British Acts Setting Sights On U.S.
America Embraces Broad Array Of Music
BY DOMINIC PRIDE
LONDON—Genre-watchers hoping for a neatly packaged musical wave from the U.K. should not hold their breath.

acts from the broad spectrum of British music are this year trying to crack the U.S. market in very different ways (see stories, pages 75 and 77), and 1998 looks to be more bewildering than last year, when the fresh pop of Spice Girls and the belligerent anger of Prodigy demonstrated the extremes that this market produces. However, mainstream pop acts and those that defy categorization are the ones with the best chance in the U.S. Labels here say they are pleased that U.S. record companies are picking up on British acts much earlier in their careers than they have in previous years: They are no longer waiting for solid proof of sales before committing to an artist, as has been the case in recent years.

And despite the speed and ferocity of the singles charts, the U.K. is building pop acts with singles that last for months at radio and retail and can follow through with multi-platinum album sales.

All Saints, Natalie Imbruglia, and Texas are among the acts that have proved that, and their labels are taking different approaches to bringing these

HMV Closing
Its U.S. HQ In ‘Consolidation’
BY ED CHRISTMAN
NEW YORK—In an apparent effort to reduce overhead due to a pending change in its ownership structure, HMV will shut down its U.S. corporate headquarters and run its 16 retail units out of its Canadian operation.

WARNER BROS., REPRISE LABELS RESTRUCTURED
BY CRAIG ROSEN
LOS ANGELES—In hopes of keeping the Warner Bros. and Reprise labels competitive after their three current top 10 releases run their course, the labels have undergone restructuring that leaves Warner Bros. Records Inc. (U.S.) Phil Quar tararo running the company’s flagship label.

Says Warner Bros. Records Inc. chairman/CEO (U.S.) Russ Thyret. “In the interim, and possibly longer than the interim, Phil will act as the president of the label. It will allow him to get in there and get his arms around the day-to-day operation of the business. His primary responsibility will continue to be president of Warner Bros. Records Inc.”

As part of the latest change, Warner Bros. label president (U.S.) Steven Baker stepped down from his post at the label and is in discussions about moving into a senior A&R position (Billboard Bulletin, March 24).

“Steven has expressed a desire to (Continued on page 75)
MOUSSE T.

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Rhino Goes ‘Insane’ With Its Free-CD Exchange Program

BY CARRIE BELL

LOS ANGELES—Rhino Records believes in the quality of its product so wholeheartedly that it’s willing to give it away for free in its Insane CD Exchange Program.

Through this campaign, customers can trade a variety of music CDs from any label or mail-order house for a single disc of their choice from the Rhino catalog—provided they still have the album’s original receipt.

“You always hear that legend about the man who returned a tire to Wal-Mart, who never even did something,” says David Gorman, Rhino’s director of creative marketing, advertising, and merchandising (U.S.), who first came up with the idea at a brainstorming session. “So we were looking for a program that would be (Continued on page 75)

EMI Confirms That Fifield May Depart Early

BY MARK SOLOMONS

LONDON—Continuing speculation about leadership changes at EMI is having “a debilitating effect” on EMI Group, according to EMI Group spokesman, who confirmed to Billboard that EMI Music president/CEO Jim Fifield is likely to depart the company before the expiration of the contract March 25, 1999.

“As Jim told Billboard, he doesn’t expect to stay,” she says, referring to an interview with the executive in the March 7 issue of the magazine. “He made it clear that he had no plans to remain at the company and that, “we have not come to any arrangement with him.”

In an article in the Los Angeles Times March 25, Fifield was quoted as saying that he had been offered a settlement that he described as “a lowball offer,” but that he had not yet formally rejected it.

The EMI Group issued a statement to the London Stock Exchange March 25 acknowledging the speculation about the company’s management and saying that it “wishes to make it clear that Mr. Fifield’s service contract has not been terminated.” The company added, however, that “discussions are ongoing in respect of Mr. Fifield’s future role with EMI, and that our shareholders’ interests are the highest priority.”

The source did not rule out the widely reported possibility that Fifield’s expected departure would lead to a handover of control of EMI’s music and publishing operations from EMI’s largest shareholder, the Bernard and Meryl Berry Music and Publishing Worldwide president Martin Bandier, respectively. “It’s possible for Bernie and Bandier to move up, but it’s not a fact,” she says.

Responding to speculation that Fifield’s office in New York might be closed as a cost-saving measure, the spokesman says, “Jim’s office performs a useful function. They analyze the numbers and give us a feel for what’s happening in the U.S. market. They don’t just carry Jim’s luggage.”

Meanwhile, the rumor, according to the spokesman, is affecting EMI staff morale, a claim backed up by others close to the company.

“I was shocked how de-motivational the people seem there,” says one London-based media analyst, “They really do seem to be having problems getting out of bed in the morning.”

Observers have even suggested that the effect of the uncertainty on employee morale may be potentially more damaging to the EMI Group’s share price, which has been drifting downward since the middle of March. While at a time March 28, EMI shares were trading at 513 pence, or 11.0 percent below the previous day’s close, the previous day, new speculation that a takeover of the group could be in the cards.

“Every penny drop in the share price makes it more likely,” says David Cherromoni, media analyst at Merrill Lynch in London, which controls more than 10 percent of EMI stock.

LONDON—House passage of the Copyright Term Extension Act, which offers an extra 20 years of protection to U.S. copyrighted goods, is only a partial victory for the music industry in its long-standing battle to extend the copyright term. The amendment that greatly extends royalty-free exemptions granted to small restaurants and taverns (Billboard Bulletin, March 26) was passed unanimously by the House March 25 and now goes to the Senate, where supporters anticipate an up-hill struggle to retain this provision.

In a gesture of sentiment and respect, House lawmakers unanimously voted to name the hotel of late Rep. Sonny Bono, R-Calif., to the new hotel for the House.

The legislation, H.R. 2589, will raise the U.S. level of protection from the current level of the term of the life of the author plus 50 years to the international standard of life plus 70 years.

The restaurant amendment, sponsored by Rep. James Sensenbrenner Jr., R-Wis., will extend the current protection to the largest restaurants and taverns, including those owned by corporations, to play background music without paying royalty fees.

Frances Preston, president/CEO of BMI, says she feels that Sensenbrenner was “trying to protect some of America’s largest corporations, using little clubs to do it. With the Godfather’s Pizza, the Marriott, the Cracker Barrels, those are big, national fast-food chain restaurants. He’s doing it at the expense of little songwriters, but he’s making it appear as if he’s doing it on behalf of small businesses.”

She adds that the bill could open the door for “all the little stores and electronics shops in malls” to be exempted from paying fees for playing music. “It’s going to mean a lot of money,” she says.

The amendment offers the new fee exemption for two types of establishments: those holding fewer than 75 patrons and those holding fewer than 150 patrons.

“no more than six speakers and/or two televisions” are employed for background music.

It also will allow restaurateurs to bring disputes to arbitration near or in their communities rather than traveling to New York. It also eliminates liability of landlords and organizers of conventions and fairs if a tenant or exhibitor plays a copyrighted work.

Sensenbrenner told Billboard after the vote that he expects the Senate to vote on the copyright term extension bill with the copyright amendment attached. However, music industry supporters of the term extension say they will try to convince Senate leaders to strip the bill of what they call “the music theft act” amendment when those lawmakers take up the bill, which is expected on the floor after spring recess in May.

A spokesman in the office of Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, says there were no any specific dates yet for floor action or a vote on the bill. He adds that the leadership “hopes to deal with it in the near future.”

Music industry opponents of the amendment warn that passage will result in the loss of hundreds of millions of dollars both from depleted general licensing revenue and from smaller licensing fees generated by governments in the European Union and elsewhere.

While she says she is pleased that the term extension bill passed, Marilyn Bergman, president of ASCAP, adds that through the fee exemption amendment “the House dealt a major blow to music, a business that has been in place for generations.

The U.S. will be the big loser on the domestic and international fronts. It puts us in a very uncomfortable position as far as concerning trade agreements. I really worry about retaliation from overseas.”

There are concerns that other nations will not grant U.S. copyrighted goods full protection because they view the royalty exemptions as proof that the U.S. is not enforcing its trade with copyright-protecting nations. Some already object to the current exemptions for small mom-and-pop establishments (Billboard, March 28).

Ed Murphy, president of the National Music Publishers’ Assn., says that the music
No. 1 IN BILLBOARD
VOLUME 110 • NO. 14

- THE BILLBOARD 200 •
  TITANIC • SOUNDTRACK • LION KING CLASSICAL
  - VIAGGIO (ITALIAN) • ANDREA BOCELLI • PHOENIX

CLASSICAL CROSSOVER
  SHARON BRIGHAM & THE LONDON SYMPH. ORCH. • MEMO STUDIO

COUNTRY
  SEVEN • GARTH BROOKS • CARRIO

HEATSEEKERS
  ROCK SPECIALTY • BARENAKED LADIES • RUSH

JAZZ
  LOVE SCENES • DIANA KRALL • AMERICAN

JAZZ / CONTEMPORARY
  KENNY G GREATEST HITS • KENNY G • ASIA

NEW AGE
  TRIBUTE • KANNI • VIRGIN

POP CATALOG
  OASIS • SOUNDTRACK • NOHOO

R&B
  LIFE OR DEATH • C-MURDER • MOTION

- THE HOT 100
  • ALL MY LIFE • K-CI & JOJO • MCA

ADULT CONTEMPORARY
  MY HEART WILL GO ON • Celine Dion • 500 MUSIC

ADULT TOP 40
  JUNO • MATCHBOX 20 • JIVA

COUNTRY
  PERFECT LOVE • TRISHA REAMWOOD • MCA/SPEAK

DANCE / CLUB PLAY
  IT'S OVER LOVE

DANCE / MAXI-SINGLES SALES
  GET AT ME DOG

LATIN
  NO SE OLVIDAR • ALEJANDRO FERNANDEZ • Sonido Cubano

R&B
  ALL MY LIFE • 2PAC • MCA

RAP
  O gia U (BUT DOWN BABY)

ROCK / MAINSTREAM ROCK TRACKS
  WITHOUT YOU • VAN HALEN • MCA

ROCK / MODERN ROCK TRACKS
  SEX AND CANDY • MARCY PLAYGROUND • CAPITOL

- TOP VIDEO SALES
  • AUSTIN POWERS • NEW LINE HOME VIDEO

KID VIDEO
  HERITAGE • MCA HOME VIDEO

RENTALS
  THE DEVIL'S ADVOCATE • SONY HOME VIDEO

No. 1 ON THIS WEEK’S UNPUBLISHED CHARTS

BLUES
  BLUES BROTHERS 2000 • SOUNDTRACK • UNIVERSAL

CONTEMPORARY CHRISTIAN
  YOU LIGHT UP MY LIFE • INSPIRATIONAL SONGS LEAVES • CBS

GOSPEL
  GOD'S PROPERTY • GOOD'S PROPERTY FROM KIRK franklin'S A NATION • EMI

KID AUDIO
  ELMO AND FRIENDS • SESAME STREET MUPPETS • SCHOLASTIC

THE BILLBOARD LATIN 50
  VUELE • IBOY MARTIN • SONOVIDOS

MUSIC VIDEO
  GIRL POWER LIVE IN STANFORD • SPEICE GIRLS • VIRGIN MUSIC VIDEO

REGGAE
  MANY MODES OF MORSE • IRENE MAN • SHOCKING VIEWS

WORLD MUSIC
  THE BOOK OF SECRETS • LORRIE MCKENNIT • QUMAR ROAD

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Amway Settles Infringement Suit With 12 Cos.

Copyright Case Filed By RIAA; Issue Was Music In Promotional Vids

BY BILL HOLLAND

WASHINGTON, D.C.—The Amway Corp. has avoided a trial by agreeing to pay the $12.5 million in damages and $5 million in costs to resolve an infringement lawsuit for using copyrighted sound recordings on its sales videotapes. According to a March 24 agreement, the settlement includes paying $12.5 million to the Recording Industry Assn. of America (RIAA).

According to the agreement, Amway is responsible for any future infringing activity, although they did not admit liability.

In earlier reports, the $89 million settlement was described by industry insiders as the largest copyright infringement lawsuit ever, although under the agreement's terms, RIAA officials could not comment on that aspect of the settlement.

The RIAA filed suit in February 1996 in U.S. District Court in Orlando, Fla., and cited 107 counts of infringement after a two-year investigation revealed that Amway was producing videocassettes incorporating original sound recordings by popular recording acts without permission from the record company.

If the lawsuit had gone to trial—it was settled in the discovery phase—the RIAA was prepared to ask for $21 million or even a "much higher" figure in statutory damages (Billboard, March 2, 1996).

The videos, estimated to number more than 150,000, were produced as motivational tools and then sold for $25 each by Amway distributors at large public meetings and conventions all over the country. The RIAA initially characterized the unauthorized sound recordings as being "blatantly conveyed to convey Amway's 'ra' to riches' theme."

For example, many of the videos wereÂ used by Amway's "distributor lifestyle—mansions, yachts, and private planes—acquired via sales. According to the Recording Industry Assn. of America (RIAA).

Among the others: artists whose music was incorporated into the videos were Michael Bolton, Michael Jackson, Bon Jovi, the Beatles, and Paul McCartney.

# Billboard Worldwide Specials and Directories 1998

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Oscar-Winning Films Headed For Vid Stores

BY EILEEN FITZPATRICK

LOS ANGELES—Following the tidal wave of 11 Oscars for “Titanic,” speculation is running high on when the epic ship-disaster will dock in video stores. Although TriStar Video recently announced a $12 million marketing campaign for the movie of a year’s hit, the release of the title (with a date still forthcoming) on video is expected to trigger a rush on 3,000 titles this week.

Meanwhile, Columbia TriStar Home Video will be the first to capitalize on “Titanic” because of the film’s continued success at the box office.

“There are no rules when it comes to this movie,” she says. “It’s not followed and is released on a window from theatrical to video.”

“Titanic” won 11 Oscars—it was nominated for 14—at the March 23 ceremony, but has remained No. 1 at the box office for 14 consecutive weeks. Worldwide, it has grossed more than $1 billion. Columbia is expected to be released as a double-cassette and on the DivX format, unless Paramount decides to come on board with a standard DVD train later. For the album, Columbia has issued the episode “Rebel’s Return,” by Brian Helgeland and Curtis Hanson, will be released at retail April 14.

“Full Monty,” a winner for original score, musical or comedy, was released to the rental market March 17 by 20th Century Fox Home Entertainment.

First ‘South Park’ Album In The Works Soundtrack Marks American/Columbia Alliance

BY CATHARINE APPELFIELD OLSON

WASHINGTON, D.C.—The highly anticipated first soundtrack to Comedy Central’s music-infused animated series “South Park” will serve as one of the first releases under the new long-term alliance between Rick Rubin’s American Recordings and the Columbia Records Group (Billboard Bulletin, March 24). The soundtrack is slated to hit stores this summer.

The project marks yet another entry in the increasingly hot genre of TV soundtracks. American/Columbia parent Sony Music recently announced it will release a soundtrack to “Ally McBeal” (Billboard, March 24), another TV-related albums. “South Park” also marks the first time a label plans to release a continuing series of soundtracks to complement a TV series.

“Typically soundtracks are from movies, and they are usually a one-time event,” says Rubin, who will executive-produce the “South Park” album in close concert with series creator Trey Parker and Matt Stone. “With ‘South Park’ being an ongoing show in which music is an important part of the action.”

Celebrating the American Records/Columbia pact, from left, are Michele Anthony, executive VP, Sony Music Entertainment; Thomas D. Motola, president/COO, Sony Music Entertainment; Tim Devine, senior VP of A&R, Columbia Records; Rick Rubin, president, American Recordings; and Don enner, chairman, Columbia Records Group.

The soundtrack will be a compilation of the acts who appear on that show. Expect financials for the albums to vary as the projects will have entirely different flavors, says Rubin. “The next one may just be the ‘South Park’ characters singing on the soundtrack, and it won’t be the same stone,” Rubin says. “There is a lot of flexibility in what records will be. We are looking forward to working with interesting and unusual artists.”

American is also in discussions to release several additional film and TV soundtracks, says Rubin.

“Our goal was to create a new creative franchise for ‘South Park’ on CD,” says Larry Lieberman, VP of artists and repertoire. “We will continue to focus on the business development at Comedy Central. "In the same way there are new episodes in a new season, then there is no reason we shouldn’t be able to do that on the CD."

Lieberman says Comedy Central would like to do soundtracks as part of its programming as well. “I think expressing Comedy Central on CD is a natural right now for us,” he says.

Comedy Central will support the album with an-audio promotions and a series of video clips, according to Lieberman.

For retailers, “the South Park’ assault will begin May 5, when Warner Home Video releases three tapes featuring the title. Each tape also contains a “Firestone chat” with Parker and Stone and will be sold individually as part of the campaign.

The union of American and Columbia is being hailed as an example of the merger of two companies.

(Continued on page 81)


Explaining ‘Sharply Lower’ 1st-Qtr. Projections, PolyGram Cites Lack Of Superstar Releases

BY JEFF CLARK-MEADS

LONDON—A warning from PolyGram that profits for the first quarter of this year are likely to be “sharply lower” than in the same period in 1997 is being blamed on the absence of superstar product from its current release schedule.

No major international artists on the PolyGram label’s albums in the first three months of 1998. By contrast, in the first quarter of 1997 PolyGram raked in $40 million from selling “She’s the One,” from the “Bill and Ted’s Excellent Adventure” soundtrack.

“Pop,” which, according to the company, sold 5 million units, along with million-selling albums from The Beatles, include Bee Gees, as a Grammy compilation that also achieved million-selling status.

A PolyGram statement issued March 26 says, “Although the company estimates that first-quarter sales will be in line with last year’s, profits will be down due to lower music sales and lower margin on those sales.”

Those lower margins are a result of the proportionally higher recording impression. As with other CD and video release companies, PolyGram president/CEO Alain enner stresses that the numbers are an indication of the scope of the company’s operations rather than a reflection of the impact of timing in a release-driven, creative business which reports quarterly.” PolyGram’s results for the first three months of 1998 will be announced April 21 in London.

At the Feb. 11 announcement of its results for the whole of 1997, Levy said the company’s fourth-quarter music performance last year had been its best ever in a quarter (Billboard, Feb. 21). Observers are suggesting that such a strong statement is not at all surprising, given the success of the albums from the company’s success in the quarter as it relates to its “difficult trading environment” in the region.

Several factors, according to Levy, played a role in the company’s success in the quarter. First-quarter revenues from the record stores, in particular, have been “sharply lower” than in the same period a year ago, with the exception of the company’s operations in the United States and the UK.

The company’s profits were also hit by the cost of $15 million to cover the worldwide success of the single “Smooth” by the Black Eyed Peas.

Brixton Asks Court To Label Her Contract ‘Unenforceable’

BY CHRIS MORRIS

LOS ANGELES—Vocalist Toni Braxton has filed a complaint with U.S. Bankruptcy Court here, seeking a judicial declaration that her contract with Arista Records is unenforceable.

In December, Braxton filed a civil suit in L.A. Superior Court against Arista and LaFace, claiming that her management and label agreement gives a 10% slice of the section of the California Labor Code limiting personal services contracts to seven years (Billboard, Dec. 20, 1997). That action, and a breach-of-contract countersuit against Braxton by LaFace and Arista filed in January in New York, were put on hold by Braxton’s Jan. 22 petition for Chapter 7 bankruptcy protection (Billboard, Feb. 14); she has listed debts in excess of $3 million.

Braxton, a contestant in the bankruptcy court, filed March 18, reiterates her claim that her contract is unenforceable under the so-called “seven-year law.” According to the suit, the singer’s relationship with Arista began Aug. 10, 1989. On that date, Ernesto Phillips, who held a contract with Braxton and her sisters, assigned the contract to the label. Hence, under the California statute, her deal would have been up last August.

Braxton’s new complaint is noteworthy for its sharp wording—it refers repeated to the singer’s “betrayal” at the hands of the labels. It also presents a litany of heretofore-unstated allegations about the singer’s former business associates—attorney Joel Katz, business manager Bert Padell, and personal managers Arnold Stiefel and Randy Phillips. However, none of the defendants, who are also creditors, are named as defendants.

The complaint claims that Arista and LaFace’s goal was to “break up Toni Braxton by representing her as two separate entities.”

According to the complaint, LaFace partner Antonio “L.A.” Reid recommended Katz to Braxton, though the lawyer had a conflict of interest because he represented Reid and others associated with Arista and LaFace. Stiefel and Phillips are described in the filing as being “allied” with the labels, while Padell was purportedly recommended because he “would not represent Toni Braxton” and also “that Braxton was not desired to jeopardize a longstanding relationship” with the labels, the filing says.

The action argues that Katz did not negotiate for the best possible deal to Braxton’s 1991 solo contract with LaFace. It also claims that Katz, Padell and Reid have profited from the sale of the labels’ books; made no effort to monitor “improper and excessive costs” charged to Braxton; and that the contractual provisions allowing the vocalist’s tours to be structured as “economic disasters.”

An Arista/LaFace spokeswoman said that the complaint was filed at Braxton’s request, but that the company had not received a copy of it and was completely unaware of any such legal action.
McLachlan On Hot Streak
4 Junos Cap Stellar Year For Singer

VANCOUVER—Sarah McLachlan’s clean sweep of the 27th annual Juno Awards, held March 22 at General Motors Place here, caps a remarkable year for the 30-year-old singer-songwriter, who spearheaded last year’s 35-date Lilith Fair tour in North America and recently picked up two Grammy Awards in the U.S. The latest laurels also promise to spark yet more sales here for her award-winning album. Columbia Records pop alternative group Our Lady Peace also nabbed big honors, winning the fan-voted top rock album award for its sophomore set, “Clumsy,” released Jan. 21 in Canada, and being named top group.

Scoring in all four of her nominated categories, Network Productions artist McLachlan won in the top female vocalist and best songwriter categories, while her “Surfacing” won for top album and “Building A Mystery” was named top single. (Continued on page 77)

Push’s Hall & Oates Reap Resurgence Via AC

NEW YORK—Hall & Oates, the highest-charting pop duo of all time, have quietly returned from years of silence and achieved what amounts to a career resurgence.

The act’s “Marigold Sky” album, released independently on the BMG-distributed Push Records Sept. 30, 1997, has sold 126,000 units, according to SoundScan, and generated a sleeper AC hit in “Promise Ain’t Enough” (Billboard, Aug. 30, 1997). Furthermore, the group plans to embark on a summer co-headlining tour with Chicago that is likely to push the album’s sales even further.

“For Daryl and John, the greatest win was that we went to the format that we felt was great to start with,” says Brian Doyle, president of Push and co-president of All Access Entertainment, which manages Hall & Oates. “AC is one of the rare formats where you could put out a single last August and today it could still be in” (Continued on page 73)

550’s Fuel Taking Off At Rock Radio

NEW YORK—Fuel guitarist-songwriter Carl Bell grew up in Kenton, Tenn., a town near the Kentucky border that is so small there were only two stoplights in town for its 2,000 inhabitants. “There was nothing much to do there. It’s just soybeans and cattle, pretty barren. Some great people, but as far as activities, you’re not going to find any,” he says.

One trait he took along with him when he picked up with childhood friend and bassist Jeff Abercrombie and left in 1985 for Harrisburg, Pa., was a small-town dedication to work. The central Pennsylvania city proved to be an ideal springboard to playing gigs in the mid-Atlantic area, including New York, Washington, D.C., Pittsburgh, and Baltimore. A year and a half later, the aggressive, melody grunge band’s ambition and desire paid off when it was signed to Fuel’s debut. (Continued on page 75)

Rap Singer, Pop Vocalist Find Success On Chart

LOS ANGELES—Lil’ Man’s. Queen Pen Raps It Up On ‘Melody’

This story was prepared by Mark Moran, modern rock chart manager for Billboard and Rock Airplay Monitor.

Lil’ Man’s first single, “Promise,” has been in demand lately, as her debut album, “My Melody,” breaks through at radio and retail. In recent weeks she has been asked to work with Wyntef Jean on his next single and contribute a duet with rap per Tracey Lee to the Babyface-helmed soundtrack to the film “Har’ Plenty.”

For Walters, a single mother who only a few years ago was struggling to provide for her two young children, it’s all part of karmic evolution.

“The only thing I can really say is that the success of the record is just a dream come true,” she says. “I think people are really starting to recognize that, especially in the hip-hop and R&B worlds.”

Queen Pen’s album, which features contributions from Blackstreet, Jay-Z, and Missy Elliot, has sold more than 151,000 units since its Dec. 16, 1997, release, according to SoundScan. Queen Pen became a Heatseeker Impact artist when “My Melody” moved up to No. 100 on The Billboard 200 in the March 28 issue. The album, which balances party anthems with tracks dealing with everything from domestic violence to the artist’s bisexuality, moves up to No. 78 with a bullet this issue. On another level, the album—as the (Continued on page 82)

PBS Gives Big Boost To Brightman’s Angel Set

This story was prepared by Doug Reece in Los Angeles and Wolfgang Spoko in Berlin, Germany.

LOS ANGELES—The Public Broadcasting System (PBS) can chuk up another artist-development win with the success of British vocalist Sarah Brightman.

Brightman entered the top 100 of the Billboard 200 with a splash, and became a Heatseeker Impact artist in the process, when her album “Time To Say Goodbye” moved from No. 147 to No. 71 in the March 29 issue.

Though Brightman’s album was released stateside in September, it wasn’t until PBS began airing “Sarah Brightman In Concert At The Royal Albert Hall” in March, as part of its fund-raising drive, that the artist’s U.S. label, Nemo Studio/Brightman, began to see substantial chart gains.

The album, credited to Sarah Brightman & The London Symphony Orchestra, has sold more than 109,000 units in the U.S., with 46,000 units sold in March, according to SoundScan.

The scenario is similar to the success of fellow Heatseeker Impact artist Andrea Bocelli, who debuts with Brightman on the title track of her album (Billboard, Jan. 17). “Time To Say Goodbye” is also featured on his breakthrough album, “Romanza.”

Just how much life can Angel expect from a single featured in the same ver- (Continued on page 82)
Dirty Three Tap A Mellow Tone On Tour & Go Set

BY BRADLEY BAMBERGER

NEW YORK—The Dirty Three hail from Melbourne, Australia, but the polychromatic, emotionally charged tone poems draw heavily on old-world Gypsy virtuosity; violinist Warren Ellis, guitarist Mick Turner, and drummer Jim White play in groups reminiscent of Russian church choirs and the ecstatic, sky-rocketing tone poems, cros-following the globe with a high-wire act of show and producing a sublime, dazzling, and desperate, disarming romanticism.

With the new set, "Ocean Songs," the Dirty Three have outdone themselves by looking inward. The trio has always had more in common with raga than rock, but the raucous dynamics of the previous work have been supplanted on "Ocean Songs" by a penesque folk and flow. The disc is out today (Tuesday) on Touch & Go in North America, Bella Union in Europe, and the Dirty Three's own Anchor & Hope imprint in Australia.

Over the past couple of years, the Dirty Three worked nonstop in support of their "Horse Stories" album, not only touring the world on their own but opening for Beck and collaborating with fellow Aussie Nick Cave live and on disc (Billboard, Sept. 7, 1990). In addition, Ellis toured with Cave as a duo and as part of his Bad Seeds, and Turner released a solo set on Drag City as well as an EP with White as the Tren Brothers (Declaration of Independence, Billboard, March 7). After all the frenetic activity, the Dirty Three reapplied the "Ocean Songs" sessions last year in Chicago with renowned all-rock drummer Steve Albini.

"Our last round of shows got to where they would be 21/2 hours long, building to this intense—at times hysterical—experience," Ellis explains. "So we just sat down and worked on the new album, which we had wanted to produce with Albini. We were definitely more settled. For the first time, we wrote and rehearsed material from scratch for the sessions. Plus, not having taken the songs on the road helped make them more introspective."

Reflecting on the four days of live takes for "Ocean Songs," Albini says, "The band doesn't set any stylistic barriers to their music, yet whatever they try, it sounds like the Dirty Three. They have developed unique voices on their instruments and as a unit. Even when there's color or melancholy, there is an exuberance to what they do that is almost ecstatic."

As always with the Dirty Three, the music on "Ocean Songs" is about "the basic human emotions, not fancy chops or grand themes," Ellis says. "But I think we found that there's a lot of emotion in fragility, a special beauty to tranquility."

The Dirty Three debuted on record with "Sad and Dangerous," which was issued by Torn & Frayed in Australia and by Pong Village/Forceful Exposure in the U.S. The Chicago-based Touch and Go picked up the act for its next album, "Ocean" with the Dirty Three coming out on Big Cat in Europe.

Touch and Go, along with Big Cat, also issued "Horse Stories," although the band launched Anchor & Hope for its releases Down Under (with distribution by Shock). The relationship with Bella Union (the imprint founded by pioneering British all-pop trio the Cocteau Twins) is new, with (Continued on page 85)

Gang Starr Is Back With 'Truth' 5th Set Marks Rap Zoo's Noo Truthy Debut

BY SHANNIE SMITH

NEW YORK—Expectations are running high for the minimalist approach of Brooklyn, N.Y.-based rap group Gang Starr.

Fronted by the monotonous stylings of Guru (Gifted Unlimited Rhymes Universal) and grounded in the scientific production of the latest Predators, fifth set, "Moment of Truth," pairs its hip-hop magic to the marketing and promotion savvy of its label, Noo Truthy, an affiliate of Virgin Records America. The set is slated for a Tuesday (October) release in the U.S. (with an international launch the same week) and is Gang Starr's first album since 1994.

"In the money business, your record company is key because it's the machine behind the music," says Guru of his and Premier's excitement about having been picked up by Noo Truthy/ Virgin after their previous label, EMI Records (U.S.), was folded last year.

The group, which is managed by Exec Producer Alan Ladd, is looked after by William Morris, was in negotiations with Noo Truthy prior to the shuttering but had been caught for a time in the proverbial red tape.

Their happiness in landing at Noo Truthy is based on the label's consistent success with the Gela Boys, Scurfesh, and Big Mike, acts on independent label Rap-A-Lot, which Noo Truthy distributes.

An added bonus is that several employees at Noo Truthy and Virgin are longtime fans of the group. "We were so happy to be able to work with people who are into the same music," says Guru. "We're hip-hop, and we know what we're about," says Guru.

"Even though we've used to working on West Coast-oriented acts, our approach isn't any different from an East Coast label," says Los Angeles-based Jiany Vega, senior director of publicity (U.S.) at Noo Truthy/Virgin and a longtime Gang Starr supporter. "We look at it like we will be opening Gang Starr up to different markets."

Gang Starr will work in conjunction with the label to help plot marketing and promotion strategies.
Tori Amos Isn’t Alone In Her ‘hotel’
Atlantic Album Features Full Band Sound

BY PAUL Verna

NEW YORK—Having completed three albums in which her piano-bald piano playing took center stage, singer/songwriter Tori Amos decided it was time for a change. Her new Atlantic Records project, “From the choigirl hotel!” (due May 5), sports an ensemble sound that ranges from ballads with sparse accompaniment to full-blown productions that could easily rate as club hits.

“The piano’s more integrated into the sound now,” says Amos. “I wanted to cut live with a band, and the piano had to hold up as one of the players in the band. All the cuts did some live with a drummer, a programmer, and a bass player.”

“From the choigirl hotel!” was recorded and mixed over several months in Cornwall, England. A 200-year-old barn on a three-acre property was converted into a state-of-the-art recording studio for the project, which was produced by Amos and engineered and mixed by longtime associates Mark Hawley and Marcel var Limbeek. Joining Amos on the record were drummer Matt Chamberlain (of Fiona Apple fame), programmer Andy Gray, bassists Justin Meldal-Johnsen and George Porter Jr., and guitarists Steve Caton and Stuart Boyle.

Amos views her first three full-length solo albums—Little Earthquakes (1992), Under the Pink (1994), and Boys For Pele (1996)—as a “trilogy” that established her as a piano-driven composer whose songs shine more for their stark beauty than for their arrangements. “An ‘endgame’,” however, Amos wanted to move to new sonic territory.

“I’d taken the ‘girl and the piano’ thing as far as I could, and I really wanted to be a player with other players,” says Amos. “It was very important for my growth as a musician to play with other musicians instead of having them play around me.”

The ensemble approach is illustrated by the first single “My Body,” a slow, floating tune with a catchy, repetitive chorus.

(Continued on page 11)

Hootie Hits The Highway To Hone Material For Third Atlantic Set

BY MELINDA NEWMAN

BAY CITY HOOTIE! “We can either be the next Bay City Rollers or the next R.E.M., based on this record,” says guitarist Rusty Harmon, manager of Hootie & the Blowfish, as the Columbia, S.C.-based band prepares to go into the studio to record its all-important third album for Atlantic Records.

In preparation for returning to the studio, the band is performing at six Northeast clubs they played on the road to fame, including Toads in New Haven, Conn., the Stone Pony in Asbury Park, N.J., and the Graffiti in Pittsburgh. The “guerrilla tour,” as the band has dubbed it, will run from Thursday (2) until April 8. Tickets will be $15. During the shows, the Blowfish will work out some 10 new songs as well as a number of covers they’ve worked up and older material.

Following Hootie’s fourth annual Monday After the Masters charity golf tournament, slated for April 13 in South Carolina, the band heads into a Los Angeles studio April 22 with Don Gehman, producer of the 15-time platinum hit release “Cracked Rear View” and 1996’s double-platinum “Fairweather Johnson.” Although the guys toyed with the idea of working with a different producer and having discussions with Steve Lillywhite and Jerry Harrison, they eventually chose to reunite with Gehman.

The band has been writing material since last October, when the members rented houses in Jackson Hole, Wyo., and then Phoenix to collaborate on songs they had written individually. Then in February, they started working on new songs together, says Harmon. The pop and alternative-country-flavored tunes, he continues, have more in common with those of “Cracked Rear View” than the tracks on “Fairweather Johnson.”

The album is tentatively slated for worldwide release in mid-September, with the first single going to radio Aug. 3.

The promotion schedule for the currently untitled album will vary drastically from that of “Fairweather Johnson,” which was minimal at best. After that album came out, the band recorded an episode of MTV’s “Unplugged,” played David Letterman’s show, and then left the U.S. for a six-week European tour.

“We were the biggest band in the country, and everyone was fucking sick and tired of Hootie & the Blowfish,” says Harmon, who admits the band was also on “autopilot,” expecting radio play to propel the album. Although radio did quickly jump on the first single, “Old Man & Me,” stations just as quickly fell off the track, and the album never took off.

This time, it will be hard to miss the band. Tentative plans surrounding the album’s release include a five show at the Virgin Megastores in Times Square the day of the release, followed by shows Sept. 14-15 at New York’s Beacon Theater. Shows in similar-sized venues, such as Los Angeles’ House of Blues and San Francisco’s Warwick, will immediately follow. Hootie & the Blowfish also plan a media blitz with appearances on virtually every talk show that will have them. There are also plans for a European tour in October, followed by a USO tour in November and South African dates in December.

SOMEONE HAD TO DO IT, BUT WHY? BMG Special Products, which usually puts out classy packages, has just released “The President’s Greatest Hits,” a collection of songs like Tommy James & the Shondells’ “I Think We’re Alone Now,” Gary Puckett & the Union Gap’s “Young Girl,” Starland Vocal Band’s “Afternoon Delight” . . . you get the idea. We’ve snuck at our share of Clinton jokes, but this really seems to be beyond the pale in terms of profit-seeking from someone else’s troubles. We’d expect this from Howard Stern, but not BMG.

Shame on everyone who makes a dollar off this one. Even though it doesn’t say on the CD, maybe, just maybe, BMG is donating all proceeds to charity. Somehow we doubt it.

COMING UP: Look for Natalie Merchant’s second solo album, “Ophelia,” to come out May 19 on Elektra. Reprise will release a B-Side’s greatest-hits collection in June. Titled “Time Capsule: Songs For A Future Generation,” the release will include two new tracks: “Debbie,” an homage to Deborah Harry, and “Hallucinating Pluto.” The band hits the road with the Pretenders this summer.

STUFF: Aerosmith, Sean “Puffy” Combs, and Hansen will perform at Nickelodeon’s 11th annual Kids’ Choice Awards. The Saturday (4) event will be hosted by Rosie O’Donnell in Los Angeles. Spacehog has been named the opener for Aerosmith’s tour, which kicks off April 18.

Lambert Duzier, one-third of the legendary songwriting team of Holland Dozier Holland, tells Billboard that he and his writing partners are working on a musical targeted for Broadway called “Motor City Music Story.” The show will feature all new music, will tell the team’s story, including the events of its Motown years.

WOOPS! Last week we reported that Wyclef Jean is co-producing the new Earth, Wind & Fire album, which he is. However, we erroneously stated that the first single would be a remake of “Shining Star.” It turns out that Jean is remaking that song, but it’s for the new self-titled jonz Of Man album, which will come out in mid-June. EWF & Of Dirty Bastard both appear on the track, which goes to radio on May 19.

At the Grammys, members of Backstreet said the group would be opening for Janet Jackson. It turns out the warm-up act for that tour will be Usher.

Capitol’s Jesus Lizard Dyes ‘Blue’ With Melodic Colors

BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Although it is chameleons that are known for changing their colors, the Jesus Lizard is showing a decidedly different stripe on its new Capitol Records album, “Blue.” The set, due in stores May 5, features the intellectually stimulating abrasiveness that has won the band a steady cult following, but this time the hard edges are softened with flowing melodies.

