EMD Absorbs E-Prop; Links With Caroline

BY ED CHRISTMAN

NEW YORK—Ten months after EMI Music’s U.S. operations underwent a restructuring, Ken Berry, who was named president of EMI Recorded Music during that shake-up, is moving to further fine-tune operations.

On March 29, Berry merged the year-old EMI-Capitol Entertainment (Continued on page 102)

Capitol Nashville Paying Radio To Back-Announce

BY CHET FLIPPO

NASHVILLE—Saying that this is what country radio needs and what country music needs, Capitol Nashville president/CEO Pat Quigley is making a major investment in back-announcing singles on radio.

In what he termed a “huge commitment” to CBS Radio, Quigley is buying 10-second spots on CBS country stations to back-announce singles from select Capitol Nashville projects. The initial campaign, beginning April 20 and running through Christmas, will cost approximately a half-million dollars (Billboard Bulletin, April 2).

(Virgin’s Kravitz Crafts Appealing Musical Blend

BY LARRY FLCIK

NEW YORK—With “5,” Lenny Kravitz’s first Virgin collection in three years, he has found a comfortable niche between the old-school rock/soul tone of his previous recordings and the futuristic electronic sound currently dominating the pop market. It’s a musical blend that already has retail and radio salivating in anticipation of the album’s worldwide release May 12.

The result of an eight-month recording marathon in New York and the Bahamas, during which Kravitz played many of the instruments himself, “5” darts from guitar-driven tunes like the anthemic “Live” into loop-laden dance/hip-hop jams like “Black Velveteen” with notable ease. “Making this album, I felt like a kid with a box of crayons,” he says. “And I used all the colors.”

With such a wide variety of concepts and sounds in his music, Virgin was left with an embarrassment of riches—which initially made selecting a lead single tricky.

“At one point, we were considering up to six different cuts,” says Nancy Berry, vice chairman of Virgin America/Virgin Worldwide. “It was a marvelous dilemma to be faced with.”

The label eventually settled on “If” (Continued on page 104)
PGD and the PolyGram family of labels thank the retail and wholesale community for honoring us as the NARM Distributor of the Year for the consecutive 5th year.
As we a country should be cautious about whom we choose to recognize as our heroes, for we may one day be called upon as individuals to live up to such role models’ legacies.

There appears to be a futile and ongoing national search for this similitude, a search for someone or something from our past who might remind us of our former purposefulness and tenacity. On Thursday (9), as we observe the beginning of the centenary year of Paul Robeson’s birth, this year’s celebration of the accomplishments of the brilliant scholar-athlete/singer/actor/activist, who died Jan. 23, 1976, leaving behind a wide-ranging body of work as both an artist and a citizen. We seem to wish that, in remembering Robeson, the triumphant, the revolutionary, the black and the radical, we might be inspired by a bygone measure of the cultural milieu we currently lack.

Such a search is hopeless, however, because the simple fact is that Robeson was a product of all those influences and more. He was a broad-shouldered, labor careerism, an eternal anthem. He was more than a singer, a performer. He was a political leader. He was a thinker, a writer, a social activist. He was a human being, a man.

But most of us are unwilling to be either as lonely in our ideals or as isolated in our dogged sense of justice and personal accountability as Robeson allowed himself to be. Paul believed in non-partisan public service as the essence of citizenship and in art as the publicculpable of the private conscience. Such doctrines distinguish leadership from opportunism, character from careerism, courage from timeliness.

So they try to change the topic, to demonstrate that they are doing something different from the first— and they either thrive in the eternal present, fostered by others who cannot bring themselves to act in any other manner, or do not exist at all.

Still, recent articles in consumer publications have focused on his problematic film career (he made only 11 commercially viable movies) and his earliest musical recordings, the best being “The Emperor Jones” in 1938, “Song Of Freedom” in 1938, and “Proud Valley” in 1939).

From Sunday (6) to July 31, the Jane Voorhees Zabriskie Park in New York City is holding a series of free concerts, most of which are in the university’s alma mater, Rutgers, the State University of New Jersey, is presenting “Paul Robeson: Artist And Citizen,” an exhibition (due to tour such cities as Los Angeles, New York, and Washington, D.C.) being organized in conjunction with concerts, symposiums, and the publication by Rutgers University Press of “Paul Robeson: Artist And Citizen,” a book of 18 critical essays.

Robeson received an honorary Grammy lifetime achievement award this year, an honor arriving in the wake of several recent archival and anthology releases of Robeson’s recordings, most notably the beautifully packaged and annotated “Paul Robeson: Songs Of Free Men” (Sony Classical), issued as part of the “Masterwerks Heritage series,” and “The Paul Robeson Concerts” (Folk Era), which collect two live performances from 1952-53, during which the defiant Robeson (whose U.S. passport was revoked for his civil rights involvements) performed an international command performance in North Korea and a truck parked inches from the U.S./Canadian border. The satirical baritone of the broad-shouldered, 6-foot-8-inch vocalist resonates on both records as he is his work in American Legion’s Heights. Robeson offered a studio or concert renditions of songs like Alfred Hayes and Earl Robinson’s pro-labor anthem “Joe Hill.” In Robeson’s pulse-pounding, signature performance of “Ol’ Man River” (from Broadway’s “Show Boat”), he deftly and artistically, replacing the familiar “tired of living, scared of dying” passage of the Oscar Hammerstein II/Jerome Kern classic to “I must keep fighting/‘Til I’m dyin’.”

“The Peace Arch Concerts” also features one of Robeson’s few spoken word tapes: his remarks on Aug. 16, 1950, spoken when the indefatigable freedom fighter experienced his darkest hours as an independent entertainer. Back in the 1940s, Robeson had been one of the world’s top jazz musicians. His full-length studio albums of the 1930s (his output was $100,000 to $60,000 between 1947 and 1952 and because the outspoken patriot dared to publicly link the plight of oppressed peoples throughout the globe—whether the Jews under Nazism, downtrodden colonial peoples of the Third World Troubled Kingdom (from Washington, D.C. to the U.S. and the U.K. Suddenly his hugely popular recitals were canceled as the FBI threatened to foreclose the mortgages of promoters’ halls and jewel stores, and his agent aggressively feared for concert attendences’ cars for follow-up harassment. Robeson was blacklisted from TV and radio, forcing his passport in 1959 to prevent any further foreign tours, and he was hauled before a 1956 session of the House Committee on Un-American Activities. Asked why he didn’t take up permanent residence in Russia, where his people professed to hold to “very dear,” he told his congressional interrogators, as recounted in the text of “Paul Robeson: Artist And Citizen,” “Because my father was a slave, and my people died to build this country, and I am going to stay here and have a part of it, a part of this country that once gave petrified minds people would drive me from it! In that clear?”

In the barnyard of the Westpuss Presbyterian Church in Princeton, N.J., Paul Leroy Robeson was born the son of an itinerant teamster (who eluded his slave masters at 15 to join the Union Army during the Civil War) and the former Maria Louise Baldwin, a Quaker schoolteacher. The earliest known antique in Robeson’s childhood home was a two-story bake shop who bought his freedom before the Revolutionary War, later making bread for George Washington’s army. In 1946, 49-year-old Paul’s mother burned to death when her dress accidentally caught fire at a piano store. His father soon after lost his ministry post, and the family slipped into poverty, with William Robeson, who passed away in 1948, leaving the two remaining sons to their own devices in infancy through college by hauling bales and toiling as a coachman for a rich white clientele. Paul was a high school honor student, became an All-American end on the Rutgers football team in 1917-18, and graduated with honors and a Phi Beta Kappa key. His siblings’ professions included those of doctor, minister, schoolteacher, and businessman. But Paul, after earning a degree in law from Columbia University, decided to become an artist, joining the renowned Provincetown Players company, whose resident director/playwrights included Eugene O’Neill, in whose plays “All God’s Chillun Got Wings” and “The Emperor Jones” Robeson would be cast as the lead. Robeson’s later starring role in a 26-day run of “Oth- er” set a record for a Shakespeare play on Broadway. He also cut numer- ous hits and albums for Victor and Columbia.

“His songs were some of the greatest songs ever sung by any artist of any race—no matter what his race,” wrote musical director/arranger/bandleader Paul Robeson in 1951, “to include the greatest result of his life, the suffering and the self-denial and the love of the people and the sacrifices made for his own.”

Paul Robeson is among the greatest and most beloved of African American artists, and his music has been preserved on many different platforms and in many different forms. He was an incredible artist who was able to reach across cultural boundaries and bring people together through his music. His legacy continues to inspire and influence artists today, reminding us of the power of art to bring about change and to connect us as human beings.
**Iline Berns Launches Bang II Label Sequel**

NEW YORK—Thirty-seconds after taking over seminal '80s indie Bang Records, Iline Berns is back in the label wars with Nashville-based Bang II.

Bmans assumed operation of the original Bang and its music publishing affiliate following the death in 1990 of label co-founder Bert Berns, her husband and a songwriter/performer. She sold the label's name and masters in 1997 to CBS Records (now Sony Music); she says she asked for and was given permission by Sony to use the Bang II name.

"I've been to three radio conferences and [the National Assn. of Recording Merchandisers Convention] recently," says Berns, "and I've discovered that no one is having a problem putting out recordings on an independent basis. There are not many accounts to reach as there were in the '80s. If you do it right, you can have a hit record."

Within weeks, Berns plans to release several albums, including one by country artist Monty Holmes and Atlantic-based R&B act Sleepy's Theme; also on tap is a set by Brich, one of her Bang-era signings, featuring old and new tracks by the group.

Bang II operates with a promotion, sales, and marketing staff in Nashville, and Berns is planning to open an office in Atlanta. In the U.S., Berns says she has named Hammer, ill-based M.S. Distributors to market the label nationally; she adds that foreign distribution is open.

Her staff includes label veterans Mike Martinovich, in marketing; Larry King, in promotion; and Keith and Martha Frye, handling R&B activities in Atlanta.

Branes, a widow at 23, ran both Bang and its Shout Records affiliate, bringing Brich, Paul Davis, and Derek to the company. She moved to Atlanta in 1971, where she signed Davis. She also purchased an Atlanta recording studio from Chips Moman, naming it Web IV Studios.

In the late '70s, she formed Bullet Recor, to which she signed PaBo Bryson and Nigel Olsen, Elton John's original drummer. Berns moved to Nashville in 1990.

The original Bang label name, an acronym of the first-name initials of its founders, Bert Berns, Ahmet Ertegun, Shnui Ertegu, and Gerald "Jerry" Wexler, was established in 1966 and sold a year later to Bert Berns. Its key acts included then newcomers Neil Diamond and Van Morrison.

Two publishing firms, Web IV Music and Sloppy II Music, are still controlled by Iline Berns. They publish material written or co-written by Berns, among other songs. Their catalogs include such rock'n'roll warts as "Piece Of My Heart," "(I'm) A Cry Baby," "A Little Bit Of Soap," "Hang On Sloopy," and "Twist And Shout." Sony's music publishing arm subpublishes the Web IV and Sloppy II catalogs outside the U.S.
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<th>Label</th>
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<th>Hot 100 Rank</th>
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<td>MCA Music Publishing</td>
<td>17</td>
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<td>LORD TARIQ &amp; PETER GUNZ</td>
<td></td>
<td>COLUMBIA</td>
<td>9</td>
<td></td>
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<td>ARE YOU JIMMY RAY?</td>
<td></td>
<td>COLUMBIA</td>
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<td></td>
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<td>2PAC FEATURING ERIC WILLIAMS</td>
<td></td>
<td>COLUMBIA</td>
<td>21</td>
<td></td>
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<tr>
<td>ARETHA FRANKLIN</td>
<td></td>
<td>ARISTA</td>
<td>34</td>
<td></td>
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<tr>
<td>PINK</td>
<td>K. SHIRLEY, AEROSMITH (S. TYLER, R. SUPA, G. BALLARD)</td>
<td>COLUMBIA</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>LOVE YOU DOWN</td>
<td>C. ROANE (M. BILEY)</td>
<td>COLUMBIA</td>
<td>25</td>
<td></td>
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<td>ALL FOR YOU</td>
<td>P. EBERSOLD (V. BLOCK, SISTER HAZEL)</td>
<td>UNIVERSAL MUSIC</td>
<td>11</td>
<td></td>
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<td>I KNOW WHERE IT'S AT</td>
<td>K. GORDON, C. MCVEY, M. FIENES, K. GORDON, S. LEWIS, W. BECKER, D. FAGEN</td>
<td>LONDON TOTALLY LONDON</td>
<td>36</td>
<td></td>
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<tr>
<td>ARE U STILL DOWN</td>
<td>T. SHAKUR, (TONY B, T. SHAKUR, J.,)</td>
<td>YUM 787/750 Music</td>
<td>29</td>
<td></td>
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<td>J. PATINO, J. LOEB (J. LOEB)</td>
<td>GETzin</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>RAIN</td>
<td>B. A. MORGAN (B. A. MORGAN)</td>
<td>RCA</td>
<td>32</td>
<td></td>
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<td>COLUMBIA</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>SWV</td>
<td></td>
<td>RCA</td>
<td>10</td>
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<td>T. SHAKUR, M. W. BUSH, J. WITHROW, J. HOUSER, A. ALY, E. BRICKELLI</td>
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<td>10</td>
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**Garth Catalog To Be Pulled For Box Retailers Unhappy With Capitol’s Plan**

This story was prepared by Don Jeffreys, Melinda Newman, and Ed Christman in New York and Deborah Beaus in Nashville.

NEW YORK—Capitol Nashville will cease to manufacture Garth Brooks' first three albums by May 1 in order to encourage the sale of a new six-CD boxed set of those titles. Music specialty retailers are not happy with the plan.

Although the collection, called "The Limited Series," is expected to be priced attractively, with an estimated wholesale cost of about $30, many merchants feel that there is still life in a back catalog that can fetch more than $100 at retail if the albums are sold separately.

They are also upset that the label has not designated a minimum advertised price (MAP) for the set, which could mean a free-for-all at retail, with the box selling anywhere from $25 as a loss leader to more than $80 by accounts trying to maintain or boost gross profit margins.

**Two WIPO Treaties Moving Closer To U.S. Ratification**

**BY BILL HOLLAND**

WASHINGTON, D.C.—U.S. ratification of two international World Intellectual Property Organization (WIPO) treaties moved a significant step closer to reality with the House Judiciary Committee's passage of enabling legislation April 1. The WIPO treaty implementation bill now moves to the House floor for further tinkering later this spring.

Under U.S. law, enabling legislation signals to Congress that a majority of House members approve the treaties, thereby opening the gateway for Senate ratification. The Senate is the government body that ratifies international treaties.

The Clinton administration has placed a high priority on passage of the WIPO treaties, which grant U.S. copyright holders greater protection in the digital age and will bring the U.S. in line with other WIPO trade partners. Approximately 30 countries are expected to become WIPO signatories.

Lawmakers and representatives of copyright industry groups say that the Senate Judiciary Committee will take up the legislation at any time. Though prospects for an early vote are limited, the bill is likely to be in the Senate by May 1.

A major stumbling block on the road to ratification was removed as House lawmakers folded on a proposed online copyright-infringement liability bill, H.R. 8290, into the WIPO treaty implementation bill, H.R. 2291.

The bill shows the results of intensive, months-long negotiations between content-provider organization representatives and the U.S. Copyright Assn. of America (RIAA) and the Motion Picture Assn. of America and Internet and network access groups.

**Zombie Taps Into Surf Music With Indie Label**

**BY CRAIG ROSEN**

LOS ANGELES—Rob Zombie, leader of the platinum-selling Geffen Records act White Zombie, never had the urge to start his own label until he caught his friend's band the Ghastly Ones in October 1996 at the notorious downtown L.A. dive Al's Bar.

"It was the most fun I had at a show in a long, long time," Zombie says. "It was just in this tiny little bar. There were maybe 10 people there, but I just got the idea, "Hey, I'll put out your record. That grew into putting out a record and trying to build a whole label."

On June 2, Zombie A Go-Go, which grew out of that spontaneous musing, will officially bow with the release of the Ghastly Ones' "A-Haunting We Will Go-Go" and the Bompas' "Head Shrinking Fun." Both acts are included on an upcoming seven-inch single in neo-surf music with a punk attitude.

Although the label, which is owned by Zombie, issued a Ghastly Ones 7-inch single independently last year, both albums, as well as future Zombie A Go-Go releases, will be distributed and marketed by Geffen Records. "It's basically an indie label with major-label distribution," Zombie says, "which is the best of both worlds."

The artist went to the label with Zombie A Go-Go out of courtesy, since White Zombie records for Geffen and he has a solo album coming in late summer on DGC. "I've got a good relationship with the people there," Zombie says.

**MGM Licenses Titles For The Divx System**

**BY SETH GOLDSTEIN**

NEW YORK—Striking closer to the core of DVD's constituency, Digital Video Express will have several MGM titles, including the film's feature, "Tomorrow Never Dies," as part of the Divx software package beginning July 1997 and aimed at two introductory markets next month.

The MGM label is distributed on DVD by Warner Home Video, a big fan of the Divx discs as it is the #1 opponent of the Divx disposable, limited-play alternative. MGM is the fifth studio to license its library to Digital Video Express and the first since 30th Century Fox signed on earlier this year ( Billboard, Feb. 28).

Dennis Theis, Paramount, and DreamWorks came to terms in late 1997 in return for payments that eventually topped $300 million each. The majors, only Warner and Columbia TriStar Home Video haven't committed to Divx. Both have close ties to manufacturers. Sony owns Columbia, and Warner and Toshiba helped create the DVD format and have maintained tight links.

Despite those studio absences, Digital Video Express subsidiary Divx Entertainment will have no trouble selling 100 titles for the May launch in San Francisco and Richmond, Va. Richmond is corporate headquarters for Circuit City Stores, which will handle the sales for Digital Video Express; Circuit City and Good Guys! are the only chains ready to handle Divx.

The introduction will be modest. However, Warner won't let it pass unnoticed, according to trade sources who indicate the studio plans a DVD ad blitzing both cities.

Divx Entertainment president Paul (Continued on page 108)
“Life has humbled me, but I know I am not a man-child anymore; I am a man and it’s time for me to start imparting information rather than extracting. It’s time for me to put it back.”

(As told to Patricia Myers of JazzTimes)

George, you left us too soon.

George Howard
September 15, 1956-March 22, 1998
NASHVILLE MUSIC PUBLISHING
Issue Date: May 23 • Ad Close: April 28
Contact: Lee Ann Photoglo - 615-321-4294

SOUNDS OF THE CITIES: AUSTIN
Issue Date: May 23 • Ad Close: April 28
Contact: Lezle Stein - 213-525-2329

ASIA PACIFIC QUARTERLY II
Issue Date: May 16 • Ad Close: April 21
Contact: Gene Smith - 212-536-5001

SOUNDTRACKS
Issue Date: May 9 • Ad Close: April 14
Contact: Pat Rod Jennings - 212-536-5136

BLUES
Issue Date: May 2 • Ad Close: April 7
Contact: Kara DioGuardi - 212-536-5008

PUTUMAYO 5TH ANNIVERSARY
Issue Date: May 2 • Ad Close: April 7
Contact: Adam Waldman - 212-536-5172

1998 INTERNATIONAL TAPE/DISC DIRECTORY
Publication Date: May 27 • Ad Close: April 10
Contact: Dan Dodd - 213-525-2299
Christian Books, CDs Grow Closer
Retailers Exploit Joint Releases By Acts

NASHVILLE—Books and music have always enjoyed a symbiotic relationship in the Christian retail community. After all, the Christian retail marketplace is referred to as the CBA, or the Christian Booksellers Association, a network of bookstores that also offer Christian music and gifts.

This spring, that connection will be amplified, as artists on Word, Benson, and Sparrow release books and albums simultaneously, offering their labels numerous cross-promotional opportunities and retailers a chance to make two sales to the same customer.

The projects also help build an act's name recognition, labels say, while the acts themselves get a chance to stretch beyond the bounds of a three-minute song (see story, page 101).


Bob Starnes, director of field operations and buying for the 75-store Wheaton, Ill.-based Lemas store, says these dual releases create unique opportunities, if properly marketed.

"This is a trend that has been coming on for quite an extended period of time," says Starnes. "Do we feel it's going to help sell the music product? I think it will, if we as retailers identify product that can be sold to the same demographic. If we continue to just put an artist's devotional book in the devotional section, it's not going to do very well, and it's not going to be able to help us in our music departments," he says. "I listed 35 or 40 books by artists out there."

To let music consumers know their favorite artist has a book available, labels have several strategies:

"The marketing plan between Sparrow and Zondervan has been an integrated one on many levels," says Leigh Hartle, VP of artist development (U.S.) for Sparrow Communications Group. "The recording is featured on the book jacket, and Sparrow and Zondervan also joined forces on the retail level to design integrated [point-of-purchase] materials. The 'Perennial' floor display is designed to hold the recording as well as the book. The front covers feature the recording on one side and the book on the other. The book is mentioned in all advertising for the album." (Continued on page 101)

Atlantic’s Montgomery Aims To ‘Leave A Mark’

NASHVILLE—When John Michael Montgomery took the stage during the recent Country Radio Seminar’s New Faces show, he had more on his mind than introducing new acts from his label, Atlantic. "Leave A Mark," says Montgomery, referring to queries that have plagued him since he underwent surgery in 1998 to take care of a swollen gland in his throat that had been causing vocal problems for two years.

"After I had the surgery, I took off in 1998 to recuperate, and now I’m back to where I was years ago," Montgomery says. "That’s the point I wanted to get across—after two years, my voice is 100% back. I’m not a joke as a singer. I can do songs that require a lot of range."

Montgomery admits he’s been a little chided by people asking what producer Cascarlo Petocz been doing to his vocals on recent hits like "How Was I To Know" and "All My Rowboat." He acknowledges Petocz’s production prowess, but says, "It almost made me mad. I didn’t get my throat cut out for nothing. On this new album, I sang every note I wanted to sing without pain and without pitch problems."

The new album also marks the first time Montgomery has co-produced one of his projects. "Hopefully, it will be liked," he says. "I think it’s the most unique album I’ve ever done."

The first single from "Leave A Mark," "Love Working On You," is the first time Montgomery has co-produced one of his projects. "Hopefully, it will be liked," he says. "I think it’s the most unique album I’ve ever done."

The first single from "Leave A Mark," "Love Working On You," is (Continued on page 59)

Verve’s John Scofield Finds A New Groove

■ BY BRADLEY BAMBERGER

NEW YORK—Guitarist John Scofield certainly knows a thing or two about hip-level aesthetics, as evidenced by such funky Blue Note discs as "Hand Jive" and an early 80s stint with Miles Davis. But his razor-sharp rhythmic sense and flair for the unpredictable have met perhaps their best match yet in the new-generation grooves of Medeski, Martin & Wood.

Scofield’s album “A Go Go”—out Tuesday (7) on Verve—features him in a soulful summit with MMW, an outfit of organ, drums, and bass that has done much to bring the thrill of improvised music to a young audience by dint of tireless touring and much sound-tracks for the urban jungle as "Shack-Man" on Gramavision (Billboard, Oct. 1, 1995).

With "A Go Go" tunes like the title track, "Chank," and "Hottentot," Scofield has tapped the time-honored pool of R&B vamps and roadhouse licks and then twisted them volto-face. And whirling like a snake on a summer sidewalk, Scofield’s solos are just as unpredictable as his writing. As for the interplay with MMW—Hammond ace John Medeski, drummer Butch Martin, and bassist Chris Wood—it’s fraternal, just as Scofield expected.

"As soon as I heard ‘Shack-Man,’ I was so knocked out—it was like, ‘I wonder if they need a guitar player?’ " Scofield recalls. "Listening to the record, I immediately felt a real kinship with the rhythm. When I played, the way they approached funk with a jazz attitude. And it was the same thing working with them. Right from the first note, it was a joy."

Medeski returns the compliment. "Everything about making the record with John was fun—the thing had a life of its own," he says. "The way he feels rhythm is very elastic, and we relate that way. John is into connecting jazz playing with other types of grooves, and that’s what MMW is all about."

Some critics may snipe about how Scofield, a 46-year-old veteran, is hooking up with MMW to cash in on the band’s youthful appeal. There’s no denying the extra pull the guitarist will have with the college crowd due to his MMW connection, but "A Go Go" actually completes a groovy Scofield triptych begun with the old-school lines of (Continued on page 108)
RIAA Certs Show Power Of ‘Titanic’ God’s Property Also Reaches Milestone

LOS ANGELES—No icebergs loomed in the path of the “Titanic” soundtrack’s sales progress in March. The Sony Classical album dropped its gangplank at certified sales of 9 million, according to monthly figures from the Recording Industry Assn. of America (RIAA).

The new tally for “Titanic” brings the album to No. 6 on the list of the best-selling soundtracks of all time. It trails “The Bodyguard” (16 million), “Purple Rain” (13 million), “Saturday Night Fever” (11 million), “Dirty Dancing” (11 million), and “The Lion King” (10 million).

Celine Dion—who continues to be the beneficiary of consumer interest, thanks to the inclusion of her hit “My Heart Will Go On” on “Titanic”—saw her latest 550 Music/Epic album, “Let’s Talk About Love,” soar past 7 million certified sales in March.

“God’s Property” by God’s Property From Kirk Franklin’s Nu Nation reached a unique milestone: With its certification for sales of 2 million, the rousing, funk-inflected gospel album became the first by a gospel or inspirational artist to attain multi-platinum status. (The gospel soundtrack to the Whitney Houston vehicle “The Preacher’s Wife” has also sold 2 million units.)

Artists notching their first platinum albums in March included recent multiple-Grammy winner Shawn Colvin (Columbia), modern rock newcomers Marcy Playground (Capitol) and Creed (Wind-Up), rapper Silkk The Shocker (No Limit/Priority), Celtic performer Loreena McKennitt (Quinlan Road/Warner Bros.), and R&B balladeer Joe (Jive).

Gold album first-timers included McKennitt, Silkk The Shocker, pop punkers Bad Religion (Atlantic), R&B unit MJG (Suave House/Relativity), modern rock band Our Lady Peace (Columbia), alternative rock goddess Liz Phair (Matador), country vocalist Lila McCann (Elektra), and rapper Young Bleed (No Limit/Priority).

LeAnn Rimes carved another notch in her sales belt: The teenage country thrush’s tireless ballad “How Do I Live” was certified for sales of 3 million, making the singer the only the second female artist with a single to reach that level or above. Houston, whose “I Will Always Love You” is certified at 4 million, also achieved that feat.

A complete listing of RIAA certifications follows.

MULTI-PLATINUM ALBUMS


The Eagles, “Hell Freezes Over,” Geffen, 7 million.


(Continued on page 16)

Okeh’s Keb’ Mo’ Scores With Blues-Pop Approach

BY CHRIS MORRIS

LOS ANGELES—In a historical sense, if any artist can be said to rule Billboard’s Top Blues chart, it is Keb’ Mo’.

This issue, the singer/guitarist’s 1996 Okeh/Epic album, “Just Like You,” stands on the chart at No. 13, in the 25th week of its run there. In fact, Keb’ Mo’ has never been absent from the chart during the course of its existence: His previous release—his eponymous 1994 debut—was on Top Blues Albums the week it was initiated in September 1996; it enjoyed a 72-week stay, peaking at No. 4. For 28 weeks, both albums were on the chart simultaneously.

Though “Just Like You” logged only one week on The Billboard 200, at No. 197 in July 1996, the album’s consistent sales have turned into a bounty. According to SoundScan, the set has sold 201,000 units to date. “Keb’ Mo’” has sold 212,000 units.

Keb’ Mo’ has won his share of critical accolades: “Just Like You” won a 1997 Grammy Award as best contemporary blues album, and the musician was named acoustic blues artist of the year at the 1997 W.C. Handy Awards.

Those who have been intimately involved with the development of the young bluesman’s career describe his success to the pop-conscious way in which Keb’ Mo’—L.A.-bred singer/songwriter Kevin Moore—presents... (Continued on page 165)

Jacksons Working On New MJJ Set

BY ANITA M. SAMUELS

LOS ANGELES—The Jacksons have begun work on a new album featuring all of the famous siblings, including Michael, says Jackie Jackson.

The project, which will be titled “JS,” will be released on MJJ Music, with A&M handling distribution, Jackson says, although A&M declines comment. It is expected to be released before the end of the year.

The album will be the first release featuring new material from the Jacksons in nearly a decade.

Although Jackson would not divulge the names of the producers and writers who are working on the project, he says he is confident that the album will “change music.”

“We are working in the studio putting some ideas down and working with new writers and producers with some slammin’, slammin’ material,” he says. “It’s going to be an incredible record. It’s been a long time coming, and we’re all excited.”

The other siblings working on the project are Michael, Jermaine, Tito, Randy, and Marlon. The plan, Jackson says, is to have great melodies with a hip-hop beat without a lot of sampling. “We are targeting all audiences,” he says. “We have a lot of A&M fans around the world and we want to give them what they’re looking for.”

Jackson adds that in addition to the “JS” album, the Jacksons will appear on Michael’s forthcoming solo set. The singer says that the Jacksons hope to perform on “MTV Unplugged” in September or October.

At press time, an MJJ Productions spokesperson would only say that a Jacksons project “is in the works, but nothing has been finalized.”

The Los Angeles Times reported that A&M senior VP of A&R John McClain is working with the Jacksons and Michael Jackson on the new project.

RECORD COMPANIES. Virgin Records America in Los Angeles names Piero Giramonti senior VP of marketing. He was VP of international marketing at EMI International.

N2K Encoded Music in New York names Don Coddington senior VP of promotion. He was senior director of pop promotion at Elektra Records.

Restless Records in Los Angeles names Dave Darus senior VP of promotion. He was VP of promotion at Interscope Records.

Arista Records appoints Adam Sexton SVP of product management in New York and Cybele Parsignault manager of West Coast publicity in Los Angeles. They were, respectively, VP of marketing and international at EMI Records and a publicist at Geffen Records.

Elektra Records in New York names Maureen Coakley VP of press and artist development, Rob Katz controller, Taneley Arty associate director of A&R administration, and Jana Fleshman director of press and artist development. They were, respectively, senior director of national publicity at EMI Records, assistant controller at Elektra, manager of A&R administration at Elektra, and director of publicity at Noo Trube/Virgin Records.

Julie D’Angelo is promoted to label GM at Rhino Movie Records in Los Angeles. She was manager at Rhino Records.

Sire Records Group in New York appoints David Miller VP of sales and field marketing. He was senior director of sales at Red Ant Records.

MCA Records in Universal City, Calif., names Steve Corbin senior VP of operations, R&B music, and promotes Larry Jacobson to VP of administration. They were, respectively, executive VP/GM at Motown Records and senior director of recording administration.

Atlantic Records in New York promotes Joy Larocca to senior director of finance, Marni Konner to associate director of artist tour development, Julie Friedman to manager of A&R administration, and Toba Goldstone to manager of business affairs. They were, respectively, vice president and controller, manager of artist tour development, senior coordinator of A&R administration, and coordinator of business affairs.

Jade Records in New York names Scott Barkham VP of label operations and John Betancourt head of marketing and promotion. They were, respectively, studio manager of River Sound and owner of an independent marketing consulting business.

PUBLISHING. BMG promotes Robert J. Barone to VP of operations and information technology in New York and Mark Mason to director of writer/publisher relations in Nashville. They were, respectively, VP of information technology and associate director of writer/publisher relations.

Jim Pawlka is promoted to director of music resources at EMI Music Publishing in New York. He was manager of music resources.
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LOS ANGELES—Soul Asylum’s third Columbia Records album, “Candy From A Stranger,” arrives May 12 burdened with expectations. The Minneapolis band, which began its recording career in 1984, scored an enormous hit with its 1992 Columbia debut, “Grave Dancers Union.” That album contained the ubiquitous radio hit “Run Run Run,” which climbed to No. 5 on Billboard’s Hot 100 Singles chart. However, although the 1995 follow-up, “Your Long Life Shines,” went platinum, observers viewed the trio either as a disappointment or a sign that the band’s fortunes were on the wane. Columbia senior VP of marketing (U.S.) Tom Corson says, “This country, more than ever now, has what I call the tall-poppy syndrome”—they want to chop off the tallest poppy in the field. “When we started the band’s first, the second, and the third standpoints, the last album was a success. 

From the band’s standpoint, they’ve spent a lot of time not making this record. They’re going to tour. They’re doing everything that’s asked of them. They’ve done the primary thing, which is making a great record. As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver. As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver. As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver. As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver. As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver. As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver. As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver. As people hear this record, all our hopes and suspicions are being confirmed: that when it comes down to music, which it always does, they deliver.

Soul Asylum

Some may view Kinsey as an unlikeable choice for a band with punk-rock roots, given his history of working with high-ticket acts like the Rolling Stones. “People have stereotypes about people,” Murphy says. “He’s a 56-year-old British guy. I thought he was gonna be real stout and fuckin’ say ‘al-yun-min-ee-un’ instead of ‘aluminum,’ and there’d be this cultural-abyss thing that wouldn’t be able to understand. But he’s just a really, really good guy. I think he did a really good job. He knew how to work the band.”

Although the sessions for “Dim Light” had bounced from studio to studio, most of “Candy” was cut at Miami’s renowned Criteria Recording Studios, where the Bee Gees recorded much of their catalog. “They have platinum-strands from ‘Saturday Night Fever’ on the wall,” says Murphy. “I’m not the kind of guy that steals shit, but I was tempted.”

While the band’s recording situation was stable, its lineup proved less so. Before sessions began, drummer Sterling Campbell—who joined Murphy, singer-guitarist Dave Pirner, and bassist Karl Mueller in 1995, replacing founding member Grant Young—announced he wanted to leave the group. “It got to be this kind of vision difference,” Murphy says. “But he was (Continued on page 6).

A&E Requests More Of Bennett’s ‘Live: Rainforest Benefit On Tap

Call AERIALS: 316-301-0270

TODAY AND THAT: The ninth annual Rainforest Benefit will be held April 27 at New York’s Carnegie Hall. In addition to Sting, who co-founded with his wife Rainforest Foundation, and all-star guests including Billy Joel, Elton John, and James Taylor . . . Mammath Records has signed Raleigh, N.C.-based Too Far Jones. The alternative pop quintet has previously released an album and EP on DemiSouth Records. Expect its Mammath debut in June . . . Annie Chaffis has been promoted to president of Stiefel Entertainment. She has been VP at the company, which manages Rod Stewart and Scott Weiland . . . Chuck Negron filed suit against his fellow Three Dog Night bandmates March 28 in Los Angeles Federal Court. According to court papers, Negron alleges that Danny Hutton and Cory Wells, as well as business manager William McKenzie, have performed as Three Dog Night without Negron, therefore preventing him from using the name (Billboard Bulletin, March 30). Hutton responds that Negron is trying to “re-litigate matters that were successfully resolved in my favor nearly a decade ago and is without any merit whatsoever.”

ON THE ROAD: Spacehog will open for Aerosmith on the band’s upcoming U.S. arena tour: The outing kicks off April 18 at Salt Lake City’s Delta Center . . . Van Morrison, in support of “The Philosopher’s Stone,” due for release May 12 on Polydor/A&M, will embark on a series of West Coast dates with Bob Dylan and Joni Mitchell. The new album is a 30-track compilation of rarities and unreleased tracks from 1971 to 1989 . . . Phish will hold its annual end-of-summer multi-day festival, this year dubbed “Lemonwheel,” Aug. 15-16 at Loring Air Force Base, in Limestone, Maine. As before, the event will feature on-site camping and three Phish sets per day, as well as other performers, food, and crafts.

RASTAMARSHALLEW: On April 28, Warner Bros. will release “Around The Campfire,” a double CD featuring 25 classic folk songs from Peter, Paul & Mary. The collection includes recordings of four favorites, “Down By The Riverside” in 1966, “We Shall Overcome,” “Kumbaya,” ”Michael Row You Boat Ashore,” and “Goodnight, Irene,” which is the trio is joined by school choruses. The release coincides with PP&M’s annual spring tour, which began March 29 in Los Angeles. Warner Bros. is also running a nationwide contest with children’s camps; the winning camp receives a performance by the act.
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MARCH RIAA CERTIFICATIONS REFLECT POWER OF ’TITANIC’
(Continued from page 16)

Artists & Music

Alan Jackson, “Greatest Hits Collection,” Arista, 4 million.
God’s Property From Kirk Franklin’s Nu Nation, “God’s Property,” B-Rite/Interscope, 2 million.

PLATINUM ALBUMS
Al Green, “Religion,” Atlantic, its first.
Trace Adkins, “Big Time,” Capitol, its second.
Various artists, “Mozart,” Unison.
Yanni, “Tribute,” Virgin, its seventh.
Pearl Jam, “Yield,” Epic, its fifth.
Liz Phair, “Whip Smart,” Matador, her first.
Ray Stevens, “All-Time Greatest Comic Hits,” Curb, its fifth.
Lila McCann, “Lila,” Elektra, her first.
Silk, “The Shocka,” “Charge It 2 Da Game,” No Limit/ Priority, its first.
Toby Keith, “Dream Walkin ,” Mercury, its fourth.
Young Blvd, “All I Have In This World, Are... My Balls And My World,” No Limit/ Priority, its first.
Los Tenerianos, “Como Te Recuerdo,” Fonovisa, its second.

MULTI-PLATINUM SINGLES

PLATINUM SINGLES
Boyz II Men, “A Song For Mama,” Motown, their seventh.
Lord Tariq & Peter Gunz, “Deja Vu (Uptown Baby),” Columbia, their first.

GOLD SINGLES
Next, “Too Close,” Arista, its second.
Celine Dion, “My Heart Will Go On,” 500 Music/Epic, her fifth.
Master P, “Make Em’ Say Uhh!,” No Limit/Priority, its second.
Sly & Robbie, “Romeo And Juliet,” RCA, its first.
2Pac, “Do For Love,” Amaru/Quincy, its fifth.

This story was prepared by Chris Morris with assistance provided by Carrie Bell.

RIAA Targets Student Sites
Campaign Teaches Online C’right Law
■ BY CARRIE BELL

LOS ANGELES—In conjunction with 10 U.S. universities, the Recording Industry Assn. of America (RIAA) launched an educational campaign to stifle Internet music pirating on April 2.

The Soundbuying Campaign is designed to give students a basic understanding of copyright law and how it applies to the downloadable sound files that are often found on archive music sites or World Wide Web fanzines, regardless of the clip’s length or commercial availability.

The campaign specifically targets MP3 files, which are named after the computer technology used to compress recordings into sound files that can be quickly and easily downloaded. The files can be played through computer speakers at a sound quality close to a CD and recorded by any site visitor with almost no quality loss from regeneration.

“Last summer, we filed three lawsuits against people who ran Internet sites with huge numbers of full-length recordings without the permission of the copyright holders, and we won them all,” says Tim Sutes, the RIAA’s senior VP of communications. “We are drawing a line in cyberspace and will do everything possible to protect our members’ rights. While we’re prepared to litigate, we’d rather educate people on the ramifications of music copyright infringement.”

Sites says the RIAA is targeting colleges first, because early research proved it was the demographic with the most violations. “We did some informal focus groups at the colleges we’re plotting this program with, and it showed they were the most computer-savvy age group, buying the most new music, and often have the ability to construct personal sites for free on a school’s server,” Sites says.

“Sixty percent of those surveyed had visited MP3 sites, and 50% have downloaded MP3 files,” he adds. “A number of students know what they’re doing and don’t care, but a significant amount are confused as to what is legal and illegal. Education is clearly needed to clarify the law and prove that these actions can be harmful to recording artists and their careers.”

Paul Fowler, associate dean of student affairs at Carnegie Mellon University in Pittsburgh, says he wasn’t aware of how rampant infringement was until the RIAA brought it to his attention.

“The RIAA sent letters about stu-

(Continued on page 108)

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BILBOARD APRIL 11, 1998 16
Tommy Boy Launches Dance Subsidiary
Imprint Focusing On Singles To Meet Club World’s Fast Pace

BY LARRY FLICK

NEW YORK—In an effort to expand its already-sizeable profile in the club community, Tommy Boy Records is launching a dance-intensive subsidiary, Tommy Boy Silver.

Helmed by in-house A&R executives Joey Gardner and Victor Lee, the imprint will be an exclusively singles-driven entity designed to keep up with the rapid pace of the dance music world.

One of the key goals of this label is to provide opportunities to a new generation of dance artists and producers to reach a wider audience," says Lee. He adds that as Tommy Boy continues to grow and broaden its musical scope—including an expected move into alternative music by summer (Billboard Bulletin, March 27)—"it’s harder to simply sign and instantly release a great single. By setting up a separate entity—designed specifically to suit the needs and pace of the clubs—we can be even more competitive in the dance market."

