promoted to VP of promotion.

Rising Tide Nashville was distributed by Universal Music and Video Distribution. In addition to MCA and Decca, Universal is represented here by the Curry Universal label, whose master includes Wynonna and Lovett.

BUY CYCLES (Continued from page 65)

“Have we payments received that date back over two years ago,” says Richter.

In the lawsuit, MVP claims that while under its employ, Knowles and Shuffield “entered into illegal and improper contracts” with vendors and distributors that charged excessive fees.

The “co-conspiring” vendors then paid kickbacks to Knowles and Shuffield.

Shuffield, according to the suit, received more than $50,000, while Knowles received more than $30,000.

In a separate action, Knowles and Shuffield were involved in a settlement that terminated distribution of KVP product. The injunction was signed Feb. 4 and 8, according to Richter.

Although the lawsuit was filed recently, Richter says his client allegations that Knowles and his cohorts could have been siphoning money from MVP for several years.

“Making money,” says Lipsky, adding that the task force was asked to “look at the market in total.

For the retail survey, the pollers concentrated on “general music purchasing behavior,” says Lipsky. Some of the questions the researchers asked about were the consumers’ experience in the stores themselves; if they didn’t buy something, what brought them into the store, what kind of music they listen to, and what kind of configurations they buy.

For the phone survey, the questions had to more with attitudes: why people buy or don’t buy much music, the importance of music in their lives, and how their interest in music has changed over the years.

The surveys were completed before the holiday selling season, which traditionally begins the day after Thanksgiving.

At 2 p.m. on Sunday (15) in the Moscone Center in San Francisco, the results will be disclosed publicly for the first time.

Says Lipsky, “We went into it with a pretty strong general observation that younger people (18-24) are a lot more involved in buying music than older people. That was true, but what was surprising was that a lot of older people buy a lot of music and a lot of younger people are less involved in music than we would have imagined.”

Another finding that surprised the researchers was that a relatively small amount of people were responsible for a great deal of music buying.

Twelve percent of those surveyed accounted for 45% of sales.

To Lipsky this finding indicates an opportunity. “A lot of people have a lesser degree of participation, and they represent the future of the industry.”

“Through the telephone survey, the researchers were able to divide music consumers into nine segments, according to their age and degree of interest in purchasing music. Lipsky emphasizes that these groupings are “attitudinal rather than demographic.”

Three of those segments are mentioned here.

One is dubbed the “audioslaves.” These are people in their 40s and 50s who buy more than 50 recordings a year—a substantial amount. They’re only 6% of the consumers, and they are obviously an important group and one that should not be ignored by music marketers.

A second segment is termed “grow’in- up,” and virtually all of its members are under 25. What’s interesting about this segment is that it is a very large group (19% of the sample) that “buys very few records,” says Lipsky— an average of eight CDs a year.

They have a very different attitude toward music than we would have expected. They listen to and watch music video and radio in place of buying records.

A third segment is the “rock fans.” These are males in their 20s and 30s who buy an average amount of music but not as much as might be expected.

Now’s not a big era for big white rock bands,” says Lipsky. “They’re looking for new music.”

Summing up, Lipsky says, “For the first time we have a really clear idea of exactly how the market breaks out. What’s key now is how to keep them in the fold or stimulate them to be more interested in listening and buying music.”

There will be some follow-up research, but, more important, the trade groups will use the findings to develop strategies for selling more music.

THE WEEK'S CONCERTS

A&M.

“As far as we know, they’re still in business and continue to sell products to MVP customers,” Richter says.

Knowles’ attorney Arthur Greenberg says MVP commenced business March 2 and that, if Mr. Knowles will enter an appropriate response.

Greenberg denied that his client is in possession of any tape masters. Shuffield’s attorney Jack O’Donnell says, “I’m sure when all of this comes out in the wash, my client will be cleared of all wrongdoing.”

Based in Canoga Park, Calif., MVP made a name for itself when it distributed “Coco,” a made-for-television movie that is owned by Real Entertainment.

The company has also been successful with the “BabyBumps” series and most recently distributed “Spice Exposed,” a racy video containing nude photos of Spice Girls member Geri Halliwell.

TEJANO AWARDS (Continued from page 14)

category and Ricardo Castillo and La Diferencia winning best song for “Mundo Sin Guitarras.”

Veteran singer Shelly Larue, a Sony Discos artist, was finally rewarded with her first award for female vocalist, edging out Elida Reyna and Perla.

Co-hosting this year’s awards were comedian Carlos Menaca, actress Apolonia, and actress Erik Estrada. Larue was joined by Mike Gomez. Special performances included country group the Mavericks, led by singer Raul Malo, performing “Dancing The Night Away.”

For their forthcoming album “Trampolina.” Also, Selinat guitarist Chris Perez debuted his new group, the Tornadoes. The band—John Garza, vocals; Rudy Martinez, bass; Joe Ojeda, keyboards; Jesse Esquivel, drums; and Perez, guitar—performed two songs, an original ballad, “Agua Bendita,” written by the band and a guitar-fueled bilingual version of the Beatles’ “Hey Jude.”

Officials also presented a special performance by Tejano legends Agustin Ramirez, Freddie Martinez, Sunny Ortega, and Carlos Guzman. They performed a medley of their hits, “Tres Ramitas,” “Te Traigo Estas Flores,” “Sangre De Indio,” and “Vestida De Blanco.”

The top 11 awards were voted on by the public, while the video was put together by a team of Big N Nay.

A complete list of winners follows.

Most promising band: Jennifer Y Los Jets.


Male vocalist: Bobby Pulido.

Female vocalist: Jennifer Peña.

Male entertainer: Bobby Pulido.

Female entertainer: Jennifer Peña.

Male vocalist: Bobby Pulido.

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What’s In Your Stars? Find Out On Billboard Online

In its ongoing effort to serve all the needs of music fans and professionals, Billboard Online has added MusicScopes, a weekly look at the stars by recording artist Francis Dunnery. In MusicScopes, Dunnery offers his star-guided insights, with a special slant for music lovers.

Dunnery’s latest album, “Let’s Go Do What Happens,” due next month, is his debut on Razor & Tie, following two critically acclaimed releases for Atlantic. Before commencing his solo career, Dunnery was a member of the progressive rock band It Bites. He has also recorded with and toured the world as lead guitarist for Robert Plant.

Dunnery’s extensive studies of psychological and metaphysical arts led him to a second career in astrology, where in addition to giving personal readings and editing astrology columns in various publications, he also consults Time Cycles Research in the development of new software for astrology students.


limited edition is included in the listing, making it easy to pinpoint the key players in any genre of music.

The 1980 Record Retailing Data Directory was the first publication to print all this information into an easy-to-read format that features a handy index by store name, state, city and page number for easy reference. The directory is available for $165. For more information or to order a directory call 1-800-344-7119. For diskette sales call Jodelen Sommer at 212-530-5804.

Marc Giaquinto has been promoted to associate special promotions editor for Billboard magazine. He joined Billboard in 1991 as a composition technician and took on the added responsibility of Airplay Monitor at its inception in 1993. Giaquinto also actively participated in the migration of Billboard and the Monitor to computerized pagination. Before joining Billboard, Giaquinto worked at Digital Production Center. Paul Page has been named advertising production coordinator for both Billboard and the Monitor.

Billboard’s 1999 International Latin Music Conference & Awards
DisqueRay Marriott, Miami, Fla. • April 3-7, 1999
Billboard’s Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard Airplay Monitor Radio Seminar & Awards
Ponzi Hilton at Taper, L.A. • Sept. 17, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
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