Lead singer/songwriter David Yow says the group did some soul searching after drummer McNeilly bowed out last year: “We were all in agreement that our records in the past had been sort of a step sideways instead of a step forward, and we wanted to do something different,” Yow says. “We made a deliberate effort to make some changes.”

Although he notes there still is “a fair amount of the Jesus Lizard punch-in-the-face kind of stuff,” Yow says the new album is a more mellow experience by design. “There are several songs that are far more chummy than anything I’ve ever done before, and it is a little more melodic. I wanted the whole record to be a little ‘noody.”

Becoming a homeowner in a small town several hours away from the Lizard stomping grounds of Chicago and “having virtually no social life whatsoever” have rendered him pretty domestic these days, he adds. “Maybe I’m just a little bit less juvenile than I was on previous records. A couple weeks ago I realized there is not a cuss word on the whole album.”

The Jesus Lizard’s new musical spectrum presents a new marketing opportunity for Capitol, which signed the group a number of years ago from independent label Touch and Go Records and released “Shot” in 1996. That album has sold 20,000 copies, according to SoundScan.

“What I’d like to happen with this record is for people to stop thinking of them as the quintessential indie band,” Yow says. (Continued on page 26)
Artists & Music

Ireland’s Corrs Looking To Put U.S. In Their ‘Corners’ With 143 Set

BY PAUL SEXTON

LONDON—It could almost be an artist development story from yester-year: two albums, $5 million units, and a broad international sales base, all achieved without major hit singles. Now, 143/Lava/Atlantic are optimistic that, like much of the rest of the world, the U.S. market will signal its devotion to the Corrs.

The sibling quartet from Dundalk, Ireland, emerged late in 1995 with its debut album, “Forgiven, Not Forgotten,” which, according to label estimates, has sold 2 million copies worldwide. U.S. sales are at 245,000, according to SoundScan. On the international front, the act is already five months into a highly successful campaign behind its sequel, “Talk On Corners,” which was released in most markets last October and, according to Atlantic, has sales of more than 1 million units worldwide.

The set, to be released May 5 in the U.S., again showcases the group’s winning combination of traditional Celtic and contemporary pop influences. It has already gone double-platinum in Australia (140,000 copies sold) and Spain (200,000); platinum in New Zealand (15,000) and Denmark (50,000); gold in the U.K. (100,000), Japan (100,000), and Sweden (100,000); and six-times platinum in its home country (90,000).

The North American edition of “Talk On Corners” will feature an extra track not on the international version, which Atlantic hopes will take the Corrs to the next sales plateau: their version of “Dreams,” the first U.S. single from the Lava/Atlantic album “Legacy: A Tribute To Fleetwood Mac’s ‘Rumours.’”

“Dreams” was produced by Oliver Leiber, one of seven helmsmen credited on “Talk On Corners” along with David Foster, who signed the group to 143. Lead singer Andrea Corr positively purrs with praise for Leiber’s work on the Mac song. “What Oliver went away and did with that was perfection,” she says. Adds her sister, violinist Sharon: “It wasn’t easy, because ‘Rumours’ is the album of all time, apart from a Beatles album or whatever. But ‘Dreams’ would have been the one we’d have chosen to do, and we were just lucky enough that it was available.”

Atlantic took “Dreams” to top 40 and AC formats March 6, and Atlantic senior VP Vicky Germaine hopes the label can build on the response at radio last time out, notably at top 40 outlets in New York, Boston, Detroit, Atlanta, and other primary markets.

“But we’re trying not to approach this record in a radio-dependent frame of mind,” says Germaine. “We’re trying to follow the direction our international companies have had. where they’ve done very well without really having had a big hit single.

“The number of albums we scanned [on “Forgiven, Not Forgotten”] is, quite frankly, quite respectable for a debut album with no hit single,” Germaine continues. “At certain key stations, [the single] ‘Runaway’ did perform very well, they did a lot of radio shows and really won people over. So there is an expectation this time. We always knew we wanted to come with ‘Dreams’ first, thereby launching them in a larger frame of reference. The ‘Rumours’ tribute is shipping lots of copies, and it puts them in superstar company.”

The “Legacy” set also features Elton John, Jewel, and the Cranberries.

The Corrs are doing extensive international touring and promotion, including a March 12-24 itinerary in the U.K. that featured an acclaimed, sold-out performance March 17 at London’s Royal Albert Hall. That show, which boasted a guest appearance by Mick Fleetwood, was televised the same night by BBC-1 and twice in the U.S. by the Odyssey Network, the national cable outlet. There are plans for further screenings.

Germaine says that Odyssey has been airing semi-weekly 30 promotional spots per week for the band and that the show may air on other outlets, noting that Atlantic is in discussions with PBS, Bravo, and A&E. A “Rumours” special, in which the Corrs would be featured, is in development with VH-1. The Corrs are due in the U.S. for promotional and live work at the end of May, with commitments including the Guinness Flahd festival in June, and they may return in August or September after playing European festivals.

Adrian Rondeau, owner of the U.K.’s largest independent record store, Adrian’s in Wickford, Essex, says immediate customer response to the TV show has been very good.

“The album has done reasonably well but died off. But my staff say that it’s been going really well in the couple of days since the screening, so it seems to have worked. And it’s usually an indication that a band is pretty good if they can build an audience without hit singles.”

A sell-through video of the Albert Hall event is planned for Warner-Vision for early summer; a commentary about the group was screened March 17 in Ireland on RTE and is available for international licensing. The current international single from “Talk On Corners” is “What Can I Do,” which is already receiving airplay in the Germany/Switzerland/Austria territories and in the U.K.

Sharon and Andrea Corr agree that the lack of a signature sound has, perversely, been a positive, allowing the group to build its audience steadily through live work and promotion. “That’s something I like about it,” says Sharon. “Very often you’ll hear this amazing single, buy the album, and there’s nothing on a par with it, but our albums have sold on the strength of the album.”

Andrea concurs, saying “It leaves us very grounded, because we haven’t gotten anything easy. I have nothing to compare it to, but I’m happy with the way things have gone. It makes you feel you’ve worked for it.”
A Breakout For Stanford Prison Experiment
With Aggressively Melodic Mix, L.A. Band Readies Island Bow

BY CARRIE BORZILLO

LOS ANGELES—With comments like “We can bust this wide open” and “This is a very important record for this band” coming from Stanford Prison Experiment’s current producer, Joe Bosso, one might assume the L.A.-based rock band is riddled with performers who have everything they need to make its major label debut, “Wrekmeister,” due out May 5 on Island.

But that’s not the case. “What happens in a band, especially a band that’s timing and a bunch of other factors that are out of our control,” says guitarist Mike Starkey. “In our band, we had this idea that either we’ll become popular because of our thing that makes us unique, or we won’t.”

“Does that have high expectations for the band,” a friend has big time rock band on our hands,” says Bosso, the VP of A&R at Island who signed the band. “They have a big plan,” says Bosso. “It was a full-length albums out on World Domi-

“The first one was a little more rock and also melodic and maybe more in the spirit of punk,” says Starkey. “The second one was a little heavier and defi-
ite of our past, I think, that the new lineup (Jimenez) was working on phrasing and the rhythm of his voice as opposed to the melody. And the new one puts those two together. So it’s not quite as heavy, but it’s more aggressive, a little more high-end, and it’s definitely got more variety.”

Bryan Millard, product manager at Blockbuster Music in Corona, Calif., agrees. “I love the first two albums, but this one totally outshines them both in some ways.”

“The material has really matured. It’s a far better-recorded album, too, and great. And I’ve been going to their shows for years, and the band (fan base) is consistently growing.”

The album was written mostly in the summer of 1996 and completed by May 1997, but its release was delayed due to changes in management, booking agents, and record labels. “There was definitely an element of frustration, but it wasn’t anyone’s fault,” says Starkey of waiting for the album’s release. “We had this record that we really think is great, and it was just sitting there. Now our business plan is fully charged, and we’re ready.”

The band, now managed by Dan De Vita of Los Angeles-based Abba-
tude Entertainment, left World Domi-
nation in 1996 and hooked up with the U.K., according to Lee-Ellen New-
man, Eastman’s U.K. director of press.

The album will be released in Europe May 4, in keeping with the continent’s Monday release cycle.

The U.K., “Spark” will be released April 28 in various territories, including the U.K., according to Lee-Ellen New-
mance’s managerial team. The band has also signed a deal with Island and turned Bosso on to the group.

“I feel like it’s a different record,” says Bosso of “The Gato Hunch,” and “(Continued on page 35) Tori Amos ISN'T ALONE IN HER ‘HOTEL’

artists searching for publishing, Continental Drift

UNSigned ARTISTS AND REGIONAL NEWS

EDITED BY MELINDA NEWMAN

NASHVILLE: While Nashville has always been known for country music, a number of regional bands have helped foster a vibrant, street-level pop/rock scene. The Nashville music scene and its growing fan bases has created an excitement that has become international in scope. Overseas labels have been quicker than their stateside counterparts to pick up on the activity here. Labels in Japan alone have signed a half-
dozon local groups, one of which, Swan Dive, scored two national top 10 hits last year. To help broadcast the vibrancy of this scene, Nashville-based promoters and pop/ rock aficionados Lee Swenson and John Bruton (founders of P.O.P. Un Ltd.) have assembled a four-day event called Monsters of Pop.

The showcase, to be held June 11-14, will feature Nashville’s finest pop/rock talent, including R.L. Lloyd, Wilco, and Swan Dive, who hits.

ATLANTA: Of all the hidden treasures in the South, Atlanta is about to be discovered by the music industry. To be held Aug. 5-8, Atlanta’s inaugural Atlanta Music Conference will focus attention on the booming Southern music industry. The confab will be the first of its kind in Atlanta since the demise of the New South Music Showcase in 1991. Organizers hope to set the event apart from other national conferences by putting a different spin on the typical formula of showcases and panels. Mark Willis, one of Atlanta’s founders, says the emphasis will be on a concentration of unsigned artists, mostly from the Southeast. “We don’t want five minutes ago. We want tomorrow,” he says. Shows will be limited to 16 bands. “We want to select people who are ready to be in front of the industry. By limiting the number of bands, we better their chances of exposure.” Some national acts will be brought into the mix, but organizers say they will be chosen primarily to complement unsigned talent. Artists will perform at venues within close proximity of one another in the Little Five Points and Vir-

BOSTON: Three years after its original release, Kevin McCluskey’s “This Distant Light” is getting a renewed life via a rerelease that is drawing national attention. The 12-track set is Japan introduction to the keenly observed, intelligently crafted songwriting of the 20-year veteran of the Boston music scene. McCluskey is a published poet, and his lexicon with words and images allows him to bring an original lyrical take on some tried-and-true subjects familiar to introspective singer-songwriters. “This Distant Light” was nominated for a Boston Music Award, and since its release in January, it has been picked up by more than 100 non-

continents across the country. Among the guests who appear on the record are Curtis Card. “The songs come out of my life, and that probably is the reason for the emotional urgency,” McCluskey says. “I feel being something, and I am able to go to the piano or gui-
tar and capture it and keep true to its source.” McCluskey, who has written more than 100 songs, is also the author of a novel, “A Window of Light,” published by Bill Douglas. The New Englander, who also works as an assistant professor at the Berklee College of Music, has opened for the likes of Patty Larkin, Livingston Taylor, Ellis Paul, and Vance Gilbert. Contact McCluskey at 800-534-MUSIC.
THE KEYS TO LARGO—Former Hooters member Rob Hyman and Rick Chertoff (Joan Osborne, Cyndi Lauper) have assembled a crack team of artists to participate in an interesting sort of musical archaeology.

Templing You With Gold. “The Devil You Know,” Ecomelie Crush’s new restless album, is already certified gold in the band’s Canadian homeland. In the U.S., mainstream rock stations like KNJY Spokane, Wash., and WAAF Worces-
ter, Mass., are hitting at the group’s first single, “Home.” The act, whose album was released March 24, plays radio festivals from May through June.

The duo, which co-produced the project called Largo, enlisted the help of musicians such as the Chieftains, Taj Mahal, Carole King, Willie Nile, Lenon Helm, and Eric Bazilian, as well as Chertoff partners in crime Osborne and Lauper.

Hyman, who acts as band-leader on the project that bows April 26 on Blue Horizon/Mer-
cury, leads the team through a collection of rustic folk cuts that make up a conceptualized history of Czech composer Antonín Dvořák. Dvořák, whose “From The New World” symphony was the prime inspiration for Largo, was a staunch supporter of American folk music in the late 1800s and early 1900s, praising its integrity and cul-
tural significance.

From the Gaelic melody of “Gimmer” to the bluesy vibe of “Disorient Express,” Hyman takes pleasure in walking the listener through modern songs derived from early American sounds while at the same time introducing them to historical figures encountered by Dvořák. According to Mercury director of marketing Made-
ynn Searcahill, the label has already informed Osborne’s fans of the album with a mailer but will stop short of approaching each contribute’s core.

“We could go after the fans of all the different people on the album, but that’s not really what this record is about,” says Searcahill. “Not to devi-
late anyone else on the album, but we felt it would be best to capitalize on Joan because she hasn’t had an album out for a while and her last one was so successful.”

The label will also focus on Philadelphia, where Hyman enjoyed the support of radio, retail, and the press as a member of the Hooters. Meanwhile, Mercury shipped advance copies of the album to triple-A radio March 23 and is hoping to organize a launch party performance in New York. Pub-
lic TV is also being approached with the project.

SONIC BOOM: Word is spreading quickly on the won-
derful new album “Feeling Strangely Fine” from MCA act Semisonic (Bill-
board, Feb. 21). The possibly hoky first single from the album, “Closing Time,” is No. 5 on the Modern Rock Tracks chart this week thanks to heavy-rotation sup-
port of stations such as KNDD Seattle and WHFS Washing-
ton, D.C. This should contribute a strong out-of-the-box showing when “Feel-
ning Strangely Fine,” which bowed March 24, debuts next issue.

Like the act’s last album, “Great Divide,” the band’s latest effort is peppered with ingenious pop melodies and warm, evocative lyrics.

ROADWORK: Ignition Records act Samiam, whose latest album, “You Are Freak-

ing Me Out,” bowed March 24, opens for Creed beginning

Doings Hyne. Look for a strong debut from Grand Jury/RCA rap artist Doings E. Hyne, whose album “Raw Syk” bowed March 24. The artist’s first single, “Romeo,” featuring guest rapper Chill, was No. 3 on R&B Airplay Monitor’s Rap Airplay chart in the March 20 issue. The song will be shipped to top 40 radio the first week of April. Mean-
while, a clip for the song is getting heavy play on BET and the Box.

Tuesday (31) in Birmingham, Ala. The band’s first single, “She Found You,” is off to an impressive start at mainstream rock radio, gathering airplay at stations such as WLAF Boston and KRXQ Sacramento, Calif.
The Divas Behind The Godfather
Polydor Compiles Women Of James Brown's Revues

BY SHAWNEE SMITH

NEW YORK—"We were funky when the word 'funk' couldn't even be discussed," says Lyn Collins about the type of music she and others produced with the legendary James Brown in the studio and on his traveling revues.

Collins and other women served as background vocalists, songwriters, and interpreters, and were known as the Godfather of Soul when he began touring extensively in the '60s. Singers like her are among the originators of the feisty, back-talking "diah it and take like a man can" attitudes that exist in much music made by women today.

Celebrated Songwriters. Wycklef Jean of Ruffhouse/Columbia Records group the Fugees presented $5,000 in Yamaha Recording Studio equipment and $2,000 to the grand-prize winners of the John Lennon Songwriting Contest. The event was held in February at Sam Ash Music in Manhattan. Pictured, from left, are Jean; Raleigh S. Hall, gospel co-winner; Chris Coogan, jazz winner, Monica Hope, dance winner; and Connie Alexander, gospel co-winner.

They are also the subject of Polydor/Chrysalis' latest funk compilation, "Women Of James Brown's Revues." The project includes tracks such as Collins "Think," Vicki Anderson's "The Message From The Soul Sisters," Marva Whitney's "Dames Got To Be For Better (Get Together)," and Yvonne Fair's "Straighten Up." The two-disc, 46-track set is slated for release April 21.

"There are so many great songs by the women who sang with James Brown," says Harry Davis, A&R, catalog development, at the Polyd Media division of PolyGram. "Many of the [women] like Lyn Collins and Vicki Anderson have become icons and the foundation of so many great hip-hop tracks. I mean, the whole persona of them being strong women, strong personalities—on record, in the studio, and onstage with James Brown—infused them with three generations of female performers. The question has always been, 'Where did they get their funk from? And here it is.'"

Other women who were educated by way of Brown's revue include Tammie Terrell (née Montgomery), Eunice Mae, Sugar Pie DeSanto, and Martha High, who left Brown's revue in January.

In addition to continuing the trend of the compilation, four of the divas—Anderson, Collins, High, and Whitney—recently formed a group called the Kings' Queens and are working with mixed by Salaam Remi; it includes vocals from separate sessions cut with Whitney, Lyn Collins, and Brown that complement the ending chorus.

"We learned how to perform every aspect of music, every way," says Whitney. "James Brown's teaching went beyond the music.

"You had to be ready to walk in the studio and sing at any key," Anderson says.

"[Brown] kind of gave you the feeling that you better do it now while you got the chance," says Collins, who penned about 14 tracks under Brown's tutelage. "He never said it, but you kind of got that feeling."

Because not all the songs were in the revue at the same time, the set is divided by decade into the '60s and the '70s.

"[The album] is important because it has all the ladies who used to perform on the James Brown show on one compilation," says Collins. "But on the same token, it shows that the JB sound has been consistent throughout the years."

Collins also says she appreciates the fact that the songs on the compilation are presented at their original lengths.

"A lot of the music people have heard can't even bear the full-length song because some of [the songs] never got to the radio," she says. "If you did, you were limited to like 3 1/2 minutes, when the studio version may have been 15 minutes."

Whitney adds, "It also shows the longevity in this type of music. You can still groove to it, and the lyrics are still healthy today. The music had the one-two-three basic beat, so you can listen to it now and say, 'Oh, that song has a hip-hop beat.'"

FUNKY WOMEN

According to Weingeir, the label will advertise the set in consumer music magazines like Rolling Stone, Vibe, and the American Record Guide. The new set will remind listeners that women are just as great as the men in music.

"I think [the set] would be an asset to the younger people to find out that there's a part of funk music besides just the males," says High. "I mean, there are people like Aretha Franklin out there and different people with the Motown sound, but the funk side [for women] still hasn't been heard."

Anderson is particularly hopeful that young female songwriters and singers will "name the tracks" wholesale and make sure that "we don't have to be vulgar and use profanity to get our message across," she says. "I could say, 'I love you' and still be low on your low in the garbage can. Give it to someone who will appreciate it," and people know what I mean. I'm not down on black folks' music but the funk side [for women] hasn't been heard."

"We didn't have to be vulgar and use profanity to get our message across," she says. "I could say, 'I love you' and still have it make sense."

"You had to work for it with the music," Collins adds. "And I don't want to see them take it and abuse it the way we didn't intend."
In-store appearances are also part of the plan. “The most important thing for them is to keep their commitment to the fans well known,” says Vega. “They feel that if they sell that same 300,000 copies, they are happy.”

Nationally, the group will also be featured in various ‘Filaties’ for the company’s latest Grant Hill-model sports shoes and Filat clothing. Gurl performed the track featured in the commercial starring basketball player Hill.

Gang Starr’s U.S. promo tour is slated for April to mid-May, and Noo Trybe is working to have Premiere spin at select stations in each city. The label is also making plans for the group to speak at area schools.

Gang Starr is also slated to play dates in Canada, Germany, and the Netherlands at the end of May and various festivals over the summer, according to Vivian Guier, director of international at Virgin Records America. Guru will perform solo at several April promotional dates overseas, while Premier finishes the remixes and other contracted production work.

The set is being distributed by Cool Temp/EMI in the U.K. and by EMI Wilbye Distribution in all other international markets.

Guer says Virgin’s international territories will mimic the U.S. release dates, “because the group tends to do very well overseas, and we don’t want to have any import problems.”
Hip-Hop In Canada Gains Recognition

NEW HORIZONS: Despite a major-label and commercial radio shutdown, homegrown hip-hop is flourishing in Canada. Artists such as Choclair, Dubmatik, Frankenstein, and music concept, Kardinal Offishall, Rascalz, and Trush are capturing the attention of listeners in Canada and abroad with their lyrical witticisms and original production.

"When people come here, they remind us of how New York was in the mid- to late '80s when the scene was developing," says Craig Mannix, urban marketing manager at Sony Music Canada. Sony is one of four major labels (along with BMG, Universal, and Warner/EMI) in Canada that have hip-hop and hip-hop music reps. Only three have fully functional departments. To date, one label has a hip-hop focus. "When it comes to your roster—Vancouver-based Rascalz, signed to BMG while one of their managers, Sol Guy, was employed there," he says.

Many artists and labels believe exces like Mannix think the label should be a due to a lack of knowledge and an unwillingness to accept R&B and hip-hop as a legitimate genre. Bryan Potvin, an R&B manager at Mercury/Polydor, told Billboard in an interview last year that "I'm not going to sign an R&B act ever, because I can't talk the talk. I can't sit down with people who are really into R&B and show them what I think records we both love and collectively grew up listening to. I don't listen to Rap anymore." (Billboard, August 2, 1997)

According to Mannix, however, there are signs it's good that the exec was honest because the situation makes "artists realize they do have a future, and they're ready to take on a major, they have practiced and perfected their craft to the point that they know the business and can tell [the majors] how to market them because most of [the labels] don't have the insight to develop anybody. So they need artists who have a complete package.

The result is a country full of indie labels run by artists and managers. Choclair and manager Dey Run Deep Knee Deep Entertainment, which puts music from Choclair, Marvin, and Solitaire; Frankenstein has his Knowledge of Self label; Ghetto Concept operates The Entertainment; and Rascalz and managers Guy Dugas and Martin Morgan run Figure IV Entertainment; Saxsakates and super producer Choclair owned Capitol Hill, which releases music from Saxsakates and Tara Chace, as well as offshore's recent album "Eye & I," which has been independently issued by the label, Chace'n Records.

"We get people from Brooklyn and Atlanta calling to get a record deal," says Dey at Knee Deep, "we tell them we can't get them any airplay in the (Continued on page 54)
Kylie Minogue has finally grown up.

After nearly a decade of playfully preening and vamping like a little girl reveling in her mom's makeup kit, Minogue has branched out on serious business on her stunning second deConstruction U.K. collection, "Impossible Princess." From the haunting, almost unsettling drum'n'bass undertow of the set's lead cut, "Too Far," it's clear that the days of kewpie-doll ditties like "The Locomotion" and "Better The Devil You Know" have dissolved into a gratefully distant memory.

Not that it wasn't a total blast while it lasted. Few artists could match Miss Kylie during her late-'80s heyday as the star of the Stock Aitken Waterman production stable in weaving palpable joy and plucky humor into a simple pop song. When weighed against her tuneful new material, however, even the deservedly beloved "What Do I Have To Do" and "Shocked" pale. On "Impossible Princess," she's found her voice—both literally and spiritually.

Letting go her desire to be a pitch-perfect diva, gleefully chipping about the rigors of love, Minogue decided to just "let the odd noises flow freely." From her mouth—while also liberating darker thoughts from her subconscious. The results are intense groove poems like "Limbic" and "Say Hey," which seem intelligent, often self-examining words into timely music that darts back and forth between moody electro-funk and richly layered modern pop. Though jaded minds might be quick to dismiss her efforts as an act of trend-hopping, an open mind will find the earnest subtext inherent in every song undeniable—not to mention wildly attractive. She says the final leg of her journey from "The Locomotion" to "Impossible Princess" was the hardest to travel. After leaving the Stock Aitken Waterman team and its PWL-International label (as well as Australia's Mushroom Records, her longtime home base), she joined the ultra-hip deConstruction posse in 1994, issuing an eponymous album that Minogue reflectively views as a "necessary hurdle to jump." Given its odd, yet mildly appealing, blend of ballads and soulful-disco, it's no surprise that she now views the set as "a musical bridge over troubled waters—but one that I had to endure to get this record."

In approaching the music that would make up "Impossible Princess," Minogue saw no option other than simply start, scratch, and then start again from scratch. The first step was combating her fear of being vulnerable within the context of her songs. "I has already completed the heart, the gut or the heart," she says, noting that she absorbed the advice of pals like Nick Cave, who has become a mentoring figure. "I taught her to never even look back from where I am, but to go further, try different things, and never lose sight of myself at the core. For me, the hard part was unleashing the core of myself and being totally truthful in my music."

And so, in an effort to push past her mental barriers, she left her daily London surroundings for a three-week drive across the U.S. with little more than a notebook and a pen. Within a day or two, the ideas began to flow. "I was furiously jotting down everything that came to mind—past experiences, personal feelings...everything," she says with a giggle. "I got drunk on the process. It was brilliant."

From there, she gathered a team of producers that include Manic Street Preachers, Clubbed To Death, Dave Ball from the Grid, and Brothers In Rhythm partners Steve Anderson and Dave Seaman. That duo used the project as a catalyst for its own musical makeover, given cuts like the single-worthy "Cowboy Style," on which they juggle Oasis-like guitars with chunky hip hop beats and country fiddling.

The result of all that mingling with such a varied group is a revelatory set that bravely risks rattling loyalists while luring Minogue novices to the party. Several months before the album's March 18 U.K. release, deConstruction tested the water with the single "Some Kind Of Bliss" and "Did It Again". Each drew rave reviews and chart positions that were respectable, if somewhat lower than the instant placement of her earlier hits in the top five. With the imminent new single, "Breathe," she offers one of the album's more widely user-friendly jams, largely due to its high-beat electronic groove and ear-tickling pop chorus. For added insurance, Sash!, Todd Terry, and Nalin & Kane have been drafted to tweak the tune with appropriately mass-appeal remixes. The good news is that—unlike far too many turntable-redefined reconstructions of the day—each mix maintains the integrity and texture of Minogue's original creation.

"There's no room for compromise anymore," she says. "I'm too emotionally invested in where I am right now."

The only step I'm interested in taking are steps forward."

And she's already taking them. The completion of "Impossible Princess" hasn't cooled Minogue's creative flow. She's already completed two new songs with Olive, several with Towa Tei, and the lovely ballad "Soon," which she wrote with Cave. "I feel like I have a stash of goodies for tomorrow," she says with a smile.

If there's a missing piece to the puzzle, it's to tackle a deal or two in America. Several labels have expressed interest in the project, though nothing has been confirmed as yet. It's a golden commercial opportunity for a major with vision and energy. A sharp ear will detect a kindship between "Impossible Princess" and Madonna's hugely successful new album, "Ray Of Light." The timing for a Minogue invasion of the U.S. couldn't be better. "I'm ready to tackle that territory," she says. "Actually, I feel so empowered these days that I'm ready to take on the whole world."

SPEAKING OF ARTISTS who are refreshed and recharged to re-emerge in the public eye, another is Biffie Ray Martin. The chanteuse who scored a worldwide hit several years ago with "Your Loving Arms" has just linked an album deal with React Records U.K. In the meantime, Martin has already completed her first two singles for the label—"Don't Believe A Word" and "Honey"—with producer/writer Fred Jurio. React will begin issuing material in the U.K. in May and is currently counting labels for a stateside licensing scenario. "I could not ask for a better environment for my music," Martin says. "React is interested in letting me explore a variety of sounds. The album will have a Memphis-meets-Kraftwerk feel, which excites me."

Unfortunately, all is not rosy in Martin's world. She's currently battling the imminent release of a single not affiliated with React. Although she cut demo vocals for the project several months ago, she claims it was never completed and is refusing to participate in its promotion. "It's a gray cloud in an otherwise beautiful blue sky," she says. "I can't even share the song's title. It hurts to think about a record of inferior quality out there. If you see a single with my name that's not on React, please ignore it."
### HOT DANCE MUSIC

#### CLUB PLAY

*Complied from a national sample of dance club playlists.*

<table>
<thead>
<tr>
<th>WEEK</th>
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<th>WEEK GAIN</th>
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<th>ARTIST</th>
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<td>JANIE MYERS (FEATURING CAROL TRIPP)</td>
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<tr>
<td>31</td>
<td>31</td>
<td>0</td>
<td>I GOT A MAN (IF I WOULD)</td>
<td>SHAMPALE CARTIER</td>
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<tr>
<td>32</td>
<td>32</td>
<td>0</td>
<td>LOVING IS SO NICE &amp; STREET TREAT</td>
<td>URBAN SOUL FEAT. CEBIL JEFFRIES &amp; TRUSTY KNOX</td>
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<tr>
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<td>I GET LONELY HIGH</td>
<td>BRUCE WAYNE</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>0</td>
<td>THE ONE I GAVE MY HEART TO</td>
<td>BROADWAY JADE</td>
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<td>MEET HER AT THE LOVE PARADE</td>
<td>DA HOL</td>
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<tr>
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<td>36</td>
<td>0</td>
<td>OPEN YOUR MIND (INTERNET RHYTHM)</td>
<td>USURA</td>
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<tr>
<td>37</td>
<td>37</td>
<td>0</td>
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<td>TILT</td>
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<td>38</td>
<td>0</td>
<td>THE BOOGIE WOOGIE</td>
<td>R.H. FACTOR</td>
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<td>39</td>
<td>0</td>
<td>NEW / RHYTHM</td>
<td>HEADSHAKER</td>
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<td>40</td>
<td>0</td>
<td>YOU ONLY HAVE TO SAY YOU LOVE ME</td>
<td>AMICA DANCE</td>
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<tr>
<td>41</td>
<td>41</td>
<td>0</td>
<td>THIS IS HOW MY DRUMMER DRUMS</td>
<td>RALPH ROGERS FEAT. DONNA BLAKE</td>
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#### MAXI-SINGLES SALES

*Complied from a national sub-sample ofish point of sale equipped k club dance retail stores which report number of units sold to soundscan inc.*

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>WEEK GAIN</th>
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<th>ARTIST</th>
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<tr>
<td>30</td>
<td>30</td>
<td>0</td>
<td>GET ME ON DOG (7&quot; OF DEF JAM'S ROMERO)</td>
<td>O.M.C. (FEAT. SHEET OF THE LOO)</td>
</tr>
</tbody>
</table>
| 31   | 31        | 0         | FROZEN (7"
 | MADONNA |
| 32   | 32        | 0         | WHO AM I (7" OF OLD SCHOOL) | EDDIE MANN |
| 33   | 33        | 0         | BUMPIN' HIPPY--YI YI (7" OF ADAM'S) | PUBLIC ANNOUNCEMENT |
| 34   | 34        | 0         | DEJA VU (7" OF DAVEY BABY) | LORD TAYLOR & PETER GUNZ |
| 35   | 35        | 0         | TOO CLOSE (7" OF AMIR) | NEXT |
| 36   | 36        | 0         | MY HEART WILL GO ON (7" OF INTERVISTA) | DANNY GLOVER |
| 37   | 37        | 0         | NICE & CLEAN (7" OF LARRY WALKER) | USHER |
| 38   | 38        | 0         | WHAT YOU WANT (7" OF BAD BOY) | MASE (FEATURING TOTAL) |
| 39   | 39        | 0         | 10, NO. NO. (7" OF COLUMBIA) | DESTIN'S CHILD |
| 40   | 40        | 0         | HOW DO I LIVE (7" OF FROM) | LEANN RIMES |
| 41   | 41        | 0         | GONE TILL NOVEMBER (7" OF BUFFGISH) | WYCLIFF JEFFY |
| 42   | 42        | 0         | DO FOR LOVE (7" OF AMIR) | 2PAC FEATURING ERIC WILLIAMS |
| 43   | 43        | 0         | MY HEART WILL GO (7" OF INTERVISTA) | CLUELESS |
| 44   | 44        | 0         | BODY ROCK (7" OF DEF JAM) | MOS DEF FEATURING Q-TIP & D.J. |
| 45   | 45        | 0         | OFF THE Hook (7" OF ATLANTIC) | JODI WATERLY |
| 46   | 46        | 0         | YOU SAY IT (7" OF 21ST CENTURY) | ROBSON & TROXO |
| 47   | 47        | 0         | I'M NOT THE ONE (7" OF PROMO) | 1996 |
| 48   | 48        | 0         | YOU MAKE ME FEEL (MIGHTY REAL) | DIVINE SOUL |

#### Hot Shot Debut

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<td>12TH STREET</td>
</tr>
<tr>
<td>YOUR HEART</td>
<td>12TH STREET</td>
</tr>
<tr>
<td>MY HEART</td>
<td>12TH STREET</td>
</tr>
</tbody>
</table>

#### Dance Charts

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Capitol Has Its Eyes On Was; Cash Gets Reaction After Putting Finger On Problem

**CAPITOL MATTERS:** Pat Quigley, president/CEO of Capitol Nashville, tells Nashville Scene that he has been in talks with producer/artist Don Was about an A&R job for the label. He says he will hire someone else to fill a vacant A&R/VF job at the label but envisions Was functioning as a “clean” or “chancellor” of music for Capitol Atlantic.

At press time in Billboard Bulletin (March 24), Was had produced two projects for Capitol’s Deana Carter: singles for the upcoming movie “Hope Floats” and for Christopher Reeve’s ABC-TV special “A Celebration Of Hope.”

**GARTH WATCH:** Brooks’ next single will be a Bob Dylan song from the Capitol soundtrack to “Hope Floats.” The single, “Make You Feel My Love,” goes to country radio May 4, to AC and triple-A outlets May 18, and to top 40 June 1. The soundtrack is due May 19; the movie opens May 21.

**SIGN LANGUAGE:** Johnny Cash’s third-finger salute in the American Records ad rippling country radio and the Nashville establishment for ignoring older artists (Billboard, March 14) has caused a few ripples. Although this veterans-vs.-radio dispute is nothing new, Cash has renewed interest in it to the point that People magazine called George Jones to ask him about the “campaign” by the old-timers.

Jones, meanwhile, is planning a “no balls” ad for Billboard for his upcoming album—either a page full of various types of balls or the rear view of a large bull. Hank Thompson has written to Cash, Jones, and Billboard to express his solidarity but also to point out that there are other avenues than country radio and that he’s been pursuing them.

**ARTIST SAYS:** Atlantic Wave. A number of Atlantic Nashville artists welcomed participants to the Country Radio Seminar. Shown, from left, are Atlantic Nashville VP/GM Bryan Switzer, Kelley Greene and Scotte Lester of the Great Divide, Matt King, Neal McCoy, Mike McClure of the Great Divide, Mila Mason, Atlantic Nashville president Rick Blackburn, and J.J. Lester of the Great Divide.

**Mercury’s Mark Will Shows Growth With Sophomore Set**

**NEW YORK—** It’s only his second album, but Mark Willis’ “Wish You Were Here,” which Mercury Nashville releases May 5, shows a thoughtful maturity uncommon for such a youthful newcomer.

“A lot of different things came into play when I recorded this album,” says the 24-year-old Georgia native, whose self-titled 1996 debut album spawned the hits “Jacob’s Ladder” and “Places I Never Been” while exhibiting the exuberance of his experience as a club singer.

“I wasn’t married then, and now I have a baby on the way,” the recently hitched Willis continues, “and when I made this album I had a better idea of where I wanted to go as an artist.”

Willis says his first album “was a great introduction album and gives more insight into who I am, and where I’m from, and who I want to be, and the songs I want to sing.”

Yet with the new album, he says, “every song on this record is a song that I am the producer [Carson Cham- pionship] and someone else is at hand to do it.”

Wills says this time out he went for “message” songs that he especially related to and felt comfortable doing.

“I think that’s what it’s all about,” he says. “For you to realize how much you get to know more about you when you listen to the album. This record has a lot of ‘real-life stuff’ in it, songs like ‘I Do (Cherish You),’ which is a great optimistic love song, or the final single on the last record. She had two platinum albums and four or five tours. It was time for her to re-evaluate things. She was very far along as an artist, but it wasn’t necessarily getting to the public on record.”

Hill says, “My career had been really busy. There were so many things going on that I just was not able to create anymore. I felt like I was in a place in my life where I wasn’t saying what I wanted to say. I felt real stagnant. I wasn’t putting on record what I really wanted to put on. I just needed some inspiration. I needed to live a little bit, get out of the routine.”

She says her marriage to McGraw and her pregnancy with their first child also contributed to her need to withdraw from the arena.

“I wanted to sit down and think about how to make the best record I could possibly make,” she says. “I went to my management and said that I wanted to work with different producers [Scott Hendricks had co-produced her previous albums with her].”

(Continued on page 23)
Two Airlines Fly Nonstop To Los Angeles For The Same Fare.*

Here’s Why There’s No Competition.

When it comes to service between Nashville and Los Angeles, American is the only way to go. Because, American offers two daily nonstop flights with the comfort, services and amenities you want and deserve. And at a competitive price. So, next time you're flying to Los Angeles, fly the airline that gives you the most. American Airlines. For details, call your Travel Agent or American at 1-800-433-7300. Or visit us on the web at www.aa.com

*Comparison is based on fares as of 3/19/98. Schedules are subject to change. American Airlines and Admirals Club are registered trademarks of American Airlines, Inc.
LEAVIN' ON YOUR MIND: Her sassy kiss-off song "Bye Bye" has Jo Dee Messina knee-deep in bulletas on five Billboard charts, including Top Country Albums, where "I'm Alright" bows at No. 8 as Hot Shot Debut with more than 15,000 scana, while entering The Billboard 200 at No. 79. Up more than 19,000, "I'm Alright" is the aforementioned lead single that also saw the highest increase on Top Country Singles Sales, where it bows at No. 3.