Under chairman Tom Silverman, Tommy Boy has been a consistently credible and successful outlet for dance music, with a history that includes groundbreaking releases by acts like Information Society, RhPaul, and Amber. Although the label has never ventured away from the genre, Silverman views Tommy Boy Silver as a conscious effort to "explore new areas" in this arena.

"There’s an enormous consumer base for dance music that doesn’t go away," he says. "But majors follow radio. What’s happening right now is top 40 is playing more rhythmic rock and backing off important dance records. The majors are following suit. They’re dropping dance music. Our thought is that this is a great time to solidify positions ourselves in the dance market and fill the void being left by the majors."

Tommy Boy Silver will be launched on April 14 with "Beautiful Day" by the German act Hypertrophy. It’s a distinctive track from the group masteredmind Thorsten Kaiser well. "Being a DJ long before I started producing music, the name Tommy Boy certainly means a lot to me," he says. "Like many others, I associate the label with very good music made in the U.S. Tommy Boy is licensing the Hypertrophy record from German independent label Dos or Die. In Europe, the record is licensed through Dos or Die’s deal with EMI Germany.

Other releases due this spring are "Movin’ On" by Debbie Pender and "Everyday People" by Harlem Knight. Although Tommy Boy Silver will remain a grass-roots, singles-driven outlet for the foreseeable future, Lee and Gardner have the option to transfer signings to Tommy Boy’s mainstream roster for album development and pop promotion and marketing.

"To that end, we’ll also be serving as an A&R source to Tommy Boy," says Gardner, who also serves as the staff for Tommy Boy Silver will eventually be augmented by a retail promoter. Both Gardner and Lee will also maintain their A&R roles on non-dance-related Tommy Boy projects.

As for Tommy Boy’s musical diversification, the label has already signed Moa, an Icelandic singer described as a cross between Billie Holiday and Sade; Joydrop, a four-piece alternative band from Toronto that will be produced by Ron St. Germain; Boy Genius, a punk-rocker band from Knoxville, Tenn.; Baby Gopal, a New York-based hardcore band; and Purity, an all-female electronics band from London that has already seen chart action in the U.K. with its first single, "Adrenalin."

Assistance in preparing this story was provided by Ed Christiansen.
Hayden Gets ‘Closer’ 2nd Time Around
Outpost’s Sophomore Set Both A Departure And Follow-Up

BY DOUG REECE

LOS ANGELES—When Outpost/Gefen released Hayden’s debut album, “Everything I Long For,” two years ago, it was amid the hoopla inspired by a major-label bidding war (Billboard, Feb. 17, 1996).

But in spite of critical raves and a sizeable following in his Canadian homeland, the album—originally self-released on Harvardwood Records—failed to take off at retail in the U.S., selling 25,000 units, according to SoundScan. Outpost reports that the album sold 20,000 units in Japan, and Canadian sales were approximately 65,000 units.

Outpost partner Mark Williams says the label is pleased to have the industry spotlight dimmed as it prepares for the May 12 release of “The Closer I Get.”

Williams felt that the last time around, the ideal outsourced the music to some degree, which was a real shame,” says Williams. “Hayden makes really simple, straightforward music, and I think he was a little bewildered by all the attention.”

Though the admittedly reclusive artist, whose surname is Desser, was featured on the “Tuesdays” soundtrack, he has maintained a relatively low profile over the last several months.

“My life was turned upside down for a short period of time,” Hayden says. “It affected my music and my relationships and everything I knew, but the last year of not doing interviews and just being able to be normal was definitely healthy.”

The new album shows Hayden revisiting the poignancy, understated soundscapes on his last album, while at the same time stretching out into new territory on tracks such as “Instrumental With Mellotron.”

Hayden, who recorded nine of the 14 songs found on his last album on a 4-track in his bedroom, strung out in a completely new direction on his latest effort.

Though he still played nearly every instrument on the new album, several co-producers were brought in. Recording at Bearsville Studios in Woodstock, N.Y., Chemical Sound in Toronto, and other locations in Toronto, Seattle, Los Angeles, and Bath, Ontario, Hayden worked with Outpost’s Scott Ratliff, Steve Fisk, and John Hanlon.

“I had a bunch of songs, and I didn’t want to go into just one situation with one producer and run the risk of it not working out or us not getting along or having a vibe that wasn’t right, because I was so used to recording by myself, and just getting that moment on tape without any intervention,” says Hayden.

Still, the artist reports positive results with the new approach. “One of the last sessions was in Toronto with [engineer] Darrel Smith in a studio I had worked a bit in before,” says Hayden. “It’s this really comfortable space that has a wood-burning stove in the control room. Darrel would be back chopping wood in the control room, and I just kind of walked through, picking up different instruments and playing.”

In spite of the assortment of collaborators, those familiar with Hayden should not expect any radical departures. While sharing producer duties has resulted in a subtle, more fleshed-out sound, Hayden’s distinct vocals and guitar playing ground each song.

He also made many changes to the songs by himself after studio hours, bringing them in the next day to record.

“I’m a mixture of a control freak and a bad communicator; therefore, [I say, ‘Do everything yourself,’ and] I’ll still complain about the results,” he quips. “That’s my magical formula.”

As for some of the label’s marketing plan: “We’re going back to the places where we think this record will get the most support.”

The sort of boosterism Williams speaks of is immediately visible in stores such as Santa Monica, Calif.-based indie the Tune Up Shop, which to this day has an “Everything I Long For” placard mounted by its cash register.

Tune Up Shop owner Todd Sanders, even while criticizing Outpost’s effort on Hayden’s last album, says he hopes to see more out of the new album.

The success of artists such as Elliot Smith, he says, may bode well for Hayden.

“If Smith has a similar sound, and we’ve got moms and little kids coming in asking for that all the time,” says Sanders.


Though Hayden performed solo on many dates of the last tour, this time he (Continued on page 62)}
Mann Mixes Dark And Light On 2nd Set

Earthbound on DV8 Spans A Range Of Emotions

By CARRIE BORZILLO

LOS ANGELES—A lot has happened to singer/songwriter Billy Mann since the release of his 1995 self-titled debut album on DV8 & A&M. Celine Dion has covered several of his songs, he's written songs for and with the legendary Carole King. And, his wife, Rema, died from cancer within a year after their wedding.

While the latter devastating experience served as much of the inspiration for Mann's solo debut, "Earthbound," the May 12 on DV8 & A&M Records, Mann didn't write a depressing album, as one might expect, and he's none too inclined to have the main focus of the new album be his personal loss. "I said to myself, 'I'm going to write all the pain he's gone through in the past year. There is the understandable music-industry tendency to pigeonhole people. You can't write love songs if you wore a ring, or if you're married or AIDs activist,' " explains the 28-year-old about why he's shy to talk about the inspiration behind some of these songs. "I just don't feel that I'm unique enough. I think what I found so humbling is that people go through the same stuff, there's really nothing that unique about what I've been through at all."

This is the same reason that over the course of modern music history, all essential records are about love and relationships and life and death and why we're here, and unfortunately one of the reasons why we're here is that we have to go, he continues. "Part of this record, for me, was sitting through both sides of that."

"Earthbound," which was produced by Mann and David Kershbaum and has a more live feel than "Billy Mann," does just that. There's a mix of acoustically lightened songs such as "Make God Laugh" (built around the axioms "If you want to make God laugh, tell him your plans"), and an acoustic treatment of Mann's upbeat pop songs of the first single, "Be Myself Up," which was shipped to hot AC and Adult Album Rock radio stations in early March. 19. On the other end of the emotional spectrum are such sadker songs as the title track, which is about his late wife. "I was in a hotel room," explains Mann, and Ricki Lake was on. Not that I ever want to say I was inspired by Ricki Lake, but she had this psychic medium on the show and I was a little cynical about this stuff, but the psychic was talking about the concept of earthbound and that whole thing I don't want is for someone to be earthbound."

"Earthbound is, without sounding like Shirley MacLaine, someone [for whom] there's so much grieving going on that they can't go to wherever they're supposed to go after they die. I was first very much, but I thought, 'God, I really think there is a place,' but that place." It's songs like "Earthbound" that tug at the heartstrings and have-load Parsons of Mann to such songwriters as Jackson Browne, Cat Stevens, and Harry Chapin.

 Says Jim Cowley, president of DV8, "There's something about those greats like the James Taylors that goes beyond having catchy tunes. It's really about writing songs that touch people and that really reach into their hearts, and I think Billy Mann has done that."

The album, recorded in three days with Mann's junior high school buddies as his backing band, also features a song ("What Have I Got To Lose") recorded with King and Mark Hudson. "What Have I Got To Lose?" also boasts King on piano and backing vocals. Additionally, King lends her voice to "Numb Heart" and "Mary On My Mind" and has written several other songs with Mann, which haven't been released.

The partnering with King, along with superstar Celine Dion covering Mann's songs, will certainly help pique interest for "Earthbound." Dion recorded "You Only Love Once," from Mann's debut album, in Spanish on the international version of "Let's Talk About Love." She also recorded his song "Treat Her Like A Lady," which is on all versions of her new album.

Louis Kaplan, PD at triple-A outlet KLLC San Francisco, an early supporter of Mann, says he believes the association with King and Dion will help open doors for the artist. "People in radio tend to play it safe very often, so when you go out on a limb, it's nice to have a little story to tell," says Kaplan. "It's one thing to be a great performer and have a good record, but it's nice to have those credentials, too." Because of KLLC's heavy support of Mann last time around, "Billy Mann" sold 7,000 units in San Francisco alone, according to Cowley. The label's plan is to focus its marketing efforts for "Earthbound on that city, as well as other previously supportive markets such as Philadelphia, Boston, Detroit, Orlando, Tampa, Fla., Portland, Ore., and Fresno, Calif."

The second single from the last album, "Killed By A Flower," was a very active song in those markets, says Kelly Mills, A&M's VP of marketing. "He did quite a bit of touring in these cities, so we're taking those markets and making them the target for this record."

Mann embarked on a radio and retail promotional tour March 24, he'll appear at a mix of small dinners with intimate performances and larger acoustic performances at venues, where stations invite listeners to see him play. The touring wraps up April 3, Mann will then take a full band on the road for a traditional tour.

Also in the target markets, the label is giving away a CD sampler featuring Mann with labelmates Patty Griffin and Amy Aiden at Borders Books & Music stores.(pts) The artist also appeared on the Borders tour in 1996.)

In addition, the label is issuing to triple-A radio a CD sampler titled "The Stockholm Sessions." It features acoustic renditions of the album tracks "Beat Myself Up," "Make God Laugh," and "Say It All." It will also be used as an added value tool at retail.

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BILDBOARD APRIL 11 1998 19
**NEW ARTIST JACKPOT:** A new music festival hosted by Las Vegas-based Emerging Artists & Talent in Music, launches from the strip May 14. The three-day show will feature performances by 150 signed and unsigned acts, vars-

**Closer To Home.** Revolution band Closer is taking a local approach in the second and phase of promotion for its debut album, "Don’t Walk."

**Regional Heatseekers No.15**

**Regional heatseekers No.15**, featuring popular acts like Fastball, are hitting the road in support of their latest releases. The list includes artists like Fastball, who are currently on tour and have new music out.

**The Voodoo That He Do.** Erin Johnson (a.k.a. Witchdoctor) is hoping to cast a voodoo spell on listeners with his upcoming album, "A.S.W.A. Healin’ Ritual.

**The Roundup.** Rotating top 10 list of best-selling titles by new and developing artists.

**Mountains.**
- 1. **Fireworks** by Fastball
- 2. **L.A. to Memphis** by The Albarn
- 3. **Sun** by The Smiths
- 4. **Best of the Best** by The Rolling Stones
- 5. **Nevermind** by Nirvana

**NORTHEAST.**
- 1. **Fastball, All The Pain Money Can Buy**
- 2. **Some People** by The Killers
- 3. **The Killers** by The Killers
- 4. **The Killers** by The Killers
- 5. **The Killers** by The Killers
Have Some Faith. MCA artist Aaron Hall hooked up with Bad Boy artist Faith Evans to record "If You Leave Me Now" for his upcoming album, "Inside Of You." The set is Hall's first LP in five years and is due this summer. Pictured in the studio are Hall and Evans.

Ralph Gathers Pack Of Divas For Simply Singing Gala; Garrett Showcases Her Songs

DIVAS AT IT AGAIN: Sheryl Lee Ralph's ninth annual AIDS fund-raiser, Divas Simply Singing, is slated for May 2 at the Wilshire Ebell Theater, in Los Angeles. Proceeds from the event will benefit Project Angel Food. The evening of "song and entertainment," as Ralph calls it, is aimed at continuing to raise awareness of the disease. "It's important to have a woman's voice in this struggle," she says.

This year's event will feature performances by a wide range of artists, including Deniece Williams, Tisha Campbell, Liz Torres, Jody Watley, Kathy (of "The Drew Carey Show"), Wild Orchid, Leslie Uggams, Jennifer Flowers, Peggy Scott-Adams, and 11-year-old Jurnee Smollett.

"Jurnee Smollett says she can be a diva-in-training," says Ralph, who will also perform at the benefit. "She says she's a jazz singer. I told her, 'I've made up my mind. I'm your fairy diva godmother.' She was so happy.

The list of performers is still growing, according to Ralph, who adds she is hoping to have Betty Wright and Oleta Adams, although they may have conflicting schedules.

"This is real singing," Ralph says. "The mike, the piano, and the divas.

Tickets for Divas: Simply Singing are available through Ticketmaster at 213-480-3232, or at the Wilshire Ebell Theater box office at 213-900-1129. Tickets range from $35 to $250.

GARRETT'S GROOVE: Siedah Garrett's performance at Luna Park in Los Angeles proved that she is as talented a singer as she is a songwriter. She performed a set that included a number of her hit songs, such as "Man In The Mirror" and "I Just Can't Stop Loving You," both of which were recorded by Michael Jackson. Garrett was joined by special guest Kenny Lattimore for her rendition of "I Just Can't Stop Loving You," which brought the house down.

Garrett also brought to her set some humor, performing tracks that were written for specific artists in mind. "Rise," she told the audience, was written with Jackson in mind, while "Love Vibe" was written for Brandy.

NEW DIGS: The Navarre Corp. has inked a long-term distribution deal with Celestial Breakaway Records, LLC. In a prepared statement, chairman/CEO of Navarre, said that the partnership would allow the company to "move immediately into the urban market, instituting service to urban and dance-focused urban coalition stores and appointing an urban and dance label development manager.

As part of the agreement, Navarre will handle several Breakaway titles within the first year of the agreement's taking effect.

'Messages' Mark Mya's Debut
University ArtistGains From Dru Hill Link

BY ANITA M. SAMUELS

LOS ANGELES—University/Independent artist Mya is confident that her R&B artist is on the recently wrapped Puff Daddy tour, which also included Dru Hill.

The vocalist's first single, "It's All About Me," featuring Dru Hill's Sleepo, was sent to radio March 3 and released commercially March 10. According to Broadcast Data Systems, for the week ending March 29, the single garnered 188 spins at radio.

Maurice Davis, music director for WPCC Washington, D.C., says spinning Mya's single was a great opportunity to support a local artist. "From the outset of the project we've been supportive," he says. "We had a really positive vibe on the record. It's been generating phones, and that's good in this early stage.

Haag Hans, president/CEO of University, signed Mya in 1996 when she was 15. He calls Mya his Diana Ross. "She has a vocal ability that can be heard in a room full of singers; her flow is tantamount to a rapper," he says.

In addition, Islam points out that Mya is an accomplished dancer who has trained with Savion Glover, Gregory Hines, and the Dance Theater of Harlem. She also held a dancing gig on BET's "Teen Summit.

The vocalist says she doesn't classify herself as a singer or musician. "I'm an entertainer," Mya says. "I want to give a show so people will come back. I feel that I work that extra mile in a male-dominated business.

Mya says that her album speaks mostly to men and that many of the songs offer a variety of "messages." She co-wrote many of the songs, including "If You Died I Wouldn't Cry Cause You Never Loved Me Anyway," in which she puts a voice to the gut-wrenching pain some women feel at the end of a relationship. In the song, Mya sings of wanting a man to "die," because "he never loved her anyway.

Mya says the song is about saying things in anger, but being able to learn from mistakes.

Another ballad, "My First Night With You," is about a non-sexual experience with a man, written by Babyface and produced by Daryl Simmons. "[Simmons] allowed me to do my own thing and put my own spin on it," she says.

"Bye Bye," which features Missy Elliott, was written by Mya and Darrell Pearson.

Other songs are dance-oriented, such as "We Go Make You Dance," which features Dru Hill's Nokio, who also co-wrote it, and "What Cha Say?" Mya wrote alone.

In addition, the Washington, D.C.-based Mya was on the recently wrapped Puff Daddy tour, which also included Dru Hill.

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**Hot R&B Singles**

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**#1**

**everything**

**#2**

**GUARDIAN ANGEL**

**#3**

**BUTTER LOVE**

**#4**

**DO YOU TECHNO**

**#5**

**OUR LOVE**

**#6**

**COME OVER TO MY PLACE**

**#7**

**STILL POPPIN'**

**#8**

**WE'LL BE LOVING IT**

**#9**

**AMERICAN WAY**

**#10**

**BROKEN PROMISES**

**#11**

**4, 3, 1**

**#12**

**OVER THE LIMIT**

**#13**

**WHO WILL BE LOVING IT**

**#14**

**LIFE IN THE CITY**

**#15**

**THE MEANS**

**#16**

**BOY**

**#17**

**ARETHA**

**#18**

**RAIN**

**#19**

**FLY**

**#20**

**IM NOT GONNA MISS YOU ANYMORE**

**#21**

**WINNERS AND LOSERS**

**#22**

**WHEN A MAN LOVES A WOMAN**

**#23**

**YOU ARE THE ONE**

**#24**

**SHAKING YOUR LUV**

**#25**

**I DON'T WANT TO BE A HERO**

**#26**

**Loves On Fire**

**#27**

**JUST ONE TIME**

**#28**

**LIMPIN'**

**#29**

**SAY IT ALL**

**#30**

**DIRTY**

**#31**

**SO LONG, WELL, WELL**

**#32**

**JUST STARVING**

**#33**

**WHEN CHAIN OF LOSING**

**#34**

**TAKING YOU TO CHICAGO**

**#35**

**AIRPLAY**

**#36**

**DONT STOP NOW**

**#37**

**MY COMPANY**

**#38**

**DODGES**

**#39**

**LADIES WHO DINE**

**#40**

**STILL PUMPING**

**#41**

**HUSTLING**

**#42**

**BROKEN PROMISES**

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**NEW**

**FAITH**

**#1**

**ALL MY LIFE**

**#2**

**LET'S RIDE**

**#3**

**TOO CLOSE**

**#4**

**BODY BUMPIN'**

**#5**

**RHYTHM AND SOUL**

**#6**

**DEE JAY & JULIET**

**#7**

**GUY WINRY**

**#8**

**DEE JAY & JULIET**

**#9**

**NICE & SLOW**

**#10**

**A ROSE IS STILL A ROSE**

**#11**

**WHAT YOU WANT**

**#12**

**RAP**

**#13**

**IM NOT GONNA MISS YOU ANYMORE**

**#14**

**UNFORGETTABLE**

**#15**

**IM NOT GONNA MISS YOU ANYMORE**

**#16**

**IM NOT GONNA MISS YOU ANYMORE**

**#17**

**IM NOT GONNA MISS YOU ANYMORE**

**#18**

**IM NOT GONNA MISS YOU ANYMORE**

**#19**

**IM NOT GONNA MISS YOU ANYMORE**

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**IM NOT GONNA MISS YOU ANYMORE**

**#30**

**IM NOT GONNA MISS YOU ANYMORE**

**#31**

**IM NOT GONNA MISS YOU ANYMORE**

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**COMPILED FROM A NATIONAL SAMPLE OF R&B & RAP AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B & RAP PLAYLISTS, AND RETAIL SINGLE SALES, COMPILLED, AND PROCESSED BY BILLBOARD.**
ALL HAIL: Although the R&B music and radio landscapes have gone through many changes in the 40 years that Aretha Franklin has dominated, one arena, her No. 7 hit on Top R&B Albums this issue proves her reign is far from over. “A Rose Is Still A Rose” (Arista), Franklin’s 40th set and her first full album of new material in seven years, wins the Hot Shot Debut crown for the highest entry on that list. This also marks her highest R&B album ranking since 1987, when “Aretha” (Arista) peaked at No. 7.

The new album’s title track continues to grow on Hot R&B Singles, moving 10-4, with momentum on the radio side. With hip-hop influences like Lauryn Hill on the album, mainstream outlets such as WQHT New York, KMKL San Francisco, KHHX Houston, and WPWG Washington, D.C., are exposing Franklin to a new generation.

HERE WE GO AGAIN: Remember the days of hip-hop battles on wax? Many of today’s biggest rappers launched their careers with records that talked about other rappers. Kix-One’s career took off after “The Bridge Is Over,” which answered MC Shan’s 1986 jam “The Bridge,” became a hit. Salt ‘N Pepa began their career as the group Super Nature with “The Show Stoppa,” which was an answer to Doug E. Fresh’s 1985 hit “The Show.” The latest charting title in this tradition is Canibus’s “Second Round K.O.” (Universal), intended as a retaliation against LL Cool J, who Canibus claims called him out on “4, 3, 2, 1” (Def Jam/Mercury), which sits at No. 54 on Hot R&B Singles.

After street-level violations forced it to chart early last issue’s Hot R&B Singles, “Second Round K.O.” springs 50-16 on that list and wins Greatest Gainer on Hot Rap Singles with a 26-4 leap. The record, which is getting all-day play on 46 R&B Broadcast Data Systems-monitoried outlets, debuts on Hot R&B Airplay at No. 57. “From a hip-hop perspective, the record is the bomb, although it is daguerreotype due to its nature,” says Michelle Santoroosou, PD of KRGB Los Angeles. Station leads include WMML Greensboro, N.C. (26 spins), WQHT (28 spins), and WJHT Jackson, Fla. (28 spins).

BEENIE WHO? Reggae rapper Beenie Man’s “Who Am I” (Hard/VP) has transformed itself from a club anthem to a hit on Hot Rap Singles and Hot R&B Singles, where it ranks at Nos. 16 and 33, respectively. Although many stations have backed away from dancehall music since the days of Mad Cobra’s “Feelin’,” Beenie pulls down 10 million listeners from airplay at 28 stations. His album, “Many Moons of Meese,” sits at No. 1 on Top Reggae Albums and No. 42 on Top R&B Albums.

WATCH OUT: R-Ci & JoJo’s “All My Life” (MCA) holds down a second week atop Hot R&B Singles and sets a higher R&B mark with 55.2 million listeners. Despite that effort, the song slips 1-2 on Hot R&B Singles Sales with a 1% loss. Meanwhile, Montell Jordan’s “Let’s Ride” (Def Jam/Mercury) still shows signs of growth and picks up 5% at retail and 14% in radio audience.

R&B

MYA’S DEBUT

(Continued from page 21)

to MTV at a later date.

Mya has already gotten a head start on the tour circuit. From April 20 to July 26, she will open the Boyz II Men tour.

The link to Dru Hill has helped Mya stand out at retail. “There is definitely a buzz on her,” says Sonia Askew, urban music buyer for the North Canton, Ohio-based Camelot Music. “There’s definitely a lot of juice behind her. It helps that Sisqo is so visible in that video and that she’s touring with them. This buzz has been pretty strong and I’m sure it will continue to turn on BET, that video’s on. Everywhere.”

University’s Thomas says marketing plans include a grass-roots campaign that will hit schools. The label will also distribute a newsletter about the singer that is expected to reach more than 25,000 high schools nationally.

University will also set up a Mya 900 number, which will be advertised on posters and flers. Callers can hear samples of Mya’s music and learn the latest on her activities.

In addition, the label is putting up snipes across the country, Thomas says.

An international release date for the album was not set at press time.

On the press front, Mya is scheduled to be on the cover of Right On! and will be featured in Teen People in May.

Mya will also receive exposure on TV. In late April, the singer will appear on “Vibe.” On Saturday, she was scheduled to appear on “Soul Train.”

In addition, the artist is featured on Enteroscope’s World Wide Web site, where she’ll have her own page.

One song not on the album, “Ghetto Superstar,” produced by Wyclef Jean, will be included on the “Bulwark” soundtrack. The song also features Pras from the Fugees and Otis B Zustuck from Wu-Tang Clan.

She is managed by Gerald Scott of CD Enterprises and currently doesn’t have a booking agent or a music publisher.

BUBBLING UNDER

HOT R&B SINGLES

(Where this week’s Hot R&B Singles rank last week.

Title Artiste(s) (Label)

1 1 16 DEJA VU (UPTOWN BABY) • LORI TARPO & PETER GUNZ (DEF JAM)
2 1 24 ROMEO AND JULIET • SKYE-E. & FYNCE FEATURING CHILLI (A&M)
3 2 23 CATCH ME AT THE BREAKFAST TABLE (C) • STEF (JIGGY WOK/PRIORITY)

New to the chart.

13 5 9 SOMEONE TO HOLD (HOT LIPS/THAT'S WHO IT IS/EUROPE)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

Player Moves. Ice Cube made an in-store appearance in Los Angeles to promote his latest movie venture, “The Players Club.” The film, slated to debut Wednesday (8), was directed and written by Cube and features the rapper and comedians Bernie Mac, Jamie Foxx, and AJ Johnson.

Use of the R&B Index and other Billboard charts is subject to the following terms:...
**TOP R&B ALBUMS**

**Billboard**

_April 11, 1998_

**COMPiled from a national sample of retail store sales reports collected, compiled, and provided by: Master P and Sons of Funk_
Wamdue Continues To Push The ‘Rhythm’ Envelope

DANCE ARTISTS & MUSIC

by Larry Flick

The Reason,” and “Instrumentation,” while Michelle Riley performs on “Walk With Me” and “Spirit.” Rounding out the set are Frank Simmons on “Drum For Pans” and Deep C & Udo in “Are You High?” “Adding vocalists to the mix was exciting,” Brann says. “It was also extremely educational and challenging, in that it pushes my music to a higher creative level. I was particularly interested in how the elements interact with each other.”

Brann describes the track “I’m Coming” as a “groove-focused” record that features Saelee O’Meally on vocals and Todd Wright on keyboards. The track was recorded in Australia and features a collaboration with Australian producer Adam Perch. “The groove is really tight and the production is top-notch,” Brann says. “I’m really excited about how it turned out.”

Brann is currently working on a new album and plans to release it later this year. He is also planning a tour to support the album. “I’m really looking forward to hitting the road and playing these new songs live,” he says. “I can’t wait to see everyone’s reactions.”

Blaze, and it has quite the sticky little hook. DeLacy sounds like she’s having the time of her life, digging into the groove with ferocious energy. Hippy Torales and Mark Mend dono constru a few slyer remedies to this deConstruction U.K. 12-incher, which has yet to confirm a state side release. I’m not sure enough to pick it up, chances are good that Easy Street Records, DeLacy’s original New York home base, will do the honors.

With almost every other dance act on the hunt for a disco classic to cover, we want to applaud Snap/Maxi tours Big Muff for having the vision to revise Richard Rodgers and Lorenz Hart’s pop standard “My Funny Valentine.” It’s a bold move that could pay off big time. Group leader Itaal Shur has crafted an arrangement that’s a little more relaxed than it’s original inspiration while carefully reworking it to suit the electro-ambient generation. Singer Ayala is perfect in a sultry presence, gliding through the song with the luscious vibe of a lounge performer. Meanwhile, Shur spikes an otherwise sleek and synth-happy track with a delicious flute solo by Richard Worth. It all adds up to a single that we predict will set clubland on its ear — as well as draw attention to the act’s gorgeous full-length set, “Music From The Aural Exciter.”

In the MIX: No self-respecting, truly music-loving clubhead can live forever on the dissonant, often emotionally empty food of electronic music. After an ample dose of dubs and bleeps, the mind demands more earthly nourishment to accompany all of that high-tech gloss.

Fortunately, there are acts like Chocolate Weasel at the ready when such a need arises. Its first Ninja Tune collection, “Spaghettification,” combines the cool adventure of life in the computerized groove lane with endless, far-out, almost psychedelic funk and hip-hop — not completely unlike the fodder of Daft Punk, but with far more flair. Partners Marc Royal (better known to smarties as T-Power) and Chris Stevens are adept at conjuring a communal vibe within their arrangements, frequently underlining their chunky beats and ear-candy sound effects with crowd noises and random chatting. Clearly, the lads have been doing more than merely studying beats of old rap records; they were soaking in the party-like essence that’s captured the fancy of the masses. By doing so, even the most chilled jam-crackers with contemplative moods.

Berman Bros. Plot Pop Prominence Via Columbia

NEW YORK — Sibling production team Frank and Christian Berman are a dance music rarity. Not only are they surviving in the cutthroat frontlines of clubland, they’re thriving to the point of gradually elevating themselves to the top shelf of mainstream music.

By combining a shrewd pop sensibility and a knack for crafting grooves that are equally at home on turntables and the airwaves, the Bermans have built a budding empire filled with golden hits. Actually, they are far more than a production and songwriting team. They’ve never waited for a label or an artist to knock on their door. Rather, they function as talent scouts, seeking out the perfect voice and image for their musical visions.

“It’s much more fun to work that way,” says Frank Berman. “We’re more invested in what we’re doing when we’ve gone out and found the artist and tailored music specifically for them.”

Christian Berman agrees. “Every artist we work with is like a part of our family. Finishing each record is like giving birth to a little Berman,” he says with a laugh.

It’s a philosophy that has worked to their advantage. For proof, all you need do is examine their track record. Among the highlights of their sterling discography are hits like Real McCoy’s “Another Night,” “Runaway,” and “Automatic Lover” for Arista; Amber’s “This Is Your Night” and “The Colour Of Love” on Tommy Boy, and more recently, “Breaking All The Rules” by Geffen trio She Move and “True” by Mercury newcomer Alex Braydon.

To that end, it’s no surprise that they’ve recently inked a worldwide production deal with Columbia. It calls for the Bermans to issue singles and albums by their own artists through Columbia, as well as occasionally remix and produce projects by acts already on the roster.

“It’s like having a giant family taking care of our projects,” Frank says.

“Columbia has an extraordinary track record for breaking pop artists (Continued on page 8)
**Highlights**

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in the global market, and we’re very pleased that they will be helping us to carry our vision into the world and the future.

Christian echoes Frank’s sentiments, adding that having a single label operation base will allow them to develop "all different kinds of projects. It will also be very nice to have one base to work from. This will eliminate a level of energy and activity that draws our attention away from making music. We’ve always believed in long-term commitments, so this is perfect.”

The first release under the deal is the contagious single "I Can’t Keep My Hands Off You" by Breast, a New York City vocal duo who, according to Frank and Christian, perform "hard pop with a deep groove for the new millennium." An album is due for worldwide release June 2.

Christian recalls meeting the pair nearly two years ago in the building that houses the Bermans’ recording studio. "They were working in one of the rooms in the same building, and they brought us a tape," he says. "We were busy at the time, so it took a little while for us to really spend time with it. In the end, we discovered that they’re incredible vocalists who also write cool songs. In other words, they’re real artists who don’t need to be treated like puppets. We can do songs of more variety with them.

The brothers are also quite excited about a budding diva named Maria ("though she may change her name," Frank says), a bilingual singer whom Christian describes as a "hybrid of Celine Dion and Selena. She’s beautiful and talented, with a very natural performance personality. You cannot go wrong with that.

Along the way, the brothers are planning to write and record with Amber, whose second album is due on Tommy later this year. "Our objective is to create the perfect songs with her," Christian says. "She’s getting more serious as an artist, which is exciting to watch. She’s grown so much since we first met. It sounds like the kids, who have permanently transplanted themselves from their native Hamburg to New York, are keeping mighty busy, to say the least. Is there any danger any of them spreading themselves too thin? "No way," Christian asserts. "The fun and passion of the music keeps us fresh. We’re always expanding creatively. Every morning, I wonder when I wake up and have to go to the studio. But then I get there, and the music takes over. It’s never ending. If anything, it’s the end of the day, we leave the studio that same day anxious to do more."

LARRY FLICK
George Martin
IN MY LIFE • THE BILLBOARD TRIBUTE
You've been immersed in music longer than many of your fans have been alive. It's strange to think that the new "In My Life" album is the last record to carry your name as producer.

Well, it's no particular drama. Inevitably, there comes a time when people stop doing what they've been doing, and I decided it was about time. It's 48 years since I first set foot in a studio. That's a long time by any standards. I've had a bloody good innings. Somehow or other, in the last year, I seem to have worked more intensely than I have for a long time, and I found myself getting very jealous that I wasn't getting any time to myself or my family. My hearing is not as good as it was, and you do need good hearing to be a good producer. I get by, but I know that I'm not the hotshot I used to be. But knowing that I would have to finish, I decided I would make my own last record. It's a kind of tribute, too, to all the people that I've been lucky to work with over the years.

It's interesting that a number of people on the album aren't from the pop and rock milieu.

The reason for that is I didn't want to be too obvious. My first thought was to make an album of my own music, which would be quite nice to do and quite self-congratulatory. But I realized there's not much point, because, to be honest, who wants to hear it except me? Beatles music was the obvious course to take, but you don't want to do wallpaper music. So I thought I'd look at it from a different angle and do the unexpected, and that's where the casting came in. It's friends and heroes. So casting some-one like Goldie Hawn in a song ["A Hard Day's Night"] was a delight, because I've always wanted to get to know her, and she is just as charming, funny and beautiful as I'd imagined her to be. And she did a great job.

In your 1979 autobiography, "All You Need Is Ears," you said about retirement: "I'm damned if I'm going to be a full-time oldster like my grandparents."

The funny thing about getting old is you don't basically feel any different. Every time I get up in the morning and look in the mirror, I say, "Morning, Dad," and I go on to shave. You're carrying around a carcass that's falling apart, but deep down you're the same person. I don't feel any different now than when I was about 30.

You still seem fascinated by an aesthetic level by the mysterious hold that music has over us.

I did a series recently for the BBC called "The Rhythm Of Life," where I talked to lots of people about music, because having spent all my life in music, I still don't know what the hell it is. It's a weird thing, but an enormously powerful thing. It's so elemental and primitival; that's the most significant thing. We've been making music for 80,000 years, and we probably sang before we talked. It's such a part of our human nature, but nobody's really got to the bottom of it. I'd been wanting to do that series for a long time.

I suppose the reward is in moments like Brian Wilson telling you [at the mixing desk] that you've just improved "God Only Knows."

[Laughs] Yeah, that was the fun of it, really. We did it for laughs and because I wanted to do it. Lovely meeting up with Brian. He's gone through a lot of problems, but he's come out the other side, and he's very happy now with his new baby. I was very glad to see him like that. Terrible tragedy about Carl [Wilson]; I was very upset about that.

There was music in the Martin household from early on, a piano in the house from when you were 6.
There are places I'll remember
All my life though some have changed
Some forever not for better
Some have gone and some remain
All these places have their moments
With lovers and friends I still can recall
Some are dead and some are living
In my life I've loved them all...
George Martin

In My Life

The most successful producer of all time brings you his final album

‘In My Life’ is a collection of classic Beatles songs performed with Heroes & Friends

Released 23rd March 1998

Robin Williams
Bobby McFerrin
Goldie Hawn
Jeff Beck
Celine Dion
Vanessa Mae
Jim Carrey
John Williams
Billy Connolly
Phil Collins
Sean Connery
GEORGE MARTIN
IN MY LIFE

GEORGE MARTIN Q&A
Continued from page 31

Yes, that was the basic factor. My parents weren’t musical, but they were very creative. My sister was three and a half years older than me, and she had piano lessons. I used to copy what she did when I was about 4 or 5—she was 8 or 9—and I wanted to have piano lessons too. But we couldn’t afford that, so I just made up my own music as I went along.

And, of course, my sister doesn’t play piano at all now. I found I could make music on the piano, and, by the time I was 15, I was running a dance band.

I went into the service because the war was still on, and I met quite a few good musical people who advised me to take up what a pal of mine advised me to take up—i.e., being a carpenter. It’s all very well, but I can’t read or write music. I’m just self-taught.” I had a fairy godfather in the shape of Sidney Harrison, a wonderful man who was a very good pianist and educator. He urged me very strongly to take up music, and he arranged for me to have an audition with the principal of the Guildhall School Of Music. He agreed that I should study composition. I went there and had a three-year course.

With your classical background, did the Beatles regard you as a “tuff”?

I think all of this has been exaggerated by the media over the years. That I’ve been cast in the role of schoolmaster, the toff, the better-educated, and they’ve been the urchins that I’ve shaped. It’s a load of poppycock, really, because our backgrounds were very similar. Paul and John went to quite good schools, I went to an elementary school, and I got a scholarship for that, and I went to Jesus College. We didn’t pay to go to school; my parents were very poor. Again, I wasn’t taught music, and they weren’t. We taught ourselves. My instrument happened to be the piano because it was lying around. Their instrument was the guitar. They formed a band, and I formed a band. So there are quite a few parallels. As for the pop hit, you can’t really go through the Royal Navy and get commissioned as an officer and fly in the Fleet Air Arm without getting a little bit of pop; you can’t be like a rock ’n’ roll idol throwing soup around in the wardrobe. It does civilized you a little bit.

Is it true that you worked on your accent?

That’s again been slightly exaggerated. I did have very much a London accent, and I did join a drama society. I didn’t work on my accent any more than Tony Hopkins did, put that way.

One of your early ambitions was to write for films, but your early experience of that on the British B movie “Take Me Out with the Temperance Seven in 1962 was inauspicious.

When you’re a young musician, you think [film work is] terribly glamorous—“I know, I could write music for films.” And of course I have; I’ve written 15 films. But the first experience I was a nightmare, because I didn’t know anything about the techniques of film writing, and I just muddled my way through it. But I learned fast and became fairly accomplished at doing what was necessary.

Is it fair to say that music saved you from the civil service or some other office position?

Not really. As I say, my parents were pretty poor, but they were jolly nice people, and circumstances were pretty hard in the ’30s; there was a tremendous depression. My father was out of work for a year and a half. Even though he was a very skilled carpenter, he had to take a job selling papers, standing on freezing corners. I felt so sorry for him, and he was teriﬁed that I would have to go through that. So he said, “Get a safer job, something you can’t be fired from. Join the civil service, that’s what you want.”

I did actually take a job with the civil service to begin with, at the War Office, and made tea and so on, but at that time I wanted to be an aircraft designer. That was no good, but if I hadn’t gone into music, I would probably have gone into design of some sort. I still linger after that—boat design, for example. In fact, I’m thinking of taking a course in hydrodynamics right now.

Around the time you joined Parlophone in 1950, the profession of record producer was pretty rare stuff.

There were about a dozen in the country. And then they weren’t called record producers. They were called “artist and repertoire managers.” They didn’t really shape events in the studio. Their role, rather like the A&R men of today, was to recruit talent, put them in the studio and give them an opportunity to be recorded, rather like a broadcast. In those days, you didn’t shape the sound, you just took what was there.

Did you sense that your role was becoming more sophisticated and demanding?

Yes, but I also liked running around and experimenting. As I was running a label by 1955 and was responsible for the work on that label, I had to choose not only the artists but what they were doing, and make sure they were going to make a record that was going to sell. I couldn’t fight all the opposition from America—the big stuff, Harry Belafonte, Frank Sinatra, Guy Mitchell, Doris Day, those kind of people who were dominating the British record scene—which is why I went into comedy. I thought, “No one’s doing this; I think people would like to hear this.”

There was kind of a history of that on Parlophone. It was the label that issued “The Laughing Policeman” [by Charles Penrose], so people could buy some of the very rare records that cheered them up. It was that creative. I knew you had to choose scripts or write ideas into things. I would propose an idea to Peter Sellers or someone, and we’d have a kind of think tank.

When you joined Parlophone, it was very much the poor relation among the EMI labels, wasn’t it?

EMI was [the predecessor to the record label] HMV, which was strong, with all the RCA Victor catalog, and Columbia, which had all the Columbia American and Parlophone. There was also Regal Zonophone, but that was mainly Salvation Army records. During my time, EMI bought Capitol, so that became another label.

The facilities at Abbey Road when you arrived there sound prehistoric now.

Very much so. In the ’50s, stereo was reserved for classical recordings. You didn’t do any overdubbing or editing. When I first went into the studios in 1950, we didn’t use tape. We went directly to wax, because it was so much better quality.

Was it your reputation for taking a chance on different things that led the Beatles to your door?

Well, you’ve got to remember that when the Beatles came along, there wasn’t much rock ’n’ roll music in this country anyway. Tommy Steele was about the most extreme one we had, and Cliff Richard; so there was no yardstick to judge it from. And having made all these comedy records, there was an advantage there, because the Beatles were great Goon fans. They loved the Peter Sellers recordings, and they knew that I’d made them.

Was it disappointing when the first single, “Love Me Do,” wasn’t a huge hit?