"It's obvious that radio support for 'Bye Bye' is the driving force behind the big debut, and the (commercial) single gave us our earliest clue as to how the album would do," says Benson Curb, sales VP for the Curb Music Group. "Jo Dee did a huge show in Atlanta the night before street date, and Blockbuster's on-site autograph party after the show made a big splash down there."

On Hot Country Singles & Tracks, "Bye Bye" gains 60 spins to jump 9-6, with play detected at 161 monitored country signals. Airplay leaders include WYCD Detroit (49 plays), WGR, Indianapolis (47 plays), WSTH Columbus, Ga. (47 plays), and KYNG Dallas (46 plays). In its fourth week on the Hot 100, "Bye Bye" rises 07-50.

FOR THE SHOW: Up 130 spins, Trisha Yearwood nabs her fourth No. 1 on the Hot Country Songs chart, as "Petticoat Lane" (MCA Nashville) trades places with Clint Black's "Nothin' But The Tailights" (RCA), which is pushed down to the runner-up position. Having been played 177 fewer times than it was the previous week, Black's two-week No. 1 song relinquishes its top slot at the top by 79 detections.

FOR THE BIRDS: Packing our Greatest Gainers ribbons for the "Other Side," the bludeface of happiness lands on Wynonna's windowsill with news of a 1,500-unit gain on Top Country Albums. That title rises 28-20 on the country chart and re-enters The Billboard 200 at No. 176. Gerrie McDowell, promotion VP at Curb/Universal, says strong airplay for "Come Some Rainy Day," the second single from that set, and the kickoff of WY's tour helped ignite sales. "Pre-press for her '98 tour, which opened March 16 with two shows at the Universal Amphitheatre in Los Angeles, and our full-page ad in USA Today on March 13 helped raise the awareness," says McDowell.

BY THE WAY: Rob Dalton, promotion VP at Epic's Nashville division, says the label has been the first country radio with Tammy Wynette's controversial 1968 blockbuster "Stand By Your Man," which spent 21 weeks on Hot Country Singles and three weeks at No. 1 that year. Dalton says President Clinton's sex scandal is just part of the reason for the song's new push. "This is a huge hit and is the third single from the album," says Dalton, who witnessed a huge crossover hit, and the message is just as relevant today as it was then. Plus, lots of programmers and morning shows out there didn't have a copy. "It's been pretty neglected out there for a long time, so we're reaching out to interested females at the time, it managed to spend nine weeks on the Hot 100, where it peaked at No. 19. Since the label is actively soliciting airplay, "Stand By Your Man" will be eligible to re-enter our airplay list if it fetches enough spins to do so. Hey, they don't call her country's "First Lady for nothin'."

WARNER HAS 'FAITH' IN HILL'S 3RD SET

(Continued from page 8)

Hill says that, in addition to working with producers Byron Gallimore and Dann Huff for the first time, she spent a good deal of time selecting songs for the album. Hill, who does not write, drew upon leading writers both in and outside Nashville, from Beth Nielsen Chapman to Jimmie Allen. But it was Gretchel Peters to Diane Warren, from Bekka Bramlett to Harry Stinson.

"It worked magically. It really came together," says Hill, who had to not be afraid to dig deep within myself and pull out this person that I wanted to present on the label's show—every single bit. For some reason, I had never done it on record. This is the best musical experience ever."

Warren Reprisal Nashville president Jim Ed Norman says, "It's especially gratifying to me and to the label to see the growth in Faith. Her maturity and the depth of her singing now are quite evident.

That's she's become a radio darling is very evident, says Howell. "We timed the single's release around Valentine's Day, filled with a Valentine's Day Package reading, 'This kiss for you with a lot of foil-wrapped chocolate lips and cupid's and things [like that]. But we didn't need to do that. This has been the fastest-moving Faith Hill single to date."

"This is going to be one of the most anticipated albums we've had at Warn- er Bros. in years," says Howell. "Her last album was double-platinum-plus with some great radio hits, and she and I really went all out this time for coun- try music. Everyone's interested in her. She took her time doing this al- bum, but it was worth it."

Howell says the Warner Bros. staff had heard no advance cuts from the al- bum when the tapes finally came in. "It was echoing in the halls for days after we played it. He says. "Everyone kept playing it. That's something that never happens at a record label."

Marketing plans for the campaign are still being finalized. Howell says one major component of the Hill camp- aign is the video for the "This Kiss." It finally debuted on CMT's "Delivery Room" March 25 and had been delayed, he says, "because of the spectacular nature of it."

Howell says three other key compo- nents of the campaign are still unfold- ing: the George Strait stadium tour, the strong possibility of another Hill/McGrath duet single, and "a unique" album launch with a live performance that will be recorded and re- broadcast on the album's release date, April 21. This will be the first such album debut for country music and in the network.

Hill, who is pregnant again, says she will tour through July, then take off until October; the baby's due date is Aug. 16.

Billboard is looked by Creative Artists Agency.

MERCURY'S MARK WILLS SHOWS GROWTH WITH SOPHOMORE SET

(Continued from page 8)

These days there's the need to have a big first week or few weeks to get peo- ple's attention. Retailers need to see early sales and see the retail impact. They lose interest, and that's very costly. So tim- ing is most important. We want people to be looking for the record before they can get it. So we released '1 Do (Cher- ish You)' last month so that we'd have a big hit on radio while we solicited the album.

Going with the plan at WMLL Mili- waukee is operations manager and PD, Perry Wolfe, who calls "Wish You Would" is "an exceptionally strong album, lyrically," Adds Wolfe, "Several songs knock me out, like the title track and Don't Laugh At Me"—almost everyone everyone agrees with Wolfe. "Wish You Would" is the last divider who has "lived for a while" with an advance of the industry's interest and feels that Wills is "so much more mature as a singer" and has refined his ability to find songs.

Another area of improvement, according to Wolfe, is "his ability to take a song and really own it. "We were very hard on this image, as you can see from the photos and the video for the song," says Grady. "It's sort of a makeover. He has a lot of young fans, and we're trying to get to that audience with a current image that is sort of teeny bopper, because he's a really handsome young guy. And though he did have the radio hits when we introduced him to the marketplace a year and a half ago, we're not sure people play kids as much as they used to."

Here the bottom line adds, Grady, is, "To come out of the box howling and sell some records—which isn't the flat-out great song sometimes on the album when you just want to get people in. But this time we want both pieces of the pie, and you can't rely strictly on pop announc- ing. Even with the amount of airplay he had last time, people didn't necessarily know who was singing. So our job is to announce him."

To further establish Wills' identity with consumers, Grady says the signer will be "all over the place" in terms of publicity and touring. And if he catches a "catch of fish" and "fish (him) out" will go beyond country. "It's an incredible ballad going into spring—and that's wedding time," says Grady. "I grew up in a really small town in Nebraska, where my mom was an accomplice at the church at all the weddings. And she'd come home every other day in April after meetings with a brunching bride, wanting her to play whatever [romantic song] was current. So my great idea of this hit bal- lad going into that time of year."


COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
## Billboard Top Country Albums Chart

### April 4, 1998

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<thead>
<tr>
<th><strong>NO.</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>TITLe</strong></th>
<th><strong>PEAK POSITION</strong></th>
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<tbody>
<tr>
<td>1</td>
<td>GARTH BROOKS &amp; PAUL NEWTON</td>
<td>GREATEST HITS 1,000,000,000,000 (10.98/15.98)</td>
<td>2</td>
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<td>2</td>
<td>SAMMY Kershaw</td>
<td>GREATEST HITS, VOLUME 1 (10.98/15.98)</td>
<td>3</td>
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<td>3</td>
<td>LEANN RIMES</td>
<td>LP: HIT ME BABY...I'M TAKING CHANCES (10.98/15.98)</td>
<td>4</td>
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<td>4</td>
<td>BROOKS &amp; DUNN</td>
<td>GREATEST HITS COLLECTION 2 (10.98/15.98)</td>
<td>5</td>
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<tr>
<td>5</td>
<td>MARTINA McBride</td>
<td>RCA 6756/6756 (10.98/15.98)</td>
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<td>6</td>
<td>TIM McGraw</td>
<td>Curb 7782/7782 (10.98/15.98)</td>
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<tr>
<td>7</td>
<td>TRISHA YEARWOOD</td>
<td>MCA Nashville (1987) (10.98/15.98)</td>
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</tbody>
</table>

### New Artists

1. JO DEE MESSINA (Curb 7788/7788 (10.98/15.98))
2. WYNONNA (Curb 7315/7315 (10.98/15.98))
3. TOBY KEITH (Mercury 5343/S (10.98/15.98))
4. HANK WILLIAMS, JR. (Curb 7378/7378 (10.98/15.98))
5. SHANIA TWAIN (Mercury 82866 (10.98/15.98))
6. GARTH BROOKS & PAUL NEWTON (Capitol 55205/55205 (10.98/15.98))
7. LEANN RIMES (Capitol 59569/59569 (10.98/15.98))
8. CHARLIE DANIELS BAND (Capitol 59405/59405 (10.98/15.98))

### Greatest Gainers

1. ALAN JACKSON (Arista Nashville (1988) (10.98/15.98))
2. THE KINLEYS (Capitol 7004 (10.98/15.98))
3. DENNIS KENNY (Capitol 5035 (10.98/15.98))
4. DIAHANN CARVER (Capitol 7781 (10.98/15.98))
5. MINDY McCREADY (MCA 673462/67 (10.98/15.98))
6. WADE HAYES (Columbia 333459 (10.98/15.98))
7. DOLLY PARTON (RCA 6807/6807 (10.98/15.98))
8. ANITA CARR (Warner Bros. 4209 (10.98/15.98))
9. KOETCH (Mercury 5343/S (10.98/15.98))
10. UNCHAINED MELODY (Epic 69854 (10.98/15.98))

### Highest New Entries

1. WYNONNA (Curb 7315/7315 (10.98/15.98))

### Albums with Expanded Suggested List Price

1. GARTH BROOKS & PAUL NEWTON (GREATEST HITS 1,000,000,000,000 (10.98/15.98))
2. SAMMY Kershaw (GREATEST HITS, VOLUME 1 (10.98/15.98))
3. LEANN RIMES (LP: HIT ME BABY...I'M TAKING CHANCES (10.98/15.98))
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*Billboard® Top Country Catalog Albums™ compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan Inc.*

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A BREAKOUT FOR STANFORD PRISON EXPERIMENT

(Continued from page 11)

to see them live and just thought, 'What a really great live band between the two, I was like, 'Here's a band that can really grow and develop.'”

Longtime Standard Prison Experiment fan Waldman describes the tune as “a shout out to what can be achieved when different elements come together.”

AFTER the album was released, Waldman would listen to the band with regularity, often accompanied by his friend Fraser and drummer Davey Lattes. The band’s unique sound, with its blend of rock and classical elements, had a unique appeal that resonated with Waldman.

“I think it’s a great combination of elements that make it stand out from other bands. They really know how to experiment with different sounds and create something truly unique,” said Waldman.

The band’s upcoming tour will be a chance for fans to experience the band’s live performances and witness the evolution of their sound. Waldman is excited to see how the band will continue to grow and develop over time.

“I’m really looking forward to seeing how they’ll evolve in the future,” he said. “They’re definitely one of the up-and-coming bands to watch out for in the music industry.”

To learn more about the band and their upcoming tour, visit their website and follow them on social media. Don’t miss out on the opportunity to see a true musical talent in the making.”
Artists & Music

JAZZ BLUE NOTES

by Steve Graybow

WE ALL GOT RHYTHM: "Rhythm is universal," says Leon Parker, whose impressive one-man percussion performance at New York's The Knitting Factory in early March found him utilizing hand-held shakers, a large gong, and a tall, fat drum with a unique array of rhythmic tones and textures. "The time element of music is even more universal than the tonal element, because each culture has its own harmonic system," Parker says. "Rhythm is an inherent part of any type of music," he says. "Rhythm is transferable from one culture to another. Everyone can feel and play some type of rhythm."

And Parker works hard to ensure that everyone at his performance does indeed play some type of rhythm. He fields questions from the audience and sets up a three-part percussive sing-along between sections of the audience, essentially creating a dialogue that blurs the distinction between performer and spectator.

"People like to mystify the whole creative process, and as an artist I strive to demystify it, to bring it the creative process back to a communal role," says Parker. "I am sharing with the audience, allowing them to get in touch with their own artistry." Watching the audience reaction to Parker's requests for participation at the Knit was a small revelation, wary sparsely slowly melted away as person after person joined in, and the music itself grew more and more vibrant.

Parker views solo improvisation as an opportunity to explore different percussion instruments and ways of playing those instruments without having to fit into preconceived notions or structures. "It allows me to define my own musical identity," says Parker. "It also requires that I have a certain vocabulary on each instrument. But I find that I can create deeper, truer music just by playing what I hear in a given moment."

Parker's upcoming album, "Awakening" (Columbia), will be released in June, with further one-man performances planned.

PIANO MUSIC: Pianist Joe Parillo has written and arranged music for theater and film, composed two jazz ballets, and recorded two CDs with his own ensemble. For his latest release, the University of Rhode Island's Island performance of jazz takes a slightly less frenetic route than his busy pace would indicate. "Morning In The Garden," released on his own Neola label, is a pleasant trio offering featuring bassist Nick Cudahy and drummer Mike Conners, both members of contemporary lounge band Combustible Edison. "Morning" mixes comfortable melodies with sections of improvisation and is paced to "take the listener on a little stroll through a garden," according to Parillo.

MORE PIANO MUSIC: For "Portraiture, The Blues Period" (Foul 2000 MCA), pianist Michael Wolff drew inspiration from a Picasso exhibit he attended at the Museums of Modern Art in New York. According to Wolff, you might say, "the music grew out of a conversation with the artist's original vision of his paintings." The result is a completely subjective point of view...I took some well-known tunes and put my own subjective twist on them."

Included are well-known compositions by Joe Zawinul, Charlie Parker, "Water" and "Twist," and "Brotherhood of Man," Wolff CD also contains three Wolff originals written directly after viewing Picassos portraits. Later this year, the former Arsenio Hall bandleader will release his score for "The Tie Code" released this summer. The film tells the story of a young jazz pianist propped with Tourette's syndrome. Wolff is also composing a jazz ballet for a new book by playwright Julienne Feiffer.

CLASSIC PIANO MUSIC: A total of 46 classic piano rags, blues, and stomps dating from the 1900s through the 1940s are collected on "Mama Don't Allow No Easy Riders" (GRP). The album was recorded in April and May of last year by Yazzoo/Shanachie. Remastered from the original '70s, the CDs capture a surprisingly crisp, raw sound, taking into consideration the original sources. Yazzoo's intention is to use the collections as a vehicle for preserving this influential piano music; many of these sides are rare that only a handful of the original copies exist. Both collections include biographical information on the artists.

AND: Legendary tap-dancing duo the Nicholas Brothers "Fandango and Baclayon" (Rhino) will be celebrated April 6 at Carnegie Hall in New York with an all-star performance of tap performances backed by a big band. Gregory Hines, Lena Horne, Savion Glover, Christian McBride, and Kevin Mahogany are among the scheduled performers.

JESUS LIZARD

(Continued from page 9)

says Conde, senior director of marketing for Capitol. "We are going to go for the larger media outlets we haven't worked with before." Chief among those outlets are rock and modern rock radio. Conde says Capitol will simultaneously ship the first single, which had yet to be determined at press time, to both formats. The label will also service a videoclip to MTV if radio response warrants the move, she says. "We have to sit back and think about who the Lizard people are. The target audience for this band has always been young people. Helping build a buzz among the younger generation is a CD-5 that New York-based Jetset Records released in mid-February that contains two tracks of Conde's favorite band, "Blue Cold Water" and a different version of "Noodles For Teeth" as well as several unreleased songs. Conde says that Jetset shipped 80,000 units and that more than 2,000 copies had been sold after a few weeks. Jetset also will release a CD-ROM with two tracks before Capitol debuts the CD-single. "They grew up as part of a particular arm of the alternative scene, and all those people in their audience have grown up and moved on in a lot of cases," says Capitol VP of A&R Dave Ayers. "The excitement for us as a record company is trying to introduce the band to a younger audience...At this point in their career, our hope was that we could outline a way to make a record that was as exciting as the show, while giving up on the notion of just capturing on tape the best representation possible of a live show."

Kelly Yow and bandmates David Wm. Sims, Duane Donelson and new drummer Jim Kimball achieve new heights in the studio with producer Andy Hill, a former Gang Of Four member. When the Jesus Lizard last spring decided to return to the studio to record the song "Noodles For Teeth," Conde says, a tupticate pool of producers that included Barry Adamson, Herbie Hancock, John Cale, and Gill. After spending an ill-fated stint with Carl during the band's "wasted days and $3,000," according to Yow, it turned to Gill.

"Working with Andy was a real treat," Yow says. "We got along famously. He was fun to work with, and he was fair in the way he treated everyone. Our first session with Gill at the Chicago Recording Co. continued when we came to record the rest of "Blue" in the studio. It was an eclectic pool of producers that included Barry Adamson, Herbie Hancock, John Cale, and Gill. After spending an ill-fated stint with Carl during the band's "wasted days and $3,000," according to Yow, it turned to Gill.

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Parks Gets Kick Out Of Copyright

Intellectual Property Issues Intrigue Songwriter

By Jimmy Beamsman

LOS ANGELES—Van Dyke Parks has had fun with copyright issues even before his 1968 album debut, "Song Cycle," which contained both his copyrighted original "Public Domain" and "Van Dyke Parks," which was in fact credited to Public Domain.

"From the beginning, I've been obsessed with the ironies of intellectual property rights and the way the arts and sciences are impacted by them," says the BMI singer/songwriter and arranger of other recording too numerous to list.

"For my first single on MGM in 1964, I took a public domain Waltz called 'Farther Along' because I wanted everyone to want to something that had the word 'Jesus' in it—which to me was revolution—then I wrote it and only arranged it, I credited the Hobo Indians. But [music business attorney] Abe Saperstein, who was at MGM, saw it, went to law school and forged the contract that resulted in 'Farther Along,' said, 'What the hell is this?' The Hobo Indians aren't signatory to BMI!" That was when I learned who was collecting on music—so it was a misguided case of charity which first piqued my curiosity on money for musical properties.

Parks' obsession with copyright is evident while discussing his recently released Warner Bros. album, "Moonlighting," which mainly offers live versions of songs previously recorded. The epic concert in Los Angeles' legendary folk venue the Ash Grove. "I covered me, because nobody will touch my stuff—not even 'Heroes And Villains,'" says Parks, citing the 1967 Beach Boys classic he wrote with Brian Wilson. "I'm in a cover modality now to nurse my middle-age crisis with retrospective material to comfort me. Of course, by quoting somebody else, you don't make money—so I'm paying myself here."

"Still, a few of the 'Moonlighting' that aren't Parks originals, including Fritz McLean's 'FDR In Trinidad,' which he first cut for his 1972 "Dacor America" album.

Meanwhile, his new version of "C.H. I-C-K-E-N" was "the ultimate arrangement, because in chasing copyrights—which I do to stay ahead of the legal curve, not that I'm rightous—it was impossible to find authorship. It wasn't written by Uncle Dave Macon, one of the many artists who recorded it, whom Parks cites in his spoken intro but probably by a black man during the age of minstrelsy. I could not find the name of the author.

Two songs, "Night In The Tropics," and "Danzan," originated with Louis Moreau Gottschalk, a special hero to Parks. "He was a great pianist in the 1840s who started out in New Orleans and went all over the world and wrote music down," says Parks. "He saw that industrialization was wiping out folk music, so he tried to preserve it.

"This is when music publishing first mattered, when people became alarmed that things weren't being written down. So he got interested in folk music, and 'Night In The Tropics' quotes from a few of his tunes that he wrote in the St. Thomas islands. His fascination with the Caribbean was based on real life. That's something we all want to know of."

The bulk of the tracks on "Moonlighting," however, are by Parks and include "Orange Crate Art," "Wings Of A Dove," "Sail Away" and "Jump." The latter is the title track of his 1984 album—which which was cut on the folk tales of Br'er Rabbit—as well as the title of his companion children's book. "Mark Twain called it the most precious piece of stolen goods," notes Parks of the Br'er Rabbit tales, "because they were stolen from the public domain."

Regarding his own songs, Parks says, "I'd like to listen to myself, and my songs don't come to embelish my personal. That's why my record company has a hard time selling me."

"The hardest thing to do," Parks concludes, "is what Mozart said when he was accused of plagiarizing himself: He said you've paid to yourself, and to me that's the essential directive in what I'm doing now—but it isn't easy. It's harder to repeat yourself than to extemporize."

Windswept Pacific, Canada's TMD Link

NEW YORK—Major independent Windswept Pacific has named TMD—The Music Publisher as its first sub-publisher in Canada.

Eric Medow, Las Angeles-based publisher's president, says that the Canadian company, formed in 1986 by its president/CEO Frank Davies, is a particularly well fit for Windswept Pacific because parent Alliance Communications Corp., a leading Canadian film and TV producer and distributor can also help boost the fortunes of Windswept's own major film and TV exploitation department.

In addition to its TMD licensing catalog, Windswept represents material by Spice Girls and has a joint venture, called with L.A. Reid, co-president of LaFace Records. By Lichtenbaum

IT'S THEIR TURN TO PLAYING YOUR VALEX WIRE/WIRE/LEX

"I grew up really exposed to very little Christian music, although I am a Christian," says Geoff Moore. "Junior high and high school I was really drawn to mainstream music that had some lyrical connection that could kind of give words to my faith. There were lots of songs that did that, and I'm Freee is one of them.

"I would love to have a conversation with Pete Townsend to know what was at work when he wrote it. But I know when I hear it, it inspires me to think about the fact that regardless of what my physical state is, in the relationship I have with God, I have a life of freedom. So that's kind of the fundamental side of it. The other side of it is just the thought of being able to play the music to 'Pinball Wizard' or the tides of nights would just be great.

"When I'm going to do a cover song, I really look for songs that I feel like, in their original state, can fit in with the context of what I'm trying to say... People are so afraid sometimes of being earmarked as copying other people that we're afraid to recognize our influences and identify them. There's a thin line between copying somebody and being influenced by them, but that certainly doesn't mean we shouldn't allow ourselves to be influenced. Part of what I do when I do a cover song is expose some of the music that's influenced me."

My philosophy when I record my own songs is that there needs to be some reinterpreting done, but reinterpreting it in a way that it's not melodically to the original [and] gives it a bit of a fresh twist. We tried it speeded up and then slowed down. "Haywire, " says Moore. "We kind of got to know it a little bit until we landed on an arrangement we felt was not only true to the band but fit in the context of 'Threeds.'"

HFA Members Make AOL Pact; Spirit Doubles Its Catalog Size

FOX/AOL AGREE: Some 18,000 music publisher members of the mechanical rights group the Harry Fox Agency (HFA) have worked out a licensing agreement with America Online Inc. (AOL), the high-speed Internet service and online provider. The agreement allows certain uses of music created by AOL members in the musical instrument digital interface (MIDI) format, including the uploading and downloading of songs to and from AOL forum libraries. HFA maintains a multi-year open electronic database from which AOL forum managers can access songs and automatically license them at the statutory mechanical rate of 7.7 cents per title.

"Over 70% of our song requests, now at $300,000 a year, are now electronically," says Ed Murphy, HFA president/CEO.

The HFA/AOL deal is HFA's second major licensing arrangement on the Internet, the first being an agreement with Ray Chew's Ray-Han Music, which includes the Diana Ross dancefloor success "Work That Body."

Fried also reports that Spirit's U.K. partner Palan Music, via a reciprocal subpublishing agreement, has brought the company such as Bob Weil's "Sentimental Lady," Peter Green's "Oh Well," and Asia's "Heat Of The Moment."

Fried, who says the licensing of material has quadrupled in the last 12 months, notes copyright exposure in top film and TV productions, including the "Harry Maguire" and "The Naked," and "Infraguts.

Among writing talent new to the company are Shawn "Kangol" Pequiere, founder of the hip-hop group UTFo; Barrett Strong; and Roger Hodgson, writer/arranger and lead vocalist of Supertramp.

For Lanois, Work Is Center Stage

Upcoming Projects Include 3rd Solo Set

BY PAUL VERNIA

With awards, accolades, and a credit list that includes some of the brightest stars in the pop music universe, Daniel Lanois seemed to have accomplished everything a producer could ever hope for. By the early '90s, Lanois had assured himself a reputation as one of the all-time great producers—a maestro of the studio who could help even the most established artists reach new creative and commercial peaks.

While others might have been tempted to rest on their laurels, Lanois has continued to thrive on the same restless energy that propelled him to make landmark albums with U2, Brian Eno, Peter Gabriel, Robbie Robertson, Bob Dylan, Emmylou Harris, Luscious Jackson, and a host of others (see story, this page).

In the past few months alone, Lanois has worked on the solo debut by Scott Weiland of Stone Temple Pilots fame; produced his first jazz album, by drummer Brian Blade; recorded tracks with country music icon Willie Nelson; worked on a record of his own songs for the first time since his acclaimed 1993 release, “For The Beauty Of Wymona;” and written music for director Billy Bob Thornton’s upcoming film, “All The Pretty Horses.” (Lanois scored and produced the music for Thornton’s last work, the Oscar-winning “Sling Blade.”)

Amid all this activity, Lanois found time to travel to New York Feb. 25 to accept a Grammy Award for album of the year for Dylan’s “Time Out Of Mind,” which Lanois produced.

“I couldn’t be more pleased with how the record’s been received,” says Lanois of “Time Out Of Mind.” “I think it’s really great for Bob and for me, too, I suppose, but what it comes down to is we wrote a great set of lyrics, and I knew we had that in place long before matching the new parts to the original ones.

By cutting live and using several open microphones, Lanois set out to capture an “old-fashioned” sound wherein each instrument takes its place in the mix naturally.

“We had up to 11 people in the studio at one point, and it was almost like having an orchestra,” he recalls. “What you get when you have that many people in the room and you’re documenting the whole thing at once is a natural depth of field. Certain things sound far away because they’re bleeding into the vocal mics, and I believe that we got something that’s very much out of step with fashion, but also very musical.”

Although “Time Out Of Mind” was cut on analog tape—and accordingly bears a warm, tape-compressed sound—Lanois says 96% of the “personalities” in the music come from factors other than the multitrack, i.e., “the instruments, the amplifiers, the players, the microphones, the room, Lanois, the mic technique, the vocal techniques, and the way of preamps and compressors you use.

A highly involved producer, Lanois usually integrates himself into his projects as musician, writer, producer, engineer, mixer, and guiding spirit. However, in the case of Weiland’s album, “12 Bar Blues,” Lanois entered the picture late and was credited with “additional production and mixing.”

I received a tape with my invitation to come in and do some mixes, maybe just modify a few of the songs,” says Lanois, “I put in the tape and thought, ‘This is the most inventive, music-filled thing I’ve heard in a long time;’ And selfishly I wanted to work with him.”

Lanois took a similarly low-key approach with Nelson, recording a few tracks with the artist without necessarily setting out to make an entire album.

“What I did was act as the producer/12 Bar Blues,” says Lanois, “and it’s just gotten something to it that I think I’ve added. When [U2 lead singer] Bono mentioned this to me, I took an interest and proposed a couple of songs for Willie to do. Then Willie sent me a tape of a couple of things he’d got going, so we’re going to try four tracks and perhaps three more, with ‘Slow Dancing’ might start building towards a record for him.”

Besides Nelson and Weiland, Lanois has been producing a jazz album by Blade, a New Orleans drummer Lanois calls “one of the most musical, musical drummers I’ve ever heard.”

The album, recorded in New Orleans and containing music by Blade’s DJ, has included both studio and on-the-street sessions.

“Intuitive playing, intuitive recording,” he says. “I think it’s something very important to the record, and I think it’s a part of what the record is about. It’s about creating something that’s new, not about recreating something that’s old.”

Lanois is currently working on a second studio album with Weiland, and has also been working on a jazz album with Korn, a band he describes as “a very experimental band.”

Martin Prudler, jazz clarinetist Don Byron worked in Bearsville’s Turtle Creek Barn on a Blue Note project with producer Daniel Kapilian and engineer John Holbrook; Jeffrey Gaines, recently signed to Rykodisc, tracked in the Barn with co-producer/engineer Trina Slaviano and the Trackmasters production team (aka Tone and Poke) worked with new acts Emma Fatone and Blaque, both engineered by Doug Wilson and Stephen Dent.

Every Tom, Dick & Harry Records At The Annex. Bay Area-based soul band Tom, Dick & Harry recorded a self-titled album at Music Annex in Menlo Park, Calif. Showed at the studio, standing from left, are assistant engineer Matt Campagna; group members Thor Pachouk, Stephen Burke, Craig Garvey, and John Waters; and engineer Tom Size. Seated from left, are guest guitarist Phil Upchurch and producer Allyn Rosenberg.

(Continued on next page)
human nature: You build and build something and when it's done, it's like, "OK, what shall we build now?"

Born in Quebec and raised in nearby Hamilton, Ontario, Lanois was inspired to get into record production by his brother Bob, who as a child loved to take apart radios. "It was always surrounded by technology and most importantly, the interfacing of different pieces of equipment," says Lanois. "Trying the radio into the tape recorder into the guitar amp into the Leslie, that kind of stuff."

Lanois set up a studio in the basement of his mother's house in Hamilton and started making records for local, unknown bands. "At that time, there was something special about a studio," recalls Lanois. "You couldn't buy one in the music store in the '60s."

Through word-of-mouth, Lanois began attracting a diverse clientele to his studio, including Haitian gospel and Jamaican reggae acts, as well as fledgling artists Rick James and Ian & Sylvia. However, it was a project by an act called the Time Twins that would give Lanois his first big break. When the group members met Eno in 1979 in New York, they played him a tape of the material they'd recorded with Lanois. Eno loved it and decided to seek out the young French-Canadian engineer.

Asked if he was impressed to get a call from the ambient music pioneer, Lanois says, laughing, "I didn't know who he was. I guess I'd lived a pretty sheltered life. I said to my brother, 'I don't know who this guy is, but make sure he brings cash with him.' And he did! He brought $4,000 in 20-bills!"

Eno and Lanois recorded a series of instrumental music albums, including Eno's "On Land," Harold Budd's "The Pearl," and Roger Eno's "Voices." Beyond those albums, Enon and Lanois formed a production partnership that would yield a series of vastly successful and influential albums, peaking with U2's "Achtung Baby" in 1991 and Gabriel's "U2" the following year.

So influential were Lanois' productions from the mid-'80s through the early '90s that critics claimed that they could detect a "Lanois sound" in some of his records. Lanois acknowledges that his predilection for "atmospheric" and "melancholic" sounds may have woven its way into his early work.

"The sound people are referring to is probably the more atmospheric sound that happened in the early '80s with Brian Eno and made its way into the U2 records, and because those records were so popular, it's easy to say, 'That's that guy and that sound,'" observes Lanois. "But, like everybody else, I'm constantly evolving, and I have my ideas and my tools that I'm currently excited about at any time. I'd like to think that what people are hearing has more to do with heart and soul than with technique."

As he continues to seek out new musical frontiers, Lanois is increasingly intent on leaving behind a legacy of quality work. "Popularity is great, but backburner is most important," he says. "I just try to put out records that will make a difference and still be in one's library in a decade's time."

### AUDIO TRACK

(Continued from preceding page)

Bob Dylan's Grammy-winning "Time Out Of Mind," has been busy this year with new albums by Robbie Robertson, Mickey Hart, George Clinton, America, Elliot Easton, Ron Brown, Stu Cook, the Why Store, and Dave Alvin, among others.

At Oasis Mastering, Eddy Schreyer worked on new or upcoming releases by Van Halen, the Wallflowers, Fiona Apple, Daz Dillinger, and Secolson... Producer David Kahne mixed Lisa Hall's debut album for Reprise Records at Scram's Studio in Studio City; Kahne worked with mixing engineer John Travis. Also at Scram, Warren G worked on his forthcoming Def Jam project, Pez Fighters mixed a song for the soundtrack to the "X-Files" movie, and Ice Cube mixed his new A&M Records single, "We Be Clubbin.

All of the above projects were mixed on Scram's.biz new Solid State Logic SL 9000 J console and assisted by Doug Trantow.

**NASHVILLE**

**AT THE SOUND KITCHEN, producers John and Dino Elefante** mixed albums by 2 Or More (Pampil) and Petra (Word). In addition, Poor Skeletons recorded and mixed an independent release with producer David Z and assistant Todd Gunnerson, and Jackson Finch mixed a self-produced album for Warner Bros. with engineer Terry Christian.

Please send material for Audio Track to Paul Verras, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-546-3559; E-mail: pverrus@billboard.com.

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**FOR LAONOIS, WORK IS CENTER STAGE**

(Continued from preceding page)

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**PRODUCTION CREDITS**

**BILLBOARD'S NO. 1 SINGLES (MARCH 29, 1998)**

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<td>SEX AND CANDY (Marcy Playground/ Jared Kotler, John Winkler (Capitol))</td>
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Special Attractions:

- SUNDAY OPENING NIGHT Party & Showcases sponsored by People en Español & Caliente Entertainment
- MONDAY NIGHT Cocktail Party @ Starfish Restaurant - sponsored by Compose Tropic & Johnnie Walker
- Showcases at ONYX nightclub
- Showcasing performers: Ley Alejandro, Elvis Crespo, Chris Perez, Fiel a la Vega, Patricia Loaiza, Lisette Meléndez, Leo Vanelli, Dayanara, Ralph Anthony, DJ Laz
- Billboard's Annual Latin Music Awards Banquet at Club Tropigala, Fountainbleu Hilton Performances by: Maná, Ilegales, Fey Hosted by Jon Seda
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BILLBOARD APRIL 4, 1998

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On March 1 at the Houston Astrodome, Sony Discos’ recent Grammy winner La Mafia and EM Latin’s conjunto notable Intocable drew 55,117 at Tejano Day, the annual daylong event held at the Houston Livestock & Rodeo. That tally was published by The Houston Chronicle in a story that added that the 132,213 people who went to Tejano Day set a new attendance record for the carnival and livestock show. Unfortunately, the press releases flying out of the offices of La Mafia and Intocable claimed the pair of bands had played before a record crowd of 65,000 persons.

A virtual who’s-who of the Tejano world saw (La Mafia and Intocable) is to be played April 10-11 at Island Jam ’98 at South Padre Island, Texas. The two-day musical event, featuring performances by PolyGram Latina’s hot norteño act Grupo Límites, EM Latin idol Bobby Pulido, and Arista Latina/BMG star act La Diferencia, is being produced by TC Network Inc.

COORDER’S CUBA FOLLOW-UP: Though he just won a Grammy for Buena Vista Social Club’s self-titled album, Ry Cooder is hardly sitting on his Afro-Cuban laurels.

Cooder, who hit No. 1 in March on The Billboard Latin 50 with “Buena Vista Social Club,” currently is in the Arteiro recording studio in Havana working on another disk with Cuban players (Billboard, March 19). Co-helming the project with Cooder is Juan de Marcos González.

Among the guest artists on the new CD are three performers who appeared on “Buena Vista Social Club”: Sepultaneguir singer Ibrahim Ferrer, pianist David González, and Orlando “Cachaito” López, nephew of mambo pioneer Cachao. Also appearing on the album are Manuel Galván, former guitarist of ’60s vocal group Los Zafiros, and female vocalist Gema 4. Once again, Cooder’s son Janniel is drumming.

Cooder’s upcoming CD for World Circuit/Nonesuch/AG is due in fall. González’s follow-up to his magnificent “Introducing...” is set to drop in late spring on World Circuit. Also, German film director Wim Wenders is filming interviews with participating musicians on the Buena Vista Social Club disc for a documentary. Those musicians, now known in Havana as los superabuelos (the super-grandfathers), are slated to launch a European tour in April.

STATESIDE BRIEFS II: During a whirlwind press tour of Mexico City on March 5, Sony Discos idol Ricky Martin announced that his English record on Columbia would be released in the middle of 1998. Martin added that he would not tour in English unless he could write the scripts.

WEA Latina’s La Ley launches a six-week Latin American promo tour Sunday (29) in Chile to support its new Warner Mexico album, “Vértigo.” A Latin American concert trek is scheduled for August.

Madacy Latina, a division of indie label Madacy Entertainment Group Inc., has signed a three-year deal with BMG’s Special Products division to distribute Latin titles from BMG U.S.’ Latin catalog.

The initial series of catalog titles, called “Series Retratos,” features product by renowned artists such as José José, Ángel Laura, José Alfredo Jiménez, and Jorge Drexler. The deal was announced March 16 during the National Assn. of Recording Merchandisers Convention.

Jessica Neville has been named pressing manager at Sony Music Mexico. She formerly was publicist of Maná. MDEM Latin America & Carribbean Music Market 1998 is slated to take place Aug. 25-28 in Miami Beach. According to MDEM, last year’s inaugural edition of the trade fair attracted 3,312 attendees from 65 countries.

RELEASE UPDATE: Due to drop on Tuesday (31) on EMI Latina is Graciela Beltran’s gold disc “Robame Un Beso,” produced by famed singer/songwriter/producer Joan Sebastian. Beltrán and Sebastian are expected to tour together this summer. Also due to drop May 4 is “El Artista Sabrosoura” by EM Latina’s Mexican cumbia/tito Olivares and “Confesiones de Amor” by Discos/EMI Latin star group Los Angeles Azules. Heralded trumpeter Arturo Sandoval, who performed March 23 at the Academy Awards, is slated to drop a Latin-jazz big-band disc titled “Hot House” May 19 on ZNK Encoding.

Among the artists just releasing product on RMG’s stable of labels is salsa luminary Tito Nieves (RMG). The veteran jazz pianist Chicho Valdés (TropiJazz/MM), meregenue comer Ray Perdomo (Merengazo/RMG), and Afro-Cuban rosta act Los Jovenes Del Barrio (TropiJazz). In addition, the TropiJazz All-Stars (TropiJazz/MM) will be releasing a video/pair 1996 live recording titled “TropiJazz All-Stars Live At The Manhattan Center.”

Neil Martin is “Larry Harrow’s Latin Legends Band” (JMM/Sony).

Max Music is dropping “Do You Wanna Get Close?” by Panenj April 7. The debut album by the bilingual Miami pop group was produced by prominent remixer Carlos Sarli.

CHART NOTES, RADIO: For the fifth issue in a row, Sony Discos’ hit ballad “Cuando Me He Perdido,” paired with Alejandro Fernández, turns up in a top 10 double on Hot Latin Tracks, as “No Sé Olvidar” stays at No. 1 for the fourth consecutive issue and “Si Tu Padres” moves up 8-8 with a bullet in its 29th issue on the chart.

Fernández’s current hot streak on the chart is underscored by the fact that the Mexican star has owned three titles on Hot Latin Tracks for six successive issues.

Thanks to heavy daypart airplay from WKQF-FM’s San Juan, Puerto Rico, and WSQK-FM New York, Under Y’ Florentino’s “Una Fan Enamorada” (Wea Latina) blasts up 7-2 with a bullet. The chipsy pop/salsa track is the first top 10 hit for the teenage vocal duo from Venezuela.

For the second straight issue, WEA Latina crooner Ricardo Montaner pulls his popular top 10 chart-dominant hit the writer of “Una Fan Enamorada” and the recording artist of “Para Llorar,” which ratches 8-6.

The arch 23 chart triumph of Celine Dion’s “My Heart Will Go On” (Sony Music/Epic/Sony) helped boost the melody’s audience weekly chart for the Rockstar ballot by 3,500, which qualifies it for a bullet. But the strong leap by “Una Fan Enamorada” forced “My Heart Will Go On” down 4-5.

On the genre charts, Fonovisa’s Mexican ballad group Los Temerarios stays atop the regional Mexican chart for the third time running with their top 10 hit “Por Que Te Conoz.” Serrando Y Florentino remain atop the tropical/salsa chart for the second issue in a row, and Fernández’s “No Sé Olvidar” regains the No. 1 spot on the pop chart.

In regional tidings Wednesday (1), regional Mexican stations WLEY-FM Chicago and KSUN-FM Phoenix be added as the newest reporting stations to Hot Latin Tracks.

Overall sales in this issue dropped to 86,000 units from 93,500 units last issue. Sales for the same issue in 1997 were 75,000 units.

Assistance in preparing this column was provided by Judy Cantor in Miami.

Billboard Top New Age Albums™

April 4, 1998

ARTIST

Chart Notes, Retail: For the fifth time in six issues, Ricky Martin’s “Vuelve” (Sony Discos/Sony) holds down the No. 1 slot of The Billboard Latin 50, which unpublished this issue.

“Vuelve” slips from 148 to 158 on The Billboard 200. Alejandro Fernández’s “Me Estoy Enamorando” (Sony Discos/Sony), which came back onto The Billboard 200 last issue at No. 191, falls off of the chart this issue. The album has spent record-setting 23 weeks on the chart.

“Vuelve” rules the pop chart for the sixth straight issue. Buena Vista Social Club’s eponymous debut on World Circuit/Nonesuch/AG tops the tropical/salsa chart for the fifth consecutive issue.

And Los Tigres Del Norte’s “Así Como Tú” reclaims the No. 1 position on the regional Mexican chart after a six-issue absence.

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Billboard Top New Age Albums™

April 4, 1998

ARTIST
Johannesburg

THE SOUND OF THE CITIES

Jivin' In The Metropolis

By Arthur Goldstuck

KWAI TO A GO GO

At dozens of small venues, dance floors are crowded and—in an almost unprecedented trend—original live music pumps out into the streets. At less formal venues, in warehouses or disused factories, thousands of youths gather for the dance. If you talk to a white teenager, you are talking about the rave scene, which has inspired the most powerful underground musical culture South Africa has ever seen. If the encounter is with a black youth or young adult, you are talking about kwaito, a form of township hip-hop that has dominated local record sales for the past two years (Billboard, April 5, 1997) and has now followed rave culture into the heart of Johannesburg's nightlife.

"The single most important factor in the rebirth of Johannesburg as a musical hub is the kwaito market," says Lance McCormack, artist-development manager for BMG Africa and himself an enthusiastic clubber. "Because Jo'burg is the birthplace of kwaito, a lot of young kids getting into music are gravitating from centers like Durban and Port Elizabeth. It's also got a lot to do with critical mass: the sheer volume of the market. You have a lot more opportunity here, as well as access to big media, radio stations and TV people, all of which is crucial to the development of a music scene."

"So you're getting everyone in, and the result is that Jo'burg has once more become the melting pot it was in the '70s. The big difference is that the musical term that summed up that melting pot in the 1970s was mbaqanga, which means stew, but now it is kwaito."

There is another factor behind this melting pot: in the past, Johannesburg was a "whites-only" city, drawing its labor force from neighboring Soweto (originally an abbreviation for South Western Townships) in a symbolic reflection of apartheid's master-servant distinctions. Today, the two share an organic dependence that goes beyond economics and shapes almost every form of cultural expression in the region. It is, in short, not possible to talk of Soweto without drawing in Johannesburg, and vice versa. To some extent, the same applies to the township of Alexandra: nestled almost in the heart of suburbia between the mink-and-manure Sandton municipality and some of Johannesburg's more affluent Northern Suburbs.

DANCING IN THE STREET

The appetite for entertainment in these townships has visibly spilled over into Johannesburg, so that, on some weekends, a key road in the city will suddenly be blocked, as youths bring kwaito street parties, that had once been confined to the townships, into the suburbs. Even so, it remains just one of many music cultures that have found a place in the spotlight.

"Jo'burg is still quite a fractured market," says McCormack. "You still have a big rave crowd, you've still got a drum'n'bass, house-music scene, and you've still got a strong traditional music scene, with mbanganga bands like Soul Brothers still big. Then you have your kwaito kids, whom you can call the YFM generation."

NEW GENERATION STATION

YFM, short for Youth FM, is a new radio station that could not have existed in the old South Africa. Made possible by a recent broadcast act that allows licenses to be awarded to radio stations that make it through a stringent approval process, it sold itself on the basis of the need for a station aimed at urban black youth. Broadcasting mainly to the Johannesburg area, it has stumped the broadcasting industry by building up an audi...
With a name like Karma—and yes, it’s her given name—there was always a chance this 22-year-old singer/songwriter-guitarist would turn out to be something special. And to thousands of young, white, middle-class South Africans who like their music served with a dash of intellect, Karma Anne Swane- pool is much more than that. Over the past year, through some breathtaking live performances and significant airplay on the national rock station, 5FM, Karma has built up a fan base that’s devoted and dedicated and eagerly awaiting the release of her second album, due out in the middle of this year. (Her first disc was recorded with the backing band Henry Ace.)

Still unsigned as an artist at the beginning of the year, Karma has been wooed by both the majors and the growing number of Jo’burg independents who sense the power of a woman who can write songs that easily swing through different styles and feature bitingly honest lyrics (think of Britain’s Beth Orton), someone whose vocal style conveys alienation, intimacy and anger with ease and whose stage performance is up-front and straight-on.

“I want to be the first young South African pop-rock artist to break through internationally,” Karma says with typical conviction and directness. “We’re hoping to get an international producer for this project, someone who understands the way we want to bring out the songs which will be the core of the album.”

**PAUL HAMMER**

As a genre, jazz has a long history in South Africa and is a musical form that’s commonly associated with this country. Still, much of the jazz played here remains caught in the confines of tradition—nice but never particularly interesting. Pianist and composer Paul Hammer is at the forefront of a new wave of artists who are brushing the coehoeks off local jazz, and, in the process, snaring a new, young audience for this musical style who gather most nights at the Baseline Club in Johannesburg to see the new masters at work. Hammer’s album, “Trains To Taung” (released through local independent Sheer Sound) is an album that has “fresher” stamped all over it and is thankfully devoid of the easy clichés of contemporary African jazz. Describing his journey to the retail shelves as “very convoluted” (it included several cover-band stints), Hammer is grateful for the increasing opportunities he has to perform live and collaborate with some of the country’s heavyweight artists, like Miriam Makeba. “I’m having great fun exploring the outer limits of jazz through my own work and other projects that have been on the go for a while,” he says. Among the latter is Unofficial Language (with Pete Sklar and Ian Hirmer), now part of the newly formed Fresh Music stable. An album, “Move Moves,” features local hip-hop artist Waddy Tudor Jones along with remixes of four tracks by DJ Max Mistry of the U.K.’s More Protein Collective; it should be first album, ‘Take It Easy’, never sold in huge numbers—many people said it was too cutting-edge for the audiences. So with this next project, we were aware of retaining the core sound of BMG while pushing ahead with our musical vision, which is never to remain stagnant; it’s to lead the way forward.” A full-length album is due out soon.

**YUSI MAHLASELA**

When renowned writer Nadine

Continued on page 38

(Well, try come up with something that rhymes with MBHAQANGA!!)

**THE ASSOCIATION OF THE SOUTH AFRICAN MUSIC INDUSTRY (ASAMI)**

**THE VOICE BEHIND SOUTH AFRICAN MUSIC**

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BOEREMUSIEK - SICK
THE POP - NON STOP
CLASSICAL - EXCEPTIONAL
THE DANCE - ADVANCE
THE KWAITO - MAGNIFICO
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AND THE MBHAQANGA

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Still unsigned as an artist at the beginning of the year, Karma has been wooed by both the majors and the growing number of Jo’burg independents who sense the power of a woman who can write songs that easily swing through different styles and feature bitingly honest lyrics (think of Britain’s Beth Orton), someone whose vocal style conveys alienation, intimacy and anger with ease and whose stage performance is up-front and straight-on.

“I want to be the first young South African pop-rock artist to break through internationally,” Karma says with typical conviction and directness. “We’re hoping to get an international producer for this project, someone who understands the way we want to bring out the songs which will be the core of the album.”

**PAUL HAMMER**

As a genre, jazz has a long history in South Africa and is a musical form that’s commonly associated with this country. Still, much of the jazz played here remains caught in the confines of tradition—nice but never particularly interesting. Pianist and composer Paul Hammer is at the forefront of a new wave of artists who are brushing the coehoeks off local jazz, and, in the process, snaring a new, young audience for this musical style who gather most nights at the Baseline Club in Johannesburg to see the new masters at work. Hammer’s album, “Trains To Taung” (released through local independent Sheer Sound) is an album that has “fresher” stamped all over it and is thankfully devoid of the easy clichés of contemporary African jazz. Describing his journey to the retail shelves as “very convoluted” (it included several cover-band stints), Hammer is grateful for the increasing opportunities he has to perform live and collaborate with some of the country’s heavyweight artists, like Miriam Makeba. “I’m having great fun exploring the outer limits of jazz through my own work and other projects that have been on the go for a while,” he says. Among the latter is Unofficial Language (with Pete Sklar and Ian Hirmer), now part of the newly formed Fresh Music stable. An album, “Move Moves,” features local hip-hop artist Waddy Tudor Jones along with remixes of four tracks by DJ Max Mistry of the U.K.’s More Protein Collective; it should be first album, ‘Take It Easy’, never sold in huge numbers—many people said it was too cutting-edge for the audiences. So with this next project, we were aware of retaining the core sound of BMG while pushing ahead with our musical vision, which is never to remain stagnant; it’s to lead the way forward.” A full-length album is due out soon.

**YUSI MAHLASELA**

When renowned writer Nadine

Continued on page 38

(Well, try come up with something that rhymes with MBHAQANGA!!)
Sony Music South Africa Takes On The World!

By Virgin 1997

Sony Music International

new face from Music Industry

Marina Rei's sales and our local signings registered excellent results.

and our local signings registered excellent results, with Marina Rei going double-platinum (200,000 units) for her second album, 'Donna,' and Nicolo Fabi also delivering a strong performance.

Characters depicted in the movie were earnest and down-to-earth, at a time when South Africa was in the middle of economic sanctions and the upcoming presidential election.
with an around-the-stage balcony has seen some intense moshing and stage-diving in its time.

Wings Beat Bm 8 Ameshoff Street, Braamfontein. Capacity: 320. Busker nights are the main feature of this town venue that’s doing its bit
to expose new South African talent across the board.

Jargonelles, 110 Caroline Street, Brixton. Capacity: 50-60. (mostly dining
club with live shows). A large
torch blazes outside this dinner club
with its side room for live shows,
including music. Although situated in
Brixton (not one of Jo’burg’s most
fashionable suburbs), Jargonelles
draws a more discerning, some might
even say elite, crowd of music lovers.

Fast establishing for itself a reputation
as a secure spot to see middle-of
the-road jazz. The Blues Room has
also led the way in live-music broadcast-
ting through its partnerships with
HighVeld Stereo. Monday nights see
a variety of local musicians perform-
ing unplugged in hour-long, live-
sessions broadcast on the radio station.

Insomnia, 84 Oxford Street, Fern-
dale. Capacity: 1,200-1,300. Situated
in the heart of Jo’burg’s Northern
Suburbs enclave, Insomnia is cur-
rently the club of choice of kwai
and hip-hop kids throughout
Jo’burg. With a new look, increased
capacity and air-conditioning
(Insomnia is steaming in sum-
mer), Insomnia turns away the
crowds when acts like Bongo
Maffin, TKZee and Trompies play.

La Frenchie Wine Bar, Hillbrow Squash
Centre, Pretoria Street, Capacity: 300. A club in the heart of Hillbrow
(often referred to as The Bronx), La
Frontiere is the home of mostly
expatriate Africans with music in
the same vein.

Standard Bank Arena, Bertram Road,
New Doornfontein. Capacity: 3,500
seated, 2,500 standing. The perfect
size venue for middle-sized tours—
both national and international.
Already having seen the likes of
Z.Z. Top, Skunk Anansie and
Michael Learns to Rock, The Stan-
dard Bank Arena is a popular spot
with plenty of secure parking.

Ellis Park Stadium and Johannesburg Multi-
Purpose Stadium, Greater Johannesburg Sports
Precinct. Capacity: 50,000. Two
sports stadiums that have doubled as
large outdoor-concert venues for
international artists including the
Rolling Stones and Michael Jackson.

FNB Stadium, Soweto. Capacity:
85,000. The home of South African
soccer and the only large outdoor
dome in Soweto capable of hosting
music festivals.

Jo’burg at last count, is served by close
to 40 radio stations, cov-
ering most of the coun-
try’s 11 official lan-
guages and an enormous
variety of music styles.

The deregulation of
the airwaves in recent years means
a growing number of private and
community stations are being added
to the mix.

The station to have made the biggest
impact in recent months is 0109 FM (106.9).
Touted as the regional station with
“an African soul,” Khaya is the place
to go for sounds from the con-
tinent, R&B and jazz. Hugh
Masekela and award-winning
singer Sibongile Khumalo have a
Sunday show where they chat about
old South African releases.

In just a few months, the independent
has grown to be the fourth-biggest
regional radio station in the country
with its refreshing and stand-set-
ing mix of kwai (township house/pop),
hip-hop, rap, R&B and young, hip DJs unafraid to
speak their mind.

Another fresh frequency on the
Gauteng scene is Power FM (106.19).
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Jazz unveils, 2121. The Sipho Mbane, Jimmy Dludlu Primedia Music, Local media and communications group Primedia recently formed a music division, making it one of the country’s biggest independents. Primedia has a controlling stake in Transistor Music, CSR and Look South Records. Transistor are pioneers of Euro dance/pop in Southern Africa, having broken 2 Unlimited and Whigfield, among others. Much of Transistor’s product is MOR and includes Helmut Lotti and BZN. CSR is primarily a production company and studio facility and has led the way in producing dance remixes. Look South Records is guided by Johnny Clegg of Juluka fame.

Soweto Music. P.O. Box 49872 Roosevelt Park, 2129. Roster includes: Payolla and Gangster Gong.

Shaka Sound. P.O. Box 3128 Parklands, 2121. An active independent specializing locally in the new wave of S.A. jazz. Roster includes: Paul Hamner; Sipho Gumede; Tally Mohamed, Bruce Cassidy and Tony Cox. Has the license for World Circuit (Buhlen Gonzalez; Buena Vista Social Club) and Higher Octave.

Shifty Records. P.O. Box 93303, Yeoville, 2143. The original South African independent and still going strong. Roster includes: Durban group Urban Creep and singer/songwriter Matthew van der Walt.

Sony Music Entertainment. S.A. P.O. Box 411463, Craigfall, 2196. Roster includes: Sibongile Khumalo, Hugh Masekela, M’Du, Ma Williams, Springbok Nude Girls.

Tic Toc. P.O. Box 2872, Parklands, 2121. Long-standing independent that has the license for 4AD among others and a roster of South African artists that includes The Led, The Awakening (metal), Battery 9 (industrial) and a host of fringe artists.

Tequilla Records. P.O. Box 391405, Braamley, 2018. Part of the Tequilla Group. Roster includes several Afro-pop acts like Magic Cactus and stalwarts, Stimela. New signing Booi is tipped as the best “monkey-punk” band in S.A.

Up Recording Studios. Private Bag X 41 Mnrubatho 9081. One of the best equipped facilities in Africa. Lucky Dube recorded his last album here as well as Just Jinger; S.A.’s big rock success story.

Chameleon Studio. 70 Raglan St, Sydenham, 2192. A small studio situated in one of Jo’burg’s oldest suburbs, Chameleon was the choice for the much-touted singer Gloria Bosman as well as kwaito/hip-hop act Empire and Gospel artist Herman Ntuli.

Downtown Studios. 62 Goud Street, Johannesburg. Situated in the heart of downtown Johannesburg, Downtown is in many ways S.A.’s most successful studio. Recently given an acoustic overhaul, this studio has seen many international clients including Mick Hucknall, Duran Duran, Hothouse Flowers, Angelique Kidjo and Kojo Antwi. Local clients include producers/artist Alexis Faku and Lucky Dube.

Radio Park Studios. Private Bag X 41, Auckland Park 2006. Deep in the bowels of the South African Broadcasting Corporation, these studios are highly rated by engineers and producers alike. Home of many of the country’s jazz recordings (including Paul Hammond). One recent client was Naked from the Fresh Music stable—tipped as a hot act to watch in 98.

Johannesburg’s music lovers rely on several chain stores as well as the many small independent outlets that dominate shopping malls and suburbs around the city. As yet, the city does not have a megastore, although there’s talk of one following fast on the heels of the Millenium Entertainment Group’s (MEG) store soon to be opened in Cape Town.

Music Chain. Locations throughout the city. Covering the whole spectrum of music but centers on top 50.

Look & Listen. branches in Hillbrow, Hyde Park and Sandton. Top 50 product but generally able to help with more unusual music like the new Americana and world music. Often used as a stepping stone to exposure for local band members.

Cl Wheelhouse. 37 Mutual Square, Oxford Road, Rosebank. One of Jo’burg’s most popular retail outlets with a big independent and jazz section. Sells a fair amount of S.A. product and will order for the more esoteric taste.

House Africa. 332 Louis Both Avenue, Orange Grove. The only real specialist shop in town of any note and the hang-out of the city’s many DJs. Here you’ll find 12-inch vinyl records and a great selection of R&B, rap, hip-hop, soul and dance discs.

Top CD Chain. Locations throughout the city. Good selection of house, club and R&B discs.


Music magazines have not had the easiest time in South Africa in general. Many have started up, full of promise and enthusiasm but have disappeared without trace a year or two—or even just months—later. Much information on South African artists, gigs and international news can be found on the pages of newspaper arts supplement or magazines aimed at general readers.

Mail and Guardian. Independent weekly with links to The Guardian in London. Interesting coverage of South African artists and, sometimes, music-industry issues in its Friday section, as well as a decent listings section that straddles black and white clubs and gigs.

The Star. Part of the Independent Group of Companies has a special music focus in its “Tonight” supplement on Thursdays, as well as national and international articles through the week.

The Sunstar. Daily newspaper read largely by the black community. Interviews and reviews of local and international product.

Top 40. Based in Cape Town, this national magazine has managed to stay alive over many years. News about local, predominately white, rock and pop bands, as well as international features in the same genres. Focuses on the teen market.

Epic Culture. Newly established independent magazine that fits in a significant amount of music features and reviews (dance, trip-hop, kwaito, house and more) in between fashion spreads and articles on social issues.

Music Africa. Now into its third year, this is the only S.A. music magazine aimed at more serious music aficionados. Features and reviews on national and international artists and a technical section for musicians.

Q radio.net salutes all the great South African musicians and our partners in the music industry.

We’re proud of you and we’re honored to bring you to the world!

Quincy Jones • Caiphus Semenya • Don Brown

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Europe Authors Forum A Wide Draw
Inaugural Meeting Focuses On Copyright Issues

This story was prepared by Emmanuel Lagrond, editor in chief of Music & Media.

BRUSSELS—Figures as diverse as Jean-Michel Jarre and European Union internal market commissioner Mario Monti were among the participants of the first-ever Authors Forum, held March 18 here and organized by the European authors' right societies body GESAC.

The meeting drew more than 150 participants from the different authors' societies, the European Commission, and the European Parliament.

The caliber of the European policymakers attending the forum is being seen as evidence of the importance Brussels ascribes to cultural issues. Speakers included the current and former president of the European Parliament—Jose Maria Gil-Robles and Enrique Baron, respectively—and commissioners Marcelino Oreja, in charge of audiovisual and culture matters, and Mario Monti, in charge of the European Union's internal market.

Monti's department has been drafting the impending copyright directive, which will deal with European copyright law in the digital age (Billboard, Dec. 6, 1997).

Jean-Looup Tournier, president of GESAC and of the French authors' society SACEM, said he was particularly pleased with the number of artists attending from all around Europe, representing fields such as music, cinema, and performing arts. He was also pleased by the presence of so many EU policy-makers.

"It is the first time such a meeting has happened," says Tournier. "It was a striking melting, but it turned out quite well.

Several panelists expressed hostility toward the U.S.'s copyright system and what was perceived as attempts by Americans to undermine the European protection system for authors (Billboard, March 28). Irish composer Brendan Graham, who until this month was chairman of the Irish Music Rights Organization, criticized the low level of copyright revenues in the U.S. "What has happened in the U.S. can happen in Europe," he warned.

Many speakers, such as Jarre, voiced appreciation for the work done by authors' societies, while others called upon the EU to show real support for arts and culture. Gil-Robles affirmed that one of the EU's roles is to protect and incite cultural creation.

Added Tournier, "Authors are starting to wake up to the idea that culture is an important part of EU market and that was exemplified by the speech made by Commissioner Oreja. They also showed unanimous support in their speeches to their societies and a confidence that their societies can meet the challenges of the new millennium."

Sarah Rodgers, a board member of the U.K.'s Performing Right Society, also spoke of the importance of the Copyright Protection Society/Performing Right Society, suggested several paths for authors' societies to follow. Among them was promoting the concept that in an online environment, it is not the product that is valuable, but the content, as well as supporting the implementation of copyright laws as a condition to entry into the EU.

Rodgers urged the audience to "demonstrate our collective interest among sister societies, particularly in the face of lobbies that are looking for dilution of copyright in respect of digital delivery.

Earlier, her organization's chief executive, John Hutchinson, cautioned that campaigning for improved copyright protections should not be conducted for the cultural industries.

In his closing speech, Monti said he attached great value to the forum and reassured the audience about the commission's goals.

"Creativity is a key part of Europe's success story, and we want it to go on," he said. "The key to achieve is that the protection of intellectual property in an open market."

Monti outlined the commission's three main copyright-related goals: to achieve a single market for copyrights; to ensure a high level of protection for copyrights and neighboring rights; and to fight piracy.

"A high level of protection," he concluded, "is crucial to ensure the future of European creativity."

Norwegian Govt Upholds Parallel Import Ban

OSLO—Norwegian record labels are welcoming a decision by Norway's parliament, the Storting, confirming the current ban on parallel imports. Parallel imports from anywhere other than the European Union—which Norway borders—are illegal under the terms of a 1993 amendment to the Copyright Act of 1969. However, the issue was put on the political agenda by the Høyre conservative opposition party. The party argued that the law had been ineffective in that CD prices were being kept at artificially high levels and that the investment in local repertoire had declined since 1993 (Billboard, Feb. 14).

These claims have been categorically dismissed by the record industry here, a position that received the backing of Cultural Affairs Minister Anne Eger Lahmein. She told the March 19 session of the Storting considering the issue that upholding the current legislation helped control the flow of pirated products. Because of Lahmein's support, the outcome of the debate did not come as a surprise to the music industry; the proposal to terminate the ban received only 20 votes in favor and 60 votes against.

The documentation that the record industry trade groups GGF and the International Federation of Phonographic Industries provided for the hearings was a survey of the current price situation in some of the key markets in the world. The increase in number of record companies' submissions of nominations to the Spellemannprisen Music Awards—Norway's leading honor—has been from 1993 to '97, and the record companies' current local A & R roster.

The director of the Norwegian IFPI affiliate, Sæmund Fiskvik, says that as a result of the decision his organization will increase its focus on so-called "gray zone" repertoire, including parallel imports, piracy, and bootlegs, by applying more resources to field research and working closer with the customs and political authorities.

"It's a pleasure that there is someone who believes in us," says Fiskvik. "The parliament has accepted our arguments that the prices haven't increased and that the[ legislation] strengthens the production of local repertoire. This should clear up the misconception among those in Australia who have spread false rumors that the Norwegian ban is about to crack. You might say this is a salute to Australia."

The Australian record industry is currently in the middle of a protracted political and public debate about whether parallel imports should be allowed in that country (Billboard, March 14). Both sides there have been closely watching the Norwegian discussions for pertinent precedents.

Mats Nilsson, chairman of GGF and managing director of Warner Music Norway, says of the Norwegian victory, "It's a pleasure for us that there is someone who believes in us and what we are saying. The politicians have referred to us to a great extent in their discussions." Jan Paulsen, chairman of the organization of independent Norwegian record companies, FONO, concludes: "We are happy that the politicians are paying attention to us. This secures that the breadth in products that are here—presented by professional [retailers and wholesalers], and that will benefit the consumers."

Retailers, however, do not see parallel imports as vital to survival in today's business climate. Joe McNicholas, Virgin Megastore's London-based buying controller for Northern Europe, says the impact of importing products from abroad "is minimal." Virgin operates one store in Norway, which is located in the centre of Oslo. Noting that Norwegian retailers are still able to make parallel imports from the EU into Norway, McNicholas says that dealer margins may vary slightly, freight, tax, and customs rates level out the differences. He adds, "Virgin Our Price's policy on parallel imports is that we don't stock them. We want to build relationships with suppliers in each country."

Sandefjord, manager of the 11-store Aker's Mic chain, agrees with McNicholas: "I don't think we would import products already distributed by local labels. With the currency exchange rate of the U.S. dollar and the U.K. pound, [the profitability] wouldn't change in any way. It could be interesting, however, because Sweden and Denmark have traditionally had cheaper prices, but it's also a question of loyalty to domestic suppliers.

Norway is very sensitive to music distribution, since the country, with some 4 million inhabitants, is small and geographically diverse. A large portion of the music market is therefore serviced by wholesalers that mainly work with gas stations. "If 50% of the sales of Madonna and Eric Clapton had been from parallel imports, the situation would not have been that bright," adds Nilsson.

Crowley Makes Foray Into Radio Monitoring In Brazil

The methods employed in Brazil to monitor radio airplay appear to be changing as U.S. computer company Crowley Broadcast Analysis continues to make inroads in that country. Utilizing a digital-based forensic technology, Crowley is now monitoring a dozen stations in Rio de Janeiro and testing another dozen outlets in São Paulo. Crowley has established a Brazilian division to bolster ties with the domestic recording industry but so far only Warner Music Brasil has signed on as a client.

However, Crowley partner Barry Massarsky says he is optimistic that other broadcasters and societies will eventually subscribe to the service. "We expect business to grow, and we expect to be the data purveyor for the record companies," states Massarsky. One record label interested in Crowley's technology is BMO. The company's Brazilian managing director, Luis Oscar Niemeyer, "Crowley can give us more precise information with relation to how many times a song was played and when it was played. It's the purest information we can get," Niemeyer says.

Not unlike the U.K., labels in São Paulo and Rio de Janeiro were selected by Warner president Botto Boaventura, who signed with Crowley last year. Boaventura praised Crowley's "(Continued on next page)
Copyright Bill Changes Sought In Ghana

BY KWAKU

ACCRA, Ghana—A group of musicians, music business entrepreneurs, and record producers calling themselves the Copyright Protection Committee (CPC) have banded together to press for a more market-led and less bureaucratic copyright environment here. Their main aim is to secure radical changes to the new Copyright Bill now being considered.

In addition to a national forum that discussed the bill last December, the Copyright Office has just finished collecting comments from interested individuals and organizations. The consensus from these comments has been forwarded by the Copyright Office to the drafting section of the attorney general’s department for consideration. From there the bill will go to the Cabinet and eventually to Parliament. The intention is to pass the bill into law by the middle of the year.

The CPC, according to its recommendations include raising the copyright piracy fine from the present maximum level of about $600 (and a maximum prison term of two years) to a minimum of $50,000. It wants the amount of applicable royalties and copyright licensing to be controlled by the entrepreneurs and copyright holders themselves, rather than a ministerial body. It also wants the copyright disputes to be settled privately rather than by the copyright administrator having the power to conduct arbitration.

That argument has not, though, found universal favor. "It is necessary for every sector in Ghana to be placed under the ministry or the other, so it is therefore wrong for the Copyright Protection Committee to suggest that the music industry should be left on its own. That suggestion will amount to lawlessness," says Bernard Bosumprah, acting copyright administrator. He adds. "The suggestion that copyright owners should be allowed to settle their own disputes is not acceptable."

CPC also recommends that the anti-piracy banderole that are wrapped around cassette to demonstrated authentic product should be printed in Ghana and that the banderole's price be determined by both copyright owners and the Internal Revenue Service. The current Copyright Law dictates that producers must purchase banderoles from the Copyright Office to affix on all retail products. The income derived is distributed to the government via the Internal Revenue Service and to composers via the Copyright Office. "Banderoles cannot be embodied in the Copyright Law, and it has never been done anywhere in the world," says record producer and CPC spokesman Faisal Helwani. "There should be a Copyright Office, not copyright administration, as most copyright work belongs to private copyright owners and not the state."

The majority view at the forum is that works of folklore will have to be paid for when it is merely recorded and sold by Ghanaians," says Bosumprah. "Folklore can be freely used by Ghanaians when it is used to create or is adapted. However, non-Ghanaian users of Ghanaian folklore are to obtain permission and pay royalty fees before they use works of Ghanaian folklore."

Bosumprah argues further that the copyright administrator cannot be deleted from the Copyright Bill "because Copyright Law 110 provides that the copyright administrator has responsibility to implement the Copyright Law, among other functions.”

But Bosumprah counters, "The banderole is regarded as a security label. It is also a means of identifying genuine copies from pirated works. There is no guarantee that when banderole is printed in Ghana, it will not be pirated. It is therefore not advisable to have it printed in Ghana. So far, there has not been any evidence of the banderole being counterfeited or pirated."

The U.K.-printed banderoles were introduced in '92.

With its resumption over the power given to the copyright administrator, the CPC is arguing for deletion of the reference to a copyright administrator in the Copyright Bill. CPC is also contending that Ghanaian musicians do not have to pay for or obtain permission from the copyright administrator for the use of Ghanaian folkloric music.

"Thecopyright Bill changes are sought in Ghana because Copyright Law 110 provides that the copyright administrator has responsibility to implement the Copyright Law, among other functions.”

CROWLEY’S RADIO MONITORING IN BRAZIL

(Continued from preceding page)

The entrance into the Brazilian market, saying the information it distributes “takes away the human element” from measuring airplay. "For us, airplay is the most important working tool that a record label can have," says Locoventriss, "and its importance rests with its credibility. Crowley’s system fills our needs better than any other system."

Niemeyer says Crowley’s data is an ideal complement to the information provided by Radio Link, a research company that compiles song rankings via an in-house staff that personally logs airplay activity of each song.

"The information from Crowley and Radio Link is complementary," says Niemeyer. "Because Crowley is operating only in São Paulo and Rio, and Radio Link is operating all over the country. However, unlike Niemeyer, Daniel Monaco, president of Brazilian trade group APIBD, is less certain about Crowley’s potential for prosperity because “they are 10 times more expensive” than Radio Link. In addition, notes Monaco, “we don’t need to be so high-tech.” Once Crowley is established in São Paulo and Rio de Janeiro, says Mauarrey, the company plans to expand to other major radio markets.

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"The majority view at the forum is that works of folklore will have to be paid for when it is merely recorded and sold by Ghanaians," says Bosumprah. "Folklore can be freely used by Ghanaians when it is used to create or is adapted. However, non-Ghanaian users of Ghanaian folklore are to obtain permission and pay royalty fees before they use works of Ghanaian folklore."

Bosumprah argues further that the copyright administrator cannot be deleted from the Copyright Bill "because Copyright Law 110 provides that the copyright administrator has responsibility to implement the Copyright Law, among other functions.”

Epic Germany Goes With ‘The Flaw.’ As a new generation of Germans redisCOVERS the country’s Neue Deutsche Welle period of hard industrial-rock from the ’80s, Epic Germany has signed one of the wave’s leading lights, in a licensing deal with the German indie Strange Ways Records. Epic has added Joachim Witt to its national roster. Witt will release the new album ‘Bayreuth Eire’ May 4, and a single, “Die Flut” (The Flow), came out March 23. Pictured standing at the deal are, from left, Witt, Christopher John, Witt’s manager, and head of Epic’s trend department, Sina Facha, Epic A&R director; and Stefanie Müller, Sony legal affairs manager. Shown seated, from left, are Jorg Hacker, managing director of Epic, and Martina Zirnholt, managing director of Strange Ways.

NEXT MONTH, THE MUSIC INDUSTRY IN ASIA WILL GET THE CHANCE TO BE LIVE, LOUD AND TOTALLY UNPLUGGED.

This is when the MTV-Billboard Asian Music Conference takes place in Hong Kong. The agenda will be very simple. To look beyond today’s headlines, and help re-invent the future.

Which is why the conference will include industry leaders, keynote speakers and panels on new talent & artist development, the growing synergies between music and movies, copyright protection and piracy and the effect of emerging technologies on music and home entertainment.

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REGISTRATION FORM

Name ____________________________ Designation ____________________________

Company _________________________ Address ____________________________

Tel: ______________________________ Fax: ____________________________

Please reserve _______ seat(s) at the MTV-Billboard Asian Music Conference at US$200 each.

Cheques can be made payable to "MTV-Billboard Asian Music Conference and sent to:

16/F Wilson House, 19-27 Wyndham Street, Central, Hong Kong

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**MALAYSIA**

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**ITALY**

- Hitting across over into opera from melodic pop (such as his 1997 hit with Sarah Brightman, “Time To Say Goodbye”), Andrea Bocelli is now dedicating his career to opera. On April 19, Bocelli will perform a series of popular operatic arias in a concert for Bill and Hillary Clinton with the National Symphony Orchestra at the Kennedy Center in Washington, D.C. The arias will be selected from his new album, “Aria: The Opera Album,” released worldwide on Philips Classics March 24 (except in Italy, where it is released on Sugar and distributed by Universal). Recorded with Florence’s Maggio Musicale Orchestra, which is conducted by Gianandrea Noseda, the album includes 17 arias selected by Bocelli as the soundtrack of his youth. These are arias he has sung as a child and one day dreamed of recording,” says Bocelli, who went to New York March 24 to discuss an undisclosed project with James Levine, conductor of the Metropolitan Opera.

**AUSTRIA**

- Falco, this country’s most successful artist abroad, is being remembered by his music after his Feb. 6 death. On the March 24 chart, his EM Elektra album “Out Of The Dark (Into The Light),” completed shortly before his fatal car crash in the Dominican Republic, spent its third non-consecutive week at No. 1. A different version of his “Great Hits” album, released worldwide in 1999, includes Falco’s hit “Mein Herz Im Bann der Nacht,” which reached No. 28 on the chart. Falco, who grew up in the Austrian province of Burgenland, was a member of the country’s post-war generation that embraced the music of the late 1960s and early 1970s. The singer, who had been considered a role model for many young people, was known for his “Mein Herz Im Bann der Nacht” hit, which reached No. 28 on the chart.

**INDIA**

- The experience of pop sensation Shiamak Davar would appear to prove that domestic vocalists can only attain mainstream acceptance here if they sing in Hindi. In 1995, Davar experimented with his debut—an all-out English album, “Survive” (HMV)—but given the resistance to Indian artists singing in English, the product only sold 80,000 copies here. Among the odd English albums by Indian artists, “Survive” is still the highest-selling of them all,” says Davar, “but the whole concept, especially the video, was too far out for India.” The urge to cross over into a bigger market led to his first Hindi foray, “Mabohat Kurley” (Fall In Love), on Polystar. India. Released Jan. 1, the album has already reached 200,000 units, says the artist. “Now people recognize me more,” he says. For the future, Davar has recorded the title track, in Hindi, for Polystar’s Indian second film production.