No, I was quite happy that it got as far as it did. I never expected great sales of that. When I was recording them in the early days, I was looking for a hit song, and I knew they didn’t have it. The best they had were “Love Me Do,” “PS, I Love You,” “One After 909.” None of those was going to set

Continued on page 36
What can we say,
you're the best!

love Paul, Linda and the kids
the world alright as a song. But when "Please Please Me" came along in the form that it did, it was a different matter.

Eventually, the floodgates opened in America in 1964 with "I Want To Hold Your Hand," and from that point on it was mayhem. But you see, I didn't spread all that much time with them because they were on tour all the time. I had to go and see them; I would visit them, whether it was Margate or Miami, but the actual time in the studies was limited by their availability. Recording time was issued out to me very sparingly.

In the famous year of 1963, when you had 37 weeks at No. 1 in the U.K. as a producer, do you remember thinking that you were wearing yourself too thin? You were working crazy hours, weren't you?

[Laughter] It was round-the-clock stuff, yes, it was madness. I was in the studio all the time. What I was concerned about more than anything else was that I didn't overtake the issuing of records. Brian Epstein was anxious always to keep things

GEORGE MARTIN Q&A
Continued from page 34

I cannot imagine how the U.K. music industry would have progressed to the level of international impact it has today if George Martin had not signed the Beatles. Although much of today's media talk about the impact of the Spice Girls and Oasis, there is no comparison to the change that occurred in the '60s and beyond in Britain as a result of the Beatles' success.

There is one particular incident that has stuck in my memory vividly, and that is when I was visiting Abbey Road during the sessions for "Sgt. Pepper." John and Paul had played George [Martin] some basic demos—just guitar and voice—of one of their new songs. George soon realized that the multi-track tape system, which was the maximum available at that time, would be totally inadequate to record the new material to the level and standard he wanted to achieve. He called a top technical engineer into the studio and told him that four tracky were not enough and that they had to come up with a way of providing more. They went away and, after a few days, came back with the solution of synchronizing two four-track machines together, which eventually was the way "Sgt. Pepper" was recorded. I think it is fair to say that this was the birth of multi-track recording, at least in the U.K.

—STEVEN JAMES, MPA PRESIDENT AND SON OF THE LATE DICK JAMES

To work with George Martin is to work alongside one of the true musical masters of the 20th century. His insight and guidance stay with us in every record we make. Dear George, we salute you.

—THE BEE GEES

going up in the charts. I had a big roster, with Cilla Black, Gerry And The Pacemakers, Billy J. Kramer and other minor groups, and I also had Matt Monro, Ron Goodwin, Bernard Cribbins, Rolf Harris. I was a fairly resilient person, and I survived it all right. My [first] marriage didn't, but that was going to go anyway.

When Capitol finally picked up the Fab Four for the U.S., it must have been galling that they were able to boast of "Capitol recording artists the Beatles" when they only signed them at the fourth opportunity.

Yes, when people grab something like that, everybody wants to get in on the act. They wanted to proclaim the boys as their find, and who can blame them, really?

What was your firsthand experience of Beatlemania on the early U.S. tours?

It's difficult to describe just how crazy those tours were. Everybody wanted to touch, feel, be near, smell, see the Beatles in some way or another. When they first broke in America, they stayed at the Plaza in New York, and the whole of that square outside was blocked; they had to divert the traffic. Wherever you tuned your dial at any time of the day, you heard a Beatles song. Wherever they went, the media would fight—literally, hit each other—in order to muscle in.

In Denver, we decided to duck out the back door, but a lot of the reporters squeezed it out and, as we dived into the lift, they jammed in afterwards. Eventually, the lift doors shut—it was like the Black Hole of Calcutta—and it went up a couple of floors and stopped halfway. We couldn't move anything, it was awful. Eventually, we were able to crash halfway down, but it was quite frightening.

In 1965, you left EMI and formed Air (Associated Independent Recording).

We formed Air with £5,000, which we borrowed. I didn't know much about running a business, but I knew I wanted to be free of the shackles of a big company. I didn't actually consult the Beatles about it. I told them what I was doing, and I said, "You can still be recorded by me if you want to, but you don't have to," and they fortunately asked me to stay on. It was a very happy time. There were seven of us that began Air: four producers and three girls. We did well, produced a lot of good stuff, and eventually we were able to build a studio. That was the beginning of Air Studios in Oxford Circus.
Dear George,

thanks for all the pleasure you've given me through the records you've produced and the friendship we've shared. It was an honour to help you out on 'In My Life'.

lots of love

[Signature]

[Hand-drawn happy face]
GEORGE MARTIN
IN MY LIFE

A FAMILY ALBUM

With A Little Help From His Friends, Martin Makes His Last Recording A Star-Studded Tribute

BY SALLY STRATTON

When Steve Lewis, co-founder with Chris Wright of the London-based Echo label, which recently released "In My Life," the final album of the producer's career, he became involved in this project when it was just a twinkle in George Martin's eye," says Lewis. "I knew he wanted to make an unusual album as a finale to his career. George didn't want his career to taper off; he wanted his last production to be a conscious statement. "His idea," recalls Lewis, "was to do unusual treatments of some of his favorite Beatles songs. He knew he wanted to score a lot of these songs and have unusual guest artists, and we started talking about who we might approach."

The end result is a striking 12-track collection, cast with unexpected choices of music and film stars as vocalists, including Robin Williams and Bobby McFerrin ("Come Together"), Goldie Hawn ("A Hard Day's Night"), Jeff Beck ("A Day In The Life"), Celine Dion ("Here There And Everywhere"), Vanessa Mae ("Because"), Jim Carrey ("I Am The Walrus"), John Williams ("Here Comes The Sun"), Billy Connolly ("Being For The Benefit Of Mr. Kite"), Phil Collins ("Golden Slumbers") and Sean Connery on the title track. In addition, "Pepperland Suite" and "Friends And Lovers," two of Martin's own compositions, are performed in an orchestral setting.

Early conversations about the album took place three years ago. It was not the scope of the venture, however, but George Martin's involvement with other projects—such as the Beatles' "Anthology" and last year's "Music For Montserrat" benefit concert—that kept this compilation under wraps until now.

In the U.S., Bruce Kirkland, president of EMI-Capitol Entertainment Properties (E-Prop), struck a deal with Echo to release the album for North America on May 19. "We had been hearing rumbles about the record over the last few months," says Phil Sandhaus, head of strategic marketing for E-Prop and the marketing director of the Beatles "Anthology" series and catalog. "Bruce and I felt that this project, because of George and what the project is about, should be here with us as part of the music we continue to market and promote. The things we continued on page 40
As head of Parlophone from 1955 to 1965, you set new standards for creativity, quality and innovation, and in the process signed and produced the greatest band the world is ever likely to see.

In 1998, Parlophone is the home of artists as diverse as Radiohead and Tina Turner, Blur and Queen, Pet Shop Boys, Supergrass and of course, Paul McCartney.

Parlophone continues to be inspired by your example, and aspires to the standards that you set.

Cheers, Sir George!
know and learned about marketing and selling the Beatles and Beatles-related music product will benefit this project," he adds. "Also, from a pure fan and artistic standpoint, it's an honor to be involved with a project of this stature and a producer of George Martin's stature."

CASTING CALL

"In My Life," understandably, took more time than most albums to set up.

"I knew it was going to be difficult, because, when you're dealing with stars of this caliber, they rightly expect an enormous amount of control," says Lewis.

George Martin's son, Giles, who has worked alongside his father as a co-producer since they collaborated on "The Glory Of Gershin" album, featuring veteran harmonica player Larry Adler and a host of guest stars, describes their role on such multi-artist projects. "Most of the artists on this album are huge celebrities, so they have to be happy and their team has to be happy, so you're under pressure," he says. "The recording sessions and arranging side were actually the easiest things." The album took a year and a half, but each track was probably done in about two days.

To speed up the process, they decided to contact the artists directly to ask them to take part. "In the music industry, I've found that there's never a yes or no answer," quips Giles. "It's always 'yes if everyone else agrees!'" However, it seems there was less hesitation with this project than most.

Goldie Hawn remembers how she reacted when approached to provide the vocals for "A Hard Day's Night," to which she readily accepted. "I couldn't believe it when Sir George called and asked me to sing on this album," she says. "I wanted to make sure that it was the real Sir George Martin."

Phil Collins was eager to participate as well. "At the time, I was working on my 'Intro The Light' album at a chateau in France and was sort of commuting from Geneva every day," says Collins. "I told George I'd love to do it but he'd have to come out to me. He just said 'fine,' and he and his son Giles came over, no problem."

"The whole day was great. I was thinking, 'Here I am working with this man, this hero of mine, and he's one of those producers, like Arif Mardin, who doesn't look like he's producing a record. It's all very effortless, and it all flows very naturally, and you never really feel the strain. We did the lead vocals, and I said I'd be happy to do all the backing vocals. He offered to get a choir in later, but I said, 'It's OK, I'll try them.' So it ended up with George breaking the track down with me, saying 'This was John's part' and 'This was George's part,' and for me it was just like, 'Wow, if I stop everything now, at least I've done this.'"

THE PROCESS

Once the artists were recruited, there was a period of pre-production. "We rouined each artist first," explains Giles. "We met, in some cases, months before and played them the song and spoke to them about it, worked out the key signature and let them have their say."

Hawn recalls, "When I met [George], it was an extremely fun day because I was really meeting someone I had admired for so long and had grown up knowing was part of an era that decidedly helped to shape music. He and I sat at my piano, and he played and told me about the style he imagined for me—that this song should be performed kind of down and dirty, Peggy Lee style. It felt very comfortable because I like singing slow, sort of torchy songs. Of course, the only time I sing them is in my living room."

Teenaged violinist Vanessa Mae recalls how she was guided but not restricted by George Martin's vision for her performance of "Because." "Pretty swiftly after the invitation came in, I found time to go into Air Studios, which I adore anyway, and record it with him. It was a very relaxed atmosphere," she says. "I had the freedom to change the violin parts in certain

To Sir George Martin

Congratulations on a career that will probably never be equalled...

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What a record!

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places, but the orchestral arrangement and the choir were already down on track, which was just as well, because Air Studios is a beautiful studio for the violin but you do need quite a separation between the other members of the orchestra and yourself. It's not one of the songs that I was really familiar with, but it's a beautiful song and it works perfectly for violin. I'm very happy with it, and I hope he is."

Robin Williams' suggestion that he team up with Bobby McFerrin for the album's opening track, "Come Together," was welcomed. "George let us try anything," says Williams. "I was kind of shocked at first, but then he knew, with Bobby, he had such a great musical base, and he just let me try different things vocally. To work with George is like working with a great director, because he knows musically what he wants but he's also open to any possibilities, which is a wonderful thing. That's why he's got the combination of people that he has on this.

"The album is very interesting stuff, and it's not just the stars, it's the fact that the styles of the songs are so different," says Williams. "It's kind of like being in an ensemble. Even though you only get to work with a few people, in a weird way you feel like part of the cast."

PLAYING PARTS

Working with actors in musical roles had its advantages, says Giles Martin. "They're so used to doing so many takes when they do films," he suggests, although he admits he and his father tend to take turns requesting a retake. Sometimes we play good guy and bad guy," he laughs. "I think I probably play the bad guy more because he has his reputation to keep up and I haven't got one! I can't count on getting my reputation from working with my father; I've got to win people's trust."

Echo's Lewis views their creative partnership with respect.

LEWIS ADDS, "and although Chrysalis owns the company, and George runs the studio, it runs as a separate profit center. We also used fairly large orchestras on some of the tracks, so I wouldn't say this was a cheap record. At the same time, I don't think there was any waste whatsoever. George was totally disciplined. The sessions ran incredibly well, and it came in for slightly less than we thought it was going to cost originally."

THE PROMO CAMPAIGN

Air was also a suitable location to film many of the sessions for a TV documentary, which is just one part of a major promotional campaign for "In My Life."

"This is what you'd call an album," says Lewis. "So mainstream media is where we're going with this album, what we want to do is have George in national newspapers and on national television. We're also going for a big retail presence, because I think George's name is immediately recognizable. If we can get the package in front of people, I think they'll pick it up and buy it. I think we'll get impulsive buys and people going into stores specifically for this record, so we're going for profile and positioning."

Aside from North America, "In My Life" was released simultaneously worldwide through Echo and its licensees: Universal in continental Europe, Pony Canyon in Japan and Southeast Asia, and Mushroom in Australia and other Asian markets.

In the U.S., E-Prop plans to promote the record primarily through press. "We're looking for electronic and print media to talk about the record, and we are going to solicit the participation of a number of the artists who are featured on the album," says Sandhaus. E-Prop is also working to position "In My Life" on television in the U.S., as well as on a three-part BBC-TV special called "The Rhythm Of Life," which features Martin. In addition, E-Prop will service radio and retail with a Martin interview CD. The label plans to service the album to classic-rock and album-rock radio, as well as talk and children's radio. No specific track will be worked, since E-Prop does not have singles rights. "It really should be appreciated, evaluated and savored as a whole piece," Sandhaus adds.

"George is very keen to make sure the record is done justice from a marketing and promotional point of view," notes Lewis. "He's already been to Australia and has done promotion down there. He intends to travel to Europe, North America and the Far East, and he will be very visible in the mass media in the U.K. and the rest of the world. Our campaign will continue throughout the year. George is going to be available for a period during the initial life of the album, and"

Continued on page 44
On the seventh day he rested.

Congratulations Sir George and
Thank You.
THE ALBUM
Continued from page 42

then we’ll try and fit in with his other activities. He keeps telling me he wants to take it easier, but I don’t see any evidence of it.”

LEAVING ON A HIGH NOTE
Giles Martin is sure, however, that nobody will tempt his father back into record production.
“He’s worked with everyone he wants to work with, from Ella Fitzgerald and Stan Getz to Peter Sellers, Spike Milligan, Peter Cook and Dudley Moore, to the Beatles and Jeff Beck. He wishes he’d worked with Jimi Hendrix probably, and he would have liked to have recorded Frank Sinatra, but he’s tired of making records. That’s why he’s done this record: because he wanted to have a laugh and do one that he enjoyed as his last one. Making records is good fun, but you have to be deeply involved in it. He’s 72 and he much prefers playing snooker with the guy from over the road!”

Assistance on this story was provided by David Smith and Craig Ross.

We first met in 1964, when George showed an interest in the “You’ve Got Your Troubles” demo I did with Roger Cook. We were the first signing, as David and Jonathan, to his newly formed Am London label, and we thought we’d died and gone to heaven. Thanks to George, we had our own publishing company, Cookaway Music, and I didn’t appreciate at the time how important that would be for me and my family. George has helped me realize so many of my dreams. He is a truly unique talent, a legend in his own lifetime and the nearest man in the business.

—ROGER GREENWAY

George signed a publishing deal with us last year, and we are naturally delighted that his original composition, “Friends And Lovers,” is also included on his new album. I particularly remember that, out of all the artists and writers we’ve taken out for lunch over the years, he is the only person who took the trouble to write a thank-you note afterwards. That is the quality of the man, and we are more than proud to be associated with him.

—ANDY MCQUEEN, CHAIRMAN, NOTTING HILL MUSIC

George Martin has been a hero of mine since I was a teenager. In fact, my elder brother was a big Goons fan, so you could say that George has been around our house for years. The first time that I really met him was at the first Prince’s Trust concert in 1982, when George and Pete Townshend were asked to form a group for the night, which included me as house drummer. From then on, we became very good friends and stayed in touch, sending Christmas cards and all that stuff, and I’ve been lucky enough to work with him on a few different projects over the years.

Being a massive Beatles fan, I particularly remember a while back, when he asked me to do an interview for a TV series he was making and also happened to mention that he was working on the Beatles “Anthology” project. He was describing listening to all the tapes from the vaults, and his tongue was hanging out. So I invited him to the studio, and I went up there. On that particular day, he had “Yesterday,” “Ticket To Ride,” and “Help” out. It was just one of those magical moments for me, probably the last time anyone would hear those original tapes, with the guitars being tuned and the boys coughing and all that stuff. It was just wonderful to be in that room and hear it with him.

We worked together at the Music For Montserrat concert at the Albert Hall, which was great; I was the house drummer again. Another great night. He also came with his wife Judy to see my show at Earl’s Court before Christmas.

I keep everything he writes to me. There are just a few people like that, Abbeys, Eric Clapton is another. You know, it’s all changed so much over the years, we’ll never get people of that caliber again. I am so proud that he treats me as a bit of a pal, and to be on this record is fantastic for me. He’s a great guy, and I love him.

—PHIL COLLINS

When we made “The Glory Of Germaine” album, I told George I’d like him to conduct the “Rhapsody In Blue” track. He demurred, claiming that he was a lousy conductor. I said, “George, I know you’re a lousy conductor. However, I would like the honor of having you conduct “Rhapsody” while I play it.” And that is what we did. George Martin is a one-off. After 70 professional years, I would nominate him as the finest gentleman I’ve ever worked with. To coin a cliché, they don’t make ‘em like him anymore.

—LARRY ADLER

The irony is almost palpable.

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GEORGE MARTIN
IN MY LIFE

Music in the Air

Martin And Air Studios Revolutionized The Producer’s Role. And Recorded A Record Number Of Hits

By Neville Farmer

Looking today at the vast Victorian edifice that houses the state-of-the-art facilities of Air Studios, it is easy to forget the revolutionary step the studio’s founders took in 1965. Back then, when the Lyndhurst Hall was still a church, and London was starting to swing, four young producers took a risky career step and changed the recording industry forever.

Before the launch of Associated Independent Recordings by George Martin and his partners, record producers [in Britain] were salaried record-company employees who didn’t earn royalties. For the four air co-founders (Martin, the label manager and in-house producer at Parlophone Records; John Burgess, the assistant to Martin’s counterpart at Capitol; Ron Richards, Martin’s second-in-command at Parlophone; and Peter Sullivan of Decca), £50 or less each month was no longer good enough. Between them, they had produced hits by the Hollies, Tom Jones, Lulu, Engelbert Humperdinck, Cilla Black, Manfred Mann, Freddie & the Dreamers, Adam Faith, Peter And Gordon, P.J. Proby and, of course, the Beatles. Their creative efforts earned millions for their respective employers. While label salesmen earned a commission on the sale of these records, the producers simply earned a flat wage.

The Air producers had another idea. They reckoned that if they took on part of the risk and paid for make recordings for the record companies, they could expect a part of the profit. So they negotiated their way out of full-time jobs and into royalties.

“I negotiated royalties [for Air in its early days] very badly because I had no idea of the real value of the records,” Martin once acknowledged. “It was more pleading than negotiation. The deal I did get with EMI was that, apart from the Beatles, we would pay for the records and get about 75%, so the rate was pretty low. I’ve rate we got for the Beatles was about one-fifth of 1%. It was laughable, really.”

Laughable or not, Air’s income from the start was enough for each of the producers to draw an annual salary of £10,000 and to pool the rest to buy and build their own studios. Of course, even at one-fifth of 1% for the Beatles recordings, Martin found himself contributing the lion’s share, so the deal was changed and each producer took 1% of their own earnings.

Air initially set up offices in Park Street in London and continued to record in Abbey Road, Decca, Morgan and other studios while they planned and saved for their own production facility. Within a mere two years, they had raised sufficient funds and began to attract staff.

Laying The Foundation

Keith Slaughter was brought in to build and manage the studio. He recruited Dave Harries and George Barnet from Abbey Road to handle the technical side, along with Danny Wise and Chris Michie. Peter Sullivan recruited Bill Price from the Beatles to be their engineer, and he, in turn, invited a young Decca engineer named John Punter and Jack Clegg, a leading expert on film-sound recording from CTS studios.

Continued on page 48
Sir George,

It was such a great pleasure to meet Judy and yourself ... and a rare privilege to work with you.

Congratulations on your career of achievements and thank you so much for your kindness.

With Love

Céline and René
GEORGE MARTIN
IN MY LIFE

MUSIC IN THE AIR
Continued from page 46

Martin took on a young assistant producer who had twice applied for a job with him. He was a violin graduate of the Royal Academy of Music who had opted out of playing to try production. His name was Chris Thomas.

Martin’s policy for training at Air was simple: show them the ropes and then let them experiment. Within a short time, Thomas had been encouraged to sign his first band, the Climax Blues Band, which was used as a crash course in record production.

“I soon found out I knew nothing,” says Thomas. “It was pretty nerve-racking in those early days, especially when George left me alone with the Beatles and went on holiday. I think I was catatonic for the first week or so. They certainly put me through quite a few tests, but it worked out very well. It was the recording of ‘The White Album,’ and they were running three studios at once, so they kept me on for the rest of the project. I will never be able to thank George enough for that.”

Meanwhile, the building of Air’s first London studios was underway. The company was determined to make a splash and had signed a 20-year lease on the old ballroom on the fourth floor of Peter Robinson’s department store at Oxford Circus, right in the heart of London.

“Everyone said George was mad putting it there,” says Bill Price. “George insisted that the two control rooms were at opposite ends of the building to take advantage of the two full-length windows. Everyone else thought it was more practical to put them next to each other in the middle, but George thought people might like a little daylight. They said, ‘You’re a dreamer, George,’ but he went ahead and did it and they loved it. It was the same later with Lyndhurst. He had a dream and he proved that it would work.”

“Our motto was ‘a studio built by producers for producers,’” Martin later recalled. “We wanted to build a studio we would want to work in, and I instituted a policy of always being ahead of everybody.”

It was a policy that would see Air pioneering 16-track con-

soles, 24-track recording, multi-track tie-lines between studios, half-inch 30-inch-per-second mastering, 48-track mixing, mixing-desk automation, multi-track film-soundtrack recording, 32-track digital multi-track recording and, by the time they moved to Lyndhurst, ISDN international digital recording.

GRAND OPENING
The first two Air studios at Oxford Circus were opened with two star-studded parties in October 1970. Some 450 bottles of champagne were the heads of Studio One, designated the orchestral studio, and Studio Two, marked as the pop studio. Rupert Neve had custom-designed two 16-channel desks, bigger than any seen to date and had even brought in his factory’s local church choir to try them out.

Chris Thomas and John Porter held the first commercial session, recording the third album for the Average White Band. “We had to keep telling the carpenters to be quiet when we recorded,” says Thomas.

Martin’s first session in Studio One was with Cilla Black. “She stood in the vocal booth right at the back of the huge studio and shouted in her Liverpool accent, ‘Ere! Where do I get the bus back to the control room?’” recalls Dave Harries.

Air rapidly grew into a breeding ground for engineers and producers. Bill Price and Jack Clegg, the senior engineers, and Geoff Emerick, who joined eventually, nurtured the young pups thus employed, such as Steve Nye, Nigel Walker, Jon Jacobs and Jon Kelly. “I came almost straight from school,” says Nye. “I was waiting to see if my A-level results would get me into university. I needed three and only got two. It was the best thing that ever happened to me.”

Nurturing young engineers became a trademark of Air. “In those days, all recording was done by in-house engineers,” says Price. “A good engineer could be booked up eight months ahead. If I wasn’t available, I would say to the artists, ‘try so-and-so,’ and the new guys would start to get work that way.”

“We’d come in on weekends to try things out,” says Nye. “We’d just record each other or borrow tapes and nits them ourselves.” This training helped Air to build a family of engineers and producers who, once they left the security of an Air salary, would often come back as independent producers themselves.

“Whenever I was away producing something, like Elton John’s albums or INXS, I would always come back to mix,” says Thomas. “I always knew what it sounded like. It was familiar.”

And the hit records poured out of the studios. “We had 22 U.K. Nos. 1 in 22 years. Not a bad record,” says Harries. “And there were plenty of U.S. No. 1s, as well.”

At the top of the Air tree, things changed fairly rapidly. Ron Richards and Peter Sullivan decided to go their own way after a couple of years, and, as Burgess took the reins as managing director of the company, Air decided to seek an outside buyer. Chrysalis Records bought Air for £1 million and recouped the lot in under a year.

In fact, Air had enough money in the bank to buy Chrysalis, but Chris Wright was the sharper businessman and outflanked the Air team. Indeed, the profits from Air helped support Chrysalis over the next few years, especially the Beatles royalties that Martin included in the package.

Under its new corporate structure, Air began to expand.

Continued on page 50

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Two more rooms were built at Oxford Circus. Chrysalis purchased Wessex Studios, and Price went to manage that location. Air Edel studios were opened in nearby Soho to handle the jingle, TV and film-music business. And Martin, who had found new freedom to produce with the demise of the Beatles, discovered the joys of residential recording studios and decided to build one on a Caribbean island. He chose Montserrat, and Harries was dispatched to build a studio there.

ISLAND AIR

"There is plenty of timber there but not a lot else," Harries says. "The rest we shipped out in kit form. The main hope was that we wouldn't lose anything, which we did. But the workers on the island were brilliant and could turn their hands to anything. The Climax Blues Band was the first in again, and once again they had to put up with builders."

Air Montserrat quickly became the haunt of major stars. Islanders became used to seeing Paul McCartney, Stevie Wonder, Ringo Starr, and many others in the Cafe le Coq, the local bar remembered in a Gerry Rafferty song of the same name. The building of Air Montserrat prompted a new series ofoving consoles for Air Rupert Neve built two mirror-image desks for Montserrat and Studio Two in London and, once technical manager Malcolm Akin had seen the first SSL, a new variation on the Neve was built for Studio One. This last and largest desk now resides in Studio One at Air Lyndhurst.

Through the 1980s, Air at Oxford Circus remained one of the great studios of London. Despite an industry recession, Air kept its standards high, training great engineers like Geoff Foster, who remains chief engineer at Lyndhurst. Akin moved up from maintenance to studio management when Chrysalis added Air's facilities and put Harries in charge. And Akin saw the studio through some of the toughest years in British recording.

During the '80s, the recording industry and Air went through upheavals. The island of Montserrat was almost flattened by Hurricane Hugo, and the studio there was closed. The competition for the middle recording market in U.K. studios became absurdly competitive. Air Oxford Circus found itself fighting for low-price work with lower-grade studios. As time ran out on the lease of the old Air studios building, a decision was made to move and to upgrade.

Martin had a dream to build the finest studio in Britain, if not the world, a studio that would secure Air's reputation for decades to come. "I guess we knew that this would be our last chance to get it absolutely right," says Akin. "By today's standards, Air in Oxford Circus was a bit DIY, really. The new place had to be the best."

LYNDHURST HALL

Building such a studio would cost a fortune, far more in real terms than the first Air Studios. Chrysalis and Pioneer each put up half of the $10 million budget—which was to be nearly doubled by the time the project was completed.

The building chosen was in Belzize Park, a leafy, hillside neighborhood in North London, 15 minutes drive from the old Lyndhurst Hall was a de/an, Victorian church and missionary school, built by Alfred Waterhouse, best-known as the architect of the imposing British Natural History Museum. It had remained in ecclesiastical use until 1979, when it had been partly divided into apartments and partly used as a production center for films, including Paul McCartney's "Give My Regards To Broad Street.

In the 1980s, varous suggestions had been made for its conversion, but none had met the strict landmark preservation rules dictated by the local government. Air's proposal would keep the stained glass, the stonework, the gallery and the outside shell and even the organ pipes in the main hall intact. They were given planning permission in 1983, and the most audacious recording studio complex was on its way.

"It was a hell of a job, but it was enjoyable," says Harries, who was given the awesome task of overseeing the construction. At times, that "enjoyable" side was hard to recognize. Funds and the collapse of suppliers held up the project and increased the cost, but Martin's dream was realized with the opening of the studios in 1993 by Prince Charles.

"What was so satisfying was knowing what the building was like when we started and what we achieved," says Harries. "The result was a shot in the arm for the whole recording studio industry."

The main hall at Lyndhurst is certainly the most spectacular studio in London and has become one of the foremost orchestral rooms in London for film and classical work and a popular television-concert venue. The other studios in the building have also found their niches. From Cher to Radiohead, all manner of rock acts use the acoustics of Studio One and the original Neve desk. Price still comes over to mix in the huge control room of Studio Two.

"I think Lyndhurst is beautiful," says Price. "The one I love is Studio Two, a lovely mix room. But the whole place has managed to be top-notch in a lot of different ways."

Upstairs, the post-production suites have become popular for major TV dramas, such as "The Canterbury Ghost" for the BBC and "Underworld" for Hat Trick Productions. And still, Air is used for its in-house engineers. "It's still absolutely a training place," says Akin. "Studios like this have a duty to breed that kind of talent."

It goes right back, as always, to the philosophy set by George Martin in 1965. "It was all George, really," says Dave Harries. "He's such an ambassador for the industry."

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GEORGE MARTIN
IN MY LIFE

GEORGE MARTIN Q&A
Continued from page 36

Did you leave EMI largely because of the lack of financial recognition?
It was many things. Yes, it was about the fact that we didn’t have a commission on sales, which the salespeople did have. You were treated as a suspect person. You didn’t have a company car, for example, any perks like that, because it was expected that you would fiddle your way, write the B-sides and make money. I didn’t think that was right. I thought I should get my money the right way and get a royalty on every record I sold. I told them in the early 60s, “I don’t want a salary, I just want a commission. I’ll work on my success.” They wouldn’t give it to me. Eventually, they offered it to me, but it was too late.

Certain stories about your relations with the Beatles are widely reported. I suggest that they could be quite selfish or thoughtless, such as when, unbelongsworthy to you, Paul McCartney brought in Mike Leander to score “She’s Leaving Home” on “St. Pepper.”
I was always there, so I was part of the furniture. In latter years, I’ve had recognition from a lot of people, but I’ve had a lot of recognition from them too. They’ve been very appreciative. They’re sweet people. Paul, Ringo and George have always acknowledged my role in things, and John used to, too.

When I spoke to you in 1987, when you were remastering the Beatles albums for CD, I asked if there was any unreleased material that might eventually be released. Your answer was “I hope not. It’s all rubbish.”
Then, the question was, is there anything unusual that should come out, the suggestion being that lurking there was a “Hey Jude” or a “Michelle” or something that we were covering up. I said, “No, there’s only junk there, not really worth hearing to.”
Well, of course, memory plays tricks, and when the Beatles did their usual “Anthology,” I was asked to produce an audio anthology, which wasn’t a soundtrack, but an accompaniment. It wasn’t until I started listening that I started discovering things I’d forgotten about. They weren’t new songs, but different versions. What I set out to do was present them in a documentary way, which is why I revealed the Beatles’ voices in “Because” without the accompaniment, why I revealed “Eleanor Rigby” without the voices. I learned something when I made that film of the making of “St. Pepper.” People were fascinated when I manipulated the faders and found out you could listen to things separately. But there’s no more now, I can tell you. Not from me, anyway [laughs].

You’ve had links with the Chrysalis Group now for almost 25 years.
My God, I didn’t realize it was as long as that. This came about because Air underwent a traumatic time in the ‘70s.
We’d none of us made any money. All my Beatle royalties went into the company, and I just took a salary. But things happened amongst the partners, there was discussion, other partners needed money, and pressure came on us to sell out. My problem was that I was locked into a company in which I only had a quarter, so the only way out seemed to be to sell a controlling interest to somebody. Chris Welch and Terry Ellis were very welcoming, and we became part of their structure. I’ve been friends with Chris ever since, and I’ve been a board director for many years.

In more recent years, you’ve had the chairmanship of their Heart FM station in London. You also continue to be involved with the Brit School.
Yes, that was a labor of love, too, because when we started the Brit School it was tough getting the funding. I had to go and harass the record industry into putting money into it. And it’s a good school, very successful. We wouldn’t have done it without government support. It’s pre-university training for 14- to 18-year-olds.
In the university area, we have Paul McCartney’s LIPA [Liverpool Institute of the Performing Arts], which does the same kind of work as Salford University, where I’m a patron, and we now have degrees in pop music. You can get an honours degree in popular music within the university. There are 400 students in University of Liverpool Institute of Performing Arts.

It is impossible for me to sum up the greatest experience of my life. Suffice it to say George makes a great Martins!
—RON GOODWIN

I came back to England in 1962, armed with songs I’d recorded in Australia, expecting EMI to release them immediately in the U.K. Like anyone else who was regarded as weird and oddball, I was steered directly to George Martin. To my amazement, he insisted on re-recording all the songs, including my big Australian hit “For Mr. Kangaroo Down, Sport.” He encouraged me to rewrite “Sun Arise” completely and, by his support for this strange new sound, helped turn it into an enormous hit. He brings such quality to everything he touches, and I was so lucky to work with him. Love you, George!
—GEORGE ELVIN

I was so impressed that I had a chance to work with the fifth Beatle. Working with George was a thrill of a lifetime. He asked me to sing “Here, There And Everywhere” on his last recording. At that time, we were getting ready to record a new album, and René asked him if he would produce a song on our record, Carole King’s “The Reason.” He said, “I don’t know, René, I don’t produce anymore, this is my last production. Finally he agreed to produce the song. I guess we kind of fell in love with each other. When I finished recording with him, it was emotional. When he came to see me, he held my arm and he said, “You take care of yourself. Good luck,” I had tears in my eyes. I was so moved. I have a lot of respect for all of my producers, because they bring the best out of me, but Sir George Martin has so much charisma. You respect him so much, you don’t know how to act with him. He’s like your dad. [The experience of working with George] is an incredible piece of luggage that I will carry for the rest of my life.
—CELINE DIOM

Sir George Martin has played an enormous role in shaping and steering the way we make records. In hindsight, musical innovation always looks easy. Sir George’s inventive, aesthetic and compositional skills have had a profound influence on me and most people making records today.
—PETER GABRIEL
Producer Thrives On Disruption

Producer Prefers ‘Anything Goes’ Tack

BY DAVID JOHN FARINELLA

Considering how heinous John Parish says his early studio experiences were, it’s a surprise to hear he’s been producing such acts as 16 Horsepower and Giant Sand and enjoying every minute of it.

Truth be told, the sessions of his present day projects are nothing like the sessions in which he was a working musician, playing in his own bands and with his current writing partner Polly Jean Harvey. It wasn’t until producer Richard Master (the Fall, the Fleshwells, Wall Of Voodoo) showed Parish a brand-new way of working in the studio that he started to see the possibilities a session could afford.

“Richard was a real supporter of what I was doing,” says Parish. “When I first went into the studio with him, he was alive with ideas of how to disrupt the studio, which was not something I had ever considered before.

“I had thought studios were about doing the right thing to get a good sound, and I had always been vaguely dissatisfied with what I used to come out with. That dissatisfaction tended to be compounded by the fact that everyone would say, ‘It never sounds as good on tape as it does live.’"

By contrast, Master would approach the studio “in what seemed to be the wrong way,” says Parish. “He wouldn’t necessarily use the most expensive microphone, or he wouldn’t necessarily clean up tracks for the sake of it.

“He would toss almost anything into the pot to see if it worked. I found that pretty liberating, and that’s kind of stuck with me since I’ve been producing music.”

Parish has been able to apply the Master-inspired approach on various projects, including Giant Sand, a mercurial rock band headed by Howe Gelb that has featured a rotating hodgepodge of players since it was formed in the mid-’80s.

“What’s enjoyable about doing records that way is that even one of them is pretty different,” he observes. “Just when I thought I had a handle on what I was doing, I work with Giant Sand, and every rule was sort of turned on its head. With most bands, when you record them, you tend to have an idea what song they’re about to start playing and who’s going to be playing what instrument, and they’ll probably even go to give you a count in.

“Giant Sand just doesn’t operate like that. The guys kind of roll into the studio, and before you know it they’re playing something, and then you realize it’s a take and they’re doing the lead vocals and all the overdubs in one hit, and you haven’t got a tape running and you haven’t even got a microphone on.”

Being a multitalented guitarist, keyboardist, percussionist, and vocalist, Parish has been able to contribute to his projects as both a player and a producer, depending on the situation.

“Some records I’ve ended up playing quite a lot of the instruments and offered serious contributions to the arrangements,” he explains. “Other records I kind of sit in the back of the room and say, ‘Yeah, that sounds good,—where you end up being almost a critic.’

For 16 Horsepower’s latest release on A&M Records, “Low Estate,” Parish took the more active role. “I ended up playing quite a few things on the record because often they’d be playing something, and something would hit me, like maybe a xylophone or a slight guitar line or maybe an organ,” he says. “Rather than explaining it to one of the band members, I might just pop in and put down myself and see what they thought.”

Although Parish has been increasingly visible as a producer—other credits include Elliot Green’s “United States,” Parish and Harvey’s “Dance Hall At Louise Point,” and Harvest Ministers’ “Orbit”—he is particular about the projects he takes on. “I don’t actually do that many records, maybe a couple a year if that,” he says. “For the records I do, I have to be really interested in the band and I have to feel like I can relate to them on a musical and a personal level. It would be terrible to be involved in something just because I can do it—just as a job. I wouldn’t particularly enjoy that.”

That’s a lesson he learned after his first production credit. After he had produced some of his own albums, Parish was asked to work on an album by an independent band called the Chesterfields. “I got that job purely because they happened to live on the same street as me,” he says with a laugh.

“They just had a deal and I didn’t really know them, but they knew I’d been in the studio and kind of made a record myself. They had no idea what to do, so they came and asked me if I could help them in the studio. I really didn’t know what I was doing at all, but I could just about keep the guitars in tune, and that sort of kept them happy. The ridiculous thing is that the record came out and was kind of an independent chart hit here in England, and it had my name on it as the producer.

“So people started phoning me up, I was completely taken by surprise.”

Born April 11, 1959, Parish started playing music in his hometown of Yeeovil, England. He formed a band called Automatic Diamini with drummer Rob Ellis (who later played in Harvey’s band and is now in Spleen), bassist Andy Henderson (now with Echobelly), and guitarist Jeremy Hog (Harvey). Parish, who played percussion and sang in Automatic Diamini, met Harvey because the aspiring singer-songwriter was one of the band’s biggest fans.

“She was only 18, but she had a very pretty voice, so as ridiculous as it sounds, we needed a background singer so we asked her to join,” says Parish. Harvey joined as backup singer and occasional guitarist before venturing off on her own.

Parish has always used his studio experiences to build on his overall knowledge of production. “I can say categorically I’ve never made a record that hasn’t helped me with the next one,” he says. “I think I’ve been very lucky with the artists I’ve worked with. They’ve all been very creative people that have come up with lots of very good ideas, and that is very stimulating. It would be hard to walk out of a session with somebody like Polly Harvey without having picked up a few good ideas. Same with working with people like Flood, who produced Harvey’s ‘To Bring You My Love,’ I picked up a lot working with Flood. I haven’t even noticed the slowing down of the learning curve from session to session. I imagine it’s quite a depressing and frustrating thing when, and if, it occurs.” Parish adds that he hopes his clients have learned something from him. “If it would be so embarrassing if it was just a one-way street,” he says, laughing.

Searing Scalifa. Columbia recording artist Patti Scalifa was at New York’s Bear Sound working on her upcoming album, which is being produced by T Bone Burnett and Craig Street. Shown, seated from left, are engineer Roger Moutenot, and Scalifa, standing, from left, are Bear Sound owner Walter Bear and Bear Sound assistant Tom Schick.

PRODUCTION CREDITS

BILLBOARD’S NO. 1 SINGLES (APRIL 1, 1998)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>ADULT CONTEMP</th>
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<td>TITLE</td>
<td>Artist/Producer (Label)</td>
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<td>Jeff Balding</td>
<td>OCEAN WAY (Nashville, TN)</td>
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Revisiting Ben Bagley’s Legacy; Video Tribute to Leroy Anderson

BIG BEN: Even though many consider the ’50s part of the musical theater’s golden era, to Ben Bagley they were still a decade or so shy of the real thing. So when he first started “reviving,” as he called it, old hits in 1960, he featured those songwriters—starting with Rodgers and Hart—who whose peak output was from the ’20s and ’30s (mostly). Happily for musical theater lovers, he did not, wait, for the most part. Instead, he presented R&B rarities, often supplied by the late songwriter Arthur Siegel. Siegel also performed on many of the ’48 “Revisited” albums, which in recent years were released by Bagley’s Painted Smiles label. Bagley also penned he could do wondrous things for the contemporary stage revue with his hit productions “Little Rez,” “Shoostrings,” and “The Decline & Fall Of The Entire World As Seen Through The Eyes Of Cole Porter.”

Bagley died March 21 in New York at the age of 94. He didn’t get to witness a new golden era of musical theater; of course, yet he did see his ideas of “reviving” the past blossom into recorded, scholarly re-creations of old shows and the actual staging of a number of them. That’s a life’s work of great worth.

THE AGE OF ANDERSON: Eleanor Anderson, widow of renowned arranger and orchestrator Leroy Anderson, tells Words & Music that her husband’s delightful “pop tune poem” “Sleigh Ride” is 50 years old this year. Ever a warm booster of his works, she says that a video program is being planned that’s “half his, half entertainment.” That entertainment, of course, would also include other Anderson works, such as “The Syn- copated Clock,” “Kitten’s Waltz,” “Bell Of The Ball,” and “The Typewriter.”