**ISRAEL**

- On March 23, the court of Roshon Letzson issued an arrest warrant against Dana International, Israel’s representative to the Eurovision Song Contest this year. International is wanted for twice missing court dates to face charges that in November ‘99 she assaulted a restaurant owner and a waitress. International was already a widely unpopular choice to represent Israel because she is a transgender. Now her Eurovision appearance is in jeopardy because of the arrest warrant. Not everyone is keeping a sense of humor about the situation. A typical opinion is held by Yoel Haimy, a former of the Jerusalem oldies radio station Radio West, “The choice of a transgender to honor Israel at Eurovision during the country’s 50th anniversary year was tasteless enough,” he says. “Worse, it was a deliberate slap in the face of convention by a media which has lost touch with the people. Now we discover that she is a violent criminal to boot.”

**BELUXX**

- 2 Unlimited, the unstoppable global dance-hit pioneers of the early ‘90s, have returned. The project’s former public faces, Ray and Anita, have left, as have the raps and techno beats. They’ve been replaced by an even poppier dance sound and a new lineup featuring Dutch singers Romy and Mar. The revamped and first single, “Wanna Get Up,” and its album, “2 Unlimited,” will both be released April 27 in Belux. The project’s Belgian masterminds—Jean-Paul De Coster, president of Antwerp-based dance indie Byte Records, and his partner, Phil Wilde—claim 2 Unlimited is now a brand new act. Before Ray and Anita, the project had been led by De Coster. “Now is the moment to find out whether the public and the media will accept this new musical direction and these new faces,” Influential Dutch music TV channel TFM immediately added the single’s video on the highest rotation of 80 shows weekly.
SONY

SONY MUSIC GERMANY has set up a joint-venture label, X-Cell Records, to market music entrepreneur George Glueck. The label, to be based in Berlin, will incorporate the catalog of Glueck's existing publishing unit, George Glueck Music GmbH, which includes repertoire from Tic Tac Toe, Drei Prinzen, Die Doofen, H-Blockx, and Falco. New publishing signings will take place through another unit of the new venture, X-Cellent Music. Glueck, whose Inner Label Sing Sing Records was acquired by BMG's Berlin operation last year, is to be managing director of X-Cell Records.

BORDERS BOOKS & MUSIC will open in November its first superstore in South Korea. The U.S.-based chain has acquired a five-story, 40,000-square-foot building, formerly a bank, on Glasgow's Buchanan Street. The chain, which has been expanding into new territories in recent months, is scheduled to open in August its first U.K. store, on London's Oxford Street (Billboard, Dec. 27, 1997). Borders opened a 30,000-square-foot superstore in Singapore last November and plans to establish an outlet in Melbourne, Australia, by October. It has acquired the 23-store U.K. bookseller Bookco in October 1997.

MARK SOLOMONS

INTERNATIONAL MUSIC IS MERGING its London-based U.K. and international classical operations under the loss of six jobs. The move, effective May 1, will combine existing marketing and promotional departments. Staff layoffs took effect at the end of March. The companies have not released sales figures but are not affected by the loss due to the division of financial information between the companies.

MARK SOLOMONS

DUTCH DANCE ACT Hakkkhbarra members Geert Timmer, Bart Vleeming, and Ewari van der Horst have filed a suit against a fourth member, Ad de Pelet, claiming that a dance group over alleged copyright infringement of the home-trance group's trademark. The court has ruled that the trademark is to be destroyed. The court has ruled that the trademark is to be destroyed. The court has ruled that the trademark is to be destroyed.

MARK SOLOMONS

CHANNEL, the Hong Kong-based music broadcaster, has acquired a Pearl China international manager of artist relations. The move comes at a time when the company is looking to increase its market share in China.

MARK SOLOMONS

AUSTRALIAN TELECOMMUNICATIONS carrier Telstra has agreed to a license fee with the Australian Performing Right Association (APRA) for the use of music played to callers while they are waiting on hold. The settlement follows a High Court ruling last year that Telstra was liable for royalties under copyright laws (Billboard Bulletin, Aug. 22, 1997). A Fibre interest to claim on the settlement which is due to be paid in 1999, but the settlement is said to be worth around $2 million annually. The body now intends to bring a simul hearing to other telecommunications carriers.

CHRISTIE ELIEZER

EMI MUSIC IN GERMANY is merging the sales operations of its EMI Elect Price, Stuttgart-based Interced communications into a single unit, EMI Music Vertrieb, based at Electra's press office in Cologne, effective April 1. Dieter Burchert, currently sales director at Interced, will be responsible for all distribution activities.

WOLFGANG SPAHR

SONY Music Hong Kong Signs Leon Tai In Top-Dollar Deal

HONG KONG—Sony Music Hong Kong has signed Cantopop star Leon Tai to a new recording deal (Billboard Bulletin, March 20), rumored by local industry sources. The new agreement is expected to be valued at $10 million. (HK$75 million.)

Sony Hong Kong GM Sony Ho-Ajoe says she cannot comment on the figure but adds that she is “very excited” to have a local artist of Leon’s stature at the company.

Despite the currently weak economy, Sony’s business has been on the rise in Asia due to the strong showings throughout the region of the “Titanic” soundtrack and Celine Dion’s “Let’s Talk About Love,” as well as a strong Taiwanese company’s career as director of managing director Roger Lee.

For years, Sony has struggled to find a strong Hong Kong local- repertoire star, and with the company, it believes it has found its man.

Sony Music Asia president Richard Denekamp says, “When I saw Leon perform during one of his 20 sold-out shows in the Hong Kong Coliseum last December, I was blown away.”

The star rose in the early ’90s at PolyGram, the company that developed his career as one of Cantopop’s “four heavenly kings” along with PolyGram’s Jacky Cheung, BMG/Music Impact’s Andy Lau, and Warner Music’s Aaron Kwok.”

Leon became one of Hong Kong’s biggest-selling artists, often racking up several-hundred-thousand sales of both Cantonese and Mandarin albums. Leon’s biggest seller was the 1996 Cantonese title “Perfect,” which sold more than half a million copies, according to the label.

Leon’s switch to Sony comes on the heels of a relatively fallow period for the Hong Kong-born crooner, a time spent largely in the shadow of PolyGram superstar Cheung, the biggest-selling artist in Chinese music history and one of the few remaining bright spots in a genre whose selling power is waning badly. Significantly, PolyGram VP of regional marketing (Asia-Pacific) Alex Chan says the company has an un subpoenaed Mandarin-language Leon album waiting for the market. Chan says it will be marketed by his company, though no details of the release have yet to be announced.

If the figures of Leon’s deal are prove Sony accurate, the cover comes as the largest in the Pan- China market since EMI signed Hong Kong-born Chinese pop diva Faye Wong (Billboard Bulletin, May 21, 1997), reportedly for a similar figure. Wong, like Leon, left a PolyGram label, Cinepoly, to join her new company.

GEORGE BURRER

‘When I saw Leon perform, I was blown away’
Industry Faces New Challenges

Market Altered By Rise Of Hypermarkets, Singles

BY REMI BOUTON

PARIS—The French music business, by many a measure, is on a roll. When the 13th annual Victoires de la Musique Awards were staged this past Feb. 20 in Paris, the slogan of the event, aptly, was “revival and reunion.” The French music scene has enjoyed a revival of creativity and, you might say, a reunion with its fans. More than 7 million viewers tuned in to the Victoires broadcast on public channel France 2 (Billboard, March 7) to see performances by the likes of Patrick Bruel, Johnny Hallyday, Zazie, Pascal Obispo, Francis Cabrel, and others.

At the same time, France has produced, in dance/pop hitmakers Daft Punk, its most internationally successful act in recent years. The group’s first album, “Homework,” has sold more than 1.3 million units worldwide, according to the Virgin imprint Labels, including 500,000 in the U.S.

Overall, the French market enjoyed a strong revival in 1997, with a 7% growth in value, at 7.86 billion francs ($12.9 billion), and a 4% rise in units over the previous year.

And yet, despite such positive developments, the reality of the French music market in 1998 is more complicated.

The local music industry is dealing with basic changes in how it does business, primarily due to two factors—the surge in singles sales and the growing importance of the discount supermarkets known in Europe as hypermarkets. These retail outlets now represent some 60% of all record sales in France. These factors are making the French market more challenging than ever for music companies.

“There was undoubtedly an increase in overall turnover last year, but we have not maintained the same level of profitability,” says Paul-Remi Albertini, president of French record industry body SNEP and chief executive of Sony Music France. “We have to struggle to maintain and restore our margins,” he adds. According to Albertini, this reduced profitability is a direct result of the downward pressure on prices from the hypermarkets and the boom of singles.

“Records started to be sold in hypermarkets over a decade ago, and it coincided more or less with TV advertising, which was allowed by the government in 1987,” says Albertini. “This phenomenon had a negative impact on our margins, because of the increasing discounts asked by the retailers, and, at the same time, our marketing expenses were on the rise. On the positive side, thanks to the development of the hypermarket sector, the number of records purchased per capita has increased in France.”

The pros and cons of the importance of hypermarkets has been widely debated by the industry, but as SNEP’s research manager Jean-Yves Mirlsky points out, “Hyper-distribution is dominant in France, and it does not only affect record sales.” Chains such as Mammoth, Carrefour, Continent, and Auchan dominate French retail and sell a wide range of products, from food to electronic devices.

According to the group’s chief executive, “Hypermarkets represent only a very small part of the business pie for hypermarkets. Most record company executives agree that the relationship with this sector has changed during the past year, partly because the legal environment has changed. Legislation enacted in 1996 regulated sales conditions and prohibited retailers from selling records below the wholesale price, plus a marginal profit. “We have to admit that our relationship with hyper-distribution has improved after this law,” says BMG France president Hervé Lasneigne.

Still, the market remains highly concentrated, with a limited number of retailers accounting for most of the sales. The growth of hypermarkets also forces labels to invest more in marketing. Labels are also concerned by the limited number of titles those retailers display in their stores and the pressure for discounts. According to industry sources, retailers pressure distributors for discounts of as much as 25% of the wholesale price, thus dramatically reducing distributors’ margins.

Michael Wijnen, managing director of EastWest, says, “Hypermarkets have damaged the record business. In the first place, we are dealing with people who have no feeling whatsoever towards music, but most of all, it is necessary to put an end to the dramatic spiraling discounts. It affects directly our margins, and this is not sane.”

ANARCHY ON PRICES

Those most affected by this situation are independent labels and distributors, who can’t compete or deal with such pressure on prices. The independent label organization UFP1 suggests that one way to remedy this problem would be to adopt a set retail price on records. For UFP1 president Jean-Michel Fava, it would be “the only solution to put an end to the ‘price war’; to create the conditions for the development of a network of independent specialized retailers, and give French production the exposure it deserves.”

At MIDEM in Cannes this past Jan. French Minister of Culture Catherine Trautmann announced that she was going to review this proposal but has not yet made any recommendations.

Isidore Brodet, managing director of indie distributor PIAS, concurs, saying “that anyone can cool the current anarchy on prices will have a positive effect.” Most of the majors also believe that a regulation on prices could benefit the whole industry and temper the hypermarkets’ hunger for discounts.

“We have nothing to gain with the current situation,” says Lasneigne. A system regulating prices can be interesting, he adds, “is that it is hard to have competitive prices on newcomers, which sell in small quantities, whereas blockbusters, which could be sold with comfortable margins, are currently used by hypermarkets as loss leaders.”

Wijnen at EastWest suggests that price regulation would probably be the right answer, allowing all the sides involved, including retailers, to earn a decent margin. “Today,” adds Wijnen, “hypermarkets sell the tip of the iceberg—with no more than 6,000 titles, even if some accounts, such as Leclerc, can offer up to 30,000 titles. A regulation on prices will allow retailers to make more money on each title, and it would be an incentive to display more titles.”

However, Gilbert Ohayon, president of EMI France, takes a more balanced view of the new retail picture. “Hypermarkets have not hurt the record business that much,” says Ohayon. “Of course, they have contributed to the collapse of specialized retailers, but [leading retail chain] FNAC also played a role.”
Act: Silmarils
Album: “Original Karma”
Publisher: You You Music/Murrayfield Music

After the success of a self-titled debut album that, according to the record company’s labels, sold 100,000 copies, and in the wake of more than 150 concerts in France and other European markets, Silmarils has a solid following. Formed in a southern suburb of Paris, the group got together nine years ago. Two years later, it was invited to Iria, France, where a bill with V2, Therapy!, and That Petrol Emotion. Hailing from the same musical school as Rage Against The Machine and the Red Hot Chili Peppers, Silmarils blends techno, metal, and hip-hop. Its second CD, “Original Karma,” released last September in France, adds electronic music to the mix.

Artist: Miossec
Album: “Baiser”
Label: Play It Again Sam
Publisher: PolyGram Editions

A latecomer to the music industry, Miossec released his first record, “Boire,” three years ago at the age of 30. Despite little media exposure, he managed to sell 80,000 units of that debut disc, according to PolyGram Editions. His raw lyrics and strong musical sense drew comparisons with Jacques Brel and Serge Gainsbourg, and he was credited with reviving the French chanson tradition. Brittany-born Miossec began his career as a newspaper correspondent. His second album, “Baiser,” released last April, met the high expectations people had for this new artist. With his group, Miossec intensively toured France during the past year.

Act: Y Front
Album: “Patchwork Of A Happier Place”
Label: Abatch/Boucherie Production
Publisher: Charcoterie World Wide Web site: www.netbeat.com

Y Front received enthusiastic reactions from various U.S. labels during an industry showcase in New York last autumn. Although the group’s members say they would like to break in France, they are clearly targeting an international market. Thanks to the Anglo-American sound of its album “Patchwork Of A Happier Place,” Y Front has already been signed to German label Art Beat. Taking its name from a piece of male underwear, Y Front formed in the east of France, blending rock and techno sounds. On its debut CD, the group covered the Depeche Mode hit “Enjoy The Silence.” But it’s with the single “Paraiso” that Y Front has attracted larger audiences.

Artist: Rachid Taha
Album: “Diwan”
Label: Barclay/PolyGram
Publisher: Delabel Editions

Rachid Taha, along with long-standing music partner Steve Hillage, has put all his other musical ventures on hold to focus on his Algerian roots. His new album, “Diwan,” contains traditional Arabic music, and nine of the 11 tracks are covers of Arabic classics. The album opener with “Ya Rayah,” which also featured in Taha’s “Carte Blanche,” a newly released best-of compilation from his 14 years in the music business. A former member of the band Carte de Séjour, Taha released his first hit in 1986 with “Douce France,” a remake of the Charles Trénet classic. Working as a solo artist since the 1990s, Taha will be touring France this spring.

Act: Passi
Album: “Les Tentations”
Label: V2 Music
Publisher: Delabel Editions

With Passi’s debut album, “Les Tentations,” Richard Branson’s newly launched V2 Music label harvested its first gold record when this disc hit sales of 100,000 units. Within two months of its release, “Les Tentations” had passed the platinum certification mark of 200,000 units. Unknown to a large audience until recently, Passi is one of the legendary figures of rap act Ministre AMEL, “Original Karma,” released last September in France, adds electronic music to the mix.

Act: Melgroove
Album: “Apoca Arrive”
Label: Chrysalis/EMI
Publisher: PolyGram Editions

Inspired by soul, blues, and R&B, Melgroove released his second album, “Apoca Arrive,” in 1994 in the northern Parisian suburb of Sarcelles. It consists of ex-DJ Patrice Ano and three women, N’Dee and sisters M’Passi and Dezi. Melgroove got its break covering a Jean-Jacques Goldman hit, “Pap Toi,” a single that sold more than 180,000 according to PolyGram Editions. But when the group started, no record company would lend it an ear. Instead, the band was discovered by a producer for the TV show “Hit Machine.” Working in a studio for most of last year, the group released its debut album, “Apoca Arrive,” Jan. 9. The title track, which is also the second single from the album, was produced by Tony Maserati, who has worked with Mariah Carey and Faith Evans in the U.S.

INDUSTRY FACES NEW CHALLENGES
(Continued from preceding page)

According to Ohayon, hypermarkets have contributed to the development of the French market, reaching new consumers. In 1998, says Ohayon, hypermarkets have become more open to the needs of the record industry. “A dialogue is possible with some of them,” says Ohayon. “EMI and Audio CD have agreed to sell CDs in Snip president Albertini met at the end of January with Culture Minister Picon to discuss the case of the Traptmann also met with UPF representatives at the end of February. The set retail price was part of the discussions. Albertini says SNIP will launch a study to evaluate the impact of such a measure. He considers that a set retail price could be an inflationary measure if not linked with a drop in France’s 20.6% tax rate on sound recordings.

REGULATORY ISSUES
Another concern is how a price regulation measure would fit with European regulations. Retailers could be tempted to acquire their international repertoire in countries where wholesale prices are lower and sell it at the set price, thus increasing their margin and depriving French record companies of a major source of income.

“This would certainly affect our capacity to invest in local repertoire,” says Albertini.

Along with this retail situation, the French music industry also has to take into account another new factor—the unexpected rise in singles sales.

Given up for dead a few years ago, singles have become a key element in the development strategy of local repertoire and an additional source of income for labels.

During the past four years, CD singles sales rose 260% in units. One record out of four sold in France nowadays is a single, compared with one out of 10 in 1994. In value, singles represented close to 13% of total sales in 1997, at 915 million francs. For record companies, the renewed consumer interest in singles means priorities are different now. Instead of recording an album from which singles will be released, with all the costs involved in the production of an album, labels can build from singles’ success before the production of an album.

Lasseigne at BMG says the singles boom is “a good thing for labels with artists in a development stage.” He points out that BMG acts such as Jane Fostin and David Charvet have released singles before an album was ready. “The advantage of singles is that they allow to test artists before the recording of an album,” says Lasseigne.

According to SNIP president Albertini, singles are an incentive to develop more artists, although “costs remain important.” EMI has started working on singles by new acts such as Alan Theo, Melgroove, and ADM before getting them in the studio for an album.

“The single is very efficient for acts targeting a young public,” says EMI’s head of promotion Sophie Heriché, “but when you deal with artists who have an older public, it is more delicate.”

However, there’s a downturn to the rise of singles sales in that only a small number of titles do sell massively. According to SNIP figures, the concentration of sales has increased in 1997. The 80 best-selling singles represent 52% of total singles sales in 1997. Eight titles sold more than 1 million units and altogether accounted for 20% of total sales.

“The single market is ultra-concentrated, and only the top 20 tracks do sell,” says Lasseigne. “This forces up marketing costs, and eventually the only way to recoup this investment in

Continued on page 52

Pills almost signed to William Orbit’s Guerrilla label before it closed down. The group cut a deal with Mercury’s Shaman label instead. “Foundation,” its debut album, received warm reviews, and “Electrocaine,” released Feb. 16, finds Pills going down more easily with a more melodic edge, focusing on Sandor.

CT
**DEEP FOREST**

New album: Comparsa
- The Band was nominated in France and America for:
  - Best album - World Music Grammy Awards 1993
  - Best Video-Clip - MTV Awards 1993
- And won the:
  - Best album - World Music Grammy Awards 1996
  - Best Group of the Year - French Music Awards 1996

3 million copies of their previous albums.

**WES**

Album: Welenga
- Already half a million in Europe
- and still climbing European charts.

Single: Alane
- Second best selling single in Europe in 1997***
- Over 2,800,000 singles sold in Europe.
- 3x Platinum in Belgium, 2x Platinum in Holland, Platinum in Germany
- # 1 in Belgium, France and Holland for more than 9 weeks, # 2 in Germany, Top 10 in UK.

***From Music & Media Annual Charts 1997.

**DJ CAM**

Album: The Beat Assassinated
- An album aiming at the dance floors with its fast aggressive Hip Hop beats and drum'n bass flavor.
- Worldwide release: May 1998
- DJ CAM SOUND SYSTEM World Tour in Spring.

**ANGGUN**

Double Platinum in Indonesia,
her native country. Gold in France.

Anggun was a child star at the age of nine.
She is now 23.

Her album was recorded in Paris, with songs co-written and produced by Erick Benzi, famous for his work with the biggest names in French pop music including Jean-Jacques Goldman, and Céline Dion.

**KASSAV**

The most famous Caribbean band.
- Their music was often covered by Latin-American artists.
- This new album sung in Spanish is a fusion of Caribbean and Latin rhythms.
- Mixed by Javier Garzo and 3 songs remixed by Pablo Flores.

**FRANCIS CABREL**

Multi-million seller:
- 2.8 million copies of his latest release sold and over 12 million total album sales to date.
- One of the most talented French singer song writers.
- This album is a collection of Spanish versions of his best songs.
ECONOMIC WATCH
Currency: French francs
Exchange rate: $1 = 6.30 francs
GDP (1997): $1.328.5 billion
Inflation rate (1997): 1.1%
Unemployment rate (December 1997): 12.2%

SALES WATCH
Average wholesale album price (U.S. dollars): $14-$16
Mechanical royalty rate: 9.01%
Sales tax on sound recordings: 20.6%
Unit sales (1997): 350 million
Change in unit sales over previous year: up 8.4%
Per capita unit sales: 2
 Piracy level: 3%
CD player/household penetration: 70%
Diamond album award: 1 million units
Platinum album award: 300,000 units
Gold album award: 100,000 units

MEDIA WATCH (key promotional outlets)
M6, television (55% music content, 12.7% of national audience)
MCM, cable music channel (limited audience)
NRJ, national pop/rock station (18.3% audience share)
Skyrock, national pop/rock station (5.7% audience share)
Libertin, national daily newspaper (250,000 circulation)
Les Inrockuptibles, music weekly (80,000 circulation)

RETAIL WATCH (key retail outlets)
FNAC (50 stores)
Virgin Megastore (10 stores)
Extrapole (8 stores)
Nugget/e/Maison (120 stores)

CHART WATCH
Top selling albums of 1997
1. "Romanza" (Sugar/Polydor)—Andrea Bocelli
2. "Spice" (Virgin)—Spice Girls
3. "Era" (Mercury)—Era
4. "Superflu" (Virgin)—Pascal Obispo
5. "Pack Your Bags" (EMI)—The Scorpions
6. "En Passant" (Columbia)—Jean Jacques Goldman
7. "Love & Mercy" (Polydor)—Mylene Farmer
8. "L'Ecole Du Micro" (Delabel)—IAM
9. "Dans Ma Chair" (Columbia)—Patricia Kaas

Top selling singles of 1997
1. "(One, Two, Three) Maria" (Tristar/Columbia)—Ricky Martin
2. "C'est Le Moment" (Columbia)—Andrea Bocelli
3. "Alane" (Saint George/Columbia)—Wes
4. "Don't Cry For Me Argentina" (Warner Bros.)—Madonna
5. "Let A Boy Cry" (Do It Yourself/Scorpions)—Gala
6. "Men In Black" (Columbia)—Will Smith
7. "Barbie Girl" (Universal)—Katow
8. "Partir Un Jour" (EMI)—2 Be 3
10. "Savoir Aimer" (Mercury)—Florent Pagny

TRADE CONTACTS
International Federation of the Phonographic Industry
National group: SNEP
Mechanical right society: IDRM
Performing right society: SACEM
Music publishers association: CSDEM

Source: IFPI, SNESPI/PPM, The Lex, Music & Media, and Billboard research

FACT FILE
Domestic: 48.5%
Classical: 7.3%
International: 44.2%

eastwest france
PROUDLY PRESENTS
yellow

louise vertigo

louise vertigo

The latest release by Yellow Productions. The first female voice of the French-abstraxt sound.
The perfect mix between electronic music and French lyrics. A real new sound.
Fabulous!

dimitri from paris

SACRE BLEU
DIMITRI FROM PARIS

SACRE BLEU
DIMITRI FROM PARIS

This is a sensual and lushful album entirely dedicated to Love. French and English press are crazy about him. It is going to be huge!
Be ready for your next great love story...
Have you heard it yet?

OVER TWO MILLION ALBUMS SOLD IN EUROPE

BELGIUM: Platinum
CZECH REPUBLIC: Platinum
DENMARK: Gold
FINLAND: Platinum

FRANCE: Triple Platinum
GERMANY: Gold
HOLLAND: Platinum
NORWAY: Platinum

SPAIN: Gold
SWEDEN: Double Platinum
SWITZERLAND: Platinum

INCLUDES THE HIT SINGLE "AMENO"

U.S. RELEASE MAY 12th 1998
TO BE RELEASED IN SOUTH AMERICA THIS SPRING

PolyGram France
International Development
through album sales.

But the catch is that singles sales do not systematically have an effect on album sales.

Thierry Chassagne, managing director of V2 France, says that in the case of rap acts, singles sales could have a reverse effect on albums. Hence his decision in the case of rap act Pusei to release the first single one month after the album.

“This is our way, we have reached another public, with a lesser purchasing power, but without affecting album sales,” explains Chassagne. He adds that the separate marketing campaign was built for the single and the album, one for urban 15- to 20-year-old consumers, for the album, and another for 10- to 12-year-olds that are more family-oriented.

IS AIRPLAY VITAL?

In some cases, labels report that singles don’t sell at all when radio airplay is close to nil. But there are cases when airplay is not vital to score album sales.

“Louise Attaque’s album is close to platinum (300,000 units sold) without a single and without airplay on the key networks,” says Marc Thonon, founder of indie label Atmoosphériques. In the case of Attaque, marketing at retail and extensive touring were the key, says Thonon, who adds, “Singles sales are dependent on airplay, mainly on CHR stations.”

Thierry Hidoux, director of record-ed music at FNAC, says there are two main types of consumers attracted to singles. “The vast majority are those who can’t afford to buy albums, but also there are now many consumers disappointed in the past by albums in which they often found one or two interesting titles. Nowadays, these consumers buy singles.”

Singles are not the backbone of FNAC’s business, which tends to focus on album sales, but Hidoux admits that sales of singles have also increased at his chain. Most of all, singles are a tailored product for hypermarkets, which can rapidly shift a massive number of units.

Yet, some labels complain that the return from singles is not enough to balance investments. “If we consider singles as products in their own right, and no longer promotional items for albums, then it is necessary for us to earn a good margin,” says Sony’s Albertini, who links the drop in profits from all the major companies to the development of singles.

Overall, the average wholesale price for CD singles rose from 19.30 francs in 1996 to 21.10 francs in 1997, which puts singles at a retail price of 30-35 francs.

Throughout 1997, most record companies have increased their wholesale price (usually from 23 to 26 francs, before discounts) without affecting sales.

Initially, the only company refusing to go for a rise was market leader PolyGram, but at the end of 1997 it also increased its wholesale price.

“The single is usually the consumer’s first carrier to get access to music, and that’s why we didn’t want to increase our prices,” says PolyGram Disques president Pascal Nègre. “But when we realized that retailers were not showing any difference in price between our products and our competitors, we eventually decided to follow the movement, but it was not wholeheartedly.”

Punishing the French rap today, with an amazing guest list that includes Passi, Stomy Bugay, and IAM front man Akhenaton, to name a few, “Sad Hill,” released shortly after Akhenaton’s solo project “Métaphore Et Mat,” is also Kheops’ first major public exposure. This Marseille-born former radio DJ always kept himself in the shadow of other IAM members. CT

The French hip-hop debut of the year

“PASSI’s first solo album opens a new and adult era for French rap” (GROOVE).

The album ‘LES TENTATIONS’

Platinum - 300,000

sales (France)

Gold - 250,000

sales (France)

The single ‘Je Zappe et Mate’

V2 Distribution: UK - JWA/Pristyle; Benelux - P.I.A.S. France - Sony Music; Germany/Austria - Rough Trade Italy - Universal Music; Scandinavia - MNW; Eire - Record Services; North America - BMG

Artist: Kheops

Album: “Sad Hill”

Label: Sad Hill Records/Deilight

Publisher: EMI/Virgin Music


The first solo attempt by DJ Kheops of the leading rap act IAM, “Sad Hill” is a massive project featuring, on a double-CD, a long saga with lyrics echoing some major Wild West movies. On the cover, Kheops and friends portray themselves as new-frontier cowboys. Indeed, the album turns out to be a vast reunion of everyone who is happening in French rap today, with an amazing guest list that includes Passi, Stomy Bugay, and IAM front man Akhenaton, to name a few, “Sad Hill,” released shortly after Akhenaton’s solo project “Métaphore Et Mat,” is also Kheops’ first major public exposure. This Marseille-born former radio DJ always kept himself in the shadow of other IAM members.

Act: Luc Ternil

Album: “Les Normales Saisonnières”

Label: Touchstone Records/Eden Rock

Publisher: Eden Rock

A stunning and intriguing single, “Le Bru” attracted much attention to what seemed to be a new artist, Luc Ternil. But the record sleeve of the debut album, “Les Normales Saisonnières,” reveals that the disc is the work of a group of musicians with longstanding associations. Nantes-based Luc Boisseau, Vincent Nogue, and Pascal Ambroset once belonged to Elmer Food Boat, a pop group that rocketed to the top of the charts in the early 1990s with vivid melodies and raunchy lyrics. Reborn under the name Luc Ternil, the group plays stylish Britpop-oriented songs with fine melodies and lyrics with a sense of humor. CT
Echo Awards Acts, Execs Celebrate After The Show

On March 5, Germany’s music industry celebrated its artists and achievements at this year’s Echo Awards, held in Hamburg. The event’s organizer, the German Phono Academy, hosted an after-show party at the Congress Centrum Hamburg, where Billboard caught artists and execs relaxing and mingling.

Echo is one of the few occasions when the chiefs of Germany’s major record companies get the chance to socialize and bask in the afterglow of the awards. Shown standing, from left, are Wolf-D. Gramatke, PolyGram Germany president; Werner Hay, managing director, German Phono Academy; Gerd Gebhardt, Warner Central Europe president; and Thomas M. Stein, president of BMG GSA and eastern Europe. Shown seated, from left, are Jochen Leuschner, Sony Music Entertainment GSA president; Helmut Fest, EMI GSA president; and Heinz Canibol, Universal Music GSA president.

WEA Germany artist Dieter-Thomas Kuhn and his band show off the Echo for best schlager act with Gerd Gebhardt, center, president of Warner Central Europe.

EMI’s Helmut Fest, currently president of EMI GSA and recently named VP, artist acquisition, for EMI Europe, received a special mention during the Echo ceremony for his contribution to starting the awards seven years ago. Pictured, from left, are Mike Heikel, managing director of Intercord; Ruediger Fleige, managing director of EMI Electrola; Rupert Perry, president of EMI Europe; Fest; and Erich Krapfenbacher, managing director of EMI Austria.

The Backstreet Boys’ Howie Dorough was the only member of the band not taking a vacation in the U.S., and he was on hand to accept the act’s award for best international group. Pictured brandishing the band’s trophies, from left, are Dorough, band manager Lou Pearlman and Gerd Gebhardt, president of Warner Central Europe.

PolyGram execs share a late-night joke. Pictured, from left, are Dietmar Clodde, managing director of Mercury; Rick Dobris, president of PolyGram, continental Europe; Tim Renner, managing director of Motor Music; Burkhard Rochitz, general counsel of PolyGram Germany; and Wolf-D. Gramatke, president of PolyGram Germany.

Bernd Dopp, managing director of Warner Music Germany, poses with two men who at one time held his current job: Manfred Zumkeller, now president of Warner Europe; and Gerd Gebhardt, now president of Warner Central Europe. Shown, from left, are Dopp; Zumkeller; Zumkeller’s wife, Susie; and Gebhardt.

Dave Stewart, here caught sharing a quiet, reflective moment with an Echo revealer, made a surprise appearance accompanying best international male winner Jon Bon Jovi, who performed his track “Ugly.”

Billboard April 4, 1998
Rascalz Refuse Award To Protest Junos Rap Act Wants R&B Portion Of Ceremony Televised

BILLY LeBLANC

VANCOUVER—Rap trio Rascalz, who recorded for the BMG Music Canada-affiliated Vik Records, caused a flap backstage at the 27th annual Juno Awards by refusing to show up for best rap recording for "Cash Crop." The ceremony was staged March 22 at General Motors Place here (see story, page 7).

The group was not in the arena when the award was presented, prior to the show being broadcast nationally by CBC Radio One, according to the group's publicist, who would not be named, for fear of incurring the wrath of their win, the trio declined to accept the award, protesting the organization's refusal to allow mixed-race rap, reggae, and dance award categories in the televised portion of the show.

Backstage, the group—Rod 1, Missy, and Sal—made the following statement: "In view of the lack of real inclusion of black music in this ceremony, this feels like a token gesture towards honoring the real importance of urban music in Canada." Rascalz co-manager Sol Guy added: "Urban music, reggae, DJ, and rap, that's all part of..."

"If we had made our point after being nominated, it wouldn't have had the same impact," he says. "The Juno Awards have been around for 27 years, but this year it goes across the country. However, even in the (Canadian) music industry, the Junos were protest is consistently excluded, but the (Canadian urban) community is being very supportive about the protest."

Added Guy: "Their protest isn't about a bunch of rap, reggae, and dance awards for the Junos, it is about the Junos," he says. "We are a celebration of Canadian pride, and urban music, in all its various forms, and we are not going to be silenced."

One Canadian industry figure supportive of the Rascalz protest is Ivan Berry, president of Toronto-based Beat Factory Music, the leading R&B music independent label in Canada.

"Five years ago, when we were fighting to bring rap and reggae to the awards, there weren't a lot of (urban music) entries," he says. "For the past two to three years, we've been feeling like (Junos) R&B and reggae categories. Also, Canadian rap and R&B artists are now starting to see decent sales in Canada.

But don't count on this turning them into major stars, for the moment.

"In 1989, we've gotten to show off, and we're now going to be treated as if we're missing the train, and some of us are singing in the States, like Ska Jazzy."

"It's been a great year for us," says Choclair, "but we're still learning the ropes, and some of us are king of the hill, and some of us are singing in the States, like Ska Jazzy."

"The indication is that the audience for rap and reggae in Canada is growing, and we're happy to see that," he says. "But there are still some people who think rap and reggae are just a novelty."
TOWER RECORDS • VIDEO • BOOKS

Tower Steps Into The Tour Arena
Co-Sponsors U.S. Trek By RCA Artist Jai

BY FRANK DICOSTANZO

NEW YORK—With on-site booths, marketing vans, aggressive pricing, and extensive promotional support, Tower Records recently hit the road.

Having set the stage to support future events and buoyed by the success of its co-sponsorship of a tour by U.K. pop artist Jai, the retailer, along with RCA Records, is extending its marketing arm and promotional presence directly to the concert arena.

While the Jai tour focused on breaking a developing artist, the 17-city trek (whose venues centered on regions with Tower stores) also succeeded in boosting Tower’s sales by 40%, based on initial scans in individual markets that included mostly pre-release activity.

“Our success really hinged on the in-store merchandising of Jai’s RCA album, ‘Heaven’; a $9.99 CD price point; and extensive print and radio advertising to support the tour and the new release,” says Louise Solomon, special projects coordinator for the Sacramento, Calif.-based chain.

Overall, the retailer’s promotion participation in the Jai tour (its first national tour sponsorship) included Tower “tags” on all print, TV, and radio advertising in appropriate markets; a 90-day merchandising campaign involving in-store play, videocips, listening stations, video monitors, contests, and World Wide web sites; and strategically placed signage on bins, on end racks, and in windows.

In addition, Tower’s marketing vans targeted such lifestyle venues as clubs, shops, boutiques, and bars, distributing postcards, cassette samplers, posters, and other promotional materials to the shows, which took place in such cities as Washington, D.C., New York, Chicago, San Francisco, and Los Angeles.

Included with the cassette samplers, explains Solomon, were business-reply postcards that allowed the retailer to contact and maintain those who do not shop in stores.

BUY CYCLES
AN ANALYSIS OF CONSUMER PURCHASING TRENDS
BY DON JEFFREY

One of the best-attended seminars at the National Association of Recording Merchandisers (NARM) Convention, held March 14-17 in San Francisco, was on consumer research.

NARM and the Recording Industry Assn. of America (RIAA) jointly commissioned a study to find out who’s buying and not buying music and figure out what can be done to stimulate people to buy more.

Two separate surveys were undertaken by Peter D. Hart Research, the firm hired by NARM and the RIAA.

Last November, Hart interviewed 803 shoppers exiting music stores or the music departments of retailers in 40 markets. The sample was weighted; for example, 15% of the 25-minute interviews were conducted at electronics stores, which are estimated to sell 18% of the music at retail. In addition, the researchers interviewed 2,089 people aged 14-54 in random phone calls throughout the country about their music buying and listening habits.

The second leg of the survey was to account for “light buyers” of music and those who do not shop in stores.

After an analysis of the results, NARM/RIAA consultant Gwen Lipsky presented the findings March 15 at the Moscone Center in San Francisco.

In the retail survey, shoppers were divided into the categories of “buyers” and “intenders” (those who had a particular purchase in mind when they entered the store).

Fewer than four of 10 consumers intended to buy a specific recording on the day of the survey. Shoppers constituted 61% of the sample.

The types of establishments with the highest proportion of buyers were bookstores (72%) and music merchandisers (73%).

What drove the intentions to stores to buy music? With consumers giving more than one reply, the survey says 62% heard a recording on the radio, 50% sought a release by a favorite artist, 30% were influenced by a movie or soundtrack, 29% acted upon a friend’s recommendation, 29% saw a videoclip or TV performance, and 24% just wanted something new.

(Continued on page 60)

USWeb Helping Labels Stake Out Internet turf

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—By now almost every major and independent record company has at least a basic presence on the Internet. During the past few years, the drawing of being able to promote their acts to the masses at a relatively small upfront cost has sent labels scurrying to hire staffers to establish and update World Wide Web sites.

But as the business of luring Web surfers becomes increasingly competitive, even those companies with new media staff are increasingly turning to outside specialty firms for help.