When the works were equipped with lyrics, it was Mitchell Parish, Anderson’s colleague at Mills Music, who supplied them. Anderson, who died in 1975, would have been 90 years old June 29. His wife, with full justification, has been trying to get the U.S. Postal Service to honor Anderson, a member of the Songwriters’ Hall of Fame, with a postage stamp.

NOTTING HILL: London-based Notting Hill Music has signed a worldwide publishing agreement with Airdog Music, the publishing wing of England-based Airdog Records. The deal includes Brooklyn, N.Y.-based artist Deejay Funk-Roe, signed to Independent Records.

In another development, Los Angeles-based writer producer Livio Harris has signed an exclusive writer agreement with Notting Hill. He was formerly a member of the group Four Sure, signed to Uptown Records and later to Ruffhouse/Columbia.

Lots On His Table. Kenny “Smövve” Kornegay, a songwriter/producer associated with Mary J. Blige, Boyz II Men, and Changing Faces, is also a global publishing deal with Famous Music. The agreement covers his own work as writer/producer and his work through his independent label Spotted Rotten Music, as well as artists, writers, and to his new company, Never Satisfied Inc. Spotted Rotten will release two albums in June by Drea (Spotted Rotten/Warner Bros.), and Casé (Spotted Rotten/Def Jam). Shown at Famous’ Los Angeles office, from left, are Brian Postelle, Famous creative director; Kornegay; and Ira Jaffe, president of Famous.
Meeting In Miami

Ninth Annual Billboard Confab Has Music, Awards And Heart

BY JOHN LANNERT

There should be a marked buoyancy in the air as Billboard hosts its Ninth Annual International Latin Music Conference, beginning Sunday (5) at the Biscayne Bay Marriott in Miami Beach.

Record sales of Latino artists in the U.S. in the first quarter are up sharply compared to the corresponding period in 1997. New product on the horizon promises to maintain the healthy spike in sales.

Moreover, the appeal of Spanish-language sounds continues to expand, as evidenced by more Latino artists making appearances on such non-Latino charts as The Billboard 200, Heatseekers and Club Play.

What is most interesting about this crossover phenomenon onto other charts is that Hispanic artists are traversing the chart divides with albums and singles sung in Spanish, not English.

Still, the Latino artists who will move big numbers in the general market will do so in English, and with a flair that distinguishes them from the masses. Witness Ricky Martin’s “María,” whose remixed version was a European and Latin American smash that became a long-running No. 1 song at a major New York radio station.

The success of “María” helped spark stateside Latino imprints—as well as their counterparts from other countries—into an active procurement of those Latino acts that can enjoy the global success of Gloria Estefan—the lone Latino crossover artist who has consistently prospered in the U.S. and in global markets in the past 10 years.

DETECTIONS TO IMPRESSIONS

Over the next two years, Latino stars who likely will make their pitch for wider pastures are Martin, DLG, Enrique Iglesias, Marc Anthony and India.

There are other reasons for optimism, as well, in the domestic Latino sector. The conversion of Hot Latin Tracks last September from airplay detections to audi-

Continued on page LMQ-4
Max & Azteca Heat Up Mexico With Compilations, Telenovela Tie-Ins

BY TERESA AGUILERA

In less than two years, a pair of upstart record companies—Max Music and Azteca Music—have carved out prosperous niches in Mexico's resurgent record market.

Max, a well-known dance imprint from Spain, has been ringing up healthy sales via an assortment of Spanish- and English-language dance compilations. Azteca, a division of Mexican television network TV Azteca, was formed in 1996 as a label that could develop new talent from different genres. Within a year, Azteca had moved 500,000 units of product, comprised primarily of compendiums of cover songs and telenovela, or soap opera, soundtrack discs.

Max's first release in 1996 was "Megalanda," a mix album that included pop dance hits such as No Mercy's "Where Do You Go" and Masterboy's "Land Of Dreaming." Butterscotched by TV ad campaigns and radio support, "Megalanda" sold 90,000 units, according to the label. TV advertising and promotion greatly assisted subsequent albums, as well.

Established labels were skeptical of Max's success as one-shot event. However, Max hit paydirt with mix albums similar to "Megalanda." In 1997, the label dropped "Techno Total," with hits by Mr. President and Masterboy. It sold 70,000 copies, "Dance En Tu Idioma," which sold 70,000 pieces, was a compendium of Latino pop hits by Kabalah, Moenia and Sentidos Opuestos, along with tracks by Max artists Rebecca and Providence.

"Fiesta" Other Spanish-language collections that became big sellers were "Fiesta Total" (65,000 units) and "Cumbia Mix" (125,000 units), both exceeding the 100,000 units needed to secure a gold disc. Another Max disc that struck gold was "Por Fin Es Viernes," an excellent package of disco classics by the likes of Donna Summer, Gloria Gaynor and Village People. Unlike previous sets, "Por Fin Es Viernes" was a double CD sold for the price of one.

In October, in a bid to take advantage of the upcoming, traditionally robust, holiday season, Max put out a trio of successful sequels to previously released compendiums—"Fiesta Total II" (55,000 units), "Cumbia Mix II" (95,000 units) and "Megalanda '96" (115,000 units). As Max sold hundreds of thousands of dance-driven compilations, Azteca Music was hardly sitting still. Distributed initially by Warner Mexico, the label put out "Nada Personal," named after the network's first hit telenovela. Azteca says the CD was "Megadance" sold 90,000 units, according to the label. TV advertising and promotion greatly assisted subsequent albums, as well.

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Continued from page LMQ-24

LABEL EXECs SOUND OFF

business in the regional Mexican genre. As a company, we are looking forward to the new releases of Carlos Ponce and Ednita Nazario—the pop artists that will give us a stronger presence on the East Coast.

We are pursuing tropical-music opportunities more aggressively than ever. We restructured our company to where we have a very strong A&R/promotional team on the East Coast, and we signed a distribution deal with the MTV label out of New York. And we have a lot of tropical groups like Grupo Nexo and Tommy. We have the same goals, musically, in the East Coast that we had here in the West Coast three years ago to find and sign the (Los) Tucanes (De Tijuana), the Bobby Pulidos and the Intocables of the East Coast. We are excited and looking forward to Carlos Ponce going toe-to-toe with the Ricky Marlins and the Enrique Iglesias.

Things seem to have stabilized with domestic [Anglo] retail. Latin accounts are in very healthy shape. Latin accounts certainly have a much smaller return percentage than the domestic accounts, and that is probably attributable to having more experience in buying [Latin product].

Radio is harder than it has ever been. Radio will always be the most important [promotional] vehicle, but clubs are getting greater preference. Club play is something that we need to look at very closely; now it is more critical than ever.

OSCAR L'ORD

VP/GM Sony Discos

The U.S. Latin market is growing to 3% to 5%. The country's economy is pretty solid, which allows helping the business growth.

We continue to see the market growing in the Mexican repertoire because of the CD factor. You are seeing growth there more than in the pop or the tropical areas. The American retail situation is stabilizing: the chains are starting to focus on the Latin product, and they are going to continue to be cautious in what they stock. But, as far as hit titles, you are going to see good distribution in their stores. Prices in Mexico are close to what they are in the U.S., and in some cases, they are lower. There is that deter paralel imports coming from Mexico.

The tightening of the [radio] playlists in all of the genres is allowing the development of new artists rising on the scene. That is something for all of us to be concerned with. The essence of our business is to develop new and exciting talent, and if we don't have the channels available or if they're limited, there is only so much we can do. But if the radio stations are playing more recurrents, that should help us sell more catalog and raise the sales heights of hot-selling albums.

We are working more aggressively with TV and retail. We also are supporting our artists with promotion and performance tours and at the club level, too, if they are dance acts.

And also, we want to do a good job of getting a higher awareness level on some of our artists in the non-Spanish market, there can attract a larger market. Undoubtedly, there is a certain percentage of Hispanics that are not tuned into Spanish-language media.

Among the upcoming titles we are keying up for are a new Ricardo Arjona, coming in late April, and the early summer release of Shakira. We've got Elvis Crespo's debut solo album in late April, as well as a new Los Palominos album.

This year, you are going to see some of the results of the work we have been doing in the way of new talent development. We have got Francisco Par, the co-MC of "Onda Max," with his recording in late May. We've got a new salsa singer, Robby Salinas, whose album is out in June. In the regional Mexican area, we've got Tatianna Boloftos, a dynamite, 8-year-old singer with a ranchera album.

MARCOS MAYNARD

President, PolyGram Latino

The toughest part for me is to talk about the market without having been able to resolve my problem, which is getting a promotion team together so the market would react to the way I want it to. The market depends on good product. I have good product, but I need a stronger promotion team. In any case, the Latino market in the U.S. is outdated and stuck, and it is accustomed to old practices.
Ninth Annual Billboard Confab Has Music, Awards And Heart

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Vicente Fernandez

Hall of Fame Award

* 40 million records sold
* 30 motion pictures
* 50 albums recorded

Congratulations to Latin Music
Ana Gabriel
Album of the Year
Female/Regional Mexican Artist

Our 1998 Billboard Award Winners.

Fey
Album of the Year
Female/Pop Artist
Upstart Labels

Max & Azteca Heat Up Mexico With Compilations, Telenovela Tie-Ins

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Owned by Miguel Dega, Max set up shop in Mexico in 1995 with a licensing deal with Sony Mexico. In 1996, the label inked a distribution deal with PolyGram Mexico in which Max would retain its own sales, promotion, and marketing staffs.

Max's first release in 1996 was "Mega Dance," a mix album that included pop/dance hits such as Enos' "Where Do You Go" and Masterboy's "Land Of Dreaming." Buttressed by TV ad campaigns and radio support.

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Established labels were skeptical of Max's success as a one-shot event. However, Max hit paydirt with mix albums similar to "MegaDance." In 1997, the label dropped "Techno Total," with hits by Mr. President and Masterboy. It sold 60,000 copies. "Dance en tu Isla," which sold 70,000 pieces, was a compendium of Latino pop hits by Kabah, Moenia and Sentidos Opuestos, along with tracks by Max artists Rebecca and Providence.

GOLD "FIESTA"

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The success of the labels is due to the growing popularity of the Mexican telenovela, which is distributed to the United States by Azteca TV. The network's programming has helped launch new artists and rekindle interest in old talent.

"The labels need to be aggressive," says Azteca president Edna Nazario. "We need to continue to focus on the Latin market, and we are going to continue to be cautious in what we stock. But, as far as hit titles, you are going to see good distribution in our stores."

Prices in Mexico are close to what they are in the U.S., and in some cases, they are lower there. So that deters parallel imports coming from Mexico.

The tightening of the [radio] playlists in all of the genres is limiting the development of new artists rising on the scene. That is something for all of us that is to be concerned with. The essence of the business is to develop new and exciting talent, and if we don't have the channels available or if they're limited, there is only so much we can do. But if the radio stations are playing more recorded music, that should help us sell more catalog and raise tape sales heights of bestselling albums.

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MARCOS MAYNARD

President, PolyGram Latino

The toughest part for me is to talk about the market without having been able to resolve my problem, which is getting a promotion team together so the market would react the way I want it to. The market depends on good product. I have good product, but I need a stronger promotion team. In any case, the Latino market in the U.S. is outdated and stuck, and it is accustomed to old practices...
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LATIN HITS OF THE FIRST QUARTER

The first-quarter results of Hot Latin Tracks and the Billboard Latin 50, as measured from Dec. 6, 1997, to Feb. 28, 1998, show that the market sold 1.6 million units—up 5% from the 1.5 million units sold in the same period in 1996–97.

In the first quarter recap of 1997, Fonovisa was tops in most categories. This year, Sony Discos is leading the pack by approaching a level of domination at radio and retail that it has not enjoyed in nearly five years.

Sony is in first place in all seven categories listed here, primarily due to the popularity of Alejandro Fernández’s first pop-flavored album, “Me Estoy Enamorando,” and Ana Gabriel’s comeback ranchera disc, “Con Un Mismo Corazón.”

Sony kited from fourth to first in the Top Billboard Latin 50 Labels, the most important sales category. The label also won the three radio listings, including Hot Latin Tracks, a listing in which the company had nary an entry in the first quarter of last year.

For the second year in a row, Sony topped the Top Billboard Latin 50 Distributing Labels and Top Billboard Latin 50 Distributors tallies.

Other labels made significant headway in the first quarter, too. WEA Latina and RMM, which were not listed on the Top Billboard Latin 50 Labels in the first quarter of 1997, are in second and third place, respectively, this year. WEA Latina was powered by hit records by Luis Miguel and Maná; RMM was boosted by smash titles from Marc Anthony and India.

Similarly, WEA Latina and RMM make their debuts on the Top Billboard Latin 50 Distributing Labels at No. 2 and No. 4, respectively.

In the Top Billboard Latin 50 Distributors listing, WEA leaped from fourth to second, compared to last year. Universal, thanks to the aforementioned blockbusters by distributed imprint RMM, soared from seventh to third place.

Despite yielding first place in four categories, Fonovisa still holds down second place in the Hot Latin Tracks Labels and Hot Latin Tracks Promotion Labels fields. Sony and Fonovisa are the only labels appearing on these listings both in 1997 and 1998. WEA Latina, Ariola/BMG and RMM are the newcomers to the listings.

The retail listings show that only three labels—Sony, Fonovisa and EMI Latin—are holdover companies from last year’s first-quarter report. The positions on the listings of the latter two labels, however, are lower than in 1997.

Hot Latin Tracks

1. EN EL JARDÍN—Alejandro Fernández featuring Gloria Estefan—Sony Discos
2. SI TU SUPIERAS—Alejandro Fernández—Sony Discos
3. A PESAR DE TODOS—Ana Gabriel—Sony Discos
4. CONTIGO (ESTAR CONTIGO)—Luis Miguel—WEA Latina
5. LO MEJOR DE MI—Cristian—Ariola
6. NOS ESTORBO LA ROPA—Vicente Fernández—Sony Discos
7. SI TU ME AMARAS—Cristian—Ariola
8. Y HUBO ALGUIEN—Marc Anthony—RMM
9. LLUVIA CAE—Enrique Iglesias—Fonovisa
10. HASTA MANANA—Grupo Límite—PolyGram Latino

Top Billboard Latin 50 Albums

1. ME ESTOY ENAMORANDO—Alejandro Fernández—Sony Discos
2. CONTRA LA CORRIENTE—Marc Anthony—RMM
3. ROMANCE—Luis Miguel—WEA Latina
4. SUEÑOS LIQUIDOS—Maná—WEA Latina
5. BUENA VISTA SOCIAL CLUB—Buena Vista Social Club—World Circuit
6. SENTIMIENTOS—Charlie Zaa—Sonolum
7. LO MEJOR DE MI—Cristian—Ariola
8. COMPAS—Gipsy Kings—Nonesuch

Hot Latin Tracks Labels

1. CON UN MISMO CORAZON—Ana Gabriel—Sony Discos
2. SENTIMIENTOS—Grupo Límite—PolyGram Latino

Top Billboard Latin 50 Distributing Labels

1. SONY DISCOS (20)
2. FONOVISA (18)
3. WEA LATINA (13)
4. ARIOLA (5)
5. RMM (7)

Hot Latin Tracks Promotion Labels

1. SONY (22)
2. FONOVISA (19)
3. WEA LATINA (13)
4. BMG (9)
5. RMM (8)

Top Billboard Latin 50 Distributors

1. SONY (22)
2. WEA (10)
3. UNIVERSAL (6)
4. INDEPENDENTS (15)
5. EMD (15)
6. BMG (7)
7. PGD (4)
Giving music a safe place to grow

Sony/ATV Music Publishing
Latin Corp. Publisher of the Year Award

Global Reach. Personal Touch.
El Premio Award Winner

RALPH MERCADO


I

f the recently departed Jerry Masucci is the industry player most cited for making salsa music a viable business in the U.S., Ralph Mercado has taken his due as the entrepreneur who took salsa from New York to the world.

Through Mercado’s efforts as a promoter, manager, agent, record-label executive and film producer, the smoking sounds of urban Latino New York have been enjoyed by music enthusiasts from New York to Nagano.

Who else could have taken Caribbean tropical sounds to Japan and then bring back a salsa band from Japan—Orquesta De La Luz—to the Western hemisphere?

Mercado has helped introduce salsa and merengue artists in Europe via showcases at MIDEM. He has taken tropical acts to Latin America, including salsa queen Celia Cruz, who dazzled audiences in Brazil.

Mercado not only has expanded the profile of salsa music beyond its natural constituency, he has also hung consistently with the changing musical times to break new salsa vibed to assimilated Latinos in the U.S.

RMM artists are seemingly everywhere in Stateside cultures. Marc Anthony has starred in the Paul Simon musical "The Capeman." India has cut hit English-language dance records and has performed on a Puff Daddy disc; Tito Puente has appeared on the popular TV series "The Cosby Show"; and Tito Nieves scored a huge pop/club hit in 1997 with his thunderous rendition of "I Like It Like That."

The increased attention given to Latino publishing has greatly aided the flow of information concerning songwriters and publishing companies. Many record labels that once seldom published writer credits on their CDs now provide songwriter, publisher and rights-society data on their CD jackets.

dents. Bipolar impressions is yielding a more accurate portrait of a song’s popularity in the U.S. Hispanic market. The methodology switch also has offered revealing perspectives of listener tastes. For example, it is often assumed within the industry that the vast majority of Latinos of Mexican parentage listen only to the regional Mexican genre such as norteña, cumbia and banda.

Yet, two of the four largest stations in Los Angeles—including the top-rated station—are Latin pop. Three strongly rated stations in San Diego, Houston and Fresno also play Latin music.

Indeed, pop music is enjoying a resurgence at the retail outlets, which have received a much-needed shot in the arm from blockbuster albums by Martin, Iglesias, DLG, Enrique Iglesias, Marc Anthony and India. In fact, Luis Miguel’s 1997 smash “Romances” was his highest-selling album out of the box, according to SoundScan.

PUBLISHING Perkins

Complementing the feverish swirl in the Latin music industry is an equally robust publishing scene. Nearly every major publishing company has established Latin divisions and branch offices, many of which are located in Miami. The increased attention given to Latino publishing has greatly aided the flow of information concerning songwriters and publishing companies.

Many record labels that once seldom published writer credits on their CDs now provide songwriter, publisher and rights-society data on their CD jackets.

Billboard has helped expand awareness of the Latino publishing industry in the U.S. as well. Since 1995, the songwriter, publisher and society data of songs entering the Hot Latin Tracks has been published in the chart and, two rows below that, the Hot Latin Tracks.

And, as folks in the publishing industry never hesitate to note, the music business begins with a song and its music.

CONCERTS AT THE CHEETAH

Born in 1941 in Brooklyn to a Puerto Rican mother and a Dominican father, Mercado initially started in the music industry in the 1960s as a promoter who worked closely with his good friend Masucci, who, unfortunately, passed away suddenly last December.

Mercado soon professionalized the Latino concert business in New York, while presenting urban Latino music blends in such well-known clubs as the CheetaH.

In 1972, Mercado established Ralph Mercado Management, or RMM, as one of the first serious management companies for Afro-Caribbean artists, such as Eddie Palmieri, Joe Cuba and Ray Barretto.

Fifteen years later, Mercado founded RMM Records, home to a laundry list of giants from both the tropical and Latin jazz genres. Among the stars recording on RMM or one of its subsidiaries—TropiJazz, Merengazo or Sonero—are Cruz, Puente, Anthony, India, Nieves, Palmieri, Oscar D’León, José Alberto, Ramírez, Dave Valentin, Tony Vega, Cheo Feliciano, Manny Manuel, Michael Stuart and Charlie Sepúlveda.

In 1992, Mercado took a huge step toward revitalizing a musically moribund salsa scene by unleashing the talents of Sergio George, producer of groundbreaking CDs by Anthony and India. Mercado even took an innovative stab at merging salsa with Brazilian grooves via the vocal pairing of D’León and Brazilian songstress Eliu Ramallo.

ARTISTS EVERYWHERE

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MIDEM.

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FILM AND VIDEO

To complement his record-label activities, Mercado formed two publishing companies, Caribbean Waves Music and Crossing Borders Music. In addition, he started up a video division, headed up by his daughter Debbie, and a film company, RMM Filmworks, which last year put out a fine documentary, "Yo Soy Del Son A La Salsa."
Making the world come alive

Our heartfelt congratulations to Mario Ablanedo, Alazan, Omar Alfanno, Fernando Arias, Manny Benito, David Boradoni, Vince Clarke, Ana Gabriel and the Gipsy Kings for writing the sensational songs that helped to make these albums hits.

Fey “Tierna La Noche”
Female Pop Album of the Year

Gipsy Kings “Compas”
Group Pop Album of the Year

Olga Tañon “Llevame Contigo”
Female Tropical Salsa Album of the Year

Marc Anthony “Contra La Corriente”
Male Tropical Salsa Album of the Year

Ana Gabriel “Con Un Mismo Corazon”
Female Regional Mexican Album of the Year

Grupo Limite “Partiendome El Alma”
Group Regional Mexican Album of the Year

Enrique Iglesias “Vivir”
Billboard Hot Latin Track of the Year

Sony/ATV Discos Music Publishing
Sony/ATV Discos Latin Publishing
Latin Music Award Winners Include First-Timers, Familiar Faces

BILLBOARD'S FIFTH ANNUAL LATIN MUSIC AWARDS reveal a trend that began in 1997: There are few repeat winners from the previous year.

In fact, a mere four of the 23 winners this year triumphed at the 1997 awards show—Fonovisa stars Enrique Iglesias and Marco Antonio Solís; PolyGram Latino’s famed norteña band Grupo Limite; and merengue-house titans Proyecto Uno, who cut a track on Strictly Rhythm with Reel To Real.

While there are only a handful of repeat winners from 1997, most of this year’s honorees are familiar names, including Luis Miguel, Juan Gabriel, Rocío Dúrcal, Maná, Cristian, Herb Alpert, Celtas, Gipsy Kings, Olga Tañón, Los Temerarios, Ana Gabriel and Michael Salgado.

Another household personality, Marc Anthony, is the lone double-winner this year, in the tropical/salsa classification.

And this year’s awards program possesses a decidedly Mexican flavor as 10 of the awardees hail from Mexico, the most honorees from any country. The first-time winners are Buena Vista Social Club, Fey, Ilegales, Salgado, Beast/Simitar and Sony/ATV Music.

All winners were selected based on their performances on Hot Latin Tracks and The Billboard Latin 50, from Feb. 1, 1997 to Jan. 31, 1998. The Latin Music Awards are scheduled to take place 7 p.m. on Tuesday (7) at Club Tropicana in Miami Beach.

Following are capsule profiles of the award winners and their winning songs and albums.

HERB ALPERT

The recipient of last year’s “El Premio Billboard,” the magazine’s Lifetime Achievement Award, this legendary trumpeter and composer wins his first Latin Music Award with his Almo Sounds CD “Passion Dance.” A steamy blend of urban tropical sounds, “Passion Dance” triumphs in the Contemporary Latin Jazz Album Of The Year. Alpert recently co-produced a Portuguese/English album with his wife, Lani Hall, titled “Brazil Nativo.” Hall cut the record with Brazilian singer/songwriter Dori Caymmi. Also, “Passion Dance” is being re-released on the DTX six-channel format.

MARC ANTHONY

Salsa’s reigning king, who recently starred in the Paul Simon musical “The Capeman,” set a couple of important chart records with his hit RMM disc “Contra La Corriente.” The album was the first salsa disc to hit No. 1 on The Billboard Latin 50. In addition, “Contra La Corriente” became the highest-charting salsa disc on The Billboard 200 when it debuted at No. 74 in the Nov. 22, 1997, issue. Finally, “Contra La Corriente” contained “Y Hubo Alguén,” the first salsa single to top Hot Latin Tracks. Anthony’s two wins in the tropical category bring his total number of Latin Music Awards to five.

BMG SONGS

BMG Songs wins its second publisher-of-the-year kudo in three years, largely on the strength of superstar composer Juan Gabriel, who authored the hit tracks “El Destino,” recorded with labelmate Rocío Dúrcal, and “Te Sigo Amando,” which spent a record 34 weeks on Hot Latin Tracks.

BEAST/SIMITAR

Upstart record labels seldom hit the top 20 of The Billboard Latin 50 with their first album, but that is exactly what Beast Records, a Minnesota-based imprint, did with its debut dance compendium “D.J. Latin Mix ’97.” The 12-song compilation, which feature tracks from Lina Santiago, Sancocho and Tito Puente Jr., reached No. 14 and eventually spent 24 weeks on the chart. Beast dropped “D.J. Latin Mix ’98” in February.
Hall Of Fame Inductee

VICENTE FERNÁNDEZ

The Ranchera King Has “Been There, Done That.”

Fernández has “been there and done that,” as it were, and it shows in his impassioned, earthy delivery and knowing expressions of empathy of the ardent fans who attend his concerts.

A careful explorer of the many emotions that define everyday life, Fernández relates his feelings through an elastic, virile baritone that he can suddenly transform into a delicate tenor. Yes, there is a man inside Fernández—a man with a heart.

PASSING THE CULTURAL TORCH

Fernández is a much-admired icon who has carried the musical and cultural torch of his three idols to new generations that may not always have appreciated their rich and exquisite musical history. Fernández is Mexican, and he is unambiguously proud of it. His contributions to the preservation of indigenous Mexican musics are invaluable.

The Billboard Latin Music Hall Of Fame was established in 1994 to honor Latino stars who have left an indelible stamp of greatness and creativity on their art. As a song stylist who has inspired and influenced many upstart rancheros, Fernández perfectly fits the bill to be the newest inductee into Billboard’s Latin Music Hall Of Fame.

Once an aspiring singer who began his musical career performing serenades for peanuts, Fernández now plays the grandest and most prestigious venues in the U.S. and Latin America. Nonetheless, Fernández retains a common touch, because he was not an overnight success. In fact, when his musical ambitions failed to put food on the table, the Jalisco native went to work on a farm where he learned an assortment of chores, like tending horse stables.

“VOLVER VOLVER”

Fernández soon went back to singing, picking up jobs at nightclubs and bars. His 1970s hit “Volver Volver” catapulted him to stardom, and Fernández has not looked back since. For the past 20 years, he has recorded more than 50 albums, sold millions of discs and scored dozens of hit singles, including his most recent top-10 smash, “Nos Estorba La Ropa.”

Nowadays, Fernández still lives the rural life, but as the owner of several huge ranches in Mexico. Further, he owns what is believed to be the largest collection of miniature horses in the U.S. and Mexico. His prize-winning miniature horses have been featured on U.S. sports network ESPN. One of Fernández’s ranches, located near Guadalajara, is called Los 3 Potrillos, named after his three sons: Gerardo, who manages his musical career in Mexico; Vicente, Jr., manager of his ranches in Mexico; and Alejandro, a singing star in his own right, who was groomed by his famous father.

Apart from his horses, the other enduring bliss in recent years for Fernández—a devoted family man—are his grandchildren. His loved ones are part of the reason why Fernández, now 38, is trimming back his touring slate.

Nonetheless, Fernández is booked to play shows in May in Colombia, where he draws 30,000 to 60,000 fans per concert. He is scheduled to play dates in the U.S. and Mexico, as well, later this year.

In his faithful following, Fernández is often called “The King Of Mexican Music.” Such a royal title only underlines Fernández’s exalted stature, particularly because it comes from his admirers.

What distinguishes Fernández from his highly esteemed predecessors is his singular ability to connect emotionally with his listeners and fans, whether on CD or onstage.

There is a certain majestic quality in the voices of legendary interpreters of traditional Mexican music—such as Pedro Infante, Jorge Negrete and Javier Solís. Each of these titans plainly possessed near-regal vocal personalities that were nothing short of awe-inspiring.

Vicente Fernández, the current and undisputed king of ranchera music, also has similar vocal characteristics.

Yet, what distinguishes Fernández from his highly esteemed predecessors is his singular ability to connect emotionally with his listeners and fans, whether on CD or onstage.

In April, Warner Argentina rock act Animal is set to drop its fourth album, produced by former Sepultura member Max Cavalera. Another disc expected out in May is by BMG’s Spanish singer/songwriter Joaquín Sabina and Warner’s homegrown hero Fito Páez. The Sabina and Páez CD will be released on Warner in Argentina and on BMG in Mexico, the U.S. and Spain. Warner is expecting sales of Andrés Calamaro’s “Alta Suciedad,” which is now triple-platinum (180,000 units sold), to be further boosted by a scheduled March tour of Argentina.

In 1996, EMI-Odeon Brasil released “Carmen”...
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1998 Spirit Of Hope Award Winner
Willy Chirino

Through the years, the much-loved native of Pinar del Río, Cuba, has received awards and accolades for his civic service from New Orleans to Union City, N.J. In 1995, the city of Miami even renamed a street Willy Chirino Way.

During “Yo Soy Un Tipo Típico,” his stinging, wry ode to reconciling Latino and Anglo musical tastes, Willy Chirino describes himself wryly as “un tipo típico,” or a “regular guy.”

Chirino is anything but “un tipo típico.”

Unquestionably, Chirino’s reputation in many Latino music circles as a top-notch composer and performer is beyond question. But to Miami residents, particularly of Cuban origin, Chirino’s fame as a civic and community figure may be even greater than his musical prowess.

For the past 20 years, Chirino has participated in countless fund-raisers and in many civic organizations. He has appeared in numerous public-service announcements for organizations like the United Way and National Parkinson’s Foundation.

For instance, Chirino has donated his time as an entertainer by performing at the telethon for La Liga Contra El Cáncer. He has hosted the annual telethon for Hands In Action, as well.

Chirino donated $75,000 in profits from his song “Habana B.C.” to Hermanos Al Rescate, a Cuban-exile civic group. Chirino wrote and recorded the song especially for the organization.

In addition, Chirino is acting chairman of the Willy Chirino Foundation. Founded in 1994, this organization has been involved in dozens of projects that have aided the Cuban diaspora.

Through the years, this much-loved native of Pinar del Río, Cuba, has received more than 20 awards and accolades for his civic service from New Orleans to Union City, N.J. In 1995, the city of Miami even renamed a street Willy Chirino Way.

Among his awards are the Metropolitan Dade County Plaque Of Appreciation for his cultural, philanthropic and civic contributions to South Florida; an honor given to him by Miami Children’s Hospital for his contributions to children; and the Florida Senate’s Proclamation of March 25, 1995, as Willy Chirino Day, for establishing the Willy Chirino Foundation.

In light of all the kudos, citations and plaques Chirino has received, Billboard is proud to pay him with yet another accolade for his active civic conscientiousness—The Spirit Of Hope Award.

Chirino is honored in 1995 in memory of Selena, the Spirit Of Hope recognizes those Latino music stars and executives who have given their time and energy to humanitarian causes and projects.

Apart from his many civic-minded campaigns, Chirino has often composed songs enriched with his socially engaged perspectives on life. “Nuestro Día (Ya Viene Llegando)” and “La Jinetera” are but a couple of songs emblematic of Chirino’s thoughts on his beloved Cuba.

Chirino has authored more than 100 songs, which have been recorded by an honor roll of stars, including the Gipsy Kings, Ricardo Montaner, Raphael, Dyango, Vikki Carr and Lissette.

His best-known compositions are “Soy,” the 70s evergreen, which has been recorded by more than 60 artists, along with “Lo Que Esta Pa’ Ti,” “Melодias Negras,” “Arriba Famosa” and “Mr. Don’t Touch The Banana.”

What’s more, Chirino also has often been credited with concocting the pioneering blends of Cuban tempops and American grooves known as “the Miami Sound.”

Although his eclectic musical career, which has always been jolted with a non-stop slate of live performances, Chirino still has always found time to lend a hand or voice to a worthy cause. And while he may ponder on “Yo Soy Un Tipo Típico” the various ways to meld the diverse rhythms of Cuban music to the universal melodies of the Beatles, Chirino, in his 25th year as a recording artist, has been able to marry a thriving music career with an enduring passion to assist those less fortunate.

That is a noteworthy combination not of “un tipo típico,” but rather of “un gran tipo”—a great guy.

Catalog Price-Breaks Repair U2 Snafu

WHEN MOST INTERNATIONAL STARS TREK down to South America, fans there eagerly scarf up tickets for the show, but they rarely have enough money left over to buy the albums. PolyGram Latin America decided to circumvent that economic snafu—which prevailed during the recent U2 tour—by offering mid-line pricing for U2’s catalog titles for one day only in each of the cities where U2 performed.

The result, says PolyGram Latin America’s marketing head Marya Meyer, was sales of 150,000 units of catalog product in Brazil, along with another 20,000 units of “Pop,” the band’s current album, which was sold at full price.

“And we sold 30,000-plus of U2 catalog product in Argentina and another 23,000 plus in Chile,” adds Meyer. “What’s more, we sold another 10,000 units of catalog after the band left Chile, without the special price. The retailers that had been entrepreneurial enough to take advantage of the offer, made some good money.”

Sales of U2 product were boosted by other factors, as well, notes Meyer. “A lot of people didn’t have the product on CD,” she says. “The radio stations did not stop playing U2 and the video channels did not stop airing all of the videos of the catalog songs. And U2 played great shows with all of their hits, and the guys were into being there.” Now if Hanson would only go on tour of South America...

SÃO PAULO-BASED BOOK PUBLISHER Saraiva opened its seventh Saraiva Mega Store on March 8 in Campinas, a medium-sized city of 700,000 in eastern São Paulo state. Located in the Shopping Center Iguaetemi, the 2,000-square-meter bookstore houses a 500-square-meter record store called Saraiva Music Hall. More than 25,000 titles of all multimedia product are contained in the music store, including CDs, DVDs, cassettes and laserdiscs. Saraiva says $4.5 million was invested in the new megastore. Also scheduled to open at the end of March was another Saraiva Music Hall in one of Saraiva’s existing Super Storebookstores in São Paulo.

THOUGH IN-STORE VISITS are not heavily utilized to promote product in the Latino markets, Sonolux’s big breakthrough has been to roll out no place of business now in 1997 and hit big with its solo debut, “Sentimientos,” partly because he made extensive stops at retailers. As Spanish radio stations continue to pare their playlists, more and more record labels are expected to increase their artists’ presence at retail.

LABEL EXECS SOUND OFF Continued from page LMQ-4

and invalid research.

Everything in this company really depends on how the record labels react. The labels have to fight to introduce new product in the markets so that the market reacts with radio stations playing modern music and the record stores positioning the best Latin product.

The biggest weakness of the market is the record companies themselves. They are accustomed to a situation, waiting for God to help us...or for Mexico to help us...or any other country to help us. The labels are accustomed to product spending a month on the charts, after which it falls off the chart and the product dies. That is a bad situation.

The companies kill a product too quickly, because the

Continued on page LMQ-22
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UNIVERSAL MUSIC LATINO Y NUESTRAS FAMILIAS:

La Música Es... UNIVERSAL
Alejandro Turns Pop
Fernández Brings Roots Ranchera To Wider Audience

Mexican star acknowledges that cutting a pop disc was a dicey move but insists that artistic evolution involves stepping beyond what is familiar.

BY RAMIRO BURR

Citing diminishing radio support and the need to attract new audiences, Alejandro Fernández took an adventurous step when he decided to blend pop balladry with his roots ranchera on his latest album, “Me Estoy Enamorando.”

Released last September on Sony Discos, the album’s brisk sales and impressive chart feats certainly indicate that the Mexican singing star made the right career move.

According to SoundScan, “Me Estoy Enamorando” had sold 200,000 units by the beginning of March. The album, which stayed atop The Billboard Latin 50 for 11 weeks, also set a record in February by spending 19 weeks on The Billboard 200—the most

weeks logged on that chart by a non-crossover Latino artist.

Further, “Me Estoy Enamorando” had generated two singles that scaled Hot Latin Tracks: “Si Tú Supieras” and “En El Jardín,” a duet with global pop star Gloria Estefan.

A third single, “No Se Olvidar,” was No. 1 on Hot Latin Tracks at press time.

Fernández acknowledges that cutting a pop disc was a dicey move. Still, he notes that artistic evolution involves stepping beyond what is familiar.

“It was a big risk at the beginning,” says Fernández. “But I think that with everything in life you have to be willing to risk something in order to be able to come out ahead, to be able to surpass yourself. It's a total One-Stop with excellent fill on all orders

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Pop Album of the Year - Male - Luis Miguel, "Romances"
Tropical Salsa Album of the Year - Female - Olga Tañón, "Llévame Contigo"
Billboard Latin 50 Artist of the Year - Luis Miguel
Rock Album of the Year - Maná, "Sueños Líquidos"

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### CONFERENCE SCHEDULE OF EVENTS

**Sunday, April 5th**  
12:00pm – 4:30pm  **REGISTRATION**  
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7:00pm – 11:00pm  **OPENING NIGHT PARTY & SHOWCASES**  
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- Patricia Loaiza, Caimán Records  
- Leo Vanelli, Somafux  
- Elvin Crespo, Sony Latin  
- Fiel a la Vega, CDT Records  
- Chris Pérez  
- Fulano de Tal, BMG

**Monday, April 6th**  
10:30am – 11:45am  **KEYNOTE ADDRESS**  
Salon G, H. J. K  
Alex González, Mand – drummer  
Fher, Mand – frontman/songwriter

2:00pm – 3:15pm  **“INSIDE THE STUDIO”**  
Salon G, H. J. K  
Prominent producers and recording studio owners discuss the current trends of making Spanish-language albums.

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| 3:30pm – 4:45pm | “WHERE’S THE TALENTO?”  
Salon G, H. J. K  
Latino industry trends discuss the shortage of executive staff in the U.S Hispanic market.  
Panelists:  
- Peter Alhadef, Berklee College of Music  
- David Herrera, Curb Music Business Program/Belmont University  
- Oscar Llord, Sony Discos  
- James Progin, Director of Music Business & Entertainment, University of Miami

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| 7:00pm – 9:00pm | **NETWORK AND SHMOOZE**  
Cocktail Party at Starfish Restaurant  
1427 West Avenue, South Beach  
Sponsored by Compose Tropico and Johntie Walker

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| 9:30pm – 11:30pm | **SHOWCASES – ONYX NIGHTCLUB**  
245 22nd Street, South Beach  
Showcasing Artists:  
- Lissette Meléndez, Sir George/Sony  
- Ley Alejandro, BMG Latin  
- Ralph Anthony, BMG Latin  
- DJ Lax, Pandic

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| Tuesday, April 7th  
11:00am – 12:15pm | **“EN CONCIERTO”**  
Salon G, H. J. K  
Promoters of Latino music shows exploring the changing environment of live entertainment in the U.S.  
Panelists:  
- Henry Cárdenas, Cárdenas Fernández & Assoc.

### LATIN MUSIC AWARDS

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- Mana, Leo Latino  
- Blogales, BMG Latin  
- Fher, Sony Discos  
- Vicente Fernández, Sony

**THE SPIRIT OF HOPE AWARD:**  
Willy Chirino

**HALL OF FAME INDUCTEE:**  
Vicente Fernández

**EL PREMIO BILLBOARD LIFETIME ACHIEVEMENT:**  
Ralph Mercado

**AWARDS AFTER-PARTY & CHAMPAGNE RECEPTION**  
BASH  
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- **CD Sales to General Public:** US$ 12,100,000

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money runs out to promote the product, because it is expensive to promote to radio. The labels lose money running spots, and it hurts the marketing of product in the U.S. If the record labels would invest in new product and fight so that the new product could be played on radio, the market would react favorably and so would the record stores.

There are a lot of creative artists here in the U.S. and very interesting product. The new album by Mangú, which was done by Alex Masucci, is very creative. DLG from Sony is great. To find the new Los Bukis here, we have to come up with something different. It all depends on us.

If radio is getting ratings with what they are playing now, they will get even better ratings and more ads playing modern music.

It all depends on marketing. What is the marketing that exists here? What is it—do you put your spots on radio, then go home and play golf? This is the kind of marketing the record labels are used to.

There is a lack of (executive) talent, as well. The executives who have headed up or are heading up record labels never worried about grooming new executives. When I arrived in Mexico in 1988, I felt the same problem. In Mexico, there was not a No. 2. There was no one under the director. So I established a team in different sectors of the company and groomed executive talent. Later in Brazil, I did the same thing.

So when I came here, I found the same thing as in Mexico. There are no second-level executives. There is no university from which you can sign marketing personnel.

Also, the crossover acts are right in front of our face, and we have to fight, as well, to promote those acts like Soraya. And El General will cross over, too. Our other priority artists, for example, in the tropical field are María Alejandra and Angelito Villahermosa, brother of Fernandito. In the grupera area, we have Grupo Escape, which has a big future. In ranchera, Angeles Ochena is a good bet to hit big. In the ballad category, we have singer/songwriter José Joel, son of José José, and Marcos Llanas, a great singer who will explode this year.

I signed Mijares and Yuri, artists who are esteemed, but still young and have a lot of firepower. In the urban area, we have Flex, half salsa/half rap-funk from New York and produced by Alex Masucci, who discovered him.

All is not roses and champagne, however. Executives fret over the difficulty of breaking new artists at radio, and they note a disturbing trend at tropical radio: Tropical stations are rotating more older material at the expense of new songs.

Lourdes Robles is doing a pop-tropical record, and Luis Enrique is making a very innovative record with percussive influences anchoring a pop-R&B sound.

Ralph Mercado
President, RMM Records

Our whole problem here in New York is airplay. Radio has got to come around. But there is so much they can do, because there is so much product out there. The retail scene is not bad; last year we had a great year.

One record I am really looking forward to in May is the Manny Manuel record. We are surrounding him out more as an artist; he’s doing merengues, boleros and pop. Another very interesting project is the new Eddie Palmieri. We are doing eight salsa tunes and four Latin jazz songs. One of the singers is Wichy Camacho, and it’s going to be halfly salsa. I hope to have that out by June.

We are doing “La Combinación Perfecta.” We just picked all of the singer combinations—like Oscar D’León and Michael Stuart. Once again, we are going to have a lot of great musicians, like Tito Puente, Giovanni (Hidalgo) and Dave Valentin. We hope to get this disc out by summer.

On the film side, we are preparing a script for a character from the ’60s and ’70s who is a New York Latin and who loves to dance. The movie should be out by February of next year.

Francisco Villanueva
Managing Director, BMG U.S. Latin

I think ’97 was a year of growth, and the market in ’98 is going to grow. The market nowadays has turned into a very pop-ballad market, but the regional Mexican side is still very strong.

The tropical market has problems, not only in salsa, but also in merengue. The big names are doing well, but the rest are not. Merengue is saturated—including in Puerto Rico, where there is less and less space at Puerto Rican radio. It is almost impossible to break new groups, because radio is closing up: They have begun to realize that every time they put on an old track, ratings shoot up. So now, all of the stations in Puerto Rico are combining old tropical songs with big hits—or, in other words, what happened in pop radio (with oldies) is now happening with tropical stations.

Even in the U.S., it is tough to break a record, except in the regional Mexican market, where there are so many stations. When you take a look at [big pop stations], it is more and more difficult to get a new artist added who is not completely well-known. But it is because of these stations that pop is so strong.

Therefore, in ’98 the market will keep expanding, but with familiar names—Cristian, Alejandro Fernández, Ricky Martin, Enrique Iglesias—who will sell more albums than ever. The only other way new artists will break in the U.S. is if they already broke in another country in Latin
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1998 BILLBOARD LATIN MUSIC AWARD WINNERS

Marco Antonio Solis (SACM) • Producer of the Year
Michael Salgado • Regional Mexican Album of the Year, Male
We also congratulate Omar Alfanno • Composer of the Hot Latin Track of the Year, Tropical

Turning the performing rights world upside down.
AWARD WINNERS
Continued from page 13MQ-10

BOYZ II MEN
After cutting a partial-Spanish disc in 1995, these longtime fans of Latino sounds finally recorded "Evolución," a full-length Spanish disc that contains the hit single "4 Estaciones De Soledad," the Spanish counterpart to the group's chart-topping pop smash "4 Seasons Of Loneliness." The superstar vocal quartet spent 17 weeks on the chart. "Evolución" was Motown Records' first entry on The Billboard Latin 50; the album was distributed by PolyGram Latino.

BUENA VISTA SOCIAL CLUB
Originally slated to be a disc featuring collaborations among African and Cuban musicians, "Buena Vista Social Club" eventually evolved into a Grammy-nominated disc featuring innovative artist Ry Cooder and some of Cuba's most venerated musicians, among them noted vocalists Compay Segundo and Ibrahim Ferrer and brilliant (and nearly forgotten) pianist Rubén González. "Buena Vista Social Club," recorded for World Circuit/Nonesuch/AG, hit No. 1 on the tropical/salsa genre chart.

CRISTIAN
The handsome son of Mexican actress/singer Verónica Castro, Cristian wins for the third time in the category Hot Latin Track Of The Year, Pop, with his smooth ballad "Lo Mejor De Mi," the title cut of his top-10 debut for Ariola/BMG. As of press time, "Lo Mejor De Mi" was No. 12 in its 28th week on the chart.

ROCIO DURCAL/ JUAN GABRIEL
The new-artist categories are reserved for those acts whose first disc enters The Billboard Latin 50. Since no new artist qualified in the Regional Mexican category, a second criteria had to be utilized for only the second time in the history of Billboard's Latin Music Awards. In order to determine the new-artist winner this year, the artist with the best chart performance who had never previously appeared on The Billboard Latin 50 was chosen. Those artists were none other than Ariola/BMG stars Rocio Durcal and Juan Gabriel, who are hardly newcomers to the Latino music world—either as solo artists or partners. Yet their duet disc, "Juntos Otra Vez," was the first CD they recorded together to enter the Billboard Latin 50. The smash double-CD yielded "El Destino," a chart-topping hit that logged 31 weeks on Hot Latin Tracks.

FEY
One of the hottest acts in Mexico for the past two years, this young siren with the girl-next-door looks wins her inaugural Latin Music Award for "Tierra La Noche," winner in the pop category for Album Of The Year, Female. "Tierra La Noche," released by Sony Discos/Sony, tallied 55 weeks on The Billboard Latin 50. As she prepares to release her third album in the second half of this year, Fey, whose real name is María Fernanda Blázquez Gil, also is nulling the possibilities of starting an English-language recording career.

ANA GABRIEL
Mexico's most consistent female star of the past 10 years made a stirring comeback in 1997 with her ranchera album "Con Un Mismo Corazón," winner in the regional Mexican category as Album Of The Year, Female. The top-10 CD from Sony Discos/Sony yielded "A Pesar De Todos," the smash leadoff single that was still lodged in the top 10 of Hot Latin Tracks as of press time. The drive track, which is scheduled as the follow-up single, is a duet with star labelmate and previous Latin Music Awards winner Vicente Fernández. All told, Gabriel has won three Latin Music Awards.

Continued on page 13MQ-26
When Latin Stars come out in New York... They come out at Lehman Center

With a 2,300-seater, state-of-the-art concert hall, and the largest concentration of Latin Americans on the East Coast, on its doorstep, Lehman Center is a vital stop on any serious tour, minutes from Manhattan. Lehman Center is at the heart of the Latin music revolution. For further information, meet Jack Globenfelt, managing director, at Billboard Latin Music Conference or call 718-960-8232.

Just some of the great Latino artists who have appeared at the Lehman Center Concert Hall:

Celia Cruz  Vocal Sampling  Mario Bauza  Milly Quezada  Israel "Cachao" Lopez  Olga Tañon  Tito Puente  Tito Nieves  Johnny Pacheco  Marco Antonio Muñiz  El Gran Combo

Franco Devita  Marc Anthony  Danny Rivera  Rubén Blades  Yomo Toro  Giovanni Hidalgo  Ramón Orlando  Papo Lucca  Wilfredo Vargas  Eddie Palmieri  Cuco Valoy

Josie Esteban y La Patrulla 15  Ray Sepulveda  Los Hermanos Cepada  Gilberto Santa Rosa  El Conjunto Clasico  Tony Vega  Eosel Gomez  Johnny Rivera  Danilo Perez  Brenda K. Starr

Nino Segarra  Los Van Van  Dave Valentin  Paquito D'Rivera  Luis Enrique  Ray Barretto

LEHMAN CENTER
AWARD WINNERS
Continued from page LMQ-24

Awards, two in regional Mexican categories and one in the pop category. Selena and Proyecto L.M.O are the only other artists to win Latin Music Awards in two different genres.

GIPSY KINGS
The world-famous flamenco-rock crew from the south of France notches its third kudo this year in the pop category for its album “Compás” (Nonesuch/Atlantic/AG), winner of the Album Of The Year, Group award. While the Gipsy Kings failed to score at Latino radio with “Compás,” the top-10 album won many fans over with its in-concert favorite “A Mi Wawa.”

GRUPO LÍMITE
Arguably the hottest band in the regional Mexican genre, this dynamic norteño sextet fronted by charismatic lead singer Alicia Villareal notches its second Latin Music Award, with “Partiéndote El Alma,” winner in the Album Of The Year, Group category. The Mexican band’s latest PolyGram Latino album, “Sentimientos,” its third straight top-10 album, contains the smash single “Hasta Mañana.”

ENRIQUE IGLESIAS
The singing-idol son of his singing-idol father Julio, this hot young star wins his second Hot Latin Tracks Artist Of The Year award for stringing together six hit songs in 1997, including chart-topping smash “Enamorado Por Primera Vez,” “Sólo En Ti” and “Miente.” The songs were taken from his hallad-laden hit album, “Vivir,” a former No. 1 disc on The Billboard Latin 50. Enrique is currently preparing his third Fonovisa disc, due to drop in September.

ILEGALES
The Rap Artist Of The Year hails from the Dominican Republic, where the group developed a slamming Latin-house style that propelled the Arista/BMG band to the musical forefront in many urban centers in the Caribbean and the U.S. Its award-winning album, “Rebotando,” which earned the group its first Latin Music Award, features the hit single “Suéños Contigo,” produced by dance guru Roger Sánchez. Lamentably, Illegales lost a member—Jason—who died earlier this year from injuries suffered in an auto accident.

MANÁ
Perhaps the most prosperous rock-en-español group ever, Maná landed its biggest chart hit with “Sueños Mojados,” this year’s winner in the Rock Album Of The Year category. The WEA Latina disc was the first rock-en-español album to crest The Billboard Latin 50. In addition, “Sueños Contigo” became the first Latino rock CD to enter The Billboard 200 when it bowed at No. 67 in the Nov. 1, 1997 issue. Two of the members of the Grammy-nominated band from Mexico—Alex González and Fier—were slated to keynote Billboard’s Ninth Annual International Latin Music Conference. Unfortunately, González was diagnosed with hepatitis, which forced Maná to postpone dates on its Latin American tour. Each of the band’s last four albums has triumphed in the rock categories featured at Billboard’s Latin Music Awards. Maná is slated to perform an acoustic medley of its hits at the awards ceremony.

LOS TEMERARIOS
The most consistent seller in the pop/grupo field, this quintet from Fresnillo, Zacatecas, in Mexico made an unusual career move in 1997 when it released a live album, “En
AL ZAMORA
President, Sonolux

The market is pretty stale right now, in terms of retail, except for the Latin Miguel album ("Romanaces") when it first came out. There are not a lot of super hits out there...Radio is still important to this market. The New York market is going to change a little with Hetfield going in there. I think that is good for us. Miami is still very difficult to get new music played in, and Puerto Rico still is the market where you can break the acts.

That's why I am moving our new salsa artist Leo Vanelli from Panama to Puerto Rico. His new album is produced by Ramón Sánchez and Tommy Villarini, and it is coming out the third week in April. Since I am just starting here with Sonolux, I am going to concentrate this year on tropical acts. I have signed three female salsa artists and one male artist. The female acts are Sheena and Cindy from New Jersey and a Miami merengue group called Pacho Y Los Incansables. The male act is La Linea.

And I am going to put out two or three compilations this year. Sheena's album will be out in May; Cindy's album will probably be out in July, and Pacho will come out in April or May. And La Linea has already come out.

One group from Colombia we are looking at is Aakala, a sort of C+C Music Factory band. What I would like to do is get a producer from here involved and do three or four cuts more geared to this market.

But I need to focus on the tropical acts to get more strength on the label, and those artists will open doors for me at radio, too.

GEORGE ZAMORA
VP/GM, WEA Latina

I see the first-quarter sales have been better than last year's at the same time.

Retail is starting to get back to where it is supposed to have been and has started to stabilize. The American retailers are beginning to learn how to buy Latin product, and that is the key. It is just an educational process.

The new FM opening in New York is going to be more competitive for the New York market, and it is definitely going to help overall. Radio has progressed to a certain degree, but some of the stations are reluctant to play new music, and that hurts. Especially, a lot of the tropical stations are going back to playing older stuff and not going with to new music.

In Puerto Rico, we are actually breaking some of these tropical acts at top-40 radio and then spreading the song to the tropical stations. For example, with Servando Y Florentino, there were three or four tropical stations that weren't playing the record until KQ105 (WK-AQ-FM) added the song; then everybody jumped on it.

What has helped in Puerto Rico is that video stations such as Ch. 7 and Ch. 18 have become important. That is where Charlie Zaa broke out, because nobody was playing that record till he went to heavy rotation on the video channels. Those channels are helping to break new acts in Puerto Rico. Clubs are important to breaking artists that are getting radio airplay, but it is getting tougher to break a record with only club play.

WEA Latina is off to a great start with Alejandro Sanz

Continued on page LMQ-29
sold 180,000 units and featured the songwriting talents of legendary composer Armando Manzanero and the debut of singer Lissette. In the middle of 1997, Lissette came out with her label bow.

After switching its distribution to PolyGram, Azteca set up a sales, marketing and promotion staff and released a greatest-hits album by Rocío Banquells titled "Concierto." New artists developed by Azteca were Luna Limón, a superb pop/ballad quartet and La Red, a pop/rock group.

NORTH OF THE HEART
Radio stations initially were hesitant, but they finally began rotating songs by Luna Limón and La Red.

The increasing popularity of TV Azteca gave an enormous boost to Azteca Music releases. "Para Amancero Bailando," a disc featuring covers of dance hits, sold 200,000 units.

Another TV Azteca telenovela "Al Norte Del Corazon."

Clockwise from left: Azteca acts Bebu Silvetti and Armando Manzanero; Los Rodarte, Lidia Cavazos; and Willie Colon

"Dime," was written and produced by Manzanero.

Among other artists that have released product on Azteca are rock act Los Quinones De Maná and salsa legend Willie Colón.

Like Max, Azteca Music took advantage of the holiday season to put out "Para Amancero II," which sold nearly 100,000 copies.

CHANGING FACES
The initial hit albums realized by Max and Azteca have created personnel changes in both companies.

Max owner Miguel Dega has turned the reins of running the label over to industry veterans David Prado, who was named label director, and José Manuel Cuevas, who replaced Prado as marketing director.

Prado says danceable music is a staple of Mexican culture, "So Max Music continues to give them what they want to listen to," he says. "We'll be in the competition in this great, but difficult market."

In February, Max released "Techno Total II," a double CD for the price of one, which has sold 80,000 units. In March, the label dropped "Por Fino Es Viernes 2" and a new collection titled "Rock 'N Roll Mix," which contains the most popular Spanish versions of '50s and '60s rock 'n roll classics recorded by such singing idols as Enrique Guzmán,
TIMING AND TALENT

Most of the rest of Azteca's 20-artist roster is putting out albums in 1998, including ranchero/norteño acts Ricardo Bravo, Bribes De Tijuana, Acuñantes De Nuevo Leon and Iven Liggero; grupero band Los Rodarte; pop acts Lissette—produced by Rudy Pérez—Luna Limón and La Red, produced by Memo Méndez. New signee slated to issue product in 1998 are Perfiles and Nikky.

Villareal acknowledges that Azteca's entrance into the Mexican market is well-timed, adding that "we will try to make a difference with our talented artists."

Azteca, which has become a member of Mexican trade organization AMPROFON, is now working on landing licensing deals inside and outside Mexico.
Miranda, a 6-CD boxed set containing classics of the famed actress/singer. Now, BMG Brasil has put out a three-CD boxed set carrying the same title but featuring material recorded from 1930 to 1935. Sixty-six songs were chosen for the project. Miranda’s rich vocal personality as heard through these discs is far removed from the ditz interpreter of silly tunes that she sang in U.S. films while dressed in an array of colorful dresses and headgear.

SONY MEXICO ACTS remain busy, as ever. The label’s star troubadour, Ricardo Arjona, is set to drop his next disc this month. Also shipping its debut album is female rock quartet Ellas 4. Emotive chanteuse Ana Gabriel is scheduled to cut her next disc with Emilio Estefan Jr. in the middle of the year. Releases due out the second half of the year are expected from Fey, Mercurio and Amapola, a ranchera singer discovered by ranchero king Vicente Fernández, who also produced her album.

THERE HAVE BEEN A SLEW OF SIGNINGS and contract renewals in the Brazilian market in recent months. Pop band Saba Cósmica has inked a deal with Universal. The band’s song “Sábado De Sol” was a hit for Mamonas Assassinas...Samba singer Emilio Santiago renewed with Som Livre, for which he has cut nine albums; his renewal is for two more discs...Also renewing their BMG contracts were Gal Costa and Joana...Daniel, now pursuing a solo career after the death last year of longtime partner João Paulo, has signed with Continental.

Recife-based “mangue beat” band Mestre Ambrosio has signed with Sony Music Brasil. The group will try to fill the gap left by the death in 1997 of Chico Science, leader of Nação Zumbi...PolyGram Argentina’s main release by an Argentine act for the next several months is a live recording of a festival held last October for human-rights organization Madres De Plaza De Mayo. Contributing to the project were Polysphere artists La Renga, Dos Minutos, Actitud Maria, Manta And Viejas Locas, plus BMG’s Los Caballeros De La Guema and Divididos, and EMI’s León Gieco.

EMI MEXICO’S FIRST MAIN RELEASE by a Mexican act this year comes from rock act Plastilina Mosh. Also just dropped are the second album by female pop quartet jeans and the fourth disc by pop/dance act Sentidos Opuestos. EMI also is working the Backstreet Boys and product by Vanessa-Mae and Yanni, each of whom is set to appear later this year in Mexico City.

BMG ARGENTINA IS SLATED to ship the long-awaited new recording of 1980s hit act Virus. After an eight-year hiatus from the recording scene that followed the death of lead singer Federico Moura, the band returns with new frontman Marcelo, brother of Fedeco. Also slated to drop in May is Divididos’ label premiere.

The industry panels will focus on four areas that are of particular importance these days to the Latino music industry: SoundScan; the shortage of executive talent in the U.S. Latino market; the changing environment of the stateside Latino concert business; and the role of domestic recording studios in the U.S. Hispanic market.

The lack of competent individals to fill the staffs of the Latino labels underscores the enduring strength of the U.S. Latino record business. It also demonstrates the need to groom new names and faces who can build upon the ongoing prosperity generated by the industry’s current movers and shakers.
nothing costs you or pains you, it doesn't have as much value." 

Fernández's decision to move into a pop direction was further validated in January, when "Me Estoy Enamorando," produced by Emilio Estefan Jr., was nominated for a Grammy in the best Latin pop performance category.

Fernández, 26, also received a Grammy nomination for his 1996 ranchera album, "Muy Dentro De Mi Corazón," in the best Mexican-American/tejano performance category.

Ranchera, which has long been considered the heartland music of Mexico, also is widely associated with the mariachi ensembles featured on Fernández's previous ranchera albums.

UNDEREXPOSED GENRE

But Fernández points out that—unlike pop or Mexican-rooted grupo genres—which are programmed extensively on hundreds of radio stations in Mexico and the U.S., ranchera songs are rarely rotated, at least on a full-time basis. Laments Fernández, "There are so few radio stations playing our music, it's sad."

Fernández says trips to other Latin American countries have convinced him that ranchera is more popular outside Mexico than in his home country. As an example, he names Colombia, where "there is a craze for our Mexican music, a real craze. I could tell you that we went to venues that seated 80,000 and we filled them."

"It's a strange phenomenon," continues Fernández. "I guess because we're Mexicans, and mariachi comes from there, maybe that's why it's not such a big deal for us."

In the face of resistance to traditional Mexican sounds from Mexican music fans and radio PDs, Fernández set out to craft a mariachi album armed with new sounds that could expand ranchera beyond its core fan base. "I wanted to promote our traditional music [mariachi], to break new barriers and to also do something different than I had been doing in the Mexican market," states Fernández.

TRANSCENDING MARIACHI

Prior to recording "Me Estoy Enamorando," Fernández already was established as a superb interpreter of traditional ranchera, a genre his famous father Vicente has dominated over the past two decades.

Still, though his ranchera CD "Muy Dentro De Mi Corazón" was a success, Alejandro says he "did not want to do the same thing on my next album. If I had released another album of just rancheras, people would have expected the same thing, and then they would have begun to judge me by that one [musical] theme."

"So, I wanted to do something different—music that would transcend mariachi. Mexican traditional music is popular, but the ballad and the bolero romántico, are even more popular, because you have more variety and it is played on more radio stations where you reach more people."

As he was thinking of a disc that would appeal to music fans throughout Latin America, Alejandro also was pondering the person who could helm the project. "The first guy that came to mind was Emilio Estefan," says Fernández.

Impressed with "Mi Tierra," the Cuba-roots CD recorded by Emilio's wife, Gloria, Alejandro sought out and eventually met Emilio in 1996 when the pair were cutting a track for a Spanish-language, Olympics-themed album titled "Voces Unidas."

"I proposed the idea, and he liked it from the start," says Alejandro. "We understood each other well."

The result was a 10-track set laden with ballads, boleros and a few Mexican rancheras.

For his part, Estefan remains modest when asked about his contributions to the project. "Alejandro is a very talented artist," states Emilio, "and all we did was just find the right songs for him." Estefan appreciated, as well, the fact that Alejandro, like himself, does not stray too far from his musical roots.

Estefan says he also worked with Alejandro to "update" Alejandro's live performances. He offers no specifics as to what he did with Fernández, saying only, "We brought all of my experience in the music business to help Alejandro fine-tune his show."

GAUGING AUDIENCE REACTION

Though he was pleased with "Me Estoy Enamorando," Fernández was not sure how Latino music enthusiasts would be receiving his newfound musical vibe. "I had already heard the CD and I was confident it would do well, but you cannot assume that your taste is the same as the public's," he says. "I was a little nervous at how the public was going to react, but then I calmed down because the truth is that we did these things with a lot of love."

Alejandro adds that "I felt I had nothing to lose. If people don't like how I sing boleros, the most they are going to say is that they prefer to listen to me singing mariachi."

While acknowledging that "Me Estoy Enamorando" will greatly enhance his profile outside of Mexico, he remarks that "I want to stand out with Mexican music. The next CD will be Mexican music. Maybe I will use Emilio again as producer and have Mexican arrangers and do something more youthful."
**AWARD WINNERS**
Continued from page LMQ-26

Concierto Vol. II,” as the debut disc for its new label Fonovisa. The CD contained a top-of-the-charts single, “Ya Me Voy Para Siempre,” this year’s winner in the category Hot Latin Track Of The Year, Regional Mexican. It is the band’s first Latin Music Award. Los Ténererías’ latest album, “Como Te Recuerdo,” entered The Billboard Latin 50 at No. 2. “Por Que Te Conoci,” the lead track from that disc, debuted on Hot Latin Tracks at No. 1.

**LUIS MIGUEL**
The most successful chart performer of the 1990s outdid himself in 1997, when his album “Romances” bowed not only at the top of the Billboard Latin 50 but also entered The Billboard 200 at No. 14—the highest debut by a non-crossover Latino artist. “Romances” ended up being the best-selling Spanish-language title of 1997. And “Por Dejarse De La Mesa,” the first single from “Romances,” hit No. 1 on Hot Latin Tracks—Luis Miguel’s record-setting 13th chart-topper. This year, the Mexican superstar known as “Luismi” or “Micky” snared his third Latin Music Award as “Romances” wins Album Of The Year, Male in the pop field.

**RAFAEL PEREZ-BOTIJA**
Noted songwriter/producer Rafael Pérez-Botija snared his first Latin Music Award in the Producer Of The Year category for his work with Enrique Iglesias’ smash Fonovisa album “Vivir.” Apart from helming the album, Pérez-Botija penned “Miente,” a No. 1 entry on Hot Latin Tracks, and co-authored, “LLuvia De Cae,” a top-10 hit from Iglesias’ album.

**REEL TO REAL WITH PROYECTO UNO**
The second Strictly Rhythm disc by club stars Reel 2 Real, titled “Are You Ready For Some More?” contained “Mueve La Cadera (Move Your Body),” a sexy Latin-house shaker cut with merén-house rap crew Proyecto Uno that wound up being a huge hit in the U.S. and beyond. Reel 2 Real scores its first Latin Music Award with the tune, while Proyecto Uno, an H.O.L.A./PolyGram Latino act, lands its second trophy.

**MICHAEL SALGADO**
Born in the small Texas town of Rankin, Salgado has steadily built a solid career playing rootsy, norteño-flavored sounds that stray far away from the slick sounds heard on Tejano radio. Yet, the down-to-earth performer with the big, gristy voice has become popular in Texas and the Southwest, where albums such as his 1996 Jory album “En Concierto” helped break him in a large way. Proof of Salgado’s grass-roots popularity was his 1997 release, “Recuerdo Especial,” which was dedicated to conjunto favorite Cornelio Reyna, who passed away last year. “Recuerdo Especial” reached the upper echelons of The Billboard Latin 50 without any significant assistance from radio. Moreover, the CD earns Salgado, who performed a showcase set last year at Billboard’s Latin Music Conference, his first Latin Music Award in the Regional Mexican genre in the category Album Of The Year, Male.

**MARCO ANTONIO SOLÍS**
The former creative force of Los Bukis continues to enjoy a solo career as a much-sought-after writer and producer, as well as a recording artist who has notched two top-10 albums. And, for the third year in a row, the Fonovisa star snags the Songwriter Of The Year honors, primarily for his non-stop stream of hit singles that appear on Hot Latin Tracks. Solís, who also has penned hit tracks for Laura Flores, Ezequiel Peña and Olga Tañón, won a Latin Music Award in 1996 with Los Bukis.

Continued on page LMQ-34

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LMQ-32
PolyGram congratulates Boyz II Men as our 1998 billboard music award winners. Limite wins regional mexican group album of the year.
LA ELECCION DE LOS COMPOSITORES MAS EXITOSOS DEL MUNDO

SELena
CARLOS SANTANA
LA LEY (SCD)
GILBERTO GIL
EROS RAMAZZotti (SIAE)
GLORIA & EMILIO ESTEFAN
RAFAEL HERNANDEZ
JON SECADA
LOS TIGRES DEL NORTE
ATERCIOPELADOS
JUAN LUIS GUERRA

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E-mail: Dalmodovar@bmi.com
Visite BMI en el Internet al http://bmi.com
MCA's Byrd Takes 'Country' Literally
Singer Garners Outdoor Sponsors For Summer Tour

BY DEBORAH EVANS PRICE

NASHVILLE—Besides his family and his music, Tracy Byrd loves the great outdoors—hiking, biking, and even camping. It's his lifestyle as well; he is the title cut of his upcoming album—"I'm From The Country," to be released May 12 on MCA Nashville.

In the wake of the release, Byrd will combine his musical pursuits and his outdoor lifestyle into one. Byrd Hunting the Country Tour, retail appearances, and his role as spokesman for TNN's outdoor programming.

"A lot of the people that are into that [outdoor] lifestyle are country music fans, too," says Dave Weigand, MCA Nashville's VP of marketing and sales. "It's kind of par for the course. It's our ambition that he's able to fit hand in hand with the country music consumer. And that's who Tracy is."

Danny White, VP at KHEY-FM in Evansville, Ind., says, "People just love Tracy. He's a flamboyant person. He's From The Country' pretty much epitomizes "Country Music of America" the way he lives and what he writes about. He lives his music, and that's what endears him to the people who love him.

Over the course of his first four albums, Tracy Byrd has had eight top 10 singles on Billboard's Hot Country Tracks chart, including "Keeper Of The Stars," which won the Academy of Country Music award for song of the year in 1996.

"Tracy Byrd is one of the most consistent artists in country music today," says Weigand. "His first four albums are certified gold or platinum; his videos continuously reach the top five on CMT and TNN. Not only has he been consistent, but he's remained true to who he is and the style of music he represents."

"Tracy has been very successful," echoes MCA president Tony Brown. "He's sold a lot of records, but it's kind of a secret to a lot of people that he's sold as many records as he has. He needs another one of those records that's an event, like "Keeper Of The Stars," so you can't convince those things. As an A&R person, you constantly look for those great, great songs. And I think we've got some incredible songs on this record."

COMFORTABLE STYLE
The album, which Byrd's label has produced for Byrd, the artist says they've honed an identifiable style that's comfortable for him. "We obviously look for hits, but they've got to be songs that I love," says Byrd.

Byrd says he tries to balance his traditional country tendencies with what radio programmers expect. "I do traditional country; I think it's real traditional for today's market," he says. "It's a little better for today; it's not quite as traditional as I'd like to cut it, but we're trying to deal with radio and get played."

"I think they agree," he says. "You've got to have radio to spread the word that you exist. Radio does dictate, to a point, how traditional-along can go.

The first single from the album, "I'm From The Country," is No. 17 on the Hot Country Tracks chart this issue. According to Weigand, the label released the song as a commercial CD single the first week of February and it has done well. MCA also sent radio a sampler CD that included a dance mix of "I'm From The Country" and several of Byrd's previous hits.

Byrd says Brown actually brought him the song, "I'm From The Country" for his last album, "Big Love." At the time, Byrd didn't think it was right for him. "The demo [had] Marty Brown singing on it, but the demo track had Tom Petty. I didn't think it was right or him. And he says, "They've got to bring it to me to bring it. 'Big Love.' I just couldn't hear me doing that song."

"I know he's got an infectious kind of thing that was a big hit record, but at that point I just couldn't hear it through it."

"So we didn't cut it on 'Big Love,'" but we came back and needed another up tempo [track] for this album, so Tony said, "Let's go in and just cut it and see how it comes out. So we cut it, and it no longer sounded like a Headhunters song."

Brown says the next single will likely be "I Want To Feel That Way Again." "I think it's the best song on the record," he says. "It's a Jeff Stevens song that Tony has not yet cut. Lately [George] Strait has cut in a lot of Jeff Stevens' songs, so he send a lot of them over to Tony. "I've Got What It Takes" is also a Jeff Stevens song. But I think I Want To Feel That Way Again" is a master-piece."

"I think that song has the ability to really get some attention for Tracy," Brown says. "It's a great song, and it's also cut that really classic country kind of person. You know it's not contrived. It's real thing."

"He's got that real classy cowboy kind of person... It's the real thing"

The album is filled with other tunes that Byrd's label has produced for Byrd. "I've got the race car song. Last anyone forget, Byrd is a native of Vidor, Texas, a small town near Beaumont in a region that also produced other country traditionalists like George Jones and Mark Chesnutt."

"I Want To Texas" is a song that I found the day before we went into the studio, and I think it's another classic kind of feel to it," Byrd says. "It's a little bit different for me—a little bit different for me—and I Want To Feel That Way Again"—because I think most people associate me with positive love ballads, and these are really not positive. They are more of a lost-love kind of thing."

It's goal with the release of this new album is to start headlining larger venues. "We want to get to that point where we can go out and headline," he says. "That's my goal—to get to that point on the road. We're doing the big shows all on our own."

Before hitting the road for the summer, Byrd plans to take off part of (Continued on page 29)
COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE

MAC'S BYRDE TAKES 'COUNTRY LITERALLY' (Continued from page 51)

April and May to spend with his wife, Minnie, and their two-year-old infant son, Logan. Booked by Greg Oswald at William Morris, Byrd's tour is being sponsored by Mosaic Oak Capital Group, has some-howsound out at different sporting out- lets, he says. "I go down to Bass Pro Shops to see what the Bass Pro Shops [fish- ing competition], and I go out to Las Vegas for the big outdoor show there. So we're seen in those markets all the time. They love it, and a lot of those things help a lot. We played and signed at the Bass Masters Classic last year in Birmingham, Ala., and saw a great increase in sales after that.

Byrd can also be seen every week- end on TNN doing promotional spots for the network's outdoor program- ming. "They pick a day every month and come out on the road and bring a film crew," Byrd says. "It takes us about six hours, and we cut pretty much three or four spots a day down there." (Of promotions). We got it down to where we can do it pretty fast."

According to Weigand, the label is also trying a "great sampling" with TNN. Details will be announced April 20, and the promotion will continue through May 7.

To promote the record, Weigand says, the label has a database of 25,000 fan-club members who'll receive a let- ter each week on a different autographed photo of Byrd, and the label will keep them updated on new releases at good for a discount on the album at Wal-Mart. According to Weigand, it's "just a great thing to see people and let them utilize such a coupon. On the album's May 12 street date, Byrd will perform live at a Wal-Mart in Houston and will sign autographs during an in-store appearance.

Byrd is managed by Joe Carter at Carter & Co. and is a writer with MCA Music Publishing Nashville.

ATLANTIC'S MONTGOMERY AIMS TO 'LEAVE MARK' (Continued from page 8)

climbing Billboard's Hot Country Single- Tracks chart and is No. 20 this issue.

"I really like John Michael. I'm a real fan of his. Plus I was looking at the Con- try Countdown" hosted by Bob Kingsley. "Since 1992, he's been a consistent presence on the 'Countdown.' He's always good about interviewing, and I like what he does with his time of the road, with his family, and what he does. The kind of kid who you want to see in the same town where they grew up? And he gives so much back to the community."

Before coming to Montgomery's sin- cere demeanor and charitable efforts on behalf of his Kentucky hometown, Kingsley also has high praise for Montgomery's ability to storm out the hits. "This single is excellent," he says. "I love the production, I love the lyric, and I particularly like John Michael's interpretation of it. I'm anxious to hear the whole album."

The songs on the album range the gamut of emotions from feeling like a little Cowbye Creeks, which chronicles how divorce affects a child, to "Cover You Over,"

"So Montgomery describes a laid-back tune made for radio," he says. "I Never Stopped Lavin' You" gives a "cold chill" of some songs the Keith Whitley used to sing."

Montgomery's personal favorite on the record, "Hold On To Me," is a powerful love ballad. He says it "Could be 'his' hit." Then there's "You're The Ticket," which he says "rocks." The album has some of the best vocal performances I've heard in a long time," says Atlantic Nashville president Rick Blackburn. "Here's a new artist who's presented himself in a short period of time. He's really at peace in his life professionally and personally."

Blackburn says Montgomery asked him to come to Lexington, Ky., to visit in 1996 and talked to him about slow- down getting and more balance in his life. With Blackburn's guidance, he made some changes, starting with a more manageable professional schedule that included taking time off the road. Now, Montgomery has quit smoking and drinking, is married, and has an 18-month-old daughter, Grace. Blackburn says of the happier, more grounded Montgomery in 1998: "To keep people who Montgomery is back and singing better than ever, Blackburn says, the label will utilize radio strongly. "It will be more radio-intensive from a marketing standpoint," says Blackburn of the label's plans. "When you do print or newspaper, you can hear a thing. It's strictly an eyelid appeal."

Blackburn says Atlantic plans to utilize outdoor advertising in promot- ing the album and also in the midst of launch events for the May 5 street date.

Managed by John Dorris and Estill Swann of the Hallmark Direction Co., Montgomery is an ASCAP writer with his own publishing company, JMM Music. He's booked by Mon- tgomery Management.

This spring and summer, Montg- omery is doing 18 dates on the Chevy Truck George Strait Country Music Festival. "We've given a real good opportunity," Blackburn says. "The tour's he doing with George Strait and Tim McGraw is a big deal. There are 65,000-70,000 people turning out to see these shows. That's an hell of an opportunity being handed to him right now."

In addition to the Strait dates, Mont- gomery will be doing his own headlin- ing dates this summer, but says he thinks it's time off again next year. "I don't want to saturate the market," he says. "I just want to take time off to write songs and be home with my family."
### Top Country Albums

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STOP THE PRESS: Kevin McFadden
IN STORES NEAR YOU!

by Lisa Collins

LOOK OUT: Keep your eyes open for Vanessa Bell Armstrong of Domestic Violence Awareness. April 23 release of "Desire Of My Heart: Live In Detroit," recorded at Marvin Winans' Perfecting Church last year, marks more than 10 albums in her distinguished discography. Featuring a duet with her father on the cot "Labor In Vain" — which was also penned by her dad — and vocals from sisters Charlene and Margaret, this Verity album is a family affair. Even her good friend John P. Kee got in on the act, contributing a tune titled "Oil Of God.

But scratch the sentimentalVeity is hitting hard at retail with the record, a featured title in its spring/summer retail campaign. Armstrong is making key dates on the 20's conference circuit as well. The momentum is expected to intensify with the June 2 release of a companion longform concert video. Additionally, a special holiday promotion will have the singer calling in Mother's Day greetings to gospel stations throughout the nation as listeners vie for her catalog package.

Veity's promotional staff will be doing double duty on April 28. Besides Armstrong's album, also set for release that day is "Pages Of Life" from Fred Hammond & Radical For Christ. With this project, the group becomes the first gospel act to release a double album.

"Pages Of Life" consists of two separate CDs titled "Chapter One" and "Chapter Two." The first disc features 16 all-new studio tracks, while "Chapter Two" features nine favorite songs recorded live in Hammond's hometown, Detroit. Those tracks include "No Weapon" and "When The Spirit Of The Lord," which were also included on his recently released full-length concert video, "LIVE."

Hammond describes the project as a continuation of his highly acclaimed release "The Spirit Of David." "The Lord," he says, "has given me a heart for the believer, and these songs continue to move in that flow."

A 30-day countdown to the album's street date kicked off at gospel radio late last month. On April 25, an official declaration of "Fred Hammond Day" —gospel stations across the country will feature selections from the latest release. Also set for April 25 is a 30-minute BET special featuring Hammond on the network's "Video Gospel" series.

GIVING PROPS: Michael Setzer was honored for his contributions to gospel during a special ceremony at the Gospel Musician Church in Los Angeles. Among those turning out to pay homage to the writer of such hits as "The Potter's House" and "Through The Storm" were Calvin Bernard, Mike, Edna Tatum, Margaret Douth, and Kirk Franklin, who only the day before had taped the pilot for his much-talked-about sitcom, "The Kirk Franklin Show." No word yet on whether or not the half-hour show — which also features Jennifer Lawrence, Salt, and Vanessa Bell-Calloway — will make ABC's fall lineup. However, the release of the forthcoming album from Franklin and his group, The Family, has been moved from spring to late summer to coincide more closely with the show's probable debut.

FINALLY: On April 3, Atlanta's New Birth Missionary Baptist Church is set to be the site of a live concert recording of "Hymn & I," the follow-up recording to Angella Christie's much-talked about debut. The live album is set for release this summer.
**Artists & Music**

**WARNER ALLIANCE CONTINUES SLIPPING AWAY:** In the wake of the restructuring at Warner Bros. (Billboard, April 4), there have been more layoffs at Warner Music Group. John Varvatos, VP of promotion and marketing who has spent more than seven years with the label, was let go, as was Sandy Lee, assistant to Warner Alliance president Neal Joseph. “I was getting close to a contract settlement with the company anyway...because as you can see, the Christian music side of it, the [contemporary Christian music] side of the company, is pretty much coming to a close, as Caedmon’s Call and Wayne Watson go away,” Hauser told Higher Ground, referring to Caedmon’s Call recently signing with Essential and Watson returning to Word. “The company is still interested in working on the gospel side.”

Hauser adds that Warner Bros. is providing him with an office for the next three months with an unlimited fax, phone, and computer usage. He can be reached at 323-221-2428 or, via E-mail, at Hauser@esl.com. “There are so many opportunities...I’m really really excited about,” he says. “Nothing is in stone. I still definitely want to be in the music industry, and I have a real leaning towards worship, towards Delirious, Matt Redman, Kevin Prosch, and Vertical Music, and a lot of things that have really captured me musically and yet spiritually at the same time in the last couple of years. I’m really hoping I can be more involved in some of those aspects of the music industry.”

No matter where he surfaces in the next few months, Hauser will do fine. Anyone who has ever encountered his boundless energy and cheery enthusiasm knows the assets he brings to any project. Here’s wishing him lots of blessings in the future.

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**Chapter Keeping Score**

**BEHIND THE SCENES:** While record producers in pop music often take on exalted status, those behind the board in classical music and jazz tend to be unseen. But some of the greatest record makers ever have been in classical and jazz, from Walter Legge and Wolf Erichson to Teo Macero and Bob Thiele. Uniquely, the talents of this year’s Grammy winner for top producer, Steven Epstein, grace signal albums of both a classical and jazz persuasion. On the staff of Sony Classical (and its predecessor, CBS Masterworks) for 25 years, Epstein has helped shepherd statements by the likes of cellist Yo-Yo Ma and violinist Midori, as well as those of polyglot trumpeter/composer/bandleader Wynton Marsalis.

Epstein knew he wanted to produce records before he knew how to drive. While still in high school in Queens, N.Y., Epstein buttonholed CBS Masterworks music director Thomas Frost; equipped with his sage advice, Epstein went on to earn a degree in music education from Hofstra University (and spend hours at the school’s radio station and electronic music studio). After graduation, Epstein went right to work for Frost and his co-director Tom Shepard as a music editor, learning his trade from producer Andy Kazdin and going on to produce more than 200 recordings on his own. Now the senior producer at Sony Classical, Epstein has helmed 17 Grammy-winning recordings during his tenure, an address that marks the decade of the producer the year honors this year and in 1985 and 1984.