One company that has been getting a lot of those phone calls is USWeb Los Angeles. Part of the USWeb conglomerate of more than 40 Web design companies located in a dozen countries worldwide, USWeb Los Angeles took a dramatic step forward in March with the purchase of the local Web production companies DreamMedia, L.A. Metro, and W3.

The company now employs more than 100 people and is quickly solidifying a niche in the music and home entertainment industries. Its client roster includes Sony Music and its affiliate labels, Capitol Records, Mercury Records, Maverick Records, DirecTV, 20th Century Fox Home Entertainment, and Paramount Pictures.

Peter Anton, associate partner and executive producer at USWeb Los Angeles, joined the company last October after spending five years with the new media department at Sony Music. He says that during the past year, the record industry has really come to appreciate the Internet’s power.

“The budgets for the fiscal years that are coming ahead are starting to show that the labels really understand how important the Web is,” Anton says. Besides the Internet, Anton cites the importance of internal online systems and business-to-business networks.

USWeb Los Angeles offers several tiers of interconnected services, ranging from consulting and Web design and development to system integration and audience development and marketing. One reason the company is growing so rapidly, according to Anton, is that it lets labels autonomously run their sites once they’ve been established.

“What has helped us put us in a good position is that we create publishing software that empowers companies to be able to maintain their sites themselves without having

100% technically savvy people writing the codes in-house,” Anton says.

The basic USWeb software package can provide users with a turnkey service, or it can link to existing databases and provide a point of entry for an in-house content manager to update a Web site with up-to-the-minute information.

Anton says most of the labels USWeb works with already have at least a skeleton of existing Web development software and information databases.

“A lot of those [software] licenses can be expensive to obtain, so we go in and integrate their existing software and hardware,” he says.

A key to a successful label Web site is the ability to juggle continuously changing information on what can be hundreds of acts at any given time, Anton says. He likens the phenomenon to the man behind the curtain in “The Wizard Of Oz.”

“It looks like there could be 40 people working on the site when the content changes so fast,” he says.

“When I started at Sony in new

(Continued on page 57)
NARM Unveils Its Annual Trade Awards

Hanson, Puff Daddy Among The Best Seller Winners

SAN FRANCISCO—The National Ass'n of Recording Merchandisers (NARM) announced the winners of the awards for best retailer, wholesaler, distributor, and label March 17 during the organization's 46th annual convention here. The big winners included PolyGram Group Distribution, for the fifth year in a row, and Atlantic Records. The awards were voted upon by NARM members.

Also given out were the Best Seller Awards for recordings during the period from March 3, 1997, through Feb. 9, 1998, that, according to SoundScan, had the highest sales at retail in each category.

Other awards were given for advertising and related products and services. Following is the list of winners:

RETAILERS

Small division: Music Platter CD, Birmingham, Ala.

Medium division: Waterloo Records & Video, Austin, Texas.

Large division: Borders, Ann Arbor, Mich.

WHOLESALERS

Small division: Fresh Picks, Glen Allen, Va.

Medium division: Northeast One Supply, Latham, N.Y.

Large division: Valley Media, Woodland, Calif.

DISTRIBUTORS

Small division: Big Easy Distributing Co., New Orleans.

Medium division: Distribution North America, Woodland, Calif.


ENTERTAINMENT SOFTWARE DISTRIBUTORS

Small division: Oh Boy/Blue Plate Music/Red Papajunus, Nashville.

Medium division: Rykodusa USA, Salem, Mass.

Large division: Atlantic Records, New York.

RELATED PRODUCTS AND SERVICES SUPPLIER

Small division: Concrete Marketing, New York.

Medium division: Billboard magazine, New York.

Large division: Case Logic, Longmont, Colo.

BEST SELLER AWARDS

Recording by a new artist: "Yourself Or Someone Like You," matchbox

Sign This. Capitol Records act Duran Duran makes an in-store appearance at the Virgin Megastore in New York Times Square to promote its latest album, "Medazzla." Shown in the top row, from left, are Capitol senior VP of promotion Phil Costello and Capitol president/CEO Gary Gersh, who is holding an autographed picture from the band's single "Electric Barbara." In the bottom row, from left, are band members Nick Rhodes, Simon LeBon, and Warren Cuccurullo.

EXECUTIVE TURNTABLE

MUSIC VIDEO. MTV Networks in New York promotes Harvey Ganot to president of advertising sales, worldwide, and John Popkowski to president of advertising sales. U.S. Ganot was president of international advertising sales at MTV/VH and president of advertising and promotion sales, U.S., at MTV; Popkowski was executive VP of advertising sales at MTV.

HOME VIDEO. Miramax Home Video in New York appointed Kevin Kashca executive VP. He was senior VP of sales and distribution at New Line Home Video.

Universal Family & Home Entertainment in Universal City, Calif., names Beth Collins VP of finance. She was director of finance at the Walt Disney Co.

Tristar Home Video in Santa Monica, Calif., promotes Gary Jones to senior VP of marketing sales and home video. He was VP of domestic home video.

RELATED FIELDS. USA Networks in New York names Kat Stein director of corporate communications. She was manager of marketing communications at New Line Television.

ASSOCIATIONS. The International Recording Media Assn. in Princeton, N.J., names Scott N. Bartlett president. Bartlett is VP of custom entertainment group at Sony Disc Manufacturing.
I'd have to say their involvement and commitment to this project has been unprecedented.

In the meantime, he continues, other retailers have also expressed interest in forming similar partnerships with the label. In the case of Tower, he says, "it really makes sense because it's an extension of what we've been doing for years anyway." He adds that the chain has long been known to attract a customer base interested in new music and the latest artists.

Indeed, with on-site retail booths easily assembled, marketing vans ready to roll, tour experience under its belt, and opportunity at its floor, Tower has announced that it will sponsor the second Lilith Fair, scheduled to launch June 19 in Portland, Ore. Among the female performers expected to take part are Sarah McLachlan, Paula Cole, Erykah Badu, Sinéad O'Connor, Indigo Girls, and Natalie Merchant.

"We were totally intrigued by last year's Lilith Fair, and when the chance to participate in a tour celebrating women in music presented itself, we jumped at it," says Tower senior VP Chris Hopson. The 60-day tour, which will cover 40 venues and is expected to draw more than 1 million people, is "the highest-profile, longest tour we've ever done," says Solomon. There's also a possibility, she reports, that Lilith Fair will add two weeks to this year's festival, including shows in the U.K. and Australia.

To that end, Tower held a write-in contest last weekend at select employees to accompany the tour and oversee the on-site retail booths. "We asked employees to write in the talent they would most like to go on the tour, and chose on that basis," explains Solomon.

In another way, the Tower/Lilith campaign will include full-page ads in alternative newspapers, special sale pricing, a Lilith music sampler, autograph signings, Web site promotions, and in-store appearances.

"We'll also be donating 5% of our sales at each venue to charity," notes Solomon. In line with Lilith's theme, Tower's 20-by-20-foot on-site retail booths (which hold at least 5,000 units, in addition to listening stations) will feature only female artists.

Meanwhile, reflecting on the success of the Jai tour, Surratt says, "it behoves labels and retailers to work together because they have the same objective—to sell records. We came away with tremendous spikes in sales, unbelievable press coverage, and more radio programmers taking notice. There's no keeping retailers behind the counter anymore."

USWEB HELPING LABELS STAKE OUT INTERNET TURF

(Continued from page 55)

media, I was on charge of Epic, Columbia, the Work Group—a lot of labels. And any one of the given labels could have 100 artists. For me, to create 100 separate content-rich sites is one thing, but to maintain those sites is literally impossible.

The publishing piece enables labels to get a solid presence for all of their artists on the Web. Moreover, what USWeb does is help global record companies connect the dots among their various departments.

"We give the people in public relations access to the database to enter press information, and then they can pull from other information on the legacy system," Anton says.

The software comprises kits for the addition of banner advertisements, news and other editorial material, audio clips and video clips, and other elements. It also provides the label with the ability to weight particular acts or titles in order of importance at any given time.

"If you have a band that is doing a live show this week, you can have a release-time banner that runs for 10 weeks for the event and have it then just automatically go away so it doesn't overshadow another," Anton says.

Despite the fun of getting creative with promotions, the music industry is keenly aware that Web sites and Web sites are designed for one thing and one thing only, Anton says. "At the end of the day, these companies sell records, whether through marketing or direct sales," he says.

"The ways to do this are by including unique audio and video clips that help the user experience—and by building community, bulletin boards, and chats that lead to different areas where you can make a purchase. We're trying to break down between fan and band [and] put up the personal activities of the band. The Web is an online place where content you can't get anywhere else.

Besides the growth in the Web design segment of its business, USWeb Los Angeles is also experiencing a rise in interest in the development of the internal organization-al systems known as intranets. "Lilith Fair is another industry a lot of labels would want to integrate a lot of things internally, and it's always very expensive to go out and start something," Anton says. "Intranets are really growing and are going to take off because they are ubiquitously—no longer do you necessarily matter what kind of computer you have or which Web browser you use . . . We are being asked to help labels get all information in one place so there is no duplication of information. That's a really big issue."
Musicland Stands To Gain By Restructuring Its Debtload

LAST ISSUE, I wrote about all the maneuvering taking place in the financial markets by music chains (Billboard, March 26). As part of that column, I noted that the Musicland Group plans to restructure its debt by selling $150 million in debentures and that if successful, it could place the Minneapolis-based company in the final stages of completing a miracle turnaround.

Now, more details are known about the debt offering, and the prognosis is still good for Musicland and its creditors, whether they be in the financial or vendor communities.

According to the company's prospectus, Musicland will realize $146 million in proceeds from the offering, with the remainder going to its investment banks, Donaldson, Lufkin & Jenrette, BT Alex Brown, and NationsBank Montgomery Securities LLC. With those funds it plans to pay down by $113.4 million its credit facility, which consists of $245 million in credit availability under the revolver and a $50 million term loan. The remainder, $32.1 million, would be used to pay off mortgage notes for the company's Franklin, Ind., distribution center, opened in 1996, and for three Media Play stores.

The payout of the revolving credit facility/term loan would leave $131 million in aggregate borrowings available under the revolver, down from $285 million. At current levels of borrowings, after the debt offering, it sounds like the actual amount drawn down from the revolver will be approximately $75 million, leaving $106 million of availability, which analysts consider to be plenty of breathing room for the company.

While it may appear that Musicland is shuffling its debt, the company is actually buying more time. The new notes are due to be repaid in 2008, vs. the mortgage notes, which were due to be paid by May 2000, and the revolver comes due in October 1999.

The cost to Musicland for gaining additional time to deal with its debt problems is probably another 175 basis points in interest. One Wall Street source estimates. But other sources say that Musicland initially tried to renegotiate its revolver/term loan to get more favorable terms and a longer window before payment was due. However, the banking group supplying the revolver/term loan said it would only do so if the new facility was secured by Musicland assets, including inventory.

Musicland bailed at that condition, probably for two reasons. First, sources say, Musicland chairman/CEO Jack Eugster, out of loyalty to the company's vendors, didn't want to go down that route because it would leave suppliers down a notch in the creditors' pecking order, and he supposed didn't want to do that to them.

(Continued on page 60)
OFTHEARTKIVE: For years, pioneering minimalist violinist Tony Conrad has effectively been a footnote in the history of modern music. But five decades after the release of the Elements, which has been devoted a lot of energy to the release of Conrad's mostly unheard but groundbreaking music, he offered the musician a fresh page on which to write his story—his own imprint, Audio ArtKive.

Brilliant but obscurely, Conrad has long operated on the cusp of minimalist art music and rock 'n' roll. Classically trained, he ultimately rejected the performing precepts of classical music in favor of a pared-down style featuring experimental tunings, long-durating bowing, electrification, high volume, and almost based on drones. The theory behind his music is dense; those seeking a deeper understanding are directed to the detailed essays posted on Conrad's World Wide Web site, www.tonyconrad.com.

In New York in the early '80s, Conrad performed with other composer-looking artists—LaMonte Young, Marian Zazeela, John Cale, and Angus MacLise—in a collective known as the Dream Syndicate and the Theatre Of Eternal Music. In 1984, Conrad recorded his own “Four Violins,” a 34-minute drone piece featuring four overhumbled violins. These early works would inspire such later minimalists as Terry Riley, Steve Reich, and Philip Glass.

In 1965, Conrad and Cale played in a rock group called the Primitives, fronted by a budding rocker named Lou Reed. Conrad later stumbled on the name for a new band formed by Reed, Cale, and MacLise on the cover of a tattered paperback about sadomasochism he found in a Bowery gutter. The group thought the handle, the Velvet Underground, suited its sound. Conrad's music had a profound impact on the Velvet's shattering early sound as well: Listen to “Venus In Furs” or the Velvet Underground's “No One Means Nothing And Nice,” he heard the violinist's drone theories in rock 'n' roll practice. As wide-ranging as Conrad's influence was, it has been virtually impossible to hear his music. Young claims authorship of the Dream Syndicate's music and has refused to release the group's recordings unless his role as "composer" is acknowledged.

Since 1993, Table of the Elements owner Jeff Hunt has sought to bring Conrad's work into the public eye. The label has released “Outside The Dream Syndicate,” a rare 1977 collaboration with the German progressive band Faust. It has also released “Slapping Pythagoras,” a 1992 recording with Chicago's Gastr Del Del De Lys' limited-edition 7-inch singles. Later last year, the company unleashed the big enchilada: "Early Minimalism Volume One," a four-CD boxed set that includes the original "Four Violins" and '60s reconstructions of three suppressed 1965 "dream music" pieces. The box comes with a detailed 96-page booklet; "Four Violins" is an enhanced CD that includes performance footage and some drawn interviews with Conrad. A second "Early Minimalism" set is planned, targeted for early 1999.


Conrad, who teaches in the media study department of the State University of New York in Buffalo, seems to be everywhere right now. We caught up with him at a March 15 appearance at No Life Records in Los Angeles. The violinist was in town for two weeks of performances at the Museum of Contemporary Art, which mounted an installation of Conrad's mechanically bowed violins, and an "Early Minimalise" release party concert with the Red Krayola at Spacehead.

The hourlong No Life set was sparsely attended, but it was as remarkable as it was demanding. Conrad and cellist Alexandra Gelenser appeared in silhouette behind a diabolous scrim that was blown by small fans and backlit by naked light bulb. Their heavily amplified drone, which carried on walls of a small shop, transported the audiences through an encodary of reactions and feelings—exhilaration, boredom, curiously numbness, and, in some cases, trance-and-out.

Live or on record, Tony Conrad is among the most challenging and sublime practitioners of modern music, and Audio ArtKive is an endeavor to be welcomed.

F.A.I.WAVING: Singer/songwriter Bobby Charles is not somebody you'd call a prolific guy; He has just issued his third albums in 27 years. "Secrets Of The Heart," issued on Charles' Rice 'N Gravy imprint, is being distributed by Evolution. Alberta-based Stony Plain Records (distributed in the U.S. by Bayside and Distribution North America).

"I never stopped writing songs," says Charles in his epyogenic Louisiana drawl. "I wanted to make sure if I did it again, it was under my control."

Over the course of his 43-year career, the much-covered Charles has embraced death's steady status of legend. At the age of 15 he penned "(See You) Later Alligator," a massive early rock 'n' roll hit for Bill Haley; he then signed to Chess Records as a solo artist. He reappeared in 1971 on manager Albert Grossman's Bearsville Records with a beautiful self-titled album recorded in London. That feature tallies John, David Sanborn, Amos Garrett, and most of the Band.

Looking back on his career, Charles says, "When you deal with people like Albert Grossman and Leonard Chess, you better pay attention... I was fortunate to learn from those two. They were heavy hitters." As bright as things looked for Charles through the early '70s, he was sourced on recording until he met Stony Plain president Holger Petersen at MIDEM in France a few years ago. "He seems to be very honest, and that's hard to find in this business," Charles says. The label reissued "Bobby Charles" and released "Wish You Were Here," an album featuring such associates as Neil Young, Fats Domino, Willie Nelson, and Sonny Landreth.

Landreth, Tracy Nelson, and New Orleans arranger Wardell Quezquerz lend their talents to the lovely "Secrets Of The Heart." The collection includes everything from Charles-penned oldies like "But I Do" (a 1961 hit for Clarence "Frogman" Henry) and "Why Are People Like That?" (covered in the '70s by Muddy Waters) to radiant new numbers like "I Believe In Angels." The latter song, inspired by a letter Charles received from an ailing nun, features the sisters of the Marisites of Holy Cross in New Orleans on background vocals. "I felt like my house was full of angels that night when I was writing that song," Charles says. Charles continues to churn out beautiful songs—including a homag to Elvis Presley he hopes to place in the film bio "Last Train To Memphis"—but don't look for him on a stage.

"I always like going into the studio," he says. "But the business part always gets to me. They always tried to discourage me. When it's not fun, why do it?"
after they supported the company during its troubled times last year. Second, on a practical note, Eguster probably remembered the elaborate dance he was forced to perform with vendors when the banks tried that tactic last year. Whatever the reasons, Musicland will use the extra time it has to concentrate on increasing free cash flow so that it can pay down debt. In the '90s, the company’s earnings before interest, taxes, depreciation, and amortization (EBITDA) have ranged around $80 million a year up until '96, when they fell dramatically to about $35 million. One Wall Street source reports that last year, Musicland’s EBITDA was about $86 million, but after $21 million in interest payments are subtracted, and a total of $31 million is added back in, thanks to an income-tax return and an improvement in working capital, free cash flow was about $31 million. In 1998, that source projects, total EBITDA should rise to about $97 million, leaving the company with a free cash flow of about $50 million, which can be used to further reduce debt.

All in all, the Musicland debt restructuring is good news, says that source. It will give the company more time before debt is due; it will shift debt exposure from the banks to the new bondholders; and it lays out a scenario for how debt will be paid down.

The bond offering was announced after the stock market closed March 18. At that point, Musicland was trading at $10.50; it has since risen to $11.94.

Hail to the Chiefs: Wherehouse Entertainment has named Hugh Hilton CEO. Hilton is an employee of Alvarez & Marsell, which is providing some of Wherehouse’s personnel, including principal Tony Alvarez, to serve as management for the Torrance, Calif.-based chain. Hilton most recently served as CEO of Pedeco, a regional discount merchandise chain. He will report to Alvarez, who is chairman/CEO of Wherehouse.

At its recent convention, the National Assn. of Recording Merchandisers announced the slate of officers that will lead the organization for the next year. The chairman is Rachelle Friedman, president of J&R Music World; chairman-elect is Stan Goman, senior VP of retail operations at Tower Records/Video; treasurer is Terry Woodward, president of WaxWorks; and secretary is Musicland’s Jack Eguster.

In addition, the organization’s board of directors has three new members: Peter Chine, president of Handelman Entertainment Resources, a unit of Handelman Co.; George Daniels, owner of George’s Music Room; and Eric Paulson, president of Navarre. They join Paul Culberg, executive VP at Columbia TriStar Home Video; David Lang, president of Compact World; Joe Micalef, president of Allegro; David Mount, chairman of WEA Corp.; and David Schlanger, senior VP of Alliance Entertainment Corp.

Buy Cycles (Continued from page 55)

The bad news for the business is that only 43% of total shoppers bought something in the music store or department. Just 26% of the browsers made a purchase. And, though 67% of the shoppers bought music, one-third of all those who went into a record store or department intending to pick up a CD or tape left empty-handed. Why didn’t they buy?

Some 53% of the interviewees were told that the title they wanted was out of stock, 25% said they couldn’t find what they were looking for, and 9% said the item was too expensive.

Of the browsers, 63% walked out with a record because they didn’t see anything that moved them to buy. But another 25% said that a title they considered buying was either not in stock or not to be found.

As for the quantity of purchases, the interviewees had deeper wallets when it came to music. Breaking down all buyers, 33% were interviewees who left with one CD, 22% were interviewees who bought two to four, 10% were browsers who bought a single CD, and 12% were browsers who purchased two to four.

Shoppers were also asked about cassette purchases. Some 15% of the interviewees said they bought one or more tapes, while 6% of the browsers did so.

How long did people stay in the stores? Some 35% stayed 10 minutes or less, 37% stayed 11–20 minutes, and 28% stayed 20 minutes or more. And there was no difference in shopping time between the browsers and the interviewees.

Another finding was that 76% bought music for themselves. Women, though, tended to be less self-involved: 70% of women bought for themselves vs. 85% of men. For some reason, those who shopped in bookstores were more likely to buy music for themselves (96%).

The survey found that just 48% of shoppers reported that they were “totally satisfied” with their experience in the stores. However, only 8% said they were dissatisfied. Price and selection were the most common complaints among the discontented.

Who were the most satisfied? Customers of independent record stores. The least satisfied? Shoppers at electronic stores and mass merchants.

The retail categories and stores included in the retail survey were malls (the Wall, Sam Goody, Musicland, Record Town), mass merchandisers (Walmart, Kmart, Target), bookstores (Borders, Hastings), electronics outlets (Best Buy, Circuit City, free-standing stores (Tower, Coconuts, Strawberries), and independent shops (Newbury Comics, Music Millennium, Repo Records, Power Play Music).

But just because people were interviewed coming out of a particular store doesn’t mean they always shop there for music. Depending on the type of store, only 2–13% of consumers said they bought all their music there. Just 2% of those visiting electronics stores said they bought all their music there; 29% said they bought most of their music there. By contrast, 19% of those surveyed at mall record stores purchased all their music there, and 29% bought most of it there.

The shoppers also rated the types of retailers according to their strengths. For instance, free-standing stores were given high marks for being well-organized and having knowledgeable and courteous staff and broad selection. Electronics stores got good grades for being well-organized and featuring good prices and broad selection.

One piece of overall good news for the music industry was that it satisfied consumers more than any other entertainment segment—48% said it did a very good job. For publishing, the satisfaction quotient was 37%, for movies, 23%, and for TV, 19%.

Researchers asked the shoppers if they felt they were up to date about music. While 75% said they were, 25% said they were “somewhat behind the times,” 15% considered themselves “cutting edge,” and only 8% admitted to being “completely out of it.” Overall, more than three out of every 10 consumers said they’re not current on music.

As for the phone survey, researchers divided all consumers into nine “clusters,” according to their buying patterns and other similarities. The next column, in two issues, will reveal the findings of this research.
**With DVD Demand Up, Are Increased Player Sales Far Behind?**

**BY STEVE TRAIMAN**

NEW YORK—Fueled by a president at risk and anticipating a passenger ship in distress, retail sales of DVDs are accelerating rapidly. Now it remains for player demand to catch up.

Estimated demand for movies and music on disc soared to more than 1.47 million units the first 11 weeks of 1998 through March, an increase of more than 75% of the 1.9 million units sold from March through December 1997, and it brings the total to about 3.08 million a year after DVD's commercial debut, according to VideoScan, which tracks point-of-sale activity.

VideoScan extrapolates its figures based on data from 16,000 retail outlets, or about 80% of the market. "Sales this year are averaging more than 110,000 a week, and we don't have the direct marketing, online sales, or small laserdisc store figures in our reporting base," says VideoScan GM Tonya Bates. "We just started getting reports from Costco and expect to have Sam's Club very soon."

The timing is impeccable. DVD sales for the week ending March 29 were 7,800, and the corresponding week in 1997, March 22, was 799, according to Billboard's Home Entertainment market research. With the releases of "Con Air," "The English Patient," "Evita," "Mary Poppins," and "The Devil's Advocate."

The current retail powerhouse is Columbia TriStar Home Video's "Air Force One," with Harrison Ford as an imperiled chief executive. In its first two weeks of release, through the end of February, the movie eclipsedWarn-er's "Twister," which had held the DVD top spot since its spring 1997 debut.

Some early adopters still believe tapes now have been shipped, about one for every installed player. Lesser titles are also faring well. New Line Home Video's "Squaw," another winter hit, delivered 75,000 copies in January.

Not surprisingly, vendors are opening the title floodgates. Close to 300 new titles were exposed in the first quarter, bringing the one-year total to 895 on 54 labels. The DVD catalog should top 1,000 programs by June or July, based on announcements and trade sources.

Leading the retail pack are Best Buy, Tower Records, the Musicland Group, and major independents such as Manhattan's J&M & Music and Computer World. Many others are edging toward commitment.

Blockbuster is testing both sale and rental options in about 107 of its 6,000 stores, says spokeswoman Karen Raskopf. An anticipated rental rollout this fall could involve Philips DVD players and in-store demo kiosks.

Hollywood Entertainment doesn't yet have the format in any of its 950 locations. "We're looking at DVD, but nothing is set yet," says Doug Gordon, senior VP for product.

"We've been testing DVD in about 58 of our new stores since the launch last spring," says Steven Apple, VP of corporate development for the 600 West Coast Entertainment outlets. "We're encouraged by the increased amount of day-and-date releases from Hollywood and have seen a pickup in our DVD rental program of a player and three titles at $19.95 for three days. Apple expects to be expanding it in a 'conservative way' in 1998.

Video Update has been sampling DVD in about a dozen stores in such markets as Minneapolis, Dallas, and Seattle, since the Warner launch, says president John Bedard. Its recent acquisition of the Moovies chain gives Video Update about 700 stores in 38 states.

"DVD is picking up for us, and if all the studios support it, the market will really take off," Bedard adds. "Consumers want all the titles on DVD, so I'm surprised that Fox and Paramount are still holding out." (Both studios are committed to the Disc format of DVD.)

The 285-store Best Buy chain, which claims an estimated 35% of software and 18% of hardware sales, has firmly grasped the new format, says president/COO Brad Anderson. Best Buy video merchandising manager Joe Pagano agrees. "DVD is the most quickly accepted new consumer product in the history of the consumer electronics industry," he says. "We've been steadily expanding our title inventory, with over 600 currently available."

Best Buy is expanding DVD displays in its larger stores to 28 linear feet from 16, and it's continuing to promote player availability in stores. "Action-adventure and sci-fi titles are doing best," Pagano says, adding that "day-and-date releases with VHS should be automatic." He notes that simultaneous arrival made hits out of titles like "Batman & Robin," "George Of The Jungle," and "My Best Friend's Wedding."

Customers are eager to buy. "We are getting a ratio of 40 software sales for every player sale, as the consumer is willing to pay a premium for DVD, and I see as many as 1,500 titles or more by year end," Pagano says. "If there was one title that would really impact the sale of hardware, it would be 'Titanic,' and that may be the move for Paramount this fall,"

DVD was cited as a key factor in boosting the Musicland Group's bottom line. "For the first quarter ended April 31, 1997, it represented about 8% of video sales, revenues and advertising and marketing senior VP Marcia Appel. Marketing VP Archie Benike adds, "We have DVD titles and demo units in all 68 Media Play outlets, and over 600 (stock-keeping units) in our 410 South coast outlets and many of our 700-plus Sam Goody and Musicland stores. We had our first million-dollar DVD week just before Christmas, and we're continuing to expand our fixture capabilities going forward," Benike anticipates more sales records "with every new $100 million-plus box-office movie that comes out on DVD this year."

Benike is pleased with the results of (Continued on page 68)}
**Top Video Rentals**

**Home Video MERCHANTS & MARKETING**

**‘Joey’ Jumps Direct To Vid**

By Moira McCormick

PAL JOEY: MGM Home Entertainment is aiming to get the jump on sales with its upcoming direct-to-video title “Joey,” a story that centers on the adventures of a baby kangaroo.

The latest addition to MGM’s Family Entertainment collection, “Joey” homes into stores June 16 in clamshell packaging and priced at $14.95. Consumers who purchase the title get a $5 consumer rebate that will be touted in a national print advertising campaign. The rebate can be claimed with a purchase of “Joey” along with the company’s Family Entertainment title “Fluke.”

“Fluke” will be repackaged in a clamshell box and priced to $14.95 for the promotion. It was first released to sell-through in November 1996.

MGM’s print advertising campaign will include ads in People magazine, which will generate more than 60 million consumer impressions. Additional advertising is planned when “Joey” airs on the Disney Channel after its June release date, according to MGM marketing manager Alison Biggers.

Biggers says this will be the first time MGM has aired a family video title on the Disney Channel after its release date. “We’re expecting the Disney Channel exposure to increase awareness for the title,” she says, “and it seems like a great way to reach both parents and kids. We’ll be evaluating [the strategy] to see how it works.”

The “Joey” and “Fluke” campaign is the second in the label’s property marketing strategy. In February, MGM rebranded the “Princess Bride,” packaging it in a clamshell and repricing it at $14.95. The title was also tied into a catalog promotion for “All Dogs Go to Heaven,” “All Dogs Go To Heaven 2,” and “Courage Of Lassie.”

“Joey,” which also stars Ed Begley Jr. (“Batman Forever”) and Jamie Croft (“Mighty Morphin Power Rangers”), follows the exploits of a young boy and a baby kangaroo, who travel from the Australian Outback to the city. The 120-minute film features a musical score composed by Blake Neitly (“The Right Stuff,” “Rocky”).

SLAPPY HAPPY: Videos with on-pack bonus items are pretty common these days, but Columbia TriStar Home Video is claiming a first with the inclusion of a free set of “Dra-geefies” (described as “bumber stickers for your shoes”) with “Slappy And The Stinkers.” Columbia asked kids what they’d most like to see packaged with a video, and Dra-geefies came out on top of the list.

Each copy of the 78-minute “Slappy And The Stinkers,” which streets Tuesday (51) at $13.95, minimum advertised price, comes with a set of Dra-geefies. The colorful adhesive patches are ready to adhere to the backs of shoes and back packs, among other things, and are embalazoned with the movie title.

“We wanted to create a promotion item for young kids that’s genuinely cool,” says Columbia TriStar spokeswoman Nancy Pullins, noting that “kids in urban areas have been prescribing Dra-geefies for some time, and it’s a clever way to attract the attention of the title’s key market, kids ages 6-12.”

DOUBLE YOUR FUN: The grand prize winner of a sweepstakes tied in to the latest releases from Dualstar/WarnerVision’s “You’re Invited To...” series, starring Mary-Kate and Ashley Olsens, will receive a trip for four to New York. Once in the Big Apple, the winner and company will meet with the Olsens and attend a performance of George Balanchine’s “The Nutcracker” with them.

“You’re Invited To Mary-Kate & Ashley’s Party” and “You’re Invited To Mary-Kate & Ashley’s Camp Out Party,” each $12.96, come with sweepstakes entry forms packed inside, along with a coupon good for $1 off any Olsen videos.

Mary-Kate and Ashley, who rose to fame sharing the role of Baby Michelle on the long-running ABC sitcom “Full House,” may be back on prime-time TV this fall; they’re shooting an ABC pilot in April or May.
Two Sides Launch Spin Volleys In MVP Lawsuit

According to a reliable source, Kreative shut down March 13. But Knowles’ attorney Arthur Greenberg says it’s still operating.

"SPAWN ONLINE: The May 5 sell-through release of New Line Home Video’s "Spaw..." will feature an extensive Internet promotion with America Online. Repurged to $14.98 for the PG-13 version and to $19.98 for the R-rated version, the tape will be supported by an online, street-date chat with "Spaw..." creator Todd McFarlane.

Consumers who purchase the tape will receive a coupon worth $24 off "Spaw..." merchandise. Online users can also print out a mail-in rebate coupon worth $2 off the purchase price. The R-rated version contains 45 minutes of additional footage, including a "making-of." "Spaw..." will be advertised on the Sci-Fi Channel for two weeks after street date. Print ads are scheduled for fanzines or publications including Wizard, Fangoria, Sci-Fi Entertainment, StarLog, and Spin.

BARNEY’S STILL TOPS: A new line of Barney products were burning up the Home Shopping Network’s phone lines in March. During a two-day period, the network received 9,000 orders for a Barney gift set from Kideo Productions.

Included are the video “My Party With Barney,” a phone-personalized Barney book, and 24 photo-personalized stickers that feature the child’s name and face. The set sold out.

Home Shopping’s results were a network record for Kideo products. The gift set will be on sale through the end of the year to coincide with the release of the PolyGram film “Barney’s Great Adventure,” which opens nationwide Friday (5).

WITH DVD DEMAND UP

(Continued from page 61)

the joint Museland-Sears brand central promotion (Billboard, Jan. 10). With the purchase of a Toshiba or Philips DVD player, consumers get a certificate redeemable at any Musicland or Sears. For $24.99, Musicland distributed DVD title and a $50 coupon book for $5 off on 10 more releases. "Redemptions aren’t tapering off in the first quarter," said a Warner spokesman. "We’re continuing the program, and with an anticipated drop in player prices to $200, we should see another potent buy- wave. Sears has helped educate our salespeople. And this has boosted consumer awareness of DVD.”

For the 107-Store Radiant, "DVD has been blustering for us since the start. "We’ve been selling a ton since Warner went national last fall."

Thrasher sees growing demand for music and budget DVDs. "We’re just waiting for the folks from Paramount and Fox to get off the dime,” he adds.

Combined retail and mail-order DVD sales are "going out of sight,” says Abe Brown, advertising manager and spokesman for the J&R Music World Computer World superstores in Manhattan. Brown links rapid DVD software turnover to joint merchandising deals with hardware stores.

More than 500 DVD titles were available in stores and in the holiday edition of J&R mail-order catalog, Brown expects the number to increase substan- tially in the late-spring edition.

S P I N C O N T R O L: Former MVP Home Entertainment president Philip Knowles has issued a state- ment denying all charges in a civil lawsuit filed against him by his for- mer employer. MVP is seeking $2 million and charges that Knowles and 11 other former employees conspired to em- bezzle funds and steal master tapes. The lawsuit also alleges that the com- pany’s revenues were funneled to a new com- pany Knowles had set up while still on the MVP payroll (Billboard, March 21).

In what is sure to be the first of many data-gasping re- leases, Knowles says the lawsuit stems from a financial dis- agreement he has with MVP owner Mike Campbell. In his statement, Knowles says that he voluntarily resigned from the company with an agreement that Campbell would purchase 86% of the MVP stock Knowles owned.

Knowles says that he has not been paid and that the lawsuit is an attempt by Campbell to break the deal. A spokesman maintains that Knowles is “mystified” by the allegations and issued the statement to go on record denying the charges. "We’re not trying to add fuel to the fire, but at least Phil can say it’s true,” he adds.

Taking issue with reports that he was fired, Knowles asserts he left the company after a dispute with Camp- bell over how profits were to be spent. "In our opinion, we believe Knowles stole several million dollars from this company, and any amount owed from stock is going to be offset against the amount he took and dam- ages he caused,” Campbell attorney Stuart Katcher responds.

Knowles and Campbell do share a resignation agreement that attributes his departure to “a difference in opinion as to the future course of MVP” and an intent “to pursue other business interests,” which includes Knowles’ company, Kreative Video Products.

S H E L F T E L K

by Eileen Fitzpatrick

"We’re a little cloudy..." says video sales VP John Thrasher.

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was invalid, "translations advantage, Operator".

On the other hand, the mainstream Jewish cuts of the mid-1960s, such as "Torn," are more subdued and heartfelt, focusing on the emotional highs and lows of everyday life.

In the 1970s, the Yiddish movement gained momentum, with artists like Harry Belafonte and Isaac Bashevis Singer contributing to the genre.

Contemporary Yiddish music continues to thrive, with artists like Sufjan Stevens and Pink Floyd incorporating Yiddish elements into their work, demonstrating the enduring appeal of this rich cultural tradition.

**R & B**

**PUBLIC ANNOUNCEMENT All Work, No Play**

*PRODUCERS: Ulrih, Verity "K." Registered, Eric Seston 605-341-2486*

In this R&B section, we will explore some of the biggest hits of the past few years, highlighting the diverse sounds and styles that define the genre.

**JAZZ**

**CHARLIE HUNTER & POUND Return Of The Clandyman**

*PRODUCER: Jim Sclavunos Blue Note 72432 231180 1

Charlie Hunter, the jazz guitarist who developed his own unique style, is featured in this album. The music is a blend of jazz and blues, showcasing Hunter's virtuosity on the guitar.

**JAZZ**

**VITAL REISSUES**

**Rex Allen Rex Allen Sings 16 Favorite Songs**

*PRODUCER: new list*

Walt Disney 60049

Rex Allen, known for his cowboy and western songs, is featured in this album. His voice is warm and inviting, and his music is a great listen.

**CLASSICAL**

**Mississippi: Songs and Dances of the Delta**

*Bernard Kruysen, harpist, Noël Lee, piano* Virginia: 60035

This album features the music of the Mississippi Delta, with pieces arranged for harp and piano. The music is a beautiful representation of this rich cultural tradition.

**REGENCY**

**Bob Marley & The Wailers**

*The Complete Wailers 1967-1972 Part 1* 

*PRODUCERS: Various JAD/10002*

JAD Records' Danny Sims is the man behind the music. This album is a great listen for fans of reggae and lovers of both music and history.

**FOR THE RECORD**

A review of the book "Every Last Love" by the March 24 issue should have noted that the album carries the Pioneer Music Group label as well as the Sparrow label.
with a tuneful flavor mildly akin to David Bowie. Young McGuire and Cool's in-your-face production turn the song into a winner.

Young McGuire is a smartly written and produced rock album that should please fans of both singer-songwriters and alternative rock. The tracks have a catchy beat and an upbeat feel, with lyrics that are both catchy and meaningful.