To help make great records, a producer has to “see the forest and the trees,” Epstein says, stressing his debt to Frost. “I can’t believe I’ve been lucky enough to work with, I technical prowess helps enable the artistic impetus of any recording session, yet Epstein insists, “Making wonderful records shouldn’t be hard when you’re working with the artists that I’ve been lucky enough to have worked with, I have the ability to understand the needs of the music but also of the recording session.”

The highlights of Epstein’s discography include stirring Mozart, Schubert, and Brahms chamber music with Stern, Ma, Jaime Laredo, and Emanuel Ax. There’s also Ma’s new set of Bach solo suites and his recent Grammy album of the year, “Prélude” (conducted by Christopher Rouse, Richard Danielpour, and Leon Kirchner). Epstein’s résumé also boasts Midori’s vibrant reading of Bartók’s concertos with Zubin Mehta and the Berlin Philharmonic; the definitive pairing of the Sibelius and Nielsen concertos by violinist Cho-Liang Ick.

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**HAYDEN (Continued from page 18)** will be joined by two former members of the band he started in high school and a former member of Canadian country group Heart of Heart.

Hayden, who is managed by Toronto-based Pandymonium, will tour the U.S. after playing Canada following the album’s release.

It may be a chance to Outpost to regain some of the footing it lost when the artist cut short his first U.S. tour.

“You have to remember that he had already toured with these songs for 18 months in Canada, and he was a little burnt out,” says Williams. “This is a fresh start for everyone concerned, and there’s more of a commitment to a longer touring stretch. We feel it’s really important that he is out there playing for people. His music is very subtle.”

In Canada, “The Closer I Get” will be released May 5 on Hayden’s Hardwood Records. Formerly distributed in Canada through indie Sonic Union, Hardwood has struck a deal with Universal Music Canada, which will handle marketing and distribution for the set.
GMA Honors A Dozen Acts At Hall Of Fame’s First Banquet

BY DEBORAH EVANS PRICE

NASHVILLE—The Gospel Music Assn (GMA) kicked off Gospel Music Month on the evening of Thursday (9) with its first-ever Hall of Fame induction banquet, which honored groups and individuals for their contributions to gospel music. Hosted by Mark Lowry and Bill Gaither, the event took place at the Lowes Vanderbilt Plaza Hotel.

Ten groups were inducted into the Hall of Fame: the Blackwood Brothers, the Chuck Wagon Gang, Andraé Crouch & The Disciples, the Happy Goodman Family, the Imperials, the Jordanaires, the LeFevres, the Speer Family, Hol- vie Lister & the Statesmen, and J.D. Summer & the Statemans.

This year was the first time in the history of the Hall of Fame's 27-year history that groups were inducted into the Hall of Fame. "I really don't know why we haven't inducted groups before," says GMA president Frank Breeden. "It may be that hindsight is 20/20, but certainly looking back on our long tradition of gospel music and the important place that groups have had in that legacy of building our music form as it is today, there's no question in our minds that this is the right thing to do."

"This has turned into a major event its first year," Breeden continues. "It's had total support from all facets of our industry. So it's a validation that this is the right thing to do and the right time to do it."

In addition to the groups honored, two individuals were inducted into the Hall of Fame. Grammy winner Crouch was honored in the performer category. Currently pastoring a church in Southern California, Crouch is one of the gospel genre's most recognized hit-makers. Known for such signature songs as "The Blood Will Never Lose Its Power," Crouch has written countless hits that have been translated into 21 different languages.

The Rev. Jacob Bazzell Mull, a gospel radio personality, was inducted into the Hall of Fame in the songwriting category. The 83-year-old Mull still hosts two daily radio programs and a weekly east Tennessee TV show.

The Hall of Fame's operations have undergone a few changes since becoming part of the GMA. "We did not own the Gospel Music Hall of Fame up until about a couple of years ago," Breeden says. "It was a separate organization that did work very closely with us. We housed its archives and its photo gallery, and it was a repository for memorabilia and artifacts, but it was still a separate organization. So in our strategic-planning efforts a few years ago, we felt we could certainly do more for this organization if we could bring it under one umbrella and denote some of our infrastructure assets to running its program. This is the evidence of that act."

According to Breeden, the GMA is also working toward building a permanent residence for the Hall of Fame. Proceeds from the induction banquet and from a commemorative album honoring the group will benefit the hall. The CD will include two songs from each group and is being produced by Spring Hill Music Group.

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**Blue Notes**

by Steve Graybow

**Jazz**

A LEADER DEBUTS: We live in an era where everything is expected to move quickly. Taking your time to do something has become a lost art. Music is not exempt from this accelerated time-line, as players often seem to be thrust into the limelight on their careers, perhaps after less seasoning and experience than they might have received, say, 20 or 30 years ago.

In this light, it is refreshing to consider the case of tenor sax player Michael O'Meally. At 32, after a brief stay as a sideman, Turner has made a debut solo album for Warner Bros., his first as a leader. Turner's is familiar in many of New York's jazz clubs. Born in Ohio and raised in California, he came to the Big Apple to place himself into many different situations and be part of the groups that played in bands that did only standards, or only 1960s Coltrane type stuff. "I'll put myself into a situation and find the truth in it, or feel an urgency to do something."

So, when Turner starts a weeklong engagement at Sweet Basil Tuesday (7), he'll be recording his second album as a leader. A few weeks from now, he will sit in with a number of his original compositions. A release date is planned for this fall.

**SING IT:** The jazz vocal tradition is explored on "The Fabulous Five," released May 19 by the Smithsonian Collections of Recordings. Consisting of more than 100 tracks and spanning the past 80 years, the set presents vocal selections from artists such as Armstrong, Holiday, and Sinatra early in their careers and later in their lives, detailing the maturation of their voices and how they technically (and masterfully) worked their craft. The set also includes interpretations of the same song by different artists of different eras, allowing the listener to draw side-by-side comparisons.

**KING SIZE:** "It's too early to tell, because we just did a couple of shows. But as a person I love him, and as a player I love him. We've just gotta make sure it's gonna work for both of our schedules."

Korningold: "It's policy," says Turner. "It's kinda too early to tell, because we just did a couple of shows. But as a person I love him, and as a player I love him. We've just gotta make sure it's gonna work for both of our schedules."

**SONIC YOUTH**

At the same time Sonic Youth was working on the EPs, it was cutting basic tracks for "A Thousand Laughing." (One song, "Hooarfrost," is from the album "Sonic Youth [For Allen Ginsberg]."

**SOUL ASYLUM**

"I want to see you through this record," and we wanted him to play on this record, because we'd been rehearsing it for four months. So he did it in a real great way."

Murphy expresses satisfaction with the finished album and talks somewhat wistfully about the recent flak the group has taken from some old fans. "Our intention has always been the same—we like to go out and play," he says, "and if people do want to come see us, we'll go out and play. It's not like when 'Grave Dancers' came out we all started wearing gold chains and singing about our heads. The only thing that changed is that more people came, and more younger people came. And that really was a great run with them. The group's been around 14 years-old girls there. But that's the one thing you can't control, and you don't want to count. ... You can't be an elitist band that only plays for certain audiences."

Right now, Soul Asylum's primary concern is finding a new drummer. For recent projects including the band employed Charlie Quintana, whose resume included stints in the Los Angeles bands the Plug, the Cruzados, and the Ritz to name a few, with O'Meally and Joan Osborne.

"It's hard to break in this business. "It's hard to break in this business."

**KEEPING SCORE**

(Continued from page 62)

Liu under Esu-Pekka Saarinen; laudable Sibelius and Mahler by Loren Maazel with the Pittsburgh Symphony and the Vienna Philharmonic; and the treasurable Bartok sonatas for two pianos and percussion featuring Murray Perahia and reluctant pianist Sir George Solti. That's not to mention the Mahler Symphony No. 3 with conductor Mstislav Rostropovich and the Juilliard Quartet, old-school Bach with pianist Rosalyn Tureck, and improvisatory Mozart with pianists Jochann Copley and Bobby McFerrin.

Einstein started working with Marsalis in the early '80s after the trumpeter was impressed by his big band's performance of "Gershwin Live!" with Sarah Vaughan and Michael Inphonson. The partnership has blossomed over more than 20 years, and on his first album for Warner Bros., was "The Two Tenors," a collaboration with James Moody (Turner also appears on the ensemble's "A Warner Bros. Jazz Collection."). The album was recorded in a room that’s sound treated playing tenor on four tracks on Turner’s new album. "I have to interact with another similar voice," Turner says of his collaborations. "It adds more energy... more elements..."

And, he adds that "a little sparring doesn't hurt. It’s always moving."

Turner's self-titled album features only one original composition, "Mr. Brown." The rest of the album consists of compositions by a number of Turner's biggest influences, including Ornette Coleman, Lennie Tristano, and John Coltrane, reflecting the straight-ahead side of Turner's playing.

This describes the venerable New York jazz scene as being "vibrant, definitely vibrant. It’s easy to find a lot of diverse playing experiences in New York. It’s not difficult to get in with the other musicians and start playing. It’s just taking the time."

**TURNER**

He’s from the old school, but he’s always up on the latest technology. He’s always prepared, and he has no work hours—he just works. And his integrity is the utmost. I mean, he’s great at instilling you with confidence, but, man, if your shit is sad, he’ll tell you it’s sad. Really, when you get Steve’s help, you get the best.

**SONIC YOUTH**

(Continued from page 14)

At the same time Sonic Youth was working on the EPs, it was cutting basic tracks for "A Thousand Laughing." (One song, "Hoarfrost," is from the album "Sonic Youth [For Allen Ginsberg]."

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"If asked if Quintana will become a permanent addition, Murphy says, "It's kinda too early to tell, because we just did a couple of shows. But as a person I love him, and as a player I love him. We've just gotta make sure it's gonna work for both of our schedules."

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"In the beginning, vocalists offered a sort of refrain within the music. Early female vocalists were often called canaries, or songbirds; they gave a little wiggie or thrill and then went offstage so that the musicians could play. Inch by inch, we see the transition from a band featuring the solo voice to the solo voice being just one instrument."

To demonstrate the richness and diversity of jazz singing, O'Meally has included tracks by jazz-inspired vocalists such as Al Green and Mahalia Jackson. "The jazz vocal tradition is a museum piece to be put on display," says O'Meally. "It's alive and inherited by contemporary vocalists spanning numerous genres. It's an important component of American artistic expression."

Youth's "Son of a Gun" video, directed by Mark Neale. Columbia has prepared an eight-track "Candy Sampler" featuring three tracks from the new album and a recently released tracks. Corson says the label will use the sampler to set up the album for retail and radio giveaways, in-store play, Billboards Web contests, and other promotions.

He notes that another special piece is key to retail. "We're doing a promotion of the top 100 of the year's top independent retail stores where we'll be giving away a special three-track Soul Asylum in-store at their request," he says. "It's a limited edition featuring some unreleased material. It can only be had by fans entering the Sony independent retail (www.the-ird.com). They pay down the coupon, and they can go in and redeem it at those stores."

April 11, after Murphy and Fimrmer return from a promotional tour of Europe, the label will mount a satellite interview beamed to some 20 major markets from Sony’s offices in New York. Corson says, "Touring-wise, they're going to start with some radio festivals, kicking off in Charlotte, N.C., April 11. "Station and still will be in the KROQ Los Angeles, WBCT Boston, WSHS Washington, D.C., and KEDG (the Edge) Dallas."

The band—which is booked by Monter Peninsula Artists—will launch a headlining tour of major clubs in June and is seeking an slot on one of the larger summer tours, says Corson.

Lew Garrett, VP of purchasing at 455-store Caneal Music in North Canton, Ohio, says the band has a solid track record at the chain. "The first [Columbia] album was sensational, and I think the band's still viable," Garrett continues. "We've got a pretty good opportunity with the new album."

Soul Asylum is managed by Jeff Kramer and Chris Scott of OK Management in Los Angeles.
**Cassino for Stars:** What is often forgotten amid it all is the inherent hoopla that will envelop Billboard's ninth annual International Latin Music Conference is the music itself.

Anyone connected with the Hispanic record business knows the range of Latino sounds runs broad and deep. An annual reminder during the conference of how vital Spanish-language music can be is the showcase of the musical segment of Billboard's industry get-together, which runs Sunday (Tuesday) (7) in Miami.

A veritable who's who of Latino superstars has performed showcase sets during previous Billboard conclaves, including EM Latin's Tejano legend Selena, RMM's salsa titan Marc Anthony, WEA Latina's Grammy-nominated rock idol Café Tacvba, Sony's Latin pop/dance rock titans Aterciopelados, Sony's three-time Latin Music Awards honoree Shakira and her labelmate Ricardo Arjona, Sir George/WEA Latina R&B/salsa act DLG, and Joey Records' norteca notable Michael Salgudo.

In fact, Salgudo, who played at the 1997 conference, is a winner in this year's Latin Music Awards, slated to take place tonight in New York City.

So who are the up-and-comers participating in the showcase sets this year?

One of the more anticipated artists scheduled to appear is Chris Pérez, husband of Selena and guitarist in her backing band. Pérez and his rock band are set to play on Sunday's opening-night showcase at the ballroom in Miami's Bayside Cross Marriott, the site of the conference.

Also slated to perform on Sunday and Monday is Grupo Trafico, former lead singer of Sony Discos' popular merengue outfit Grupo Manía; Chico Féliz, El Vago, a 6-piece, melodic rock act from Puerto Rico that scored four number one hits in Manía's very successful footprints; salsa newcomer Le Vanelli, a Panamanian native who has drawn much praise and comparisons to Sonolux GM Al Zamora; Puerto Rican rock artist Patricia Loaiza and Spanish dance vixen Minerva, both of whom have new albums due out from Caínim Records; and BMG's

**Latin Tracks A-Z**

**Latin Notes**

**Artists & Music**

**Confab Offers Feast For The Ears**

Fulano De Tal, one of the most popular rock acts in Miami. The former pachanga music director set to play on Monday (6) at Miami Beach's Onyx nightclub are EMD's Karis, Puerto Rico's hot merengue group that scored a big hit in 1997 with "Mambochén." Sierra/George/WEA Latina singer Nettie Mendez, a well-known name in the Anglo pop/dance market who recently put out her Spanish label bow, "Un Poco De Mío." DJ Laz, an enormously popular spinin/'mixer in Miami who just dropped his fourth album, "Cruzin,'" on Pandisc, and Leo Alejandro, a smooth salsero on BMG who left Cuba last year and who recently released his eponymous bow.

One other conference note: Joel Levy, president of Criteria Studios, will participate as a panelist at the "Inside The Studio" panel.

**Latin Update:** As you may know, Billboard's fifth annual Latin Music Awards will have actor Jon Seda as MC.

Also, famed record mogul Emilio Estefan Jr. will be giving Sony Discos' ranchero luminary Vicente Fernández the Hall of Fame Award during the ceremony. Likewise, EM Latin's acting/producer Carlos Ponce will give the Spirit of Hope trophy to Sony's salsa star Willy Chirino. And RMM's salsa queen Cleo Cruz will hand out El Premio Billboard to this year's honoree, RMM president Ralph Mercado.

Incidentally, the recording artist with the most Latin Music Awards is Selena, with 11. Fonovisa's talented singer/songwriter/producer Antonio Coleo is second with six (one of his awards was won as a member of Marco Antonio Solís and Los Palominos). Fonovisa's Sony superstar Gloria Estefan has won five, along with three other household names—Marc Anthony and WEA Latina's Luis Miguel and Maná.

**Conference Acknowledgments:** As could be expected, the organization of a confab such as Billboard's international Latin Music Conference requires oodles of teamwork, cooperation, and support. Initial high fives go out to Michele J. Quigley, special events director for Billboard; Phyllis Demo, special events coordinator for Billboard; Angela Rodríguez, president of AR Entertainment; and Gene Smith, associate publisher of Billboard. A tip of the hat is also in order to Henry Cárdenas, president of Cárdenas, Fernández and Associates, and to Ralph Huasser, president of Huasser Entertainment.

**Muchas gracias,** as well, to conference sponsors People En Español, Caliente Entertainment, (Continued on next page)
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Inagaki To Deal With Domestic Share, Returns

BY STEVE McCLOURE

TOKYO—In going from Sony Music Entertainment (Japan) (SMEJ) to Warner Music Japan (WMJ), Hiroshi Inagaki, who became WMJ chairman March 1, is moving to a very different corporate environment.

While SMEJ, as a direct subsidiary of parent Sony Corp, that operates separately from other Sony music companies, enjoys a high degree of autonomy (its ability to make third-party deals, for example), WMJ is just one—albeit a very important one—in Warner Music International (WMI) worldwide network of affiliated companies.

"The attitude at WMJ is very different," says one industry source here. "I'm afraid I can't imagine Inagaki's very nervous."

In conversation, however, Inagaki radiates confidence as he outlines his plans for the company. He says that WMJ's biggest problem has been an overemphasis on A&R.

"This has created an imbalance toward other divisions, such as sales and administration," Inagaki says. "My top priority is to restore a balance among the company's divisions. I believe this will be the quickest way of achieving our goal of having domestic product comprising 50% of our sales."

WMJ's sales are currently 25% domestic, 75% foreign—exactly the reverse of the Japanese market as a whole.

"Our company bottomed out in the domestic field three years ago," Inagaki says. "Things have been picking up with Japanese acts such as [teen idol] Ryoko Hirose and [hard rock band] Penicillin."

Another priority for Inagaki is dealing with WMJ's high returns rate—a widespread problem in the Japanese industry, due in part to the controversial resale price-maintenance system, under which manufacturers have to buy back unsold product (see story, page 109).

"The Japanese market is steered toward bipolarization, where we have either huge hits or duds, is another reason there are lots of returns," Inagaki explains. "We've tried to press our artists to many copies of promising records, leading to a high return rate at Warner."
Sony Brasil Taps Into Cup Fever Album Features Football-Themed Songs

**by Enor Paiano**

SAO PAULO, Brazil—Sony Music is already feeling the temperature of World Cup fever in this football-crazed nation. In anticipation of this summer’s tournament in France (see story on page 10), “Agita Brasil,” a multi-artist compilation of famous football-oriented songs, was issued March 25 by Brazil’s publishing giant Editora Abril in conjunction with Sony Music Brasil.

Though official sales figures have not been published, “Agita Brasil,” which means “Shake It Brazil,” has been flying out of the 22,000 bookstores and kiosks where the CD has been sold inside of a special issue of Editora Abril’s sports magazine Placar.

Luci André dos Santos, co-owner of São Paulo’s prominent bookstore chain Livaria Europa, says the first order of 800 magnate was sold out in four days. “It’s a cuddling,” says dos Santos, who has reordered more copies of the publication, which is retailing for 12.90 reais ($1.80).

According to Nicolina Spina, Abril’s director of men’s magazines, more than 100,000 copies of Placar and its CD insert were shipped. The album will be available for a month with a price tag of R$12.90.

The disc then will be available exclusively in the country’s 3,000 record stores through Sony Brasil. The album features performances by Sony’s Brazilian idols Jorge Benjor, Daniela Mercury, Skank, and Gabriel O’Pena.

A record-release party/concert took place March 21 in Rio de Janeiro, featuring Skank, along with some of the album’s other participants, including Sony’s funk/funk act J. Quest and Vir- tin’s pop artist Ivo Merelco and funk outfit Funk ’N Lata. According to Spina, the budget for the project was $5 million reais (about $4.5 million), the largest investment by Abril in products pertaining to the World Cup.

“The main idea behind the project,” says Spina, “was to introduce to a new generation of football fans [some] songs that were related to old World Cups.” A prime example of that conception is “A Taça Do Mundo E Nossa” (The World Cup Is Ours), a tribute to Brazil’s 1982 World Cup triumph over Sweden. Originally recorded as a fast-paced, corny number, the song was transformed into a booming, percussive cover by Funk ’N Lata. “Brazilana,” the album’s lone original number, by Gabriel O’Pena, is a tap entry that relates the joy football brings to Brazil even as the country struggles with its political ills.

Lucio André Calaino, Sony’s director of marketing, says his company is shipping 300,000 units with the expectation that a million units will be sold by the time the World Cup takes place in June. “Andi,” he adds, “if Brazil wins, the sky’s the limit.”
## Japan

**JAPAN**

**SINGLES**

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<td>Eros Ramazzotti</td>
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<td>70.13</td>
<td>&quot;To Be或是Not To Be&quot;</td>
<td>Eros Ramazzotti</td>
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<td>70.14</td>
<td>&quot;A Thousand Years&quot;</td>
<td>Christina Perri</td>
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**ALBUMS**

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## Germany

**GERMANY**

**SINGLES**

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<td>Dido</td>
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<td>70.14</td>
<td>&quot;Veni, Vidi, Vici&quot;</td>
<td>Eminem x Snoop Dogg</td>
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<td>70.13</td>
<td>&quot;No more Alarming&quot;</td>
<td>Snoop Dogg</td>
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<td>70.14</td>
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<td>Dido</td>
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## U.K.

**U.K.**

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## France

**FRANCE**

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<tr>
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<td>Eros Ramazzotti</td>
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<td>70.13</td>
<td>&quot;How Can I Let You Go&quot;</td>
<td>Jennifer Lopez</td>
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<td>70.14</td>
<td>&quot;Can't Hold Us&quot;</td>
<td>Macklemore &amp; Ryan Lewis</td>
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<td>&quot;Macklemore &amp; Ryan Lewis: The Heist&quot;</td>
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## Canada

**CANADA**

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## Netherlands

**NETHERLANDS**

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## Italy

**ITALY**

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## New Wave Entry

**New Entry**

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<th>Artist</th>
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<tr>
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**Notes**

1. Madonna's "Like a Virgin" was a hit across several countries, including Japan, Germany, the UK, and France, with the single topping charts in many regions.
2. The album "Like a Virgin" marked a significant milestone in Madonna's career, setting trends in pop music.
3. The impact of "Like a Virgin" on dancefloor culture and club music cannot be overstated, influencing future generations of artists.
WEEK BILLBOARD

NEW SINGLES
1. club de los humildes, mecano
2. frozen madonna, madonna
3. it's like that, run-d.m.c.
4. together again, janet jackson
5. la primavera, sash!
6. costela vita, eros ramazzotti
7. all i have is love, backstreet boys
8. walking on the sun, smash mouth
9. remax & repent, marilyn monroe
10. madonna, madonna

NEW ALBUMS
1. soundtrack, titanic
2. miguel bose, once maneras de ponerse el sombrero
3. celine dion, let's talk about love
4. eric clapton, pilgrim
5. aqua, aqua
6. celine dion, let's talk about love
7. eric clapton, pilgrim
8. new singles
9. celine dion
10. truely, turner

LAST WEEK SINGLES
1. ayla, ayla
2. frozen madonna, madonna
3. frozen madonna, madonna
4. frozen madonna, madonna
5. frozen madonna, madonna
6. frozen madonna, madonna
7. frozen madonna, madonna
8. frozen madonna, madonna
9. frozen madonna, madonna
10. frozen madonna, madonna

NEW ALBUMS
1. soundtrack, titanic
2. miguel bose, once maneras de ponerse el sombrero
3. celine dion, let's talk about love
4. eric clapton, pilgrim
5. aqua, aqua
6. celine dion, let's talk about love
7. eric clapton, pilgrim
8. new singles
9. celine dion
10. truely, turner

MALAYSIA
1. various artists, various artists
2. soundtrack, titanic
3. celine dion, let's talk about love
4. ziana zain, ziana zain
5. siti nurhaliza, siti nurhaliza
6. soundtrack, titanic
7. kci & jojo, love一首universal music
8. saleem maff, manik music
9. new singles
10. savage garden, savage garden

IRELAND
1. it's like that, run-d.m.c.
2. my heart will go on, celine dion
3. i'm still the one, shania twain
4. truly madly deeply, savage garden
5. u2 la la aleks, u2
6. brimful of ashia cornershop
7. la primavera, sash!
8. stop girls, virgin
9. wonderful thing, leslie doddell
10. frozen madonna, madonna

BELGIUM
1. my heart will go on, celine dion
2. i'm still the one, shania twain
3. truly madly deeply, savage garden
4. u2 la la aleks, u2
5. brimful of ashia cornershop
6. la primavera, sash!
7. stop girls, virgin
8. wonderful thing, leslie doddell
9. frozen madonna, madonna
10. it's like that, run-d.m.c.

SWITZERLAND
1. alane wendy
2. my heart will go on, celine dion
3. frozen madonna, madonna
4. truly madly deeply, savage garden
5. walk on by, young deenay
6. it's like that, run-d.m.c.
7. hermann maier
8. breathe, midde ure
9. new singles
10. albums

AUSTRIA
1. falco, out of the dark
2. falco, out of the dark
3. falco, out of the dark
4. austria 3, austria 3
5. soundtrack, titanic
6. celine dion, let's talk about love
7. eric clapton, pilgrim
8. celine dion, let's talk about love
9. albums
10. aigua, aigua

ITALY
1. in my mind, the contagio hit single
to this country's techno duo antilope
2. and the album "lp" are being both spread
ing across europe. the sequence-driven
3. club- and radio-friendly track was out last month
4. and the album last may—on the fluid thread through polygram's stock record.
5. the single went gold in sweden (15,000 units sold) and norway (10,000); has charted in holland, belgium, and greece; and is growing the french charts.
6. antilope will start working the act in the second quarter of this year. they have gained a grammy award for best modern dance group in february (billboard, feb. 26). says antilope's robin soderman, "we don't see the need to make any evolutionary changes in our music on the next album, because it's all unusual and different from other music styles out there.
7. france: french rapper stony bugsy is a man ahead of his time. his debut album, "le calibre qui te faut" (the gun you need), released a year and a half ago on columbia/sony music, did not attract much attention here. but in the wake of successful solo albums from pasi and doe cyanje, stony bugsy's former partners from hardcore rap act ministere amel, columbia sent him back into the studio to record new material and rearrange and remix some tracks. first single "mon papa a moi est un gangster" (my dad is a monster) was released early this year and quickly conquered radio nationally. no. 10 on this issue on the french chart, the single has so far sold 320,000 units, according to columbia. a new version of the album, "quelques balles de plus pour le calibre qui te faut" (a few bullets more for the gun you need), came out march 24 and enters the chart album at no. 9 this issue.
8. cecile tessevsky
9. czech republic: the rift between the czech and roman (gypsy) communities here was spotlighted internationally last year when hundreds of romany sought asylum in canada and the u.k., citing widespread racism. as societal fringe dwellers, czech romany have rich musical traditions that are rarely heard by audiences who are used to their own circles. enter vera bila & kale, a singer plus quartet, all romany, who released on feb. 23 a second super hit album, "kaal kalore" (black black), on bmgi-ariola. the record fuses their haunting ancestral sounds with a sultry mediterranean air, played up excellently in the production process by zuzana octovianska, 39, a folk singer and recognized as south american/latin music. the lyrics, sung in the roman language, encompass sweet ditties, lullowea laments, and verses ringing with the polices of the day. the album will be released in france on the last call label. the act's last album, "roman papa," was released in the u.s. on rca victor.
10. michelle legue
**WARREN BENELUX RETURNS TO SIGNING LOCAL ARTISTS**

**BY MARC MAES**

**BRUSSELS—**The label debut release by Dutch group Trio Bier, scheduled for the end of May will mark Warner Music Benelux's renewed commitment to home-grown music in Belgium and the Netherlands.

The move marks the end of a 10-year period during which Warner Music Benelux stopped signing up artists for its local rosters in those countries.

The fact that, on a European level, record companies are doing good business in the market, with national repertoire, has convinced Warner Music to rethink its strategy.

"It was indeed a major problem," explains Warner Benelux managing director Albert Slendebroek, "because when you haven't been working on local Acts, you lose that culture within the company. Therefore we took our time to assess our operations, reorganize our marketing department, and make the company 'edge.' Over the last eight months, we have been able to create an atmosphere where people are artist-focused again.

Instead of immediately creating two new A&R departments, Slendebroek has opted for the gradual approach. In the Netherlands, he has teamed up with former BMG product manager Menno Tenbergen (operating as A&R and act management function), while in Belgium, head of promotion Greet D'Hooge moves up in a team headed by A&R consultant Rie Urmel, owner/managing director of the Megadic label. The company has also signed long-time producer Wouter Van Belle as an executive director.

In addition to the Dutch-language Trio Bier, the Netherlands A&R operation has signed pop-oriented R&B duo 2Fellaz. Meanwhile in Belgium, Warner has signed Zita Swoon, featuring former eUSS and Moondog jr. musician Stef Kamil Karlsen, and singer-songwriter / writer An Pierlé. "Zita Swoon have become the new exponents of what is known as northern European blues," says Urmel.

"The audience is on the lookout for the next big thing, now that alternative rock has become a trend," says Zita Swoon in the band to fill the 'college radio' gap," Urmel adds.

Releases from Pierlé and Zita Swoon are not due before the fall, but Trio Bier and 2Fellaz will have material out in May. "It is not our mission to start signing acts at the speed of sound," says Slendebroek, "and if we have four artists per country on the roster by the end of the year, we'll be more than happy. The issue here is to sign artists on a long-term basis—artists who have a respectable fan base and a recognizable profile."

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**DANISH MARKET UP 3%**

**LAST YEAR'S RISE LED BY INT'L ACTS**

**BY CHARLES FERRO**

**COPENHAGEN—**International acts rather than home-grown bands and artists such as Aqua boosted sales of Denmark's music market by 3% last year, according to figures from the Danish affiliate of the International Federation of the Phonographic Industry.

Music sales totaled 1.03 billion kroner ($186 million) last year, compared with the exactly 1 billion kroner in 1996.

Despite Aqua's dominance, the Danish national indie market proved strong. Danish artists accounted for 330 million kroner (55% million) in both years, while the total for international acts was 700 million kroner ($100 million), up from 670 million ($94 million) in 1996.

Sales of CD albums (the dominant music product) fell by 5% to 683 million, while the 1997, with international acts contributing to the overall rise, the IFPI reports. Sales of Danish acts were flat at 228 million, while international names logged 112 million kroner last year, up 8.7% from 10.3 million in 1996.

"There's a definite problem in Denmark: They can't boost sales of Danish music," says Bjorn Jacobsen, owner of the six-store indie chain GUF.

"It's easier to sell some CDs in a supermarket than in a record shop.

"Lots of labels had problems with local repertoire and saw sales of Danish artists drop, except Universal with Aqua. Now everybody's trying to launch new Aquas."

If sales of Aqua's "Aquarium" are deducted from last year's figures, sales were down by just over 5%.

The IFPI says that sales of Danish acts jumped in 1996 when the government offered an excise tax cut on CDs and some other consumer goods. The lower prices had an immediate effect on Danish music, and this segment of the business held on to its share, the IFPI said.

Sales of TV-advertized compilations have increased domestic acts' sales and are affecting traditional music retailers. "It's easier to sell some CDs in a supermarket than in a bona fide record shop," says Jacobsen.

GUF has about a 3% market share, but says Aqua's success has come from titles outside the top 20.

Sales of classical music nearly touched 1 million units in 1997, up from just 700,000 units while 1996, while 1996.

These figures are included in the totals. In addition, the IFPI says a multi-artist compilation catalog will be able to use statistics from this year.

The exchange rate used for the story is $1 to 7 kroner.

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**BLUEGRASS THRIVES IN NORTHERN NICHE**

**TUMBLEWEED, HEARTBREAK HILL MIX OLD, NEW SONGS**

**BY LARRY LEBlANC**

**TORONTO—**Recent albums by two groups, Tumbleweed and Heartbreak Hill, indicate that Canada's largely underground bluegrass scene is flourish-

Tumbleweed was formed six years ago by sisters Cathy-Anne Whitworth (vocals) and Trisha Gagnon (acoustic bass, vocals), along with Chris Stevens from Heartbreak Hill, and Dan Dawson from the Tumbleweed. British Columbia group was recently augmented by Steve Dawson (dobro, guitar), Jesse Zolt (fiddle, mandolin), and Shawn Soscy (drums).

Tumbleweed has released two albums independently on its own Turtle Records: "Living In A Country World" (1998) and "Weedgarden," released Oct. 10, 1997. Both albums are distributed nationally by Festival Distribution of Vancouver and are not available outside of Canada.

"Tumbleweed's video ["The Woman Says 'To Be," released in November 1997] is the only Canadian bluegrass video we've ever played," says Casey Clarke, music director of CMT Canada, the year-old Calgary, Alberta-based national country music video network. "Bluegrass is the foundation of country music, and it's nice seeing someone [performing the music] the way it began so well and having it so well produced.

**SHOWING ROUTS**

Also certain to gain industry attention is Toronto-based Heartbreak Hill, which recently independently released its self-titled album. The band released originally March 15. Group members are siblings Jenny Whiteley (vocals, guitar), and Dottie Cormier (fiddle, guitar), as well as Dottie Cormier (vocals, guitar) and Christopher Quinn (banjo).

The Whiteley siblings are members of one of Canada's most prolific roots-music families and have been performing since they were children. The duo played together on early Raffi albums in the late 70's and were part of the Junior Jug Band, which recorded three albums between 1981 and 1988 with their father Chris Whiteley (who produced Heartbreak Hill's debut) and their uncle, multi-instrumentalist/producer Ken Whiteley. Stepmother Caitlin Hardon is a highly accomplished traditional-music solo singer and a member of the female roots-style group Quartet.

Today, Dan Whiteley works extensively with his father in the aptly named jazz duo Chris & Dan Whiteley and with his father and uncle in a bluegrass group, the Whiteley Brothers Blue Band.

Jenny Whiteley says she and her brother were exposed to Canada's vibrant folk scene at an early age.

"There certainly was music happening in our house, but what was interesting was that Dan and I got to go to a lot of festivals, clubs, and gigs when we were little," she says.

Meeting Dan Whiteley in 1990 in- spired comparative to a musician. While attending the Home Country Folk Festival in London, Ontario, in 1991, Cormier and Dan Whiteley jammed with the group McDonald Bluegrass of Callander, Ontario. Upon returning home, they saw a Tony Rice video fea-

"We'll see how it goes from there," says Cormier.

"Den Whiteley is playing locally with Quinn and clawhammer banjo player Chris Coole in the traditional-music group One Horse Town, and Cormier began working with North American mandolin in the traditional band Annie Oakleaf. In 1994, Jenny Whiteley and Quinn teamed against visiting several U.S. bluegrass festivals.

**HEARTBREAK HILL**

**KEY WOMEN**

The following year, while driving from one U.S. bluegrass festival to another, the four decided to form Heartbreak Hill, citing such key traditional-music influences as Ricky Skaggs, Doc Watson, Mac Wiseman, and Jimmy Martin, Jenny Whiteley and Cormier both indicate a strong interest in the women who have stood out in a male-dominated genre. "Checking out the bluegrass section at the record stores, we'd first check out the women having women," says Jenny. "Hazel & Alice is one of our big influences."

Adds Cormier, "Alison Krauss is another big favorite. So are Kate Brislin & Jody Stecher and Ola Belle Reed. Claire Lyneche is a wonderful songwriter."

For both Tumbleweed and Heartbreak Hill, bluegrass standards coexist in the repertoire alongside original songs.

Mainstream radio support for bluegrass in Canada is nonexistent, and air- recording bluegrass," says Jim Jesson, publisher of the 9-year-old Bluegrass Canada magazine, based in Nanaimo, British Columbia.

"it's not mainstream enough to make a buck with," says Jesson. "Still, there's a slew of bluegrass associations that have meetings, parties, and jams. There are probably 20 bluegrass festivals a year, mainly in Ontario and British Columbia.

Among the leading acts today in Canadian bluegrass are the Bluegrass Diamonds (Memramcook, N.B.); Cabinet (Toronto); Ray Legere (Ottawa); Blue Mule (Toronto); Jerusalem Ridge, Maple Creek, and Grass Routes (Edmonton and Kootenay Loop and Crescent Ranch (Vancouver). Additionally, mandolinist John Reischman, a former member of two U.S. bluegrass groups—the Grey Rock Unit and the Good Ol' Persons—lives in Vancouver.

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**BLUEGRASS ENJOYS POPULARITY ON GRASS-ROOTS, INDIE LEVEL**

**TUMBLEWEED**

Adds Whitworth, "We're fortunate that some of the big country festivals have been willing to give us the one acoustic spot of their event, (Canadian folk festi-

vals) don't know about us, because we've gone through the country end. We're certainly interested in performing at folk festivals, too."

Tumbleweed has won the British Columbia Country Music Association's bluegrass band of the year award for six consecutive years, and the group played on one of the country festival bills with Doug Yoakam, Steve Earle, Dolly Parton, Steve Wariner, and Kathy Mattea.

Tumbleweed is scheduled to return to Europe in late July for 10 dates in France and Switzerland—its third visit overseas. (In Europe) we've played in cathedrals, at gospel shows, and at big outdoor community celebrations," says Whitworth. "I thought they'd have more (traditional music) there, but there isn't a lot there, not in the style we're playing.'
ITA Drops ‘T’ For ‘D’ To Be IRMA
Name Change Reflects New Digital Focus

BY SETH GOLSTEIN

DANA POINT, Calif.—Tape is out, digital is in for a leading home entertainment trade group.

By September, the International Tape Assn. will complete its transformation to the International Recording Media Assn. (IRMA), dropping the ITA insignia that has identified the organization since its start in 1970. The change is consistent with IRMA’s vision—DVD and its ilk are the future.

This emphasis was evident at IRMA’s 28th annual conference, held March 18-22 here. DVD and DVD-ROM dominated the presentations, much the way tape did a decade ago. Alan Bell, program director of IBM’s DVD Project Office, reminded the audience that DVD’s movie potential extends beyond stand-alone players.

Some 10 million personal computers will be DVD-compatible this year, he said. Experts poo-poo the idea of watching movies on a computer screen, Bell added, but the computer of the future “may not be the one you have on your mind. You may not even recognize it.”

A well-attended panel on DVD authoring was eerily reminiscent of the discussions tape duplicitors conducted at ITA forums in the mid-’80s when VHS was the medium of choice. Indeed, one of the panelists, Bob Pfannkuch, president of Panasonic Disc Services Corp. in Torrance, Calif., was a regular on panels as president of Bell & Howell’s duplication unit (now Rank Video Services America).

Tape’s disappearance from the IRMA program was consistent with the association’s goal of ridding itself of the “T”—in the logo, according to executive VP Charles Van Horn. But tape is still bread and butter for many members. As consultant Dick Kelly of Cambridge Associates pointed out, the volume of duplicated VHS programs remains on the upswing.

Output should top 860 million units this year, compared with 786 million in 1997. True, the pace has decelerated, and Kelly predicted that output would go into reverse in 1999 when manufacture dips to 766 million cassette. Nonetheless, VHS won’t fade away—if at all—until well beyond 2000, providing ample time to make adjustments. Some vendors are expanding aggressively into retail distribution that could encompass a raft of home entertainment products.

Kelly also noted another trend—the rebirth of rental. After years of no growth, duplication of rental cassettes will increase by 2 million units in 1998 and by another 2 million in 1999, he said. The 1999 gain, the biggest in nearly a decade, results from the realization by the studios and key independents that they were in danger of losing the $2 billion rental cash cow.

Suppliers have inaugurated a slew of buying schemes designed to boost retail purchases of $60-$70 cassette, including stepped-up participation in Renttrak’s revenue-sharing plan known as pay-per-transaction (PPT).

A new company, Maximum Video Systems in Chatsworth, Calif., showed up at IRMA to champion its solution to cheaper copies of rental titles. In his remarks, Kelly plugged the venture and its president/CEO, Bob Klingensmith, a veteran home video executive whose credentials extend back to the early days of Paramount Home Video.

Clued in by Pfannkuch, then a con-

(Continued on next page)

Barney Soundtrack Courts Grown-Ups

BY MOIRA MCCORMICK

CHICAGO—Barney the dinosaur is beloved by millions of toddlers, though barely tolerated by their parents—and that is just how the purple T. rex’s producers have designed him. Barney’s PBS series “Barney & Friends,” as well as his home videos and music albums, are designed to appeal to preschoolers and those younger; there is no attempt to engage the interest of adults, as is the case with other popular preschool franchises, such as “Sesame Street.”

But now Barney’s starring in a feature film—“Barney’s Great Adventure: The Movie,” which was released by PolyGram Films April 3—and its accompanying soundtrack makes a play for grown-ups for the first time.

The soundtrack, released March 31 by Barney producer Lyric Studios, features guest stars Peabo Bryson, Sheena Easton, Take 6, Roberta Flack, Jane Siberry, Jennifer Warnes, Johnny Van Zant, Stephen Bishop, Jeffrey Osborne, and Valerie Carter, among others. All perform classic and/or original children’s songs, with 12 of the album’s 21 tracks featured in the movie.

In terms of production and performances, “it’s a kid-friendly album,” stresses Joyce D. Slocum, senior VP of legal and business affairs for Lyric. “These are recognizable songs, which young children associate with Barney, and they can enjoy them for many years to come without embarrassment.”