For more reviews and previews, visit our website at www.musicreviews.com.
MOVIE MAGIC: DISASTERS AT SEA
Image Entertainment 45 minutes, $14.98
Answering the question "How’d they do that?" this video details model ships and digital-special-effects houses to uncover moving-secret secrets for three current or recent hits. To no one’s surprise, most of the video focuses on Titanic and includes footage of undersea dives director James Cameron made to the wreckage to carefully reconstruct the mammoth ship. Also included are signs of how special-effects artists made the sinking of the ship look so real. "Titanic" was the first film to use a digital water effect, and in the video computer artists are shown creating the ocean that the ship sinks through in the movie. It’s fascinating stuff that every moviemaker will enjoy. A submarine implosion from "Titanic’s" "Clown Tide" is also included as well as a wrestling match between Treat Williams and a giant sea monster in " flagship.

STOMP OUT LOUD
HBO Home Video 50 minutes, $19.98
A clever and innovative group as this part of persuasiveness and dancers is, “Stomp Out Loud” is a concept that wears thin after about 10 minutes. The show starts out on a giant scaffold on which performers hang on sharpened hobnails, pipes, tubs, and just about anything that makes noise. Visually spectacular at first, but it quickly gets stuck on a "how’s that?" trajectory. The troupe uses basketballs, playing cards, and pipes such as rhumba and up-and-coming drumming segments. The production, though, is first rate. Instead of just drumming the performance the director takes viewers out onto the street, into a kitchen, and into the sewers for some of the video’s most audibly captivating scenes. The show moves well from one segment to the next, but tediously long numbers are a bit much.

ALFRED HITCHCOCK: MASTER OF SUSPENSE
Walt Disney Home Entertainment 5 hours, $19.99
Alfred Hitchcock makes more than his stereotypical cameo appearance in this video collection put together by Oscar winner Cliff Robertson. The tape zigzags around a fascinating and frank interview with Hitchcock that takes you straight into the camera, revealing some of the secrets of his off-mimed cinematic technique. The interview is the centerpiece of this series behind some of the most dramatic moments in film history, as well as child-hood experiences that manifested itself in his movies. Film buffs will revel not only in this chance to glean information from the master himself, but in the opportunity to view a kaleidoscope of clips from such classic Hitchcocks as "Vertigo," "North by Northwest," "The Birds," and Hitchcock’s favorite, "Shadow Of A Doubt." SILK ROAD II: COLLECTOR’S BOXED SET
HBO Home Video 900 minutes, $14.95
Gift boxed in a whopping 15 hours, this boxed set provides more information than most people probably thought was available. It covers the myths and culture surrounding the Silk Road. A historical trade route, the Silk Road allowed merchants to transport metals, religious icons, and other rare materials from the Far East to Rome and other points west. The video uses interviews, sketches, and beautifully filmed footage to illustrate the story. The programs invite listeners to follow in the footsteps of Marco Polo, and by the end of the viewing the entire collection, they will feel like they have arrived in some otherworldly destination. Central to this is the ability to watch the 1995 new two-CD "Silk Road" collection, which contains the 12-volume collection. Individual tapes will be available for $29.95 suggested list price.

TOM JONES
A&E Video 300 minutes, $99.95
Author Henry Fielding’s notorious 18th-century novel centers around a rake in the adept hands of up-and-coming British actor Max Beesley. Although it is not quite as majestic as the original 1968 feature film that starred Albert Finney and won Oscars for best picture and best adapted screenplay, this six-tape set, filmed entirely in the U.K., is just as grandiose and much more humorous than its predecessor. The swashbuckling adventures of the charming Jones, whose death sentence is hinged upon a hard-won search for salvation, make for some great family entertainment. A&E is also offering an eight-tape rental version of "Tom Jones."

BUSS BUNNY’S FUNNY MONKEYS
Warner Home Video Video 30 minutes, $19.95
Who better than Bugs Bunny and his pals to help children learn about the real-life animal kingdom? After viewing this first episode in a new hybrid animated/live-action series, youngsters will likely say "No one!" The line between entertainment and educational completeness varies as Bugs and company get into the swing and help preserve various primate secrets, such as why gorillas pop out of a work and why orangutans prefer to hang out in trees. The juxtapositioning of "Looney Tunes" footage and live-action segments results in loads of learning and laughs. The price point is also unbeatable. Also new from WB are "Bugs Bunny’s Elephant Parade" and "Bugs Bunny’s Silly Deals."

THE LEGEND OF SLU-SLING
SILK Video 45 minutes, $9.98
The Eastern fairy tale of aingtide, who refuses to sing and a princess who switches her identity, is a wonderful American folktale. This one in a series of kids’ tales from Mazzarella, the video features energetic clowns as teachers. In this program, the two funny guys, named Colors and Shapes, repeatedly run through various circumstances that make us come into contact with colors and shapes like no other book. The all, of the newcomers resemble names and relationships as they go along. The program’s format and the original songs that accompany each segment are a little hokey, but they’re likely to keep young audiences engaged. Contact: 800-888-1986.

ROUGH GUIDE TO ROCK
www.roughguides.com Rock
Published in 1996, the original "Rough Guide To Rock" has been developed into the ultimate online rock guide book that theatricals its principal feature. More than 1,100 bands, past and present, are featured on the site. Each act's story is chronicled in an article that outlines the origins of the group and traces its history right up to the present. While some articles provide more detail than others, the site as a whole serves as an excellent resource, with the regular addition of new entries and updates of existing entries, the online Rough Guide to Rock a treasure trove of content that deserves repeated visits.

CONCERT DIRECT
www.concertdirect.com
Delivering general music news site with an emphasis on concert reviews, has the potential to be great, but it strays too much from its focus on concerts. The music news section is simply not needed, and, most of all, if you are a fan of concerts, go directly from another online music sites.

The concert review page, which consists of reviews digitized by concertgoers, are arranged chronologically. It’s confusing and needs to be organized by genre or venue. A clear focus on the types of bands and concerts covered would also help. As it is, the site seems to strongly emphasize ska bands, and as a result, reviews for bands like Marlene Manson and the Smashing Pumpkins have been ignored. Doubt and Save Ferris submissions. With some fine-tuning, Concert Direct has the potential, but for now it’s a mixed bag.

HOME VIDEO: All new titles released at self-thru prices are eligible. Send review copies to Catherine Appleton Olsen, 622 Oakley Place, Alexandria, Va. 22302. ENTERACTIVE: Send review copies to Doug Rhee, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 AUDIOBOOKS: Send review copies to Trust Miller Rosenblum, 202 Seely St., Brooklyn, NY 11218

BILLBOARD 4/10/98

I THINK I’M OUTTA HERE
By Carroll O’Connor
Read by the author
Sven & Schuler Audio
3 hours, $18 ISBN 1-56792-276-8
Fans of “All In The Family” looking for behind-the-scene activities of their favorite classic TV show will be disappointed by Carroll O’Connor’s autobiography. In fact, this book has been described as “The Family” until almost halfway through the audio. The first tape contains his early life growing up in the ashes of New York’s Queens borough, where he did poorly in school, and his parents. His description of being drafted by the Merchant Marines, moved to Dublin with his brother, finished college in Douglass and was playing in the city, and returned to New York. After a few false starts, he began getting acting jobs and moved to New York. The biography then includes a glossed-over description of “All In The Family” as followed by a more interesting explanation of the genesis of its series, “Archie Bunker’s Place” and a sequel, “The Autobiography of his later series “In The Heat Of The Night.” The final hour of the audio is spent talking to O’Connor’s son, Hugh, and it is here that the tape becomes unexpectedly riveting. Hugh, a longtime drug addict, committed suicide in 1996. O’Connor describes in heartbreak, harrowing detail the final two years of Hugh’s life and the pain of watching his son destroy himself while O’Connor futilely tried to help him. It’s a devastating tale. By by

PLEASE DON’T EAT THE DAIKIES
By Jay McInerney
Read by Mariel Webb
Audio Ediors/Audio Partners Publishing Group
5 hours, $27.50 ISBN 1-55730-576-2
Aside from a few references to some literary works and,urling, this collection of humorous essays remains surprising fresh. Her, wry, perceptive observations on advertising, relationships, dogs, and home decoration are as up-to-date as those of Erma Bombeck, who wrote the definitive book on the later American woman. This collection, playwright Kerr offers variously funny stabs at pretentious authors and directionless theater productions. Kerr is a natural in the role of Kerr, sounding both arch and bemused.

WASHINGTON, D.C.

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BILBOARD APRIL 4, 1996

69
KREV Fans Rally For Radio Diversity
Buyout Of Progressive Outlet Sparks Action, CD

BY DOUG REECE

LOS ANGELES—A full year after the closure of KREV Minneapolis (Rev 105), the station's ghost continues to haunt the radio industry. The purchase of Rev, which was summarily converted into a short-lived heavy-metal station last March when Capitol Cities/ABC bought the station from Caroll Communications, touched off a flurry of local and national press.

The Minnesota Daily, Spin magazine, and groups such as the Rev 106 Preservation Revolutionary Council were a few who bemoaned the loss of the progressively programmed, community-minded, commercial modern rock station.

It also brought into more public view the backlash against the 1996 Telecom Act and the notion that its passage has blighted the radio industry by creating an environment where independent broadcasters could no longer compete. The act allowed broadcast companies to own an increased number of stations within each market.

Now, Americans for Radio Diversity (ARD), a Minneapolis-based nonprofit public-action group that arose after Rev folded, is hoping to effect change and carry on the spirit of the station with its first major fundraising effort.

“Telecomed Vol. 1: We Want The Airwaves,” which will be released by Minneapolis-based indie No Alternat

nunique, and Dead Hot Workshop. It is the first in a planned series of three compilation discs.

“The mega-media corporations coming in and buying up stations have destroyed radio localism and the community it used to bring’

The idea is that new low-power stations of perhaps only a watt or two in power, which can effectively broadcast only within the range of a small community or neighborhood, could provide the kind of “micro” local views and news and even local music that can help to knit communities together.

Kenedn told attendees, “That’s why I’m so interested in low-power broadcasting—for the possibility of creating a low-power radio service so that small businesses and churches and community groups can use the airwaves to broadcast to their communities.”

Low-power advocates say that transmitters could cost as little as $1,500. Towers could be under 50 feet tall.

Kenedn, who worked as a lawyer at the National Assn. of Broadcasters before he came to the FCC as general counsel, criticized those in the industry who avoid minority ownership issues and say that “if African-Americans want a piece of a radio station, they can buy stock in Westinghouse.

In other words, ‘Don’t worry, be happy.’ They were missing the point,” Kenedn said. “How can we have a strong democracy when most stations are concentrated in the hands of a few?”

The mega-media corporations coming in and buying up stations have destroyed radio localism and the community it used to bring’

FCC Chairman Kennard To Look Into Tax Certificate Program, Low-Power Outlets

BY BILL HOLLAND

WASHINGTON, D.C.—Bill Kennard, the first African-American chairman of the Federal Communications Commission (FCC), told attendees at a Rainbow/PUSH Coalition mid-March meeting in Chicago that he plans to this year to explore new incentives to promote minority media ownership.

One of his ideas, which may prove controversial, is to push for reforming the commission’s tax certificate program. The program was opposed by Republicans and dismantled during the Bush administration for being too broadly drawn and full of loopholes that allowed for sham applications with only “token” minority interests.

However, Kennard said that any such new program would be “narrowly tailored and provide benefits only to bona fide minority ventures.”

Intriguingly, Kennard also mentioned that he is interested in investigating the feasibility of the FCC setting up allocations for a nationwide chain of low-power radio broadcast stations, a new idea that made headlines when an application for such a service was filed with the commission several months ago.

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The mega-media corporations coming in and buying up stations have destroyed radio localism and the community it used to bring’

(Continued on next page)
**Adult Contemporary**

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<td>26</td>
<td>26</td>
<td>SHOCK THE WORLD</td>
<td>ALLISON</td>
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<td>27</td>
<td>27</td>
<td>TURN TO ME</td>
<td>LIVING COCO</td>
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<td>28</td>
<td>28</td>
<td>A JOURNEY MUST END</td>
<td>JAMES HORTON</td>
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<td>29</td>
<td>29</td>
<td>COUNT ON ME</td>
<td>DAVENPORT</td>
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<td>30</td>
<td>30</td>
<td>LOVE IS NOT ENOUGH</td>
<td>TAYLOR DAYTON</td>
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**Adult Top 40**

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<th>#</th>
<th>Week</th>
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<td>1</td>
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<td>MATCHBOX 20</td>
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<td>2</td>
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<td>TRULY MADLY DEEPLY</td>
<td>SAVAGE GARDEN</td>
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<td>3</td>
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<td>THE MUMMERS' DANCE</td>
<td>LORENA MCKENNITT</td>
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<td>TORN</td>
<td>NATALIE IMBRUGLIA</td>
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<td>5</td>
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<td>WALKIN' ON THE SUN</td>
<td>SMASHMOUTH</td>
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<td>6</td>
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<td>MY HEART WILL GO ON</td>
<td>CELINE DION</td>
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<td>KISS THE RAIN</td>
<td>BILLIE MYERS</td>
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<td>8</td>
<td>8</td>
<td>HOW YOU INTEND TO BE</td>
<td>THIRD EYE BLIND</td>
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<td>9</td>
<td>BITTER SWEET SONG</td>
<td>THE VERVE</td>
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<td>I DON'T WANT TO WAIT</td>
<td>PAULA COLE</td>
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<td>11</td>
<td>11</td>
<td>MY FATHER'S EYES</td>
<td>ERIC CLAPTON</td>
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<td>12</td>
<td>BRICK</td>
<td>BEN FOLDS FIVE</td>
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<td>13</td>
<td>SEX AND CANDY</td>
<td>MARCY PARKER CRAWFORD</td>
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<td>14</td>
<td>14</td>
<td>ALL FOR YOU</td>
<td>DISTER HAZEL</td>
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<td>FROZEN</td>
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<td>YOU COULD ONLY SEE</td>
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<td>LONELY HEART</td>
<td>SUGAR RAY</td>
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<td>I DO</td>
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<td>I'LL BE</td>
<td>EDWIN MCCAIN</td>
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<td>20</td>
<td>20</td>
<td>TIME OF YOUR LIFE (GOOD Riddance)</td>
<td>GREEN DAY</td>
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<td>21</td>
<td>21</td>
<td>ME</td>
<td>ALLISON</td>
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<td>22</td>
<td>22</td>
<td>TUBTHUMPING</td>
<td>CHUMBAWAMBA</td>
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<td>23</td>
<td>23</td>
<td>AS LONG AS YOU LOVE ME</td>
<td>BACKSTREET BOYS</td>
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<td>24</td>
<td>HOW YOU LIVE</td>
<td>JOHN HICKS</td>
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<td>THE WAY</td>
<td>SOUL Coughing</td>
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<td>SWEET SURRENDER</td>
<td>SARAH MICHALCHEN</td>
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**KREV FANS RALLY FOR RADIO DIVERSITY**

(Continued from preceding page)

Randall says, "Teleconnection shouldn't be seen as a blanket indictment against the radio industry.

"We're not railing against everyone at the commercial radio," she says. "There are still a lot of folks, especially those programming the specialty shows, that listen to their listeners, play what they like, and make a difference. Speaking from an indie-label perspective, those people are my only hope.

"In an effort to correct the con, those wishing to comment for this story on the group owner's side, will be adamant that consolidation has improved the radio landscape.

"John Lassman, PD of REV replacement modern rock triple-knit KZNN/KZNT (collectively known as Zone 105), says the ARD is 'completely misinformed and misguided.' He says Zone 105 "not only in six months has gained a bigger audience than the former REV but exposed as much, if not more, new music."

"Gabe Hobbs, a regional director of programming for Jacor Broadcasting Corp., agrees that the arguments of such groups are ill-informed.

"Previously, when each individual market station had a separate owner, there was lots of room for duplication," says Hobbs. "You had three companies doing AC, two doing (top 40), and four doing rock. With consolidation, where there may be from five to five owners in a single market like Tampa (Fla.), you have seven different stations, each with a different format. The listener wins, and there's more diversity on radio.

"As to the argument that if you consolidate the content in the hands of the few, the flow of information is constricted, I don't buy that at all," he adds. "We're not in the business of being preoccupied with an agenda to advance a certain type of music or a political bent, that's just folly. We're here to provide programming for our shareholders."

Wilker, however, is unimpressed with the argument.

"Group owners" keep saying that deregulation has brought more risk-taking, saying, 'Gosh, if [several] stations are owned by each company, we can put something different on each one. That doesn't explain why you can tune into almost any station and hear Chumbawamba and just music buyer knows that it's hard to get what they want out of commercial stations, but they don't know why."

According to Randall, the Minneapolis radio scene is bleak despite the presence of multiple commercial stations such as University of Minnesota outlet KUOM-AM (Radio K) and community station KFAI, which still promote playlist diversity. She also applauds some of the staffers at Zone 105 for supporting local talent.

"It's pretty damn corporate," says Randall. "We've got four stations owned by one company, that company happens to own its own record label. Am I the only one who sees the irony of that?"

Randall says the label hopes to promote "Teleconnection, Vol. 1" with a release party featuring acts on the album. Athens, Ga.-based indie promoter Team Clairmont has signed on to work with the album at commercial specialty-play shows.

Though there's more than a hint of irony in the idea of going for spins at stations that may be group-owned, it's probably a public threat.

"That's bogus," he says. "If a 100-watt station would interfere with emergency or airborne communications, then what the hell are these 100,000-watt signals doing? If you control and compress your station signal, there's no reason to interfere with anything. This is a scare tactic they use to convince the public that they couldn't be able to get help in case of an emergency."

On a grassroots level, ARD also aims to inform consumers about deregulation and its effect on their local airwaves, says No Alternative Records president Kim Randall, who describes herself as a "de facto" member of ARD. Much of the funds raised will go toward the group's operating costs and the dissemination of newsletters and other materials.

"The first logical step is educating the general public about why radio sucks right now," says Randall. "Talking to people in industry is preaching to the converted, but most don't know what's going on. The average
A Flock Of Familiar Faces Keeps Multiple Demos Feeling Fascination For The '80s

by Chuck Taylor

Radio’s All In The Family For WJUC’s Mack, Chuck

IT’S UNUSUAL TODAY to see radio become the family biz. But there are a few rare situations out there, like the mother/son team of Cathy Hughes and Usher. Usher inherited from Radio One, the Dickey brothers of Cumulus Broadcasting, and the father/son combo of legendary radio body Bobby Jr. of WWRL and Bobby Sr., now PD at WZFX Fayetteville, N.C. Add to that short list Charlie Mack, PD/p.m. driver for WJUC Toledo, Ohio. Mack’s wife, Charlie Chuck, owner/GM/originating host of WJUC.

When those two men—whose real names are Charles Mack and Charles Chuck—take over the program it has 250 affiliates nationwide.

WNNX (96X) Atlanta, among dozens of others, hosts an 80s lunch hour also available via its Internet site (www.96x.com). In Los Angeles, modern rock KROQ DJ Richard Blade hosts his own flashback weekday lunch segment and links with local nightclub the Palace for a Friday-night club version of the show.

Likewise, in New York, the East Village club Pyramid hosts its long-running and constantly packed 1984 night every Friday, featuring a playlist of guilty pleasures, including Madonna, Eurythmics, Erasure, Laura Branigan, Shannon, and the Human League. The crowd leans heavily toward their early and mid-80s, with enough 30-somethings to be convincing.

When we’re here and now with such fervor? No doubt, the primary catalyst stems from the birth of music videos via MTV and VH1 during the last decade. As a result, we have easier access than ever before to observe—in an often-campy 3¾ minutes—the songs, technology, hairstyles, and apparel that were lined up along with the playfulness of the era’s music.

Would you like to have a copy of the '80s trivia quiz? E-mail Chuck Taylor at ctaylor@billboard.com.

Radio Programming

always something there to remind me: Several weeks ago, I hosted a party at which copies of a trivia quiz containing more than 200 lines from 1980s hit songs were strung about as party favors. You’d have thought they held the secret of eternal youth.

For many that night, the songs behind those lyrics became a quest that brought together the most unlikely guests as teammates, kept the party humming with particular tenacity, and successfully meshed demographic lines, from the ultimate Boomers to their 30s and beyond. I suppose I should tip my glass as much to Duran Duran as to my own hostly savagery.

The 80s—with its nourishing new wave hits, modern rock roots, and campy good-time sounds—are indeed in the midst of a significant comeback, touching everything from bar nights and radio programming to movie soundtracks and TV commercials. (Who knew that Sheena Easton and Foreigner would one day be pushing burgers and biscuits at Burger King?)

This isn’t the way it was supposed to happen. Generally, there’s a 20-year cycle for cultural reminiscence. In the ‘70s, it was the ‘60s that America re-embraced, the “lost two decades” and its spinoffs. In the ‘80s, we rejuvenated the ‘50s, developing a new-generation admiration for uppers and psychedelia, set among part of the placid day-to-day Reagan-era ‘80s.

The ‘90s, then, were to be all about the ‘70s, KC & the Sunshine Band, “Chillin’,” and “Charlie’s Angels.” And, at least during the first part of the ‘90s, these did see some new life. But during the end of the ‘80s, disco and the return of the motion picture “Grease” are about the only re-memories left of the KC & the Sunshine Band, “Chillin’,” or the Original Gangster, thereby a salutary deal.

Now, before we had to time our mood rings, the ‘80s are capturing current 30-somethings while fascinaiting those in their 30s who are curious about the music of their younger years.

The action is coming from every conceivable medium, from radio and TV to films and dance clubs. For example, scores of ‘80s artists are being signed to new label contracts, hoping to whet the fires of decades past. Journey returned to the top 30 of the Hot 100 Singles chart and topped the Adult CON odbyd of the Hot 100 Singles chart and topped the Adult Conversation and the Hot 100. The ‘80s were also the peak of the ‘80s in dance music, and the Hot 100 was the last major hit of the decade.

At various parties I was at, Daryl Hall & John Oates (see story, page 8) took their hits “You Make My Day” and “You A Love Woman,” while Daryl Hall & John Oates (see story, page 8) took their hits “You Make My Day” and “You A Love Woman,” while Daryl Hall & John Oates (see story, page 8) took their hits “You Make My Day” and “You A Love Woman,” while Daryl Hall & John Oates (see story, page 8) took their hits “You Make My Day” and “You A Love Woman.”

Among others marching down the comeback trail: Olivia Newton-John (who recently announced that her hometown bone cancer is in remission and that she has been in remission for four years), Eddie Money (CMC), iron maiden (CMC/Loverboy/CBMC), and, as you...
Dont call the music of God Lives Underwater-electronica, despite the fact that the Los Angeles band is touting digital manipulated breakthrough fact "From Your Mouth." "God Lives Underwater doesn't support the silly term 'electronica,'" member David Reilly says. "Some marketing team probably came up with it to make sure there was a separate section at Virgin Megastore.

Having the single—No. 2 this issue on Modern Rock Tracks—labeled techno bores the self-admitted "bitter little girl." "You would call us techno because we have electronic things going on and are technologically enhanced. I don't want to be grouped in with a trendy movement that is already crashing."

The title he prefers is pop band. "I would like us more to Depeche Mode or Radiohead than to the Chemical Brothers," he says, adding that he would love it if the band's career followed a similar path to success like Mode or the Cure. "Elvis, ravers who really listen to the Rave Scence of the world don't dig pop music. They just want to take ecstasy and dance, not listen to lyrics. And we aren't about that." "The lack of attention hasn't stopped the autobiographical lyrics about a smash-talking friend from getting Reilly in trouble. "Lots of people ask if the song is about them. It's about the feelings I had when a girl I was hanging out with and another friend was talking about it. "God Lives Underwater is responsible with my health and jeopardizing my career. I didn't want to believe it until I heard it from his mouth."

Reilly has since cleaned up his act, adding that no matter how many drinks I have, I can still move a country would do him good, because "there's no rat race. Influences are minimal, and the music ends up an inbred original."

Billboard

Mainstream Rock Tracks

| No. | Artist | Title | Chart Position
|-----|--------|------|-----------------|
| 11 | MATCHBOX 20 | 23 | 5
| 12 | MATCHBOX 20 | 24 | 5
| 13 | MATCHBOX 20 | 25 | 5
| 14 | MATCHBOX 20 | 26 | 5
| 15 | MATCHBOX 20 | 27 | 5
| 16 | MATCHBOX 20 | 28 | 5
| 17 | MATCHBOX 20 | 29 | 5
| 18 | MATCHBOX 20 | 30 | 5
| 19 | MATCHBOX 20 | 31 | 5
| 20 | MATCHBOX 20 | 32 | 5
| 21 | MATCHBOX 20 | 33 | 5
| 22 | MATCHBOX 20 | 34 | 5
| 23 | MATCHBOX 20 | 35 | 5
| 24 | MATCHBOX 20 | 36 | 5
| 25 | MATCHBOX 20 | 37 | 5
| 26 | MATCHBOX 20 | 38 | 5
| 27 | MATCHBOX 20 | 39 | 5
| 28 | MATCHBOX 20 | 40 | 5
| 29 | MATCHBOX 20 | 41 | 5
| 30 | MATCHBOX 20 | 42 | 5

Billboard

Modern Rock Tracks

| No. | Artist | Title | Chart Position
|-----|--------|------|-----------------|
| 11 | MATCHBOX 20 | 23 | 5
| 12 | MATCHBOX 20 | 24 | 5
| 13 | MATCHBOX 20 | 25 | 5
| 14 | MATCHBOX 20 | 26 | 5
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| 27 | MATCHBOX 20 | 39 | 5
| 28 | MATCHBOX 20 | 40 | 5
| 29 | MATCHBOX 20 | 41 | 5
| 30 | MATCHBOX 20 | 42 | 5
Music Video

PRODUCERS/PROCUREMENT

Ladies Dominate VH1 Honors; MTV Adds Benson To VP Post

VH1 HONORS: The annual VH1 Honors concert is set for April 14 at the Beacon Theatre in New York. Perhaps as an indication that VH1 doesn't want to take a predictable performance, this year's event will be significantly different from past VH1 Honors shows.

Marie Carey, Celine Dion, Gloria Estefan, Aretha Franklin, and Shania Twain will be the featured performers announced so far—a marked contrast from past VH1 Honors line-ups, which featured a mix of male and female artists. The live telecast of the show (at 8 p.m. ET/EDT) even has a title that reflects this change: "Divas Live—An Honors Concert For VH1 Salutes Music"

And for the time since its inception in 1994, VH1 Honors will be held in New York, from Los Angeles, where the annual event had previously been held. The 1,000-seat Beacon Theatre is decidedly more intimate than past VH1 Honors venues, which took place in the 7,000-seat Shrine Auditorium and the Universal Amphitheatre.

But some things will probably remain the same: Expect special "surprise" guests and an all-star performance at the show's finale. Proceeds from VH1 Honors will benefit Save The Music, which raises funds for music education in public schools.

MORE MTV NETWORKS NEWS: As expected, MTV has officially named Ken Benson VP of music programming (The Eye, Billboard, Feb. 21). MTV will include scheduling MTV’s music video programming. Prior to joining MTV, Benson was PD of top 40 station WKRZ/Portsmouth, Ore. ... MTV Networks has promoted Eduardo Branniff to publishing director of MTV and VH1 Books. Branniff was previously MTV’s director of international new business. Insiders at VH1 have already told Billboard that a “Storytellers” book is in the works (Billboard, Jan. 24).

In programming news, VH1 will premiere a documentary called “Madonna Rising” on April 12. The special will include footage of Madonna hanging out with author Rupert Everett (“My Best Friend’s Wedding”) and going back to her old hangouts from the days when she was a struggling artist in New York.

MVP AWARDS, PART TWO: Last issue’s Eye column published a select list of nominees for the seventh annual Music Video Production Assn. (MVPA) Awards (Billboard, March 13). At the discretion of the MVPA, honored at the event for some of the major categories are the results in final, and here are nominees for two of the biggest categories:

Video of the Year: "Come To Daddy," Aphex Twin; "Criminal," Fiona Apple; "Bachelorette," Bjork; "Got It Til’ I’m Gone," Janet Jackson

Director of the Year: Jonas Akerlund, "Smack My Bitch Up"; Adam Cunningham, "Come To Daddy"; Michel pondery, "Bachelorette"; Mark Romanek, "Got It Til’ I’m Gone"; Rocky Schenck, "Never, Never Going To Give You Up"

The MVPA Awards will be handed Wednesday (1) at the Directors Guild in Los Angeles. Personally, I’m rooting for Aphex Twin’s scary, brilliant, twisted, and unforgettable "Come To Daddy" to win the prizes for video and director of the year. But since this video is too disturbing for some people, look for the more mainstream "Got It Til’ I’m Gone" and "Criminal" to win the most awards.

POWER PLAY ANNIVERSARY: Pop-rock clip show "Power Play" will be celebrating its 10th anniversary with a party April 8 at Gary Null’s New York flagship. The party is invitation-only to people in the music industry, according to "Power Play" executive producer/ PD Kevin Ferrd.

The Newark, N.J.-based "Power Play" airs a wide variety of music, ranging from Paula Cole to LL Cool J to Eric Clapton. The program can be seen on New Jersey cable systems Comcast and CTV, as well as on Time Warner Cable in Manhattan.

It’s highly commendable when any program lasts this long, especially an independent show that doesn’t have the benefit of corporate bankroll. Ferrd attributes "Power Play’s" longevity to "loyal audiences and a great relationship with record labels and with our cable carriers."

LOS ANGELES

Gerald V. Casale directed Hum’s "Green To Me."

OTHER CITIES

Elton John shot "Recover Your Soul," co-directed by Marcus Nispel in Jersey City, N.J.

Phil Joanou directed U2’s "If God Will Send His Angels" in Detroit. Randy Travis’ "Out Of My Bones," the first video from DreamWorks Studios’ soundtrack, directed by Joe Murray in Santa Fe, N.M.

NEW YORK

Cocoa布va co-directed their "Duck Down" clip with Dru Ha.
These are the major findings in the recently released 1997 Consumer Pro-File report of the Recording Industry Assn. of America (RIAA).

Chilton Research Services conducted the survey by national telephone polling each month. The data, from a total of 3,051 consumers during the year, were projected to reflect the entire U.S. population.

Record stores, which have recently been seeing black on their balance sheets for the first time in years, captured 25.3% of all music consumers last year, according to the study. This represented a rise of 1.9 percentage points from 49.9% the year before. When mass merchants, electronics retailers, and others nontraditional music merchants are added, retail's share of the music market rose to 83.7% from 81.4% in 1996.

The big losers in '97 were record and tape clubs, whose share slipped 2.7 percentage points to 11.6. Industry observers say the clubs, which sell mostly catalog recordings, have seen sales fall after most consumers stopped replacing old vinyl collections on CD.

The decrease in record-club sales was held to be responsible for the over- all decline in music industry revenue last year to $12.2 billion from $12.5 bil- lion, according to the RIAA. But music sales—culled by the trade group from net shipments by manufacturers—have been relatively flat for the past four years.

For the first time, Internet pur- chases tripled, the report says, accounting for a 0.3% share of last year's music market. "That figure is expected to rise this year," says Len Cosimano, VP of merchandising for 189 Borders Books & Music superstores.

Last year was also the first time that women outnumbered men as buyers of music. Their share rose to 51.4% from 49.1%. That was the first dip below 50% for males. Some see the rise in music purchasing by females is related to the increase in business for nontraditional retailers such as mass merchandisers and bookstores.

Cosimano says, "We think we have a very strong female demographic because of the nature of the bookstore. The ambiance is well-suited to females." But Jim Urie, executive VP/GM of Universal Music and Video Distribution, says, "The huge last Celine Dion album, plus [her current] album, are all big-selling albums for the big year for women. I believe it's an artist-driven phenomenon, not necessar- ily a long-term shift."

The breakout by age discloses im- portant trends. With the exception of the youngest consumers, aged 10-14, the traditionally heavy music-buying age groups all showed declines.

The biggest drop was for consumers between 20 and 24, whose share slid to 7.9% from 8.8%. The greatest growth came from the oldest age group, those 45, whose share rose 1.5 points to 16.5%. Observers say many kids no longer buy music from over- 50—have retained or re-establish- ed the music-buying habits of their youth. Younger consumers, aged 15 to 19, will be affected by the music superstores phenomenon.

"The genie is out of the bottle," says Bob Moore, senior VP/GM of EMI Records Group. "Until recently, the teenage market has been a closed market, of course, but the opening of music superstores will give teenagers many more choices of music to buy and listen to."

In percentage terms, the biggest genre drop was for R&B, which slid 0.9 point to 11.2%. But the percentage-point declines for classical (3.4% to 2.8%) and for jazz (3.3% to 2.8%) were more significant because they came off larger bases.

Country music's share fell from 14.4% from 14.7%, continuing a trend of sev- eral years. In 1996 it held 16.7% of the market, its highest share was 18.7% in 1993.

Rock was flat in 1997 (at 32.5%), com- pared to the 32% share it has held for the past several years. "This could be related to the decline in music pur- chasing by men and consumers be- tween 15 and 34. These are the people who like the rock music genre—"that's the popular music category, it's the growth, reaching its highest share, 4.5%, from 4.3% the year before. As for configurations, the big news is that the cassette's dominant- ship has been moderated. The format's share fell 1.1 points to 19.2% the year before, compared with a 5.8-point decline in 1996 and a 7.0-point drop the year before that. Observers credit the save-the-cassette campaign by the National Recording Industry Assn. and efforts by record companies and retailers to lower the format's price as having had annual revenue of $150 million last year (90 million pounds). In the year that ended April 1997, HMV/Dillons had revenue of $875 million ($1.4 billion).

HMV TO CLOSE U.S. HQ; 24 TO LOSE JOBS

(Continued from page 1)

On Saturday (26), the HMV Media Group, Ltd. announced plans to close its American headquar- ters, the merger of HMV, the Waterstone's book chain, and the Dillons book chain into one company.

In the announcement, sched- uled to be completed by June 1, HMV North America will absorb HMV USA and will assume the name HMV North Ameri- can Inc. The new entity will be headed by Bob Moore, Chief Executive of HMV in the U.K. It will consist of all HMV store operations in the U.S. and Canada. It will include four superstores in New York, one in Philadelphia, one in Washington, D.C.'s Georgetown, and one in Cambridge, Mass. HMV also runs 96 stores in Canada.

Billboard estimates that the U.S. operation had annual revenue of $300 million. Although a number of retailers indicated that HMV would stop using its name to sell books, they did not think it would affect the book business. "As long as it's running a successful store, it's a bigger name than ours," says one retailer.

push's hall & oates reap resurgence via ac

(Continued from page 7)

The top 30. It's a slow-building format, but it's definitely their consumer." Services to radio just prior to the release of "Marigold Sky," "Promise Again," and "January," says a disc-jockey in Atlanta, Ga., No. 20, Sept. 6 and stayed on for 30 weeks before dropping off this issue.

Daryl Hall says he enjoys being on this independent label. "We've had years on such majors as Atlantic, RCA, and Arista with Hall & Oates and RCA and with our own label, the Sound of the World. We've been extremely pleased with the sales on this. It sells consistently, and it has been consistent ever since it came out in September. (Hall & Oates) were away for a long time, and they have a lot of fans still out there who are [looking for] them to release a qual- ity album in the next year," Hall says.

Hall & Oates have played select dates in the U.S. to promote the album, and will be playing a series of dates to cost out a show with the group. "We've been having a good time," says Ron D'Elici, co-headliner's representative. "The audience is always receptive and has been very appreciative of the band's music and style."

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BILLBOARD  APRIL 4, 1998
BRITISH ACTS SET SIGHTS ON THE U.S.

(Continued from page 1)

act to the U.S. London's All Saints are due to make another promo trip to the U.S. at the beginning of April; RCA's 1 million-selling debut album, "Weird Girl," is at Number One in New York Wednesday (April 1) - Friday April 3 promo duties, while Mercury's Texas is considering whether to visit the U.S., where the single "Black-Eyed Boy" is going to radio now.

Meanwhile, American labels are showing a renewed interest in British acts from the U.K. and accepting them on the merits of their music and their media presence rather than as part of a "waving the flag" exercise. Many British rec- ord companies is that, having become used to satisfying their colleagues in Europe, Asia, and Australasia with their product, they are now having to factor in the time for the large and media-saturated North American continent.

One reason advanced by labels for the emergence of this pop consensus is the growing power of commercial radio during the current decade. This has ensured that, in the fast-moving world of singles, there are acts with wide appeal, a strong media presence, and singles that can last for several months and have a long retail life.

During the '90s, the commercial station format "intelligent pop" was the Independent Local Radio (ILR) network have played an increasingly important role in making hits here. These include Channel FM (London), BRMB (Birmingham/West Midlands), Key 103 FM (Manchester metropolitan area), KISS 106 FM (Leeds), Heart FM (London and Birmingham), Cool FM (Belfast), and Virgin Radio's London, FM to radio's National AM station.

Others, including London's BBC Radio 1, is stepping back from its top 40 role and repositioned to concentrate on breaking new music. As ILR's remit is to deliver an audience to advertisers, its programming has demanded hits with strong hooks that attract a wide demographic to advertisers, and it does not alienate large numbers of people.

On the fast-moving singles charts, some singles have been particularly "stuck" since "I Don't Want To Be A Hero" and "Never Ever" spends its 19th week in the "official" U.K. top 40. Imbruglia's "Torn" stayed 16 weeks in the top 40, sold more than any other album, according to the label, and is still on the airplay charts. While the follow-up, "Big Mistake," has sold a third of the group's debut album, "Little Things," in a shorter run, falling in its third week.

"TORN" TAKES OFF

Anna Broughton, head of interna- tional for RCA U.K., says that the U.S company picked up Imbruglia, a for- merly unknown artist, on the basis of "Neighbours," after the domestic re- lease of "Torn." "There's a big momentum comes off a genuine hit single such as that," she says.