Penguin, PolyGram Form Imprint to Launch ‘Penguin Music Classics’ Series

BY LARRY FLICK

NEW YORK—Book publishing giant Penguin has inked a world-wide deal with PolyGram Classics & Jazz to launch a classical music label. Through a trademark licensing agreement with the PolyGram-owned London, Philips, Deutsche Grammophon, and Verve subsidiaries, Penguin will expand its franchise to include “Penguin Music Classics,” a series of compilations drawing material from the four labels.

“It’s an excellent opportunity to mine the wealth of phenomenal material available in each label’s catalog,” says Kevin Gore, senior VP/GM of PolyGram Classics & Jazz (U.S.).

Although a specific launch date for the series is still to be confirmed, Gore says he expects discs to be released in music and book outlets before the end of the year. The U.S. and U.K. are the first targeted markets.

Each disc will feature liner notes by well-known literary figures and will carry reviews and references to Penguin’s hugely successful “Penguin Classics” paperback music guides.

At this point, “Penguin Music Classics” will not include newly recorded material, although Gore says the idea is under consideration for the future. Marketing and promotion for the series will be a cooperative effort between the PolyGram Classics & Jazz and Penguin staffs.
BELoved ENTERTAINMENT GROUP (BEG), a 2-year-old independent label, reports gross sales of more than $300,000 for the period between March 1997 and March 1998. The Orlando, Fla.-based label also says its returns amounted to only 6% in that period. BEG, whose distributed labels include Beloved Entertainment, Yum Recordings, and Crane Mountain Records, is distributed by MS Distributing. The company is starting to release product throughout Canada, Europe, Asia, and South America this year and says it's seeking an equity investment of $3 million to $5 million.

SONY CLASSICAL, which is revamping its World Wide Web site (www.sonyclassical.com), is increasing the number of albums offered for sale directly to consumers from 800 to more than 1,800. The site also has a listening station linked to enhanced CDs, an online radio show, and various artist sites.

AGI, a manufacturer of paper-based packaging for CDs and videos, has merged with Klearfold, which makes plastic-based packaging, to form a new company, Impac Group. Richard Block, current president of AGI, will retain that title and be CEO of Impac. Melvin Herrin, founder of Klearfold, will be chairman of Impac. AGI's clients include PolyGram, Capitol Records, Sony Music, Paramount, Virgin Records, and Rhino Records.

LAUNCH MEDIA, an interactive music company, has made a deal with NBC to become its exclusive online music partner. The venture will create a music service for NBC.com that includes opportunities to buy products of acts that appear on the broadcasting network, beginning this month with selections from "The Tonight Show with Jay Leno" and "Homicide: NBC." NBC has acquired an equity interest in Launch.

BERTELSMANN, the Germany-based owner of the RCA and Arista record labels and the Random House Doubleday Del book publishing firm, has acquired the Round House publishing company from Advance Publications for an estimated $1.2 billion-$1.4 billion, creating the largest seller of books and audiobooks in the U.S.

SENSORMATIC ELECTRONICS, manufacturer of an electronic anti-theft technology used by music and video retailers, has agreed to a cease-and-desist order that settles fraud and false-reporting charges filed by the Securities and Exchange Commission (SEC). The SEC, which began probing the company three years ago, charged that it had manipulated quarterly and annual earnings reports. Sensormatic also announced that it expects its fiscal third-quarter profits to be below expectations.

TIME WARNER has extended the contract of its chairman/CEO Gerald Levin to 2003 and granted him a bonus of $6.5 million for 1997. The payment was linked to the company's strong performance last year; its stock rose 65%. Time Warner operates Warner Music Group and Warner Bros. Pictures.

GEOSYNCHRONOUS RECORDS has signed a distribution deal with Germany-based Town Music Vertriebe Gmbh for Germany, Austria, Switzerland, Belgium, Luxembourg, and the Netherlands. Geosynchronous's roster includes Les Dudek and Bong Water Taffy, is distributed in the U.S. by MS Distributing, Select-O-Hits, and Creative Musicians Coalition.

VIRGIN RECORDS reports that the World Wide Web site of its act Enigma (www.enigma2.com) was named the best-designed Web site of 1997 by the Internet Professional Publishers Asso. Also, the design magazine ID honored sites last year for Enigma and the Virgin act Cottonmouth, Texas.
Top Pop Catalog Albums

**NO. 1**

1. SOUNDTACK
   *Greed*
   - 200 Big Records
   - $25.98

2. METALLICA
   *Master of Puppets*
   - 200 Big Records
   - $25.98

3. BEASTIE BOYS
   *Licensed to Ill*
   - 200 Big Records
   - $25.98

4. PINK FLOYD
   *Dark Side of the Moon*
   - 200 Big Records
   - $25.98

5. JIMMY BUFFET
   *Songs You Know by Heart*
   - 200 Big Records
   - $25.98

6. METALLICA
   *Metallica*
   - 200 Big Records
   - $25.98

7. BOB SEGER & THE SILVER BULLET BAND
   *Greatest Hits*
   - 200 Big Records
   - $25.98

8. FLEETWOOD MAC
   *Greatest Hits*
   - 200 Big Records
   - $25.98

9. ALANIS MORISSETTE
   *Jagged Little Pill*
   - 200 Big Records
   - $25.98

10. LYNDRY SKYHARD
    *Skyhard’s Inners/Their Greatest Hits*
    - 200 Big Records
    - $25.98

11. JAMES TAYLOR
    *Greatest Hits*
    - 200 Big Records
    - $25.98

12. STEVE MILLER BAND
    *Greatest Hits 1974-78*
    - 200 Big Records
    - $25.98

13. METALLICA
    *Elektric Christmas (1990-1995)*
    - 200 Big Records
    - $25.98

14. VAN MORRISON
    *The Best of Van Morrison*
    - 200 Big Records
    - $25.98

15. CELINE DION
    *The Colour of My Love*
    - 200 Big Records
    - $25.98

16. SHANIA TWAIN
    *The Woman in Me*
    - 200 Big Records
    - $25.98

17. TOM PETTY & THE HEARTBREAKERS
    *Greatest Hits N/A*
    - 200 Big Records
    - $25.98

18. MADONNA
    *The Immaculate Collection*
    - 200 Big Records
    - $25.98

19. ELTON JOHN
    *Greatest Hits*
    - 200 Big Records
    - $25.98

20. MARVIN GAYE
    *Every Great Motown Hit*
    - 200 Big Records
    - $25.98

21. EAGLES
    *Hell Freezes Over*
    - 200 Big Records
    - $25.98

22. ERIC CLAPTON
    *The Cream of Eric Clapton*
    - 200 Big Records
    - $25.98

23. DEF LEPPARD
    *Vault - Greatest Hits 1980-1995*
    - 200 Big Records
    - $25.98

24. THE NOTORIOUS B.I.G.
    *Ready to Die*
    - 200 Big Records
    - $25.98

25. MILES DAVIS
    *Kind of Blue*
    - 200 Big Records
    - $25.98

26. AEROSMITH
    *Greatest Hits (1973-1993)*
    - 200 Big Records
    - $25.98

27. GLEN HANSARD
    *Big Ones*
    - 200 Big Records
    - $25.98

28. SOUNDTRACK
    *Braveheart*
    - 200 Big Records
    - $25.98

29. JOHN LENNON
    *All-Time Greatest Hits*
    - 200 Big Records
    - $25.98

30. NO DOUBT
    *Tragic Kingdom*
    - 200 Big Records
    - $25.98

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or resurged in older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. Reprinting Industry Almanac, Of America (RIA) certification for sales of 500,000 units. "RIA certification for sales of 1 million units, with multimillion series indicated by a numeral following the symbol. *Metablock includes vinyl LP is available. Most tape prices, and CD prices for BNG and WEA, are suggested lists. Tape prices marked EN, and all other CD prices, are equivalent prices, which are projected from wholesale prices. No indicates past or present Heatseeker title.
Hastings Reveals Aggressive Strategy As It Readies Its IPO

IPO. In preparation for its pending $58 million initial public offering, Hastings Entertainment, in the form of a registration statement, has filed its preliminary prospectus with the Securities and Exchange Commission (SEC). While the document doesn't yet state a stock price or how much of the company will be sold through the public offering—thus making it impossible to place a valuation on the company—it's chock-full of all kinds of interesting financial information that I, for one, love to peruse.

But before I get into the numbers, let me explain where the Amarillo, Texas-based chain is in the process of doing its IPO. The SEC is reviewing the Hastings registration, and at some point it will probably ask the chain some questions and seek clarification on some of the information provided. After Hastings clears up all those questions and the SEC gives its blessing, the chain will issue what's known in Wall Street circles as a "red herring," a document that will contain more complete financial data on the company.

For example, the initial document only contains unaudited results for the first nine months of Hastings' most recent fiscal year, in addition to financial data from 1992-1996. The next revision of the document will contain a complete year of audited data for fiscal 1997. After that will be the formal prospectus, which will include stock price and valuation for the company.

Right off the bat, the most interesting information gleaned from the prospectus is that Hastings, in terms of store openings, is doing growing its business in small increments. It plans to rock'roll to the tune of opening 28 superstores a year for the next three years, giving the chain an anticipated total of 170 stores (after store closings due to portfolio pruning).

That will mark close to a 50% increase in the chain's total selling space—currently 2.1 million square feet in 117 stores—to about 3 million square feet. In fact, one of the main reasons the company is going public is to help finance growth, as well as handling the estate taxes of the late Sam Marimaduke, founder of the chain, who died in 1993. Of the initial offering, 91% of the shares will be sold by the company and 9% will be sold by Marimaduke's estate.

Specifically, however, the company anticipates using the funds it gets from its portion of the offering to pay down its revolving-credit facility. That facility, which is for $45 million and unsecured, is provided through a consortium of three banks, Chase Manhattan, Wells (Continued on page 70).
Koch Jazz Unearths Top-Notch Jazz Titles From Atlantic Vaults Via Rhino

Koch Jazzes Things Up: For the second time in three months, a jazz-dedicated indie has sealed a nice licensing deal with Rhino Records for some attractive Atlantic jazz titles.

Koch Jazz, the specialty arm of Port Washington, N.Y.-based distributor Koch International, has picked up 33 individual albums from Rhino, which controls the Atlantic jazz catalog.

In January, New York-based 32 Jazz—whose co-owner Joel Dorn actually produced a number of sessions for Atlantic—licensed material by saxophonists Phineas Newborn Jr., Hank Crawford, Rahsaan Roland Kirk, and Yusef Lateef. The company is releasing the titles in new CD configurations that compile four original LPs on two-disc packages.

The bounty secured by Koch has never appeared on CD before. Artists include the Art Ensemble Of Chicago, Gary Burton, Billy Cobham, Gil Evans, Art Farmer, Woody Herman, Freddie Hubbard, Milt Jackson, Coleman Hawkins, Lee Konitz, Duke Pearson, Don Pullen, Max Roach, Randy Weston, and Mary Lou Williams. Declarations of Independents is especially anticipating Koch's release of rare titles by such performers as pianist/vocalist Andy Bey and pianist Phineas Newborn Jr.

Rhino—which has released spectacular boxed sets devoted to the complete works of such Atlantic jazzmen as John Coltrane, Ornette Coleman, and Charles Mingus—is being extremely generous with its licensing of more obscure works with a narrower interest for collectors.

Koch Jazz director Donald Elfman says the process has been surprisingly simple: “I just asked [for the material], and they said, ‘It’s cleared for licensing!’” He adds, “We’re going to try to get more... There’s more riches to be mined from that catalog, and they’ve sent us a list of stuff that’s open to be licensed.”

Elfman notes that plans call for a first flight of the Atlantic albums—eight or nine titles—in late summer or early fall, to be followed by another eight or nine albums every three or four months through 1996. “If we can get 16 out this year, we will,” he says.

The deal has been marked by a gesture of cooperation between Koch and 32. Elfman says that Koch had licensed the Kirk title “Here Comes The Whistemane,” but, after a personal appeal from Dorn (who produced Kirk’s Atlantic work and has several collections of the jazzman’s music either out or in the works), the album was handed to Dorn for release.

AFIM Honors: The Asn. for Independent Music (AFIM) will lend a decided boost to its Independent Music Hall of Fame this year. On May 16, at the Indie Awards banquet, during AFIM’s 98 convention at the Adam’s Mark Hotel in Denver, the trade group will induct Chess Records co-founders Phil Chess and his late brother Leonard, Leonard’s son Marshall, and the late blues harmonica giant Junior Wells into its indie-music pantheon. We can’t think of a more deserving group of honorees.

Founded as AristaRocat Records in 1947 by the Chess brothers, Chess Rec-
BROADWAY: "The Broadway Kids Sing Broadway," a hourlong off-Broadway show aimed at children and families—performed by the Broadway Kids, all pint-sized veterans of the Great White Way—has resulted in increased sales for the ensemble's three Lightyear Entertainment albums. The live show, which features a rotating cast of six at the John Houseman Theatre on West 42nd Street, is in an open-ended run at noon on Saturdays and Sundays.

"The Broadway Kids Sing Broadway" is the latest development in the story of the Broadway Kids, a group formed by Manhattan ophthalmologist Julius Shulman. He says he got the idea "four or five years ago," when his son Michael, now 16, was appearing in "Les Misérables" on Broadway.

At the time, there were quite a lot of children in the casts of Broadway shows," Shulman says. "I had an idea to do an album featuring them singing the songs that child actors sing." Shulman wanted to focus on songs from such kid-friendly productions as "Annie," "Oliver!", "Peter Pan," "The Sound Of Music," and others. He tried to drum up label interest but was unsuccessful; although Capitol did bite, an executive shuffle deep-sixed the project.

Shulman himself ultimately recorded and released the album, called "The Broadway Kids Sing Broadway" via his newly formed company, Idoc Productions. He then hooked up with Bonnie Gullanter of the New York-based independent marketing firm Premiere Marketing, who worked with kids' act the Pietasters, and set up independent distribution for us," says Shulman, "and we sold 5000 albums the first year.

At the attention of WEA-distributed Lightyear Entertainment, whose president, Arne Holland, had actually been introduced to the Broadway Kids through his cousin Jodie Wayne, who happened to be a patient of Shulman's. Holland says he liked the album but wasn't sure how well it would go over.

Yet Holland knew 8000 units in sales for an independent kids' record is quite a considerable number. For some time, he says, he had been checking with indie distributors Silo Music and Ronder Kids, "and they said it was selling really, really nicely. We decided to take it on because it had proven itself in the marketplace." Putting "the muscle and money of WEA" behind the album, "we immediately shipped another 25,000 units," he says. "We were happy with the sales of the first record, so we exercised our option for another two." Those two would be "The Broadway Kids Sing At The Movies," which was released in July 1995, and "The Broadway Kids Sing Christmas," which came out July 1996. A fourth album is in the developing stages with a projected release for the fourth quarter.

"It's difficult to sell children's singers/songwriters," says Holland, "but the Broadway Kids are different. The concept seems to ring a bell with the consumer. Parents will buy it for kids as a way of introducing them to Broadway musicals. And because the albums are well-produced and well-performed and are full of great songs, parents like them!" According to Holland, each of the three releases has sold "between 25,000 and 50,000 units, which is huge in the class of something worth doing."

"The Broadway Kids Sing Christmas" was helped along by the presence of Kathie Lee Gifford, who performed on one track, "We Need A Little Christmas." According to Lightyear VP of sales and marketing Don Spievogel, the fact that Gifford had the Broadway Kids appear on her CBS prime-time holiday special in December was an even bigger shot in the arm.

"CBS ran a whole week's worth of promos," says Spievogel, "and she talked about the Kids during her daily show, 'Live With Regis And Richard.' For the four weeks she was [plugging] the Broadway Kids we saw a definite spike in sales for the Christmas album. It dropped off after the holiday, of course, but the off-Broadway show opened in January, and sales of the other two albums have increased."

Making all three albums available for sale in the theater lobby, he notes, has also helped. "People tend to buy one CD after the show," Spievogel

by Moira McCormick

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**The Pietasters' Feb. 13 concert at Irving Plaza was postponed a couple of days before the show, the band members took the attitude that the show must go on, so they switched the gig to an in-store performance at the Sam Goody store on Sixth Avenue in Manhattan, where divisional advertising coordinator Chris Nadler promotes the "Home Before Midnight" series, featuring free performances by up-and-coming artists. Shown talking about business after the Pietasters' high-energy performance, from left, are Tim Edwards, Musicland's New York district manager; Dan McGarvey, Musicland's regional director; and Stephen Jackson, singer for the band.**
## Child's Play

(Continued from preceding page)

says, "and then go to the store to get the other two."

Retail chains where the albums do particularly well include the kids-oriented multimedia websites Noodle Kidoodle and Zany Brainy, according to Spielvogel. He adds that "Sillo and Rounder have been very supportive," noting that Broadway Kids titles, as well as Lightyear Kids' releases from Mary-Kate & Ashley Olsen and Bill Shontz, have been part of both wholesalers' monthly listening-post programs for some time. "Our strongest titles are the ones in the listening posts," Spielvogel says.

The off-Broadway Kids grew out of the live show developed by Shulman. "I'd gotten calls for the Kids to appear on cable, or at malls, benefit shows, or performing-arts centers," he says, "I hired a director for the live shows and hooked up with New York booking agency the Brad Simon Organization. Shulman subsequently signed on a new director and writer for the offBroadway revue. "I wanted the Kids to appear in a show of their own, not just as the children in adult productions," he says, noting that "The Broadway Kids Sing Broadway" is aimed at children between the ages of 5 and 10, "to fill the niche between Barney and rock."

Child's Play caught the show last month with our 9-year-old, Lily, and both parties have found it most enjoyable. The six young performers—who between them have appeared in "Annie," "Les Misérables," "The King And I," "Ragtime," and "The Lion King," among others—were wholly professional without being gratingly so, and their zest for the material was palpable. The hourlong performance, rendered in song and dance by the Broadway Kids, encompassed songs from the aforementioned musicals as well as from "The Music Man," "Bye Bye Birdie," "You're A Good Man, Charlie Brown," "Gypsy," and "The Secret Garden." If anything, it was too soon. We agreed that the show is a first-rate introduction to Broadway musicals, a genre of music without which childhood is measurably diminished.

"We're looking to make the Broadway Kids a long-standing franchise," says Lightyear's Holland, "which at some point will become a farm team for the Kids as solo talent."

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### Billboard Top Kid Audio

**Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.**

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
<th>No. 1 Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>SESAME STREET MUPPETS</td>
<td>SONY WONDER/SONY MUSIC/LPALOOGA!</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>CEDARMONT KIDS CLASSICS</td>
<td>BISONO-18/9.98/38.98</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>VARIOUS ARTISTS A</td>
<td>WALT DISNEY 60095 (6.98/11.98)</td>
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<td>CLASSIC DISNEY/1099</td>
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<td>BARNEY A</td>
<td>BARNEY MUSIC/SBN 375/9.98/11.98</td>
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<td>READ-ALONG</td>
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<td>THE ORIGINAL STORY OF WINNIE THE POOH</td>
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<td>READ-ALONG</td>
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<td>THE LITTLE MERMAID</td>
<td>WALT DISNEY 60098 (6.98 Cassette)</td>
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<td>17</td>
<td>22</td>
<td>SING-ALONG</td>
<td>WALT DISNEY 60099 (6.98 Cassette)</td>
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**Make Plans NOW... the future is in the frontier of independent music!**
NARM Holds 40th Annual Fete In San Francisco

SAN FRANCISCO—More than 3,000 people attended the 40th annual convention of the National Assn. of Recording Merchandisers (NARM) at the San Francisco Marriott and the Moscone Center March 14-17. Attendance was about 10% higher than last year, according to NARM.  

The NARM board of directors gather for a group photo. Shown seated, from left, are chairman-elect Stan Gorman of Tower Records; chairwoman Rachelle Friedman of J&R Music World; NARM president Pamela Horovitz; and treasurer Terry Woodward of WaxWorks/Disc Jockey Records. Shown standing, from left, are 1997-98 chairman Bob Schnei-der of Anderson Merchandisers; Dave Mount of WEA Distribution; Peter Cline of Handleman; David Schling of Alliance Entertainment; and David Lang of Compact Disc World. 

Dick Clark congratulates representatives from Northeast One Stop, NARM's winner of the medium wholesaler of the year award. Shown, from left, are Clark, Bill Castle, Jay Fink, Lou DeSignore, and Ron Nicks.

The NARM board of directors gather for a group photo. Shown seated, from left, are secretary Jack Eggarter of the Musicland Group; chairman-elect Stan Gorman of Tower Records; chairwoman Rachelle Friedman of J&R Music World; NARM president Pamela Horovitz; and treasurer Terry Woodward of WaxWorks/Disc Jockey Records. Shown standing, from left, are 1997-98 chairman Bob Schneid-der of Anderson Merchandisers; Dave Mount of WEA Distribution; Peter Cline of Handleman; David Schling of Alliance Entertainment; and David Lang of Compact Disc World. 

PolyGram Group Distribution (PGD) was named NARM's large distributor of the year. Shown, from left, are PGD's Steve Margeotes, Jim Caparro, John Esposito, Van Fletcher, and Curt Eddy.

Comedian Jeff Foxworthy opened the NARM Convention. Welcoming him are Jim Donio, NARM VP of communications; Peter Strickland of Warner Reprise Nashville; Neal Spielberg of Warner Nashville; NARM president Pamela Horovitz; Foxworthy; Vic Faraci of Warner Nashville; and Dave Mount of WEA.

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Panelists at NARM's "Special Forum On Independent Coalitions, Part 1: Coalition Of Independent Music Stores (CIMS)," from left, are moderator Don Van Oave of Magic Platter GD; Terry Gurnow of Music Millennium; Rander Fos-ter of Fingerprints; and John Kunz of Waterloo Records.

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NARM president Pamela Horovitz and 1998-99 chairwoman Rachelle Friedman welcome the heads of the six major branches. Shown, from left, are Jim Caparro, pres-ident/CEO of PolyGram Group Distribution; Dave Mount, chairman/CEO of WEA Distribution; Henry Droz, president of Universal Music and Video Distribution; Horovitz; Fried-man; Peter Jones, president of BMG Distribution; Richard Cottrell, president/CEO of EMI Music Distribution; and Danny Yarbrough, chairman of Sony Music Distribution.

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Macy's Unfurls Budget DVD Line; Kideo Gets Personal With Barney

BUDGET-CONSCIOUS: Macy's Entertainment Group is going where no other DVD vendor has ventured in this sell-through medium. Its titles carry a suggested list of $11.98, meaning aggressive retailers can readily offer them for less than $10 and perhaps as low as $6-$7.

As far as we know, only Front Row Entertainment has considered a budget line, similar in price to the Kideo's catalog cassettes found in Wal-Mart and elsewhere. Front Row exhibited a DVD floor display at the International Consumer Electronics Show in Las Vegas earlier this year (Billboard, Jan. 24) but has since decided to fill it with public domain titles at $14.95 list, including "Charade" (Cary Grant, Audrey Hepburn), "Five Corners," and "One-Eyed Jacks" (Marlon Brand). After some delays, common in this start-up business, Front Row began shipping in March and early April.

A player in the under-$10 VHS market, Kideo actually delivers the same value on DVD. The first of an estimated 31 programs released through March 24 arrived in late January. All but 10 discs—five with two early John Wayne westerns each and five Hitchcock movies from his Black period—are documentaries. There are seven on the Mafia, NASA, World War II, and Frank Sinatra, sold as singles or in sets retailing for $40-$50.

Canadian-based Kideo, a subsidiary of rackjobber Handler Co. in Troy, Mich., has an edge in distribution that should help its margins. But that's only an educated guess. Jim Newhouse, Macy's national sales manager for video, located in Westlake Village, Calif., wasn't available for comment at deadline.

THE BARNEY TRAIN: There are a lot of hopes riding on the success of "Barney's Greatest Adventure," the first movie starring you-know-who (Picture This, Billboard, Feb. 28; see story page 78). The latest seeker of purple gold is Kideo Productions in New York, which expects the toddler audience to spark sales of its photo-personalized version of Lyric Studios' new video, "My Party With Barney."

With Lyric's help, Kideo collects photographs of children who want to be included in "My Party," digitizes the images, and inserts animated versions of them throughout a personalized copy of the 80-minute cassette. In addition, Barney's friends are incorporated into the children's names. Kideo has worked out a multi-partner campaign, aimed at generating names and photos, involving Target Stores, Eastman Kodak, Chef Boy-Ar-Dee, and Planet Hollywood.

Starting late last month, for example, parents could have their kids' pictures taken in Planet Hollywood and at the same time place orders for the $34.95 Kideo cassette. Deliveries take three to four weeks, says Kideo president Richard Bulman. "This is our first major license," Bulman adds, and he expects it to deliver big numbers. A pre-movie session on Home Shopping Network prompted 20,000 orders.

Kideo also struck a deal with Disney to produce 24-page, phonetically indexed books that insert a child's image alongside Disney characters inside a book and on its cover. The first entry due this spring, is based on "The Lion King."

PASSING FANCY: Broadcast Music Inc. (BMI), which collects performance fees for copy right holders, briefly considered billing video retailers who play the soundtracks that accompany movies screened on store monitors. A source says "some correspondence" passed between BMI and Video Software Dealers Assn.'s senior vice president.

If "this were released on laser, it would cost $150," Miller notes. A non-souped-up version of "Tomorrow Never Dies" at $24.95, will arrive day-and-date with the videocassette version May 12. How much attention the collector's edition will receive from retailers is unknown. While retailers agree that extra-laden versions do affect sales, demand is currently limited to buffs. "Collector's editions make a huge impact initially because of the early adopters," says Best Buy video merchandising manager Joe Paganano. "The added values differentiate the movie from VHS, but they're not going to be at the top of the sales charts."

For Warner, Columbia TriStar, and (Continued on page 83)
DVD newcomer Buena Vista Home Video, special editions aren’t a priority. “We don’t scramble to find added features, and we’re not spending an exorbitant amount of money on this,” says Columbia TVStar executive VP Paul Langsbard.

One reason is that titles without extras sell just as well. Columbia’s “Air Force One,” which doesn’t contain any added goodies, has shipped more than 200,000 units and is the No. 1-selling DVD title, according to VideoScan’s point-of-sale report.

“Air Force One” is selling phenomenally well because it’s new,” says Mailand Stores Corp. VP of video Peter Busch. “If it had more bells and whistles, that would sell extremely well, too.” Special editions of Universal’s “Apollo 13” and New Line’s “Austin Powers,” though, are on VideoScan’s top 10 sales list.

Cost is another consideration when determining whether to add features. Including just a few can increase DVD production fees by 50%, say industry sources. Building in still more can double outlays.

But suppliers agree that the biggest investment is the effort spent on producing a collector’s edition. “It’s expensive in terms of time,” says Adam Langsbard, New Line’s director of self-through marketing. “Directors, writers, and actors love this format, but getting them included depends on scheduling.”

New Line introduced its “Platinum Line” of DVD special editions last year with “The Player,” “Lawrence of Arabia,” and “Spanking,” among other titles. This month, a “Platinum” version of “Boogie Nights” will hit retail. New Line expects to release another six to nine such titles in ’98.

Universal, which has released about six collector’s editions, is prepping “Psycho,” which will have interviews with Janet Leigh, Alfred Hitchcock’s daughter Patricia Hitchcock O’Connell, screenwriter Joseph Stefano, assistant director Hilton Green, editor Paul Hirsch, wardrobe supervisor Rita Riggs, and director Clive Barker. Also included in the $34.98 package are a censored scene, newsreel footage, and production photos.

“Psycho” arrives in stores May 26 along with collector’s editions of “Daylight,” “Street Fighter,” and “Dragon: The Bruce Lee Story.” An upgraded American Graffiti” has been scheduled for release this summer.

“When consumers hear about a special edition, it helps them make a purchase decision,” to go after it,” says Universal senior VP of marketing Charlie Katz. “It’s time-intensive, but we have a good system in place, and it enhances our overall marketing plan.”

Some suppliers, with big catalogs, are more interested in filling the DVD pipeline. “We’re part of the Warner agenda to release a lot of titles, but we don’t have the catalog of product that Warner does, so that gives us the luxury to work on those special editions,” says New Line’s Langsbard. (New Line controlled by Time-Warner.)

Warner and Buena Vista agree that they’ve opted to release more DVDs than rather than concentrate on special features. Columbia understands the growing interest, and Langsbard says the studio is kicking around a few concepts for inclusion in the future.

“We surveyed several focus groups, and the first studies showed that consumers want bloopers and outtakes first,” he says. “It’s a good idea, but we’re not moving in that direction right now.”
“Keiko Matsui and her able ensemble turn each piece of music into a graceful, highly evocative and very accessible work of art.”

~ Jazziz

**keiko matsui**

**LIGHT ABOVE THE TREES**

Light Above The Trees was created as a celebration and reflection of Keiko Matsui, America’s #1 Female Instrumentalist. This sumptuous video presentation captures Keiko’s stunning concert at the Palace of Fine Arts in San Francisco and her solo piano improvisations at the enchanting twelve hundred year old Itsukushima Shrine on Miyajima Island in Japan.

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$19.98

Suggested Retail

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Dream Walk + Koppa
The First Four Years + Garden
Bridge Over The Stars + The White Gate
Under Northern Lights + Fire in The Desert
Southern Crossing + Safari
Light Above The Trees
The Wind And The Wolf
Walls Of The Cave

**The Keiko Matsui Band**


**Featuring The Concord String Orchestra**

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**PRODUCER:**

Ron Kelly

**DIRECTOR:**

Ralph Ziman

**SPECIAL MIAMI PERSONNEL:**

Chris Cangelosi • Mike Berard • Ken Botelho • David Bokovoy • Robert A. James • Bob Stanek

**CO-PRODUCER**

Anzicek Productions

**Additional Production**

Bill Board Productions

**Audio**

Approx. 90 minutes, Music Performance, Stereo

**Order Cut-Off:**

May 6, 1998

**Street Date:**

May 26, 1998

**IRMA**

(Continued from page 72)

sultant, Klingensmith discovered Maximum Video during the 1996 ITA conference. The concept—in-store duplication of videocassettes at 40 times normal speed—originated with inventors David and Richard Allen.

Blockbuster and IBM acquired the rights and established a joint venture called New Leaf Entertainment; New Leaf’s charter was to commercialize patents that would enable Blockbuster outlets to download information from a digital server and turn out a finished cassette on demand. The process was to begin with audio, which requires less data than moving pictures.

However, Blockbuster and IBM failed to secure copyright clearances from any record label, and New Leaf died before video dubbing was feasible. Klingensmith has raised and spent approximately $10 million, most of it from his friends in the industry, to literally bring Maximum Video up to speed.

Now, he wants to raise a like sum to take Maximum Video systems into several retail markets, such as Virgin, Calif., and Boulder, Colo., later this year. Although it’s not certain which houses Hollywood will back until the bets have been placed, during an IRMA interview Klingensmith said he had assurances of participation from several studios and key retailers, including Blockbuster and Movie Gallery.

His system would give stores the ability to rack up as many copies of hit titles as customers require. Klingensmith estimates that 50-200 titles will be available from the server at any time. Initially, the specially equipped masters will be delivered via Federal Express. Later, he wants to switch to optical fiber. Klingensmith figures the price to lease the in-store equipment will be $1,900-$2,000 per month.

Maximum Video would appear to be competing against Rentrak, which has succeeded in convincing video stores that they should be leasing three cassettes at about $8 a copy. Blockbuster recently agreed to terms, giving it an option to own a piece of the PPT video.

Nonetheless, because they’re both in the business of expanding rental inventories, Rentrak chairman Ron Berger says the two can work together; according to Klingensmith, who says that Maximum Video could make use of PPT’s sophisticated information-management system.

DVD was on center stage during many of the IRMA sessions that Klingensmith attended. Panelists mulled whether DVD or D-VHS would grow faster; the complexities of authoring titles, packaging options, and the impact of DivX.

Cambridge Associates’ Kelly said that he thought DVD had gotten off to a respectable start—approximately 250,000 players have sold through—but he worries how the market would absorb an estimated 11 million unsold discs of 14 million replicated to date. Composing the problem is DivX, he said: “I think the major effect is going to be confusion.”

Moreover, the benefits of improved technology may not be readily apparent. JBM’s Bell commented, “There’s nothing about DivX that prevents copying. In his view, another digital format, high-definition television (HDTV), won’t bode any effect for years.

However, HDTV is coming, and consultant Mark Ashton of Zenith Electronics in Ann Arbor, Mich., said its arrival bodes well for digital VHS recorders. Some machines are already on the market.

The title of his talk spoke volumes about IRMA’s jettisoned “T”: “D-VHS, Tape’s Final Phase?”
JUDY KAYE

Songs From The Silver Screen

PRODUCER: Bruce Swiler
VARASE SARABANDE 5894

How do you follow up an album's success, a season rendition of the glorious warms "Wonderful, Wonderful Day" from "Seven Bridges For Seven Brothers"? The wonderfully versatile Judy Kaye completes the task with a remarkably varied program that ranges from the sound of film songs, including a Fred Astaire & Ginger Rogers medley as well as one for Carmen Miranda. OK, there is one weak sister in the 1976 version of "Everything" from "A Star Is Born," but nothing fails her again.

STEVE EARLE

Early Tracks

REISSUE PRODUCER: Dave Nite
Koch 28680

It's remarkable to hear the young Steve Earle and remember that he was viewed as a rockabilly singer at the time. Here he is the echo chamber on "Ono's. But You," evoking the spirit of "Peggy Sue" and "Maybelline." Those cuts are primarily from the 1987 Epic album "Early Tracks," with four cuts added from two Epic sets. There is nothing here of what Earle would soon become with the "Guitar Town" album on MCA. (Ironically, "Early Tracks" was recorded well before "Guitar Town," but released afterward.) "My Baby's Mine" is a big Shirley grant of manhood; "Devil's Right Hand" accurately predicted his future drug addiction and incarcimation. The bizarre side is a quasi-"Wooly-Booey" treatment of John Hiatt's "The Crash." Vital stuff indeed.

MARTHA ROTHER

VITAL REISSUES

CHARACTER 1

PRODUCERS: Michael Rother, Conny Plank

Purple Pyramid 0184

Michael Rother was part of the hallucinogenic "70s German music scene that included Can, Cluster, and Kraftwerk. A founder of Neu! and a member of Harmonia, the guitarist released a series of solo albums that matched his heroes, multi-tracked guitar forces with insistent rhythms. Can's Jaki Liebezeit guested on several pieces—the only drummer who successfully replicated a Rother rhythm. Featuring material from seven albums released throughout the '70s, this collection pulls Rother's best music, including the incendiary "Flamendos Herzen" and its guitaristic "Pulse track," featuring the way fresh new material sounds in these electronic days.

R&B

VARIOUS ARTISTS

Bout

PRODUCERS: Peter Gatens Bunch/Dirty 30s, Jim Cooperman, Sean O'Malia

RELATIVE 4712

The soundtrack for the HBO movie "Butter" is a compilation of R&B and rap acts that, at the last moment, attempt to change the direction of rap-heavy soundtracks by bringing in pop acts with old favorites. The highlights are the polyester Playa's formidable rendition of the Undisputed Truth hit "Smiling Faces, Scowling Times." Nanny Jackson's "No Way Tired," "Pain" by the legendary Ohio Players, "Superhero" by Christopher Williams, "Loco Inamorata," "Triple Six Klubhouse," and "Work" by Naughty By Nature, Mag, and Castro.

TIM BRIGGS BAND

Cruel Petale

PRODUCERS: Stevy Gentry, Robert Byrne, Buddy Cannon

BUS 17021

This cutting by headliner Tim Briggs, a sideman from the group Alabama, is a pleasant surprise. Briggs proves to be a capable songwriter and an engaging vocalist with a Don Henley-esque edge. In fact, comparisons to the Eagles are inevitable, but Briggs manages to convey his own identity, mainly through good song selection. Besides his own tunes, Briggs draws upon those of the like Alabamas's Teddy Gentry, Billy Montana, David Briggs, Dr. Carrey, Gary Nicholson, and Southern legends Donnie Fritts and Dan Penn. Smooth grooves, cowboys, a Dylan-inspired harmonica, and a rocking band yield an effective mix of 50s rock and 50s country pop. Distributed by Intersound Country.

LA LATIN

LOS AMIGOS INVISIBLES

The New Sound Of The Venezuelan Gayziddas

PRODUCER: Alan Lomax

Luka Pop/Warner Bros. 46839

This is a project which travels around the rhythmic world in 80 ways as it cleverly meshes arpeggios melodies and quirky, sub-harmonic guitar work with a dizzying assortment of Latin American and Basque U.S. grooves. Club and college radio will love the freaky mix of dixie's fits, as will Latin pop radio, which could tap into funky "Sexo," a psychedelia single and Latin/Cuban love song "Cachete A Cachete."
This article appears to be a music review discussing an album by Tori Amos, titled "Midnight Fire." The review covers aspects such as the album's production, sound quality, and the author's personal reactions to the music. The review seems to be written in a conversational style, using descriptive language to engage the reader with the music's impact and characteristics.
NASHVILLE'S UNWRITTEN RULES: INSIDE THE BUSINESS OF COUNTRY MUSIC
By Dan Daley
The Dockside Press
351-268, $22.95

While no by means a manual on how to break into the Nashville music scene, this book offers anec-
dotal insights into how the town has become a mecca for the indus-
tory’s top talent.

Author Dan Daley says that Nashville’s country music business lives by unwritten rules, one of which is “Thou shalt live in Nashville,” meaning that you must not fit to work in Nashville if you must commute there.

Over the years, the business of country music has developed its own operating procedures, and “like the myths and legends of country music itself, they have been passed down from one genera-
tion to the next,” Daley concludes.

Likewise, he writes, those who have left the music world might not realize that the music is “designed to sell and to make its makers money, a basic reality that is rarely said out loud in country.”

A journalist, author, and com-
poser, Daley explores the business of country music through interviews with key figures and detailed background information.

His study centers around the city’s movers and shakers in the business, such as record produ-
cers, songwriters, music publishers, and musicians. While all industries have their moguls, in Nashville they “combine the clannish char-
acteristics of a small, feudal soci-
ey and the natural financial power of a major industry,” Daley writes.

He claims that Nashville pro-
ducers hold the most pivotal po-


case of the song’s lush string section.

In addition, the lyrics for coun-
try music have their own rules. Songwriter Bob McDill discovered that since singer Tompall Glaser in-
cluded “Taki-Taki” in his line-
country song; the man drank—the woman waited at home,” McDill told Daley. “There were stereotypes you had to adhere to.”

Nearly 30 years later, these rules fortunately don’t apply anymore.

As for the musicians of Nashville, Daley says that they are simply legendary. “You had to be good to get the job, and you had to love the music to put up with the conditions of the career.”

As he shows in “Nashville’s Unwritten Rules,” some in the city resent the fact that many outsiders haven’t recognized Nashville’s capabilities. While writing about recording studios in Nashville as a journalist, Daley was told that many potential clients regarded it as “a technological backwater.”

One studio manager told him, “They’re not even sure we were shoed down here.” But what many of these potential clients failed to realize, Daley writes, was that Nashville was a studio through and through. “It was a percentage of state-of-the-art digital audio recording capability than facilities in either New York or Los Angeles.”

In addition, the Nashville-area membership affiliations of BMI, ASCAP, and SESAC cumulatively represent approximately 20,000 songwriters.

Daley packs a lot of information into this book, no doubt. And the story seems convincing. But the story of Nashville’s country music business is an intricate one, and for the uninitiated reader, it may be a good job leading us through it.

JERRY L. PERLAI
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- Analyze market trends and consumer behavior

If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, you can start your search immediately with a complete copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out. IRG '98 brings you more than 16,000 listings including record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative add's, and an entire section of manufacturing specification charts on blank tape.

With IRG '98, you will be able to:
• Reach retail record buyers, distributors and importers/exporters in
50 countries worldwide.
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A weekly listing of trade shows, conventions, award shows, seminars, and other events that are significant to the music business. 

**ARL**
April 4, Music Supervisors, panel sponsored by the Assn. of Independent Music Publishers, ASCAP, 212-758-6199.
April 4, Billboard Still Here Conference, Biscayne Bay Marriott, Miami, 212-532-5002.
April 5, Melis Benley Benefit, Broken Spoke Songwriters Cafe, Nashville, 615-331-5557.

**HELPFUL HERE:** The Herb Alpert Foundation, in connection with the California Institute of the Arts, announced the five recipients of its fourth annual UCLA/Alpert Awards in the arts. Jeane C. Finley (film/video), Joanna Haagoud (dance), Danny Hoch (theater), Roni Horn (visual arts), and Patagonia Z (music) will each be honored May 16 with $50,000 in grants and a UCLA teaching position. Contact: Anita Borell at 818-367-5507 and Sascha Freudenhain at 213-501-8101.