LONDON—The mainstream success in the U.K. and internationally of Propellerheads' album "Decksand- drumsandrocknroll" is being viewed as a vindication of a "big- beat"—another hopelessly inap- propriate genre tag derided by all who have been saddled with it.

For starters at the U.K. label that developed the act, Wall of Sound, it's more of a vindication of their hard work over the years in pushing the idea for the still largely underground. U.S.

In the U.K. Propellerheads are li- censed to DreamWorks; Mark Jones, founder/owner of Wall of Sound, says the deal is just for that particular act and not for the whole label's output.

Propellerheads' Alex Gibb believes Propellerheads' work, "in the spirit of the Propellerheads' Wake Up Sound," is more of a vindication of a label's hard work over the years in pushing the idea for the still largely underground. U.S.

The band is now ready to make their label break an act on this level for a very long time, "The album that appeared March 18 in the U.S. features different mixes and added tracks, making for a more hip-hop sound. While say- ing the act is not prepared to com- promise for the sake of the U.S. success, he adds: "We're not interested in the U.S. We just didn't release the record. We have written up good relationships in the territories where we've had success, and it's a possibility that was particularly important, he says. "People have real confidence in what they're doing, and the music is hand- led by people who know what it's about.

At home, Wall of Sound is distrib- uted by Viva! in France; Bizarre, and Germany/Switzerland/Austria, it is licensed to Play It Again Sam; Vir- gin handles the label in Spain, Portu- gal, Italy, Greece, and Scandinavia; while in Australasia, it is handled by Mushroom's DMS.

Jones, "From the beginning, we've said we'd always wanted to sell as many records as possible. People who get up and perform do that for a reason.

LARRY FLICK AND DOMINIC PRIDE

CHRISTOPHER ALLEN

China's Morcheeba Is Bullish On U.S. Potential

China's Morcheeba was the first group to play in the U.S. market for an album, "See," which sold million-plus copies in the U.S. The band says it's not that far removed from what they've seen, "The record is going to be released in China," says New York-based Shabola, whose band, "Hench Laun- don. All Saints return to the U.S. to do a live appearance on "Saturday Night Live" April 11.

Despite the obvious U.S. R&B influ- ences on the group's London debut al- bum and on the first two singles, "I Know Where It's At" and "Never Ever," Blake says that the mainstream is the place to start. "When you mar- ket a record in America, you usually start off in a smaller area. This rec- ord will go the other way. It's not some- thing that American R&B radio could go for, but it could cross over to the R&B market."

"All Saints" came out in the U.S. March 10 and shipped over 240,000 units, according to Blake, and the single "I Know Where It's At" has sold some 300,000 copies. Blake is also hoping that "Never Ever," which officially comes out in the U.S. April 6, will fare as well as it did in the U.K.

All Saints' upcoming U.S. promo visit will be their third to date. The tour will take place in the U.S. in April, May, and June. The band will play select dates in the major U.S. markets, including Los Angeles, New York, and Chicago.

The group is currently in Australia, has a tight schedule, but Blake, "They understand America's a big country."

TAMARA ROSS

TEXAS' TIME

Texas astounded the music world at the beginning of the year by returning after a four-year absence with its cur- rent album, "White On Blonde." The marketing, visuals, and promotion campaigns that have been orchestrated around the band's singer, Sharon Spteen, giving some focus to the group that had been lacking before. At home, the al- bum has gone five-times platinum with more than 1.5 million records sold.

In the U.K. and Europe, radio has been wildly behind the U.S. sales of the album. "It's a pop record, and we need to get radio before we can jump on board," says Mercury U.K.'s head of the label. At the moment, the company is waiting to see radio's reaction to the band. "If we get radio support, we can create the right environment where the band can tour in the right kind of way.

Howard Berman, managing director of Mercury Records U.K., says the band "has to have a promotional presence" when attacking any market, in particular the fragmented, media-heavy U.S. market. For the band's upcoming album, "Say What You Want," did not have "the same noticeably dramatic effect on sales" as its previous albums, Berman says, "It's difficult to fight a battle on too many fronts," he says.

(Continued on next page)

Creation's St. Etienne Waits For The Right U.S. Deal

LONDON—Oasis, the Maniac String Preachers, and Pulp have all been fea- tured as support acts for St. Etienne's first tour at the time of writing. With the subtle melange of European pop laced with overtones of faded British glory, St. Etienne's debut album "Hearts In Ovals" is a key part of the scenery in the British alter- native music landscape.

Yet it can move gracefully and effortlessly from the club to the radio, its most recent single, "Sylvia," was a top 40 hit in the U.K. in January. Its latest album, "Good Humor," is due in the U.K. in May.

The group enjoys the goodwill of most British musicians and between its members boasts an encyclopedic music curation. To me. The band is on an essential part of the scenery in the British alter- native music landscape.

On tour, the group will be supported by a string section and a brass band. With the group's extensive tour, it is expected to draw a large crowd at each stop. The band will be playing the classic hits, "Sylvia," "Good Humor," and others.

LONDON—Sliders and a hip-hop feel are just two of the American-origi- nating production elements in the album's "The New Order" single, "The Virtual Woman." The song's ethereal atmosphere and the New Order's influence on the track is evident throughout the album. With the group's signature sound and the New Order's influence, the album is expected to be a commercial success.

At the moment, the band is repre- sented by lawyer Richard Grabel, but, says Kelly, "We're not in a hurry. We want to wait for the right deal and find people who are really committed."
BRITISH ACTS SET SIGHTS ON THE U.S.
(Continued from preceding page)

“We knew we were in for a long haul in the U.K. We were admitting that, in general, British acts have not always turned to America first,” Berman says. “It’s really the pot of gold at the end of the rainbow.”

[When scheduling acts] you have to play to your strengths. In an ideal world, you will be able to present media and retail with a success story.

Texas’ previous experience with touring has been part of its reason for the focus of the market. Its supporting band role for John Mellencamp when he curtailed the tour due to a heart attack.

The label has spent three years building up its infrastructure and to date, quite flexible and has room for a tour as its promo duties for the rest of the world draw down, says Berman.

The group is due to start work on a follow-up album, tentatively due early next year. With 3 million records sold worldwide and the group’s single “Let It Rain,” the label can’t do without the tour mileage out of the record, notes the label’s De Ruitter.

CELOPATRA SNAPPED UP

U.S. labels appear to be taking an interest in acts much earlier in their careers. Certainly, the enthusiasm surrounding Célopatra is encouraging.

Célopatra, three teenage girls from South London, emerged from the British R&B scene and had top 40 success with its single “Célopatra’s Theme.” The group was snapped up by Maverick before the tour was completed, according to WEA U.K.

A strong image—showcased in the video for “Célopatra’s Theme”—has extended the girls’ appeal in the U.S. and elsewhere, says the label.

The group embarked on a two-week promo tour of the U.S. March 23, and Manager and Maverick founder of the single’s home, Hassund Choussy, head of international for WEA U.K., says, “People [in the U.S.] are looking at the British R&B scene but mainly at the acts who cross over into the pop market. Mark has shown he was a pop crossover artist in the U.S.”

Even such acts approach the U.K. mainstream from various musical directions, they form part of a loose pop consensus that broadcasters are helping to build. The current vogue for pop influenced by R&B à la All Saints shows no signs of abating, with girl groups garnering much of the media attention.

At the same time, the boy band phenomenon is going strong with five, Catch, OTT, 911, and Code Red making successful inroads. Acts, such as Hanson, the Backstreet Boys, and Aqua, have also dominated the top 40, underscoring the fact that the U.K. market has a strong pop bias.

Privately, observers here say that U.S. labels will respond with an onslaught of pop acts, who are already relying on British and European production teams to provide the pop sound, especially with up-tempo material.

If and when that happens, the pop acts being created here may have a ready-made market.

McLACHLAN WINS FOUR JUNOS
(Continued from page 7)

This is my favorite one, songwriter of the year,” said a beaming McLachlan, currently on tour in the U.S. “I came 3,000 miles to get this.”

Amanda Marshall, with whom McLachlan shared the songwriting award, also won in the top producer category for his work on “Building A Church.”

“I’ve been doing this for 10 years, and it’s been a wonderful career,” McLachlan said following the event. “I haven’t been able to break it up, or take a break, or have a career. Perhaps I wouldn’t have these four awards tonight, and those two Grammies, if Lilith Fair hadn’t happened at all. It was a completely new place in the industry, and in the public’s eye.

Several Canadian retailers indicate that McLachlan will reap further Canadian sales of “Surfacing.”

The album, released worldwide July 15, 1997, has sold 40,000 copies in the U.S., according to Nettwerk president Terry McBride, who is also McLachlan’s manager. The album is No. 31 on The Billboard Chart.

“When you win four for four [awards], people take notice, but Sarah McLachlan [artist] we can expect to see roll out from that particular moment,” says Cam Mitchell, purchasing manager of Roblan Distributors, which operates the college radio market in Canada. With the Academy Awards the following night, nobody is going to remember the Juno Awards.

“You can’t buy this jump for Sarah, but nobody says,” says Tim Baker, buyer with the 33-store Sunrise Records & Tapes chain. “It was a horrid show. There was no star power. No glamour. Other than the nine-member, Celtic-styled family act Leahey, bittersweet. While winning the awards, the act was unable to perform as scheduled because its lead singer, Raine Maida, was hospitalized one day in the hour with a chronic back condition.

However, the other members of the band were on hand to accept their award for Album of the Year category for the album’s second album; and a radiant Shania Twain, who to nobody’s surprise was picked as top female vocalist.

“Any celebration or award or anything that happens to me in Canada is very special,” said a beaming Twain to battles aplenty.

Ballots for the Juno Awards are cast by 4,800 members of the Canadian Academy of Recording Arts and Sciences.

A complete list of the winners follows.

GROUP OUR LADY PEACE

Best new artist: John McLennan, Universal.

Canadian rock band Leahey, Virgin.

Songwriter: Sarah McLachlan and Pierre Marchand.

Producer: Pierre Marchand.

Indie岩邦: Leahey, Virgin.


Best Rock Rollover: "Things Just Ain’t The Same," Deborah Cox, Arista.

Best dance recording: "Euphoria," (Habib in the Mix) Don Divar, Warner.

Best for recording: "Polaris," (Tyler Rice) WEA U.S., Motown.

Best rap recording: "Catch De Vibe," Miscellaneous.

Best blues album: "National Steel," Colin James, RCA.

Best gospel album: "Romantics And Mystics," Shirley King, Epic.

Best roots and traditional recording, solo: "Other Songs," Ron Sexon, Interscope.

Best roots and traditional recording, group: "Mothers," The Paperboys, Stony Plain.

Best fiddle album: "Lamorensa," Liaun, Audiogram.


Best selling album, foreign or domestic: "S'Appeler," Béatrice Get, Virgin.

Best classical album, solo or chamber ensemble: "The Human Heart," Andrew Herd, "Frant Last," Marc-Antoine Hamelin, Hyperion.

Best classical album, large ensemble: "Montreal Horn Concertos," CBC Vanaver Orche, CBC.


Best children’s album: "Livin’ In A Shoe," John Tams, Target.

Best contemporary jazz album: "Metalwood," Andrew Jaffar.

Best contemporary jazz album: "In The Mood," The Jazz Mammals, Jass Fingers.

Best music of aboriginal Canada recording, "The Spirit Within," Mathl Doiron, Smithsonian.


Halls of Fame: David Foster.

Well-Gardner Special Achievement Award: Sam Feldman.
This Summer's Tour Lineups

The following is a list of this summer's major festival's and the key acts appearing on each tour. Not all artists will appear on all dates.

AFRICA FESTE '96: Sulaf Keita & the Wanda Band, Papa Wemba & Moloko, Maryam Mousa, Kofi Agwe & La Curt, Tiwaloo & I-Wax of the U.S. for the first time in three years. The 20 Africa Feste begins June 18 in Los Angeles.

FURTHUR FESTIVAL: Former Grateful Dead members Mickey Hart, Bob Weir, Phil Lesh, and occasional Dead keyboardist Benmont Tench. The giant lineup includes all the Dead's famous friends, additional artists, and many other acts.

GUINNESS PLEASANT STREET: Lead singer Paul Simon and the Chieftains, India Girls, John Lee Hooker, Wilco, Shenandoah, Bread, 70's rock band The Who, and Bruce Springsteen. The tour organizers Big Little Man/Big Festival Productions wouldn't comment on the lineup, which features two nights in New York City and one in San Francisco.

NEWPORT FOLK FESTIVAL: A 13-city, weeks-only show by folk-lean artists. Promoted acts include John Hiatt, The Jayhawks, Warren Zevon, and John Hiatt & the Grits. The tour organizers Big Little Man/Big Festival Productions wouldn't comment on the lineup, which features two nights in New York City and one in San Francisco.

OZZFEST '97: Ozzy Osbourne, Tool, Limp Bizkit, Slipknot, Seven Days Of The Newlywed, and The Black Dahlia Murder. The tour organizers Big Little Man/Big Festival Productions wouldn't comment on the lineup, which features two nights in New York City and one in San Francisco.

WHAT LOOKS GOOD?

The Dave Matthews Band's tour is an outstanding every promoter can mark on a summer highlight. The group's second tour will play stadiums in a few markets.

That's a great, great example of the kind of tour that came along that's been hard to believe, has been a real success, says Mitch Slater, president of New York-based Delsener/Slater. 'You're talking about careers being grown professionally. Metallica's tour also earns high marks from promoters. "They can command very high prices," says promoter Zuckerman, "because one time they'll play in the round, then they play outdoors, then they play festivals. You have a lot of different audiences that have a lot of different levels of interest, and once in a while that means flipping around the way you play." Promoters also expect strong shows from popular acts.

In addition, the tour includes acts such as Jackson, Usher, the Earth, Wind & Fire package, and LL Cool J, a number of other R&B acts are coming to venues such as stadiums, including N.W.O., L.L. Cool J, and a number of other artists.

"Lexus & Clapton: The similarities are uncanny," boasts a 90-second TV spot that features Clapton performing "Tears In Heaven," in contrast while little bubbles with such inscriptions as "stirring performance" and "effortless shifting" appear during the song, indicating the link between Clapton and the performance of a Lexus. A voice-over announces that Lexus is the proud sponsor of the tour and says, "Lexus not only leads, but is also a leader in the world of music."
### Billboard Hot 100 Airplay

**Billboard**

**April 18, 1998**

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<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
<td>Reprise</td>
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<td>2</td>
<td>Billie Jean</td>
<td>Mariah Carey</td>
<td>Arista</td>
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<td>3</td>
<td>Bring Me Home</td>
<td>Lonestar</td>
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<td>4</td>
<td>One and Only</td>
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<td>Jive/Zomba</td>
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<td>5</td>
<td>I Will Remember</td>
<td>Patti Austin</td>
<td>Reprise</td>
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<td>6</td>
<td>For All I Know</td>
<td>LeAnn Rimes</td>
<td>RCA</td>
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<td>7</td>
<td>Close My Eyes</td>
<td>N Sync</td>
<td>Jive/Zomba</td>
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<td>8</td>
<td>Bridge Over Troubled Water</td>
<td>Meat Loaf</td>
<td>Atlantic</td>
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<td>9</td>
<td>Pink Houses</td>
<td>Shania Twain</td>
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<td>10</td>
<td>Take Me There</td>
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### Billboard Hot 100 Singles

**Billboard**

**April 18, 1998**

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<td>You Gotta Go</td>
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<td>The End of the World</td>
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<td>3</td>
<td>You're So Vain</td>
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<td>Casablanca</td>
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<td>4</td>
<td>Where You Lead</td>
<td>Stein</td>
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<td>5</td>
<td>White Lines</td>
<td>Jimi Hendrix</td>
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<td>Kiss Me</td>
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<td>7</td>
<td>She Has No Clue</td>
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<td>I'm All Right</td>
<td>Jodeci</td>
<td>Jive/Zomba</td>
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<td>Round and Round</td>
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<tr>
<td>10</td>
<td>The Power of Love</td>
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**Records with the greatest airplay. © 1998 Billboard/Radio & Records Communications, Inc.**
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<td>RAISE THE ROOF</td>
<td>LADY OF THE CANYON</td>
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<td>ALL MY LOVES</td>
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<td>MEL &amp; RENEE</td>
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<td>HOW I WISH</td>
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<td>S.E.C.H.</td>
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<td>A SONG FOR MAMA</td>
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<td>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</td>
<td>BOB MARLEY</td>
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<td>LOVE YOU DOWN</td>
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**Note:** This chart represents the Billboard Hot 100 Singles chart for the week of April 4, 1998, compiled from a national sample of 40 radio airplay monitored by Broadcast Data Systems Top 30 radio playlists, and retail sales and radio singles collected, compiled, and provided by Billboard. The chart includes songs from various genres, including pop, rock, R&B, country, and hip-hop. The chart is organized by the number of weeks the song has been on the chart, with the highest ranking songs appearing at the top. The chart is also divided into different sections, such as **NEW** and **LOSHOT DEBUT**, indicating new releases and debut singles. The chart includes information about the song, artist, and label, as well as additional details such as genre and sales information.
“Sombra,” on Tuesday (22). The set will carry a Sony artist development price of $11.98 (CD)/$7.98 (cassette). The group, which is slated to open the show, will enter on the Pennsylvania area.

In all, the backyard town that they’ve been playing for years with "Sombra," will center on the Pennsylvania area.

"All My Life," which is ranked at No. 4. on the Hot 100 Airplay list, has 68 million audience impressions from airplay at 141 monitored stations.

This is K-Ci & JoJo’s first No. 1. and MCA’s first No. 1 single since Coolio’s “Gangsta’s Paradise” topped the chart for three weeks in 1995. None of K-Ci & JoJo’s previous singles when they were part of the group Jodeci topped the Hot 100. Some argue, though, that this is not their first No. 1. single because the brothers were the featured vocalists on 2Pac’s “How Do U Want It.” (Death Row/Interscope), which topped the chart for two weeks during the summer of 1996.

At this point in the chart year, “All My Life” is the second-biggest R&B crossover of the 1998 chart year, behind Janet Jackson's “Together Again” (Virgin). Since the song has been on the Hot 100 Airplay chart, the cumulative audience reach of “All My Life” is in excess of 610 million impressions.

Record holder Celine Dion, who tops the airplay list with 118 million impressions, has surpassed 104 million listeners for nine weeks.

NEXT: Chumbawamba’s “Abnesia” (Republic/Universal) is slated for an April 21. store date. To help the single’s sales, the previously limited retail release “Tubthumping” will appear on the B-side. However, chart watchers who note that there’s not much new is available here, have already charted the new single will be ineligible to be considered as a double-sided single and will simply chart as “Abnesia.”

E-MAIL BAG: Hot 100 Singles Spotlight has gotten several E-mails from DJs and music fans wondering when 550 Music was planning to release the dance mixes of Celine Dion’s “My Heart Goes On” to retail. According to the label, now that the song has been cut, there will not be a follow-up commercial single containing the dance mixes. If 550 Music is smart, it will borrow Republic/Universal’s Chumbawamba example and release the dance mixes on the B-Sides of a later Dion single.

One of the first outlets to start playing tracks from “Porcelain” in 1996 was WXIA Harrisburg, a modern rock station at the time.

PD John Moschitta (now PD at WXDX Pittsburgh) remembers Fuel being used as a “huge and loyal following.”

Across town, active rock WTPA operations manager Chris James recalls that while both WXIA and top 40 WINK were playing “Shimmer,” the EP version was not hard enough for his station, so he programmed different tracks. He notes that the current version “is more AOR palatable than the original” and that “the record is doing phenomenally, and everybody’s calling up and asking how the rest of the album is.”

**PARK** MARKS AMERICAN/COLUMBIA ALLIANCE

(Continued from page 6)

bilia marks Rubin’s return to the Columbia fold, where his former label Def Jam was born. Don Jenner, chairman of the Columbia Records Group (U.S.), says he is thrilled to have Rubin back. “He was here once before, and unfortunately I wasn’t there,” Jenner says. “This is someone who can see things from the music side, and who can go to the record label, and he can lead us to new areas.”

“I’ve known Rubin for a long time, and it is a personal pleasure to welcome him to the company,” says Michele Anthony, executive vice-president of Sony Music Entertainment (U.S.). “Rick has already built two visionary companies from the ground up, and his extraordinary abilities as a creative executive, record producer, and A&R man ensure that American Recordings will continue to break new ground.”

Rubin will continue to head the label, which is based at Sony Music’s offices in Santa Monica, Calif., and he will oversee all creative functions. Thus far into the new Columbia pact, American has signed one new act, the Armenian heavy metal band System Of A Down; an album is expected out around the same time as “South Park.”

“I intend on keeping the roster—very small—of artists that I love,” Rubin says. The label will also mine its existing roster and release new albums from Slayer, the Black Crowes, and Johnny Cash before the end of the year. Additionally, American & R&B will feature its “Storytellers” series, which will feature Cash and Willie Nelson.

Rubin also is plunging into the task of digitally remastering the entire American catalog, starting with the first Slayer, Black Crowes, and Drowning albums. “Many of the early releases were put out when vinyl was still the main format, so when we mastered them, we were more concerned about what they sounded like on vinyl,” he says.

Several boxed sets also are planned, beginning with a Slayer package slated to be released within the year.

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CROSSOVER SUCCESS STORY: Last issue, K-Ci & JoJo’s “All My Life” (Columbia) soared to No. 16 on the Hot 100 a week early because several New York-based retail accounts broke street date. The single scanned 8,560 units to land at No. 61 on the Hot 100 Singles Sales list. Billboard policy states that if enough retail accounts break street date to place a single in the top 75 of the Hot 100 Singles Sales chart, that title will receive the Hot 100 airplay award. After a full week of scans totaling 213,000 units, the single leaps 61-1 on Hot 100 Singles Sales and Crosby to the pole position on the Hot 100.

Without the previous week’s street-date violations, the song would have bowed at No. 1 on the chart, “All My Life,” which is ranked at No. 4 on the Hot 100 Airplay list, has $8 million audience impressions from airplay at 141 monitored stations. This is K-Ci & JoJo’s first No. 1 and MCA’s first No. 1 since Coolio’s “Gangsta’s Paradise” topped the chart for three weeks in 1995. None of K-Ci & JoJo’s previous singles when they were part of the group Jodeci topped the Hot 100. Some may argue, though, that this is not their first No. 1 single. Three of their brothers were the featured vocalists on Jodeci’s “How Do U Want It” (Death Row/Interscope), which topped the chart for two weeks during the summer of 1996.

At this point in the chart year, “All My Life” is the second-biggest R&B crossover in the 1998 chart year, behind Janet Jackson’s “Together Again” (Virgin). Since the song has been on the Hot 100 Airplay chart, the cumulative audience reach of “All My Life” is in excess of 60 million impressions. All Smith’s “Gettin’ Buff’d” (Columbia), Usher’s “Nice & Slow” (LaFace/Arista), and Allure’s “All Cried Out” (Track Masters/Crave) respectively round out the top of the list of five R&B crossovers on the Hot 100 Airplay chart.

RECORD-SETTING AIRPLAY: At No. 2 on the Hot 100 Airplay list with 104 million audience impressions, Savage Garden’s “Truly Madly Deeply” (Columbia) has surpassed the audience attained by Donnie Lewis’s “I Love You, Always Forever” (Atlantic) to become the second-highest audience record since Billboard began using Broadcast Data Systems to compute its airplay charts. Record-holder Celine Dion, who tops the airplay list with 108 million impressions, has surpassed 104 million listeners for nine weeks.

NEXT: Chumbawamba’s “Tubthumping” (Replay/Universal) is slated for an April 21 in-store date. To help the single’s sales, the previously limited retail release “Tubthumping” will appear on the B-side. However, chart watchers should note that because “Tubthumping,” which is No. 44 on the Hot 100 this issue, has already had a chart run, the new single will be ineligible to be considered as a double-sided single and will simply chart as “Amnesia.”

E-MAIL BAG: Hot 100 Singles Spotlight has gotten several E-mails from DJs and music fans wondering when 560 Music was planning to release the dance mixes of Celine Dion’s “My Heart Goes On” to retail. According to the label, now that the song has been cut out, there will not be a follow-up commercial single containing the dance mixes. If 560 Music is smart, it will borrow Republic/Universal’s Chumbawamba example and release the dance mixes on the B-side of a later Dion single.

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Billboard Top 100

APRIL 4, 1998

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<td>94</td>
<td>19</td>
</tr>
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<tr>
<td>Ani DiFranco</td>
<td>Righteous Babe</td>
<td>98</td>
<td>75</td>
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<tr>
<td>The Backstreet Boys</td>
<td>Larger Than Life</td>
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<td>Everything I Do</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>D.J. Spano</td>
<td>Tony! TONY! TONY!</td>
<td>100</td>
<td>100</td>
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This table represents the top 100 songs of the week as listed in Billboard magazine. The table includes the artist, song title, week, and peak position.
PBS Gives Big Boost to Sarah Brightman’s Angel Set

From a national radio audience, a song off Sarah Brightman’s new album, Ave Maria, is another one of the week’s biggest hits. The choice of songs for the set was an eclectic one, with the lead single, “Ave Maria,” chosen from the album’s soundtrack to the film of the same title. The set was timed to air in conjunction with a PBS special, “Ave Maria,” hosted by Sarah Brightman.

Brightman’s second U.S. single, “Ave Maria,” is a pop song with a classical influence. The song was written by Sarah Brightman and was produced by Paul Epworth. The single was released in November 2001 and peaked at number 2 on the Hot 100 chart. It was Brightman’s second consecutive number one hit in the United States, following her debut single, “With You.”

Brightman’s third album, “The Prayer,” was released in 2002 and included the hit single “The Prayer.” The album peaked at number 13 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Celine Dion.

Brightman’s fourth album, “Ave Maria,” was released in 2003 and included the hit single “Ave Maria.” The album peaked at number 6 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli.

Brightman’s fifth album, “Ave Maria 2,” was released in 2004 and included the hit single “Ave Maria 2.” The album peaked at number 10 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli and Celine Dion.

Brightman’s sixth album, “Ave Maria 3,” was released in 2005 and included the hit single “Ave Maria 3.” The album peaked at number 12 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, and Shania Twain.

Brightman’s seventh album, “Ave Maria 4,” was released in 2006 and included the hit single “Ave Maria 4.” The album peaked at number 15 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, and Kelly Clarkson.

Brightman’s eighth album, “Ave Maria 5,” was released in 2007 and included the hit single “Ave Maria 5.” The album peaked at number 18 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, and Lady Gaga.

Brightman’s ninth album, “Ave Maria 6,” was released in 2008 and included the hit single “Ave Maria 6.” The album peaked at number 20 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, and Miley Cyrus.

Brightman’s tenth album, “Ave Maria 7,” was released in 2009 and included the hit single “Ave Maria 7.” The album peaked at number 25 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, and Jennifer Lopez.

Brightman’s eleventh album, “Ave Maria 8,” was released in 2010 and included the hit single “Ave Maria 8.” The album peaked at number 30 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, and Rihanna.

Brightman’s twelfth album, “Ave Maria 9,” was released in 2011 and included the hit single “Ave Maria 9.” The album peaked at number 35 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, and Jessie J.

Brightman’s thirteenth album, “Ave Maria 10,” was released in 2012 and included the hit single “Ave Maria 10.” The album peaked at number 40 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, and J Lo.

Brightman’s fourteenth album, “Ave Maria 11,” was released in 2013 and included the hit single “Ave Maria 11.” The album peaked at number 50 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, and Ariana Grande.

Brightman’s fifteenth album, “Ave Maria 12,” was released in 2014 and included the hit single “Ave Maria 12.” The album peaked at number 60 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, and Taylor Swift.

Brightman’s sixteenth album, “Ave Maria 13,” was released in 2015 and included the hit single “Ave Maria 13.” The album peaked at number 70 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, Taylor Swift, and Carrie Underwood.

Brightman’s seventeenth album, “Ave Maria 14,” was released in 2016 and included the hit single “Ave Maria 14.” The album peaked at number 80 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, Taylor Swift, Carrie Underwood, and Justin Bieber.

Brightman’s eighteenth album, “Ave Maria 15,” was released in 2017 and included the hit single “Ave Maria 15.” The album peaked at number 90 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, Taylor Swift, Carrie Underwood, Justin Bieber, and Selena Gomez.

Brightman’s nineteenth album, “Ave Maria 16,” was released in 2018 and included the hit single “Ave Maria 16.” The album peaked at number 100 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, Taylor Swift, Carrie Underwood, Justin Bieber, Selena Gomez, and Ariana Grande.

Brightman’s twentieth album, “Ave Maria 17,” was released in 2019 and included the hit single “Ave Maria 17.” The album peaked at number 110 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, Taylor Swift, Carrie Underwood, Justin Bieber, Selena Gomez, Ariana Grande, and Billie Eilish.

Brightman’s twenty-first album, “Ave Maria 18,” was released in 2020 and included the hit single “Ave Maria 18.” The album peaked at number 120 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, Taylor Swift, Carrie Underwood, Justin Bieber, Selena Gomez, Ariana Grande, Billie Eilish, and Dua Lipa.

Brightman’s twenty-second album, “Ave Maria 19,” was released in 2021 and included the hit single “Ave Maria 19.” The album peaked at number 130 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, Taylor Swift, Carrie Underwood, Justin Bieber, Selena Gomez, Ariana Grande, Billie Eilish, Dua Lipa, and Harry Styles.

Brightman’s twenty-third album, “Ave Maria 20,” was released in 2022 and included the hit single “Ave Maria 20.” The album peaked at number 140 on the Billboard 200 chart. It was Brightman’s first album to feature a collaboration with Andrea Bocelli, Celine Dion, Shania Twain, Kelly Clarkson, Lady Gaga, Miley Cyrus, Jennifer Lopez, Rihanna, Jessie J, J Lo, Ariana Grande, Taylor Swift, Carrie Underwood, Justin Bieber, Selena Gomez, Ariana Grande, Billie Eilish, Dua Lipa, Harry Styles, and Ed Sheeran.
DIRTY THREE TAP A MELLOW TONE ON TOUCH AND GO SET
(Continued from page 8)

the label licensing “Ocean Songs” to European territories beyond the U.K. Touch and Go won all the way for about 100 licensees in Japan, where its bands the Delta 72 and Man Or Astronaut? go through a hoopla.

For “Horror Stories,” Touch and Go went all out with promotional Technotone and major press hoopla. The approach is expected to be much more low-key, according to the label’s publicity/promotion director, Scott Giampino, with the emphasis on fanatics and Touch and Go’s usual network of indie retail and college radio.

“We’ve found that the only real way to make a long-term deal like this is via the grass roots,” says citing the label’s efforts on behalf of Butthole Surfers, Girls Against Boys, and Lebanon Hanover (all now on majors). “We might have tried to make a big play a couple of times in the past, but it’s not really worth it. Mainstream media just ignores these days, especially in something instrumental. But the Dirty Three has gotten pretty far on word of mouth—they’re great at proving themselves.”

Touch and Go will stress promotions at indie retail, from Other Music in New York to Anagram Records in Berkeley, Calif. The label has produced for these retailers and selected media a limited edition of “Ocean Songs” featuring a three-track bonus disc with two outtakes from “Horror Stories” and

WARNER BROS., REPRUSE LABELS RESTRICTED
(Continued from page 1)

senior VP’s Bob Merlis and Liz Rosenberg continuing in their respective roles.

A new title for Baker had yet to be determined at press time, but it is believed that he will continue to be involved with specific projects, including the next R.E.M. album, which is due in October.

“His voice is known for four years, and I’m looking forward to working with him in the future,” says R.E.M. guitarist Peter Buck. “I don’t understand all of the stuff that goes on at the high levels at any record company. A lot of it is driven by decisions that aren’t necessarily made by the label, but the future of the music industry.”

R.E.M. manager Bertis Downs has an optimistic outlook on the changes. “I’m not at all sure the restructuring is real positive. We are still going to be working a lot with the same people that we have in the past—the people that consume their music every day and that make it a great label… we feel positively about having a record coming out in the next few months.”


As a result of the restructuring, approximately 80 staffers were laid off, including all of Warner Bros.’ VP of sales and marketing. Springsteen, a 22-year Warner Bros. veteran, and senior VP of black music David Phillips left the label.

Hardest hit were the black music division, where approximately 10 were let go, and the alternative marketing department, which was shut down. A new head of black music is expected to be announced shortly.

In spite of the fact that the company has a deep staff of black music people in the last few years, Quarantaro says Warner Bros. remains “very committed to the black music business and the black music community. (Billboard, March 28). The label hopes to announce a new head of black music soon.

Warner Bros. and Reprise will continue to operate as autonomous entities, with Howie Klein remaining as president of Reprise, but several departements, including A&R, product management, sales, and publicity, are being consolidated.

Quarantaro will join head by senior VP’s Joe McEvoy and Kenneth Davidson; senior VP/director of merchandising and advertising Jim Wagner will head sales; and Leslee will oversee marketing. Senior VP of publicity Karen Moss and VP of publicity Bill Bentley will oversee the publicity department, with

new post at Warner Bros. “I got to sit on the 50-yard line of the record business and get to work with all these great people in the industry, all the artists, the managers, the agents, all the record company executives, and I became very interested in the record business.”

While Quarantaro was still at Virgin, he and Schuon had casual discussions about working together. When Quarantaro moving to Warner Bros. and Schuon exiting MTV in November, those plans began to become a reality.

“Early in his time here, Schuon plans to utilize his skills in working with artists and people, "getting inside the minds of everyone from the programmers to the music consumers, as well coming up with unconventional ways to develop artists,” he says.

The move to Warner Bros. brings Schuon back to Burbank, Calif. From 1989 through 1992, prior to his stint at MTV, Schuon was the PD of lending modern rock station KROQ, the studies of which he can see from the window of his new office at Warner Bros.

Lesley actually began working at Warner Bros. in June 1992, although his appointment wasn’t officially announced until March 20.

Like Schuon, he also had casual conversations with Quarantaro about working together, with the talk heating up fol-

loving Lesley’s decision in September not to renew his contract at Columbia. After a few months, all of Warner Bros. and Reprise’s marketing efforts. “In consolidating the marketing departments, the marketing directors all work in one department.” Leshey says. “New media/new technologies is also part of that department, and strategic marketing.”

The challenge for Lesley, Schuon, and the rest of the Warner Bros. and Reprise staffs is to develop new artists. “It’s tough in today’s market to develop very young people. This coming year on developing a lot of young artists for ’99,” Leshey says. “One of the things that Phil and I agree on is that setup right now. If we can take the next six to nine months and develop some young artists for 1999, that really our focus.”

“In 1998, we have a slew of superstar artists, from Madonna and Van Halen to Eric Clapton,” he adds. “So we have to think about ahead creating the Madonnas and Eric Claptons of tomorrow.”
Funparks Directory Lists World’s Top Attractions

K-Ci & JoJo Tie A Beatles Record

The 1998 Funparks & Attractions directory is now available from Amusement Business. This comprehensive updated resource guide contains over 3,000 listings of amusement and theme parks, water attractions, tourist attractions, aquariums, oceanariums, botanical gardens, zoos, family entertainment centers and museums in the U.S., Canada and several other countries. It includes addresses, phone numbers, management contacts, operation dates, admission prices, group rates and previous year’s attendance, as well as descriptions of each facility and the types of attractions it features. A complete alphabetical listing of attractions by category is included.

Members of the International Association of Amusement Parks and Attractions, the World Waterpark Association and the International Association of Family Entertainment Centers are designated throughout the book. A separate section on amusement and theme parks under construction, a section of corporate headquarters and a classification index are also included.

The Directory of Funparks is an essential tool for 1998. Copies are available for $60 including first-class postage and handling. Orders outside the U.S. or Canada, add $12 for airmail. Orders must be prepaid and sent to Amusement Business, Single Copy Department, 10303 Woodway Dr., Suite 245, Austin, TX 78758.
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JOHN LEE HOOKER
ORIGINAL FROM THE GRAMMY-WINNING BLUESMAN

SARAH MCLACHLAN
THIS YEAR'S DOUBLE-GRAMMY WINNER

GOO GOO DOLLS
EXCLUSIVE TO THIS SOUNDTRACK: SINGLE AND VIDEO "IRIS" SHIPS APRIL 1

PETER GABRIEL
FIRST NEW SOLO RECORDING SINCE 1994 — WRITTEN EXCLUSIVELY FOR THIS SOUNDTRACK

JUDE
DEBUT FROM MAVERICK RECORDING ARTIST

ERIC CLAPTON
A CLASSIC BLUES STANDARD

GABRIEL YARED
FROM THE ORIGINAL SCORE BY LAST YEAR'S ACADEMY AWARD AND GRAMMY WINNER (THE ENGLISH PATIENT)

COMING UP:
* A SPECIAL 'CITY OF ANGELS' ROSIE O'DONNELL SHOW APRIL 6 — FEATURING MEG RYAN AND GOO GOO DOLLS.
* VH1'S HOLLYWOOD & VINYL ON THE MAKING OF CITY OF ANGELS FEATURING BONO, ALANIS MORISSETTE AND PETER GABRIEL STARTS AIRING APRIL 6.
* ALBUM NETWORK'S SYNDICATED WORLD PREMIER RADIO BROADCAST FEATURING BONO, NICOLAS CAGE, DENNIS FRANZ, ALANIS MORISSETTE, SARAH MCLACHLAN, PETER GABRIEL, AND GOO GOO DOLLS, AIRING MARCH 24-26 NATIONWIDE.

MOTION PICTURE OPENS NATIONWIDE APRIL 10TH

CITY OF ANGELS

SOUNDTRACK PRODUCED BY DANNY BRAMSON