**MOVIE MONEY:** Oscar-winning director and “TV Nation” producer Michael Moore will hold a premiere for his new film, “The Big One,” to benefit the Livestrong Coalition of the Chicago Coalition for the Homeless and the Ann. of Community Organizations for Reform Now. The screening will be held Tuesday (7) at the Music Box Theatre in Chicago. The film includes cameos from Cheap Trick’s Rick Nielsen and “A Prairie Home Companion” Garrison Keillor. Contact: Elynn Harris at 312-430-4548.


**MAY**
May 16, 19, European Audio Engineering Society Exhibition, RIAA Exhibit Center, Amsterdam. 44-115-975-2218.
May 17-18, MTV/Billboard Asian Music Conference, Regent Hotel, Hong Kong. 212-536-5252.
May 21, Re-Arranging Arrangers, New York chapter of the National Academy of Recording Arts and Sciences, New York. 215-646-8001.
May 22-25, Northwest Folk Festival, Seattle Center, Seattle. 206-684-7327.

**JUNE**
June 2, ASCAP Songwriters’ Workshop, Ft. Lauderdale, 212-621-5485.
June 10-12, 22, Texas Stage Show, Pioneer Amphitheatre, Palo Duro Canyon State Park, Amarillo, Texas. 806-655-2186.
June 15-19, Summer Jazz Workshop, Texas Southern University and Willowridge High School, Houston. 713-227-8706.
June 16-17, Recordable Optical Media ‘98, sponsored by Understanding, Storage & Solutions Ltd., Bal- bion Tupil Hotel, Amsterdam. 44-152-687-7443.

**JULY**
July 9, Biz Tech ’98, sponsored by the Society of Professional Audio Recording Services, Lewn’s Vanderbilt Hotel, Nashville. 800-771-7121.

**LIFEINES**
**BIRTHS**
Girl, Chloe, to Gary and Carol Arnold, Feb. 4 in Minneapolis. Father is VP of marketing at Best Buy.
Girl, Emma Justine, to Martina and John McBride, March 29 in Nashville. Mother is an RCA recording artist.
**MARRIAGES**
Maude Gilman to Paul Clapham, Feb. 26 in New York. Bride is VP of creative services for Arista Records Nash- ville.
**DEATHS**
Russell H. Kurf, 78, of leukemia, March 23 in Cincinnati. After serving as a major in the Army, he joined the music business as a retail salesman before landing a job selling instruments for Lyon & Healy. In 1965, he joined grand-piano maker D.H. Baldwin & Co., where he rose to VP of marketing. He founded the Baldwin Piano School, a lab concept for teaching music, created the “Essential Piano Library,” text, and worked with Liberman to pro- mote the piano. Upon retiring from Baldwin in 1981, he moved to Estes Park, Colo., where he subsequently co- founded several local music festivals. He is survived by his wife, Agatha; three daughters, Elizabeth Jo Kurf, Barbara Jane McClurg, and Sarah Ann Kurf; one grandson, Kurf; and several grandchildren.

**GOOD WORKS**
Music instruction. LaFace artist Tony Rich participated in a recent VH1 Save the Music event recently at the Ridgeview Middle School in Atlanta with the school’s honor orchestra. Rich, center, is pictured with some of the middle school students.

**NMF To Honor Educators**
**Awards To Recognize Music Teachers**
NEW YORK—The National Music Foundation, a non-profit educational group that also seeks to provide for the retirement of professionals from the fields of music, radio, and recording, has undertaken the American Music Education Initiative.
In its direction, the Lenox, Mass.-based organization says the program is designed to “identify, recognize, and support the creative educational endeavors of teachers who are using American music in an educational context.”
The initiative’s goals are to increase appreciation and enjoyment of American music and its importance in the U.S. and elsewhere; to provide an accessible collection of lessons and other resources about American music that teachers can borrow, modify, and adapt for use in their own classrooms; and to recognize the accomplishments of teachers who have created outstanding lessons using American music.
Lesson plans are currently being solicited from teachers. Eligible teachers, not necessarily only those who teach music, are those who teach students in grades K-12, regardless of whether the teaching occurs in a formal school—public or private—or within any community educational setting, or those who teach and use American music in their classes or use American music in an interdisciplinary mode to enhance the study of other subjects.
Lesson plans will be evaluated by a panel of judges selected by the National Music Foundation.
Those designated as having presented a finalist lesson will receive a number of acknowledgments and awards, including an invitation to attend the annual awards ceremony; a grant of $1,000 to use toward the purchase of materials; and full tuition to attend a professional development workshop offered by the foundation or one of its cooperating institutions. Awards also will be made for semi-finalists, and honorable mentions will be granted. Finalists will be announced by March 1999.
Submissions for 1998 must be received by Sept. 1. Forms may be obtained from and lessons submitted by mail to the American Music Education Initiative, National Music Foundation, 70 Kenbile St., Lenox, Mass. 01240. Lesson plans may be submitted via E-mail to amf@nmc.org, and forms can be found online at www.nmc.org/amf/ forms.

**HIGHER GROUND**
(Continued from page 62)
then run for several weeks in the fall. This year, the show will take place the first Sunday of the month through November (with the exception of the September show, which will be taped Sept. 13). Among the artists confirmed for this year’s shows are Smalltown Poets (May 3); Michael W. Smith, Randy Stonehill, and the Martins (June 7); Point Of Grace and the Sullivans (July 5); Bob Carlisle (Aug. 12); Jars Of Clay, Marty Stuart, and Dino (Sept. 13); and Ricky Skaggs and Alison Krauss & Union Station (Nov. 1).

**BREAKING NEWS:** Whitney Hous- ton is going to appear on the Gospel Music Ass’n’s Dore Awards on April 23. She will perform the Dottie Rambo song “I Will Go To The Rock.”
This was prepared by Janine Cowen, managing editor of R&R Airplay Monitor, and Dave Hall, Monitor reporter.

In recent months, a battle for mainstream R&B supremacy in Philadelphia has spawned fierce on-air and, allegedly, off-air confrontations between Radio One-owned newcomer WPHI (Philly 103.9) and heritage outlet WUSL (Power 99). By the time the fall Arbitrons came back and one station tried to defuse the war on-air, the level of hostilities between the two stations had, once again, caused many format observers to wonder whether "radio wars" are ever really worth it.

Sources from both sides of the skirmish say that the on-air moves were merely self-defense. Here’s a shortlist of the blows, based on both sides’ claims and counterclaims, as well as those of a mutual observer: WPHI song parody that refers to urinating on WUSL’s jocks; WUSL jocks referring to their rivals as “cokemuffling DJs” and crackheads; and WUSL gloating on-air about a postponed WPHI concert that suffered a poor turnout.

KEEP IT NEUTRAL

Off-air, the radio war included claims that WPHI violated a concert promoter’s and a label’s requests to keep an event neutral by taking over the stage at a recent hip-hop concert, as well as recent reports that Power 99 broadcast live from a moving van in WPHI’s parking lot, claiming that it was going to move its rival out of town. In the most alarming incident, one announcer allegedly physically attacked the son of one of the competing station’s announcers.

Both WPHI and WUSL have reportedly gone on the air to thank listeners for making them No. 1. In reality, the Arbitrons show WUSL up 4.6-4.7 12-plus, at No. 7 in the market, with WPHI down 4.3-3.5, landing at No. 13. That puts both stations behind WUSL’s sister station, R&B adult WDAS-FM, now siting at No. 4 with a 5.5 share. On Jan. 15, in honor of Martin Luther King Jr.‘s birthday, the WPHI morning team reportedly unveiled a new positioner and called for unity, although, typically, the stations disagree on whether WPHI was asking for a truce. (WUSL, says it was.)

Head-to-head battles between similarly formatted stations are rare these days, particularly since the 1996 Telecommunications Act has resulted in a radio landscape in which many stations in a market are co-owned and target different demographics. And while such battles are hardly unheard of, many industry observers are surprised that the battle for Philadelphia has reached such proportions. Is it ever beneficial for stations to fight in front of their listeners? They ask.

“I was really surprised at the tactics I’ve been hearing on-air in Philly, basically because it is bad radio,” says one market observer. “I compare it to a McDonald’s commercial. I saw recently on TV the whole commercial talked about the Burger King Whopper. I didn’t realize it was a McDonald’s commercial until the end, but by that time I just wanted to taste a Whopper. All they are doing is bringing attention to the competition.”

“If you’re good, you don’t need to take it to the air,” says one industry type who asked not to be named. “People don’t like to see black people fight. It’s like black-on-black crime.”

Consultant Tony Gray, who doesn’t work with either station, has witnessed many market battles and says they do more to demoralize stations than anything else. “Based on my experience through perceptual research and through call-in markets as large as New York, the average African-American consumer has little to no regard for on-air attacks of a competitor,” he says. “Most African-American consumers find these kind of adversarial tactics nonproductive and having minimal influence in terms of aiding the consumers’ choice of a favorite radio station.”

WUSL operations manager Helen Little maintains that her station only responded to attacks initiated by WPHI and that the recent ratings speak for themselves. “When we came, we came hard. And we didn’t just put something out there to put something out there. Anything we put on the air was always based on fact,” she says. “The audience supported Power 99 because we have been here forever, and they are happy to see us do well, not so much because they didn’t like [the other station], but more so because we continue to give listeners what they want.”

A COMPETITIVE INDUSTRY

Little calls the alleged truce a play for sympathy by her rival. “Radio is a competitive industry, much like the soft-drink industry or fast food, but you don’t hear Aペペ or Alamo saying to Hertz, ‘Hey, can you cut us some slack?’ ”

Mic Fox, PD/music director of WPHI, says that his station, too, was merely responding to attacks by Power 99. He also says the new positioner is not a call for a truce. But (Continued on next page)
WUSL notes that a Jan. 23 Philadelphia Tribune article about the skin-
marathon is headlined “True Song In Variety Between Radio Stations.”
What Fox does say is that WUSL has “overboarded its titles,” and
in its attacks, personally attacking several mem-
bers of our staff by name, on-air.
That is why we are not to be
pricked. We don’t want to play that game with them. For us, we
want to concentrate on the
community.
Being an African-American station, owned by an African-American
company, I just don’t think it’s right to use tacts. Hip-hop radio has a
bad reputation as it is, and we would rather show that the hip-hop world has
more sense than that,” Fox adds.

Though the number of co-owned
outlets in a market has increased,
there are still markets like L.A.,
Detroit, Washington, D.C., and even
Mobile, Ala., in which two market
outlets are squaring off. While most
of those markets have seen their
critical size up occasionally the
PDs say they regard such con-
current battles as unproductive,
as opposed to the relatively unrepentant
side of the Phillips combatants.

NEW KID ON THE BLOCK
Stereo Hegwood, VP of program-
ing for WPHI owner Radio One,
who also oversees D.C.’s WKYS, says,
“In most scenarios for Radio One sta-
tions, we are the new kid on the block trying to come into a market with
a heritage station. Our game plan is to be a great alternative. Of course,
our eventual goal is to become it if divest four to six stations—and
be able to run.

The world between WKYS and
WRLS, however, has included some street warfare, including
vandalized banners, Hegwood
demands. As for the Philadelphia
War, he says, “Phillips is really our number one
market. It’s the second time WUSL has been challenged by a new station coming into
the market, and they have been
over-reacting. Phillys 109.9 is not going away.

In Detroit, longtime R&B
mainstreamers WJLB and WSBHI
are working toward a new
challenge of no newcomers WCHB for
more than a year. Michael Saunders,
PD of WJLB, says that there may be
times when an attack is warranted. “If I’m Power 99 and WPHI is the new kid on
the block, I would go over and beyond
trying to please the listeners;
that would be my stance,” he says.
And if pleasing my listeners means I have to attack, then so be it—it’s really
about catering to the listeners.

James Alexander, PD of WCHB,
programmed WJLB during that
station’s heyday. In the 1970s rivalry with
WRQX. One of WJLB’s best-known promotions, the “turn-up” campaign,
carried at least the implication that listen-
ers should “turn up” from WRQX at
88 FM to WJLB at 88.9 FM. But,
Alexander says, “We don’t address
a competitor on the air, in any situation
I’ve been in. I’ve always taken the ap-
proacive stance and used my time,
which is extremely valuable, to
promote myself and promote what I do.”

In Los Angeles, the hip-hop station of
KWPR (106) continues to pit
the station directly against crosstown
KKB (the Beat) in a battle that has
occasionally hit the airwaves. “We
spend very little time thinking about
the competition. We spend the most
time looking in the mirror and focus-
ning on what we have to do,” says
Power 106 PD Michelle Mercer. To engage
in a ratings war that goes beyond the
strategic and spills onto the air is a
“tremendous waste of energy and time.
There is so much to do, and our days
are so busy. We can’t spend that much
Meanwhile, Mariana Snider, assistant
PD of KKKB, agrees. “In every major mar-
tet, you have some form of competition,
and we are no different. The station
competition. It may help us in being original, coming
up with new ideas, and not trying to
copy what the other station is doing.”

Observers in the L.A. market,
however, have witnessed the tug of war for
several years, including mid-90s
lin-
ers on the Beat declaring “no techno,” a
reference to KPWR’s playlist at the
time. More recently, Power 106 jocks have been heard
to mock the Beat’s “no color” policy,

But the listeners form their own
opinions of each station, says Snider,
and can rarely be swayed by on-air
bickering. “The listeners will tend to
stick with the original creators and not
the perpetrators.”

In Mobile, WBLX PD Neecy Davis
says her station is running the promo
“We’ve got our other station scared...shh...shhh...”. But, she says, “that’s
about as rough as we go. I tell my
jocks, ‘Don’t draw attention to the fact
that there’s another station in the mar-
tet. Take care of your own house. You
don’t hear Coke screaming, ‘Don’t
drink Pepsi!’ Coke pumps up Coke.”

Davis, caught in an adversarial
position would do better to focus on
his own station, consultants say.
What Davis, he says, “If I were in
that situation, I would focus on
building the station, not on improving
the product. For example, I feel WUSL has an underper-
foming morning show. If I were work-
ing for that station, that would be
my first recommendation.”

Similarly, WCHB’s Alexander says
that since he came on board, he has
made some adjustments to his on-air
staff by adding market veterans to
improve the station’s performance and
close the gap between the Detroit
market, “they let me focus on
the mind of the listener, and at the
day of the end, it will be about how
good you’ve positioned your product,”
he says.
Norway’s Tuesdays Prove Themselves
As A Pop Band Quite Ready For Its Day

EIGHT DAYS A WEEK: The Tuesdays are fond of saying that their number of fans and radio airplay is enough to note that all five band members were born on a Tuesday.

Their success is based on their ability to write songs that are catchy and memorable. The first single, "It’s Up To You," released in 1984, quickly became a hit and established the band as one of Norway’s biggest acts.

Despite their success, the band members are known for their down-to-earth attitude and commitment to their craft. They continue to tour and record new music, ensuring that they remain relevant in the ever-changing music industry.

The band’s success has been recognized with numerous awards and nominations, including multiple Grammies and JUNOs. Their impact on the music industry is undeniable, and they continue to inspire musicians and fans alike with their timeless music.

by Chuck Taylor

The band’s unique sound and musical style have earned them a dedicated fan base and critical acclaim around the world. The Tuesdays are often cited as one of the most influential bands of the 1980s, and their music continues to be enjoyed by fans of all ages.

When asked about their longevity, band members have attributed their success to their commitment to their craft and their ability to adapt to changing trends in the music industry. They continue to push the boundaries of their genre and are always experimenting with new sounds and styles.

In conclusion, the Tuesdays are a band that has stood the test of time and continues to be a beloved and influential force in the music world. Their unique sound and commitment to their craft have earned them a place in music history, and they remain a beloved fixture on the pop music scene.
Billboard and F&u Bell's Carl Bell go way back, even through "Shimmer" is the first song by the Horusburg, Pa., band that caught the attention of the chart editor. "My brother was a real chartaholic," says the guitarist and principal songwriter. "He used to listen to the countdown every Sunday religiously and write down the charts in his notebook. He'd talk for hours on who moved up that week, who slipped, and the artist's chart history. Needless to say, I've known Billboard for a long time."

The early acquaintance still didn't prepare him for the day he actually saw the song he'd written appear on Modern Rock Tracks (it's No. 13 this issue). "You can imagine how exciting it was to see my own hand in there after hearing my brother obsess about it all my life. We've been working toward this our whole life in Fuel and other, doomed bands."

In the wake of radio success, Bell has had time to ponder whether the sudden fame has changed the transient nature of life and love, summed up poignantly by the line "All that shimmers in this world is sure to fade," he says. "I broughed the subject personally when a friend I had a relationship with called me out of the blue. It was a word conversation." But not so weird that the doomed feeling couldn't be understood by a universal audience. Bell says another trick is the music—the catchy hook, the slow start and fast-paced finale, and charged guitars. "I just followed the model of the music I grew up on, which was very melodic and hook-driven. Great songs have hokey melodies, engaging lyrics, and something that sticks with you after the song ends."

He also admits that the act's to-the-point name helps: "We went short and concise because strange names always get screwed up on radio and touring," he says. "But what do we know? Def Leppard had a huge career and a silly tag."

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### Billboard Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>Track Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>WITHOUT YOU</td>
<td>Van Halen</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>BLUE ON BLACK</td>
<td>Kenny Wayne Shepherd Band</td>
<td>Resurrection</td>
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<tr>
<td>3</td>
<td>3</td>
<td>SHELF IN THE ROOM</td>
<td>Days of the New</td>
<td>Epitaph</td>
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<tr>
<td>4</td>
<td>4</td>
<td>SEX AND CANDY</td>
<td>Marcy Playground</td>
<td>Capitol</td>
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<tr>
<td>5</td>
<td>5</td>
<td>UNSTOPPABLE</td>
<td>Metallica</td>
<td>Elektra</td>
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<tr>
<td>6</td>
<td>6</td>
<td>I WILL GET YOU TO FLY</td>
<td>Pearl Jam</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>I Lie in the Bed I Make</td>
<td>Brother Can't</td>
<td>Virgin</td>
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<tr>
<td>8</td>
<td>8</td>
<td>GIVE UP TO YOU</td>
<td>Creed</td>
<td>Wind-Up</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>MY OWN PRISON</td>
<td>Creed</td>
<td>Wind-Up</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>MY HERO</td>
<td>Soundgarden</td>
<td>Reprise</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>SUNSHOWER GREAT EXPECTATIONS (THE)</td>
<td>Chris Cornell</td>
<td>Atlantic</td>
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<tr>
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<td>12</td>
<td>TERROR</td>
<td>Van Zant</td>
<td>Atlantic</td>
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<tr>
<td>13</td>
<td>13</td>
<td>TOUCH ME AND STAND</td>
<td>Days of the New</td>
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<tr>
<td>14</td>
<td>14</td>
<td>3 AM</td>
<td>Matchbox Twenty</td>
<td>Columbia</td>
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### Billboard Modern Rock Tracks

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<td>THE WAY</td>
<td>Fastball</td>
<td>Hollywood</td>
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<td>SEX AND CANDY</td>
<td>Marcy Playground</td>
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<td>CLOSING TIME</td>
<td>Semisonic</td>
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<td>I WILL BUY YOU A NEW LIFE</td>
<td>Everclear</td>
<td>Columbia</td>
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<td>TIME OF YOUR LIFE (GOOD RIDDANCE)</td>
<td>The Verve</td>
<td>Virgin</td>
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<tr>
<td>6</td>
<td>6</td>
<td>GIVEN TO FLY</td>
<td>Pearl Jam</td>
<td>Epic</td>
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<tr>
<td>7</td>
<td>7</td>
<td>BITTER SUET SYMPHONY</td>
<td>The Very Best</td>
<td>Virgin</td>
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<td>8</td>
<td>MY OWN PRISON</td>
<td>Creed</td>
<td>Wind-Up</td>
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<td>9</td>
<td>9</td>
<td>I Can't Stand the Shade</td>
<td>Soundgarden</td>
<td>Reprise</td>
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<tr>
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<td>10</td>
<td>DADAM (GROWING UP)</td>
<td>Blink 182</td>
<td>Bloodhound</td>
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<td>TORN</td>
<td>Natalie Imbruglia</td>
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<td>12</td>
<td>SHIMMER</td>
<td>FUEL</td>
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<td>WISHLIST</td>
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<td>CUT YOU IN NOLOGY</td>
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<td>SUNSHOWER GREAT EXPECTATIONS (THE)</td>
<td>Chris Cornell</td>
<td>Atlantic</td>
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<td>16</td>
<td>16</td>
<td>HOW'S IT GOING TO BE</td>
<td>Third Eye Blind</td>
<td>Elektra</td>
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<tr>
<td>17</td>
<td>17</td>
<td>JURASSIC PARK</td>
<td>Radiohead</td>
<td>Parlophone</td>
</tr>
</tbody>
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Off the radar: Coldplay, Matchbox Twenty, Oasis, Creed, Third Eye Blind, Radiohead, Robbie Williams... Still nose-diving in the Billboard 200...
 MUSIC VIDEO PROGRAMMING

Mtv VJ Search: So you wanna be an MTV VJ? For the first time, not only will MTV be holding auditions, but we will also let you vote for a new VJ.

Here's how it will work: on April 13-14, prospective VJs can apply in person at MTV's headquarters at 1515 broadway in New York. To qualify, you must be a U.S. citizen between the ages of 18 and 26 and have the identification to prove it. You must also be available April 13-18 in New York in the event that you are selected for the final round.

A total of 4,000 applicants will have the opportunity to audition by videotape; 10 will be selected for an April 15 audition by a panel of a mtv vj judges. Of those 10, only 5 will be selected for the final round.

MTV will also accept applications by mail, and the same rules apply for mail-in and clipiness. Applicants must send a postcard (with name, age, address, and phone number) along with a photo to I Wanna Be a mtv VJ Search, mtv Networks, 1515 Broadway, conover level, New York, ny 10036. Attention: mtv Mailroom. Mail entries must be postmarked by April 15.

From the mailed-in applications, a "wild card" finalist will be selected in a random drawing. The person selected will then be flown to new york to compete against the other five finalists.

The mtv vj search becomes the most interesting part: Following an April 16 appearance on "MTV Live," all six finalists will be judged by viewers on April 18, when tvs will go live from 2-6 pm. EdT to show the finalists in action, including doing "man on the street" interviews, answering music trivia, naming the hit of the week, and more. mtv VJ hopeful Kurt Loder. Viewers will vote for their favorite contestant over the phone or by visiting mtv's online sites on the world wide web or America online. the winner will become the next mtv vj and receive $50,000 cash.

Mtv VJ observations: ok, let's be honest here, in the last several seasons, mtv vjs have been the object of scorn, admiration, or ridicule, depending on the vj and your perspective. I don't envy the people who have the tenuous task of weeding through the onslaught of "i'd do anything to be on tv" wannabes.

So let's hope that whoever ends up getting picked as the next mtv vj won't be a self-centered, annoying airhead ilk of the people who end up on mtv's "the real world" or someone with questionable talent who'll use mtv as a stepping stone to becoming just another "you got it?"

(say you Pauly Shore!) Let's hope that the viewers who vote will show some sense and pick someone who's truly passionate about music and who has some kinda personal and "real" personality.

And as some advice to whoever gets picked, have a backup day job waiting for you when your VJ stinkevitably comes to an end. For every Daisy Fuentes, who's parlayed her mtv VJ gig into multiple career opportunities, there are several former mtv vjs in the "where are they now?" file: Kevin Seal, Idalis, Steve Isaacs, Simon Rex, John Sencilio, to mention all those former VJs who ended up in infomercial hell.

NEW mtv shows: Speaking of former mtv vjs, the network will be airing a new "Ultra Sound" episode April 19 entitled "I Was A MTV VJ," featuring updates on original five vjs, Nina Blackwood, Mark Goodman, Alan Hunter, J.J. Jackson, and Martha Quinn.

The show is also starting to pick up some of the music-oriented pilots it has been considering (the eye, Billboard, Feb. 28). A sneaky preview of "Artistas Cult," debuts Sunday (5), while "Say What?" is "Rockumentary Re-Mix," and "Top Ten Video Requests" are set to premiere Monday 46, as part of a new week/daytime prime-time line. The show replaces a mix of non-music programs such as "Beavis & Butthead" reruns and the animation series "Daria."

And after nearly a four-month hiatus, mtv's "Live From the Top 10" concert series returns with weekbox 20 (Friday) (10) in new york; Green Day April 17 in San Francisco; the Dave Matthews Band April 24 in Atlanta; Van Halen May 8 in new york; and Hanson May 8 in new york.

PRODUCTION NOTES

Los Angeles

Lenny kravitz shot "If You Can't Say No" with director Mark RomaneK.

nashville

Alabama's "She's Got That Look In Her Eyes" was directed by tom benjamin.

new york

Ron hightower directed Gang Starr's "Royalty" video.

Other Cities

Adopo Doriing directed Savage Garden's "Break Me, Shake Me In Sky."
"I listen to it every morning and every day during work," Howe says. "It's the music I grew up with. The good 'o' boys, which is very different from what you hear today.

While the radio format may not be recognized as a format on the contemporary country sister, it is heard on more than 300 outlets nation-wide, reaching a 50/50 split in the audience. Many programming the format say it's making money, while retailers on both a local and national basis say it is a format that allows them to market country catalog depth, ranging up $4 million in sales last year, 35% of it mail order. "We're always hearing from people saying this is the format that's doing contemporary music," says Madison, Wis. Country singer Tom McCauley, a manager of Dimes Records (and daughter of oldies fan Virgil Howe) in Sacramento, adds, "These gold stations have a lot of influence. A lot of radio listeners call us and ask about stuff they're hearing on [KRAK]."

Johnnie Aparado, a buyer with National Record Mart, points out that oldies artists can get an extra spike when labels figure out how to market them. "As the Country/Contemporary market fills up with more and more of these genres, there are plenty of effective marketing venues—with or without radio—for heritage artists such as the label's Johnnie Jones, "It Don't Get Any Better Than This" is due this month.

"There are quite a few ways you can go at it," he says. "We look at their tour and try to market around that, plus he has a four-week variety show coming up on TNN that will provide a great opportunity. The key is to look for alternative ways to get the word out."

COUNTRY OLDIES VIA SATELLITE

While it's more difficult to measure the direct impact of satellite-provided country oldies, they undoubtedly have impacted the industry. By approaching the format accessible to the largest number of stations, many argue, country's satellite radio is proving to be a great forum for country radio.

Country stations have long targeted the satellite world as an outlet, but it's only been in the last few years that the industry has moved aggressively to serve the satellite world.

Aid groups, like the Radio Broadcasters Association, have a program called the "Oldies for the Younger Generation," an effort to interest younger listeners in the format of the past.

"The Oldies for the Younger Generation" campaign, which had its origin in the 1990s, is now being aggressively marketed to the satellite industry.

"The satellite world is looking for something different, something that will attract an older audience," says Troy Hines, executive director of the Radio Broadcasters Association. "We're trying to show them that country music is a great format for them.

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companies lost distribution share last year: Sony to 11.4% (alums) and 7.3% (singles) to 8.2% (albums) and 10.8% (singles). Neither Sony Music chairman/CEO Paul Burger nor Music Warmer chairman and CEO Anthony战h left a comment. Both are expected to sit on the board of the Entertainment Network. Meanwhile, China, the biggest user of pirated goods in Southeast Asia, according to the World Intellectual Property Organization, has seen a significant increase in the sales of pirated goods in recent years. The Chinese government has taken measures to combat piracy, including increased penalties and closer monitoring of online marketplaces. However, the problem persists due to the high demand for affordable entertainment options.

Giow, "was that Hong Kong was rapidly developing during the transshipment area for pirate CDs produced in Hong Kong, Taiwan, and Macau." Not that Hong Kong legislation is in the works, lobbying efforts have shifted to the wider region. In 2014, China's anti-piracy goods market share went up across the board in 2017. While the figure in Hong Kong is now below 5% (from 8% two years ago), much of it as much as 50% of its music market is considered to be pirate, up from 30% in 2016. The Chinese government has been cracking down on piracy, with fines and sealing of production sites. The Chinese government has been taking measures to combat piracy, including increased penalties and closer monitoring of online marketplaces. However, the problem persists due to the high demand for affordable entertainment options.

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LINK BETWEEN CHRISTIAN BOOKS, CBS GROWS CLOSER
(Continued from page 9)

the recording, and vice versa.” According to Harville, the cross-promotional Ninjas also allow for more exposure to radio. Devotional readings from the book were recorded by Paris as short features for radio and are included on their upcoming album, “To Him Do All Kings7Praise You,” while Zondervan is featuring music from the recording on materials being sent to talk radio to promote the book. Additionally, all promotion and marketing materials generated by Sparrow or Zondervan, mention both the recording and the book.

Similarly, Benson VP of marketing (U.S.) Dennis says the label is working closely with Howard Publishing in the promotion of the book and project. “With Howard, it’s a true partner- ship at the marketing level, he says. They are doubling our ad budget for the project. “Things that have been done successfully are going to get one of these things. So that’s a quarter of a million impres- sions.”

The disc features two montages of songs from the album, the single “The Great Awakening,” a promotional spot featuring thegospel.com, and a performance of the song “Praise You,” which is included on the album and the book. “We’ve worked hard to get the song out there,” says Dennis. “This is the first time this song has been heard on the radio.”

NASHVILLE—Beyond the sales and marketing upsides, dual music and book projects, “My Father’s Heart: A Christian Life” (Zondervan) will bring their perspectives to what they’re read. The book format confines you to a few minutes, Watson says, “and you can rave to rhyme everything, and sometimes you don’t get everything said. So I wanted to keep the book very simple, the music simple. I wanted the songs to make a dent in the listener’s heart.”

Word VP of marketing (U.S.) Linda Klostersman argues, further, that Christian artists make good authors.

“Unlike maybe other artists, so much of what our artists are about are not who they are performing as, but their lifestyle,” she says. “And a book gives you an opportunity to expand on the short four-minute lyric that you hear in a song. It allows the artist to expand on that even further. That is the natural way for that to happen.”

Word artist Watson con- curs. His book, “The Way Home,” is also a devotional that utilizes lyrics from some of his best-known songs, such as “Watercolor Ponies,” “When God’s People Pray,” “The Fine Line,” and “By Any Other Name.” It features the lyrics and passages written

Watson’s project. Coupons are also a part of this campaign. “We are placing a coupon in our CDs and cassette for $2 off the book. For the $2 coupon, we are creating a point-of-sale coupon, for use at retail.”

Watson has also been utilizing its in-store visits and doing lots of cross-promoting with Howard Publishing in its push for

ZOMBIE TAPS INTO SURF MUSIC WITH INDIE LABEL

says. “At first I’m not sure if they knew where I was coming from, but it’s all falling into place really well.”

Geffen/DGC is seemingly hip to Zombie A Go-Go’s “trip. “Rob wants to put out records by bands that really enjoy playing and have fun making records,” says Zander, Geffen’s record of head of marketing Robert Smith. That spirit, Smith adds, will carry through the label to Zombie A Go-Go. Says Smith, “Initially, we’re going to set up release dates at radio,” he says. “We are going to sustain an over- all marketing plan for this project, which could include things as far-ranging as hot-rod races to surf shops.”

Smith says that Geffen/DGC may also issue Zombie A Go-Go’s cassettes, and the acts may make videos.

Zombie will run the day-to-day operation of the label in conjunction with his representatives at Andy Gold Man- agement, who are also acting as “unof- ficial managers” for the Ghastly Ones and the Bomboras.

“Right now it’s a small-enough thing that I can piggyback it on everything else,” Zombie says. “Eventually, it will probably grow beyond that.”

“They’re wanting to make it like a small, family-oriented label where everything works together,” he adds. “The band will tour together, know each other, and are promoted together.”

It’s that philosophy that attracted the Rolling Stone magazine to the label. Zombie A Go-Go, says Ghastly Ones drummer Baron Shiny Shivers, “knowing what Rob is all about and trusting his integrity made the decision easy.”

According to Klostersman, the label also plans a big radio and retail pro- motion around Father’s Day and will incorporate lots of point-of-purchase materials that will utilize images from the album and the book.

Robin Zander, lead vocalist and guitarist of the ’70s rock band Cheap Trick, Zoe Livin’, has signed with Geffen Records via its DGC imprint. The band is reportedly working on material for a new album.

“People probably think that I would start some sort of heavy metal/industrial label, but I like more than one type of music. I saw this first and foremost as a fun thing to do.”

While both bands are influenced by surf music, they are not mere revival- ists, Zombie adds. “They’re not re- treading bands playing old surf music. They’re young and wild and do a new take on it.”

Initially, Zombie A Go-Go’s plans will be modest. “I’ve got a couple of other bands in the contract stage,” Zombie says, “but I don’t want to jam the pipeline with too many records.”

The fact that the Bomboras and the Ghastly Ones are “self-contained” will make it easier to promote the groups. “They’re bands that can play in record stores, at supermarkets, or hot-rod car shows. The more off-thetop, the situation, the better.”

In September, Zombie will hit the road—with the Ghastly Ones as an opening act—in support of his solo album, which he is currently wrapping up. Zombie A Go-Go, however, won’t be affected. “That’s what telephones, fax machines, and computers are for. On the road, you play for an hour, and around for 23, and I’ll have enough peo- ple with me and on the road to keep everything rolling.”

BILLYBOUR, April 11, 1998

101
Properties (E-Prop) into EMI Music Distribution (EMD), which resulted in 20 staff layoffs, including Bruce Kirkland, president of E-Prop (Billboard Bulletin, March 30). Now he appeared before the Capitol board, headed by Wood, the line-label's president, which is Congress, the independent label and distribution company owned by Virgin Records.

At the meeting last week, Caroline, which up until now has distanced itself from its corporate parent in order to maintain its "independence," was brought firmly within the fold. Thomas Edison, president of E-Prop for the past two years, will continue to operate Capitol's domestic operations with the approval of the U.S. Senate.

EMD's initial step is to change the name of its domestic operations to "EMI U.S. Distribution." Changes in the Capitol name could be delayed, however, as it is not clear how much time it will take to change the name of the label and its operations.

Virgin Records, the parent company of Capitol, has been in talks with E-Prop for several months to acquire the label and its distribution operations. The move is seen as a way for Virgin to expand its distribution network and to increase its market share in the U.S.

``We'll build the assets, and by turning them over to E-Prop we'll leverage the expertise of our past examples when dealing with our accounts," said a Virgin Records executive.

In the case of Capitol, for instance, the label's president, Tom Fidgen, said "there's an entire part of the label's history and brand that are tied to the E-Prop brand." The label's president, David Hill, agreed, saying "We're still connected with them, but we have our own identity."
OKEH'S KEB' MO' (Continued from page 10)

his music.
He came to the genre late: His early professional résumé included work in rock & roll, and when he formed his first blues-based band, a 1980 R&B-inflected solo album for Casablanca, and a stint with the vocal group the Rockets. However, he also worked as a guitarist in Monk Higgins' group and his later interest in the music of blues legend Robert Johnson (which led him to cut his most successful album to date as an acoustic blues guitarist) led Moore to fuse his pop and blues sensibilities as Kebo.

Michael Caplan, 550 Music senior VP of A&R (U.S.)—who signed Kebo Mo' to OKeh/Epic and oversees his career there—told Billboard in his June 30 interview that OKeh/500 act—notes, "Kevin makes blues friendly for real people ... He has a pop knack, and I think partly that comes because Kevin didn't hear Robert Johnson until 1960. It wasn't his first form of music. He came out of a pop background. He took it to the blues, and he still has that pop sensibility about him."

Kebo Mo's manager, John Boncimin, of MB Management in L.A., says, "Kevin'll be the first to tell you he's a bluesman ... What he's done is, he's spanning the ground between the pop and the blues. Robert Cray—artists who are probably most comfortable and at home with the rock, and who are taking it a step further. I'm not quite sure how Kevin calculated that way as much as it is simply an extension of their expression."

Kebo Mo' himself says that he's uncertain about exactly who his audience is.

"One time I just asked God to bring me the people that would like to hear what I want to say," he says. "Nothing more. And I'm still thinking that is the beauty of it; not figuring it out and just figuring out who I am."

Certainly, Kebo Mo' has benefited from the Internet revolution at tour-stop level. The marketing channel that has placed him in front of non-blues audiences—and often in front of enormous pop-oriented crowds.

Boncimin says the performer supported "Just Like You" with solo openings on ten tours on Joe Cocker, Suwanee, Tampa, Providence (Rhode Island), and New Haven. He has also worked as a solo act on Celine Dion's 1996 concert tour and on Tina Turner's 1997 European soccer stadiums.

Kebo Mo' says, "The smallest gig was probably a little club in Nyack, N.Y. There were two hundred people, and an outside in front of non-blues audiences—and often in front of enormous pop-oriented crowds.

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**Table: The Top-Selling Albums from a National Sample of Retail Sales Reports Collected, Compiled, and Provided by Billboard**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKLY SALE</th>
<th>TOTAL SALE</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>FILET MIGNON</strong></td>
<td>RICK BRAUN</td>
<td>8,115,000</td>
<td>1,014,000</td>
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<td>RICK BRAUN</td>
<td>7,235,000</td>
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<td>28,000</td>
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**Note:** The table above represents the top-selling albums based on the Billboard Hot 100 weekly sales ranking. Billboard is a weekly music magazine and is a publication of The Nielsen Company. The information is compiled from sales reports of record stores across the United States. The data includes sales of physical albums, digital downloads, and streaming. The ranking is based on the number of albums sold in a given week.

**Legend:**
- **FILET MIGNON** by RICK BRAUN
- **THE TOP-SELLING ALBUMS** by RICK BRAUN

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**About Billboard:** Billboard is a weekly music magazine and a division of the Newly Media Group. It is one of the most prestigious and influential publications in the music industry, covering music sales, streaming, and radio airplay. The magazine's Hot 100 chart is widely regarded as the industry standard for weekly music sales in the United States.
JOHNNY CASH AD STIRS IT UP
(Continued from page 16)

country radio for not playing something they weren't sent is hypocritical. Country radio's gotta stop following the pattern of "If you believe it's good, it's good." You can't just play everything that anybody plays and say anything about radio, about people who really cared about the music."

"What troubles me is that radio gets stuck in the past. It's scared of new music. It's scared of popular music from the '90s or the '80s. They miss songs from the '80s, but that doesn't mean I prefer those."

"It's unfortunate that country artists who no longer get the level of attention they think they deserve always lash out at the radio. It's hard to believe that the radio is doing anything but helping them. And everybody who's ever had a country hit has decided that radio has purloined its own success. It's like Bob Wills got mad when Johnny Cash took the spotlight in the '50s and '60s."

Epic Nashville has its own take on working heritage contemporary to- country, due to its reelease of Tammy Wynette's classic "Stand By Your Man" to honor the 50th anniversary of its radio premiere. "The song and the radio have been an intriguing exercise for senior VP of national promotion (U.S.) John Gainer. 'Stand By Your Man' is a song that we haven't seen in years. We found there are programmers who have not heard the song nor know of Wynette's stature in country music— something that is a need to be played. We're not saying stations' refusal to play the song is a sign of 'grown-up artists.' While the label has ours on the air, listeners will want to hear more from these artists or whether they just don't want to face with it," he adds, citing resistance that it all comes down to tailoring to the expectations of a station's targeted audience. "I don't force lists and I try to avoid old records if it's appropriate for their market," he says.

Kyle Cantrall, PD of country station WSM Nashville, reasons that it all comes down to tailoring to the expectations of a station's targeted audience. "I don't force lists and I try to avoid old records if it's appropriate for their market," he says.

"I don't know whether stations out there are making a conscious effort to ask and hear more from these artists or whether they just don't want to watch with it," he adds, citing resistance that it all comes down to tailoring to the expectations of a station's targeted audience. "I don't force lists and I try to avoid old records if it's appropriate for their market," he says.

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JOEY MAYSFIELD

BETWEEN THE BULLETS

by Geoff Mayfield

O SCAR'S CHARTS: As I am one of those rare Los Angeles cats who did not see the Oscars telecast, can someone tell me if, by any chance, "Titanic" was mentioned during the program? Actually, the answer to that question is quite evident when one notices that the movie’s soundtrack and "Titanic" theme are the only titles in last issue’s top 20 that show any gain over the previous week. 

"Titanic" grows by 21,000 units, large enough for The Billboard 200’s Greatest Gainer cup, the sixth time the album has won that award. This is also the third time "Titanic" has sold 400,000 copies (this time with a sum of 476,000) and its 12th week at No. 1, the longest streak the chart has seen since the soundtrack to Whitney Houston’s "The Bodyguard" numbered 13. The movie's success is matched by the album's success.

Dion, who performed the "Titanic" signature song "My Heart Will Go On" at the Oscars, sees her own album score a 17,000-unit gain, an 8.5% improvement over the prior week (216,500 units). The Oscar program also draws the percentage-based Pacesetter award to the soundtrack to "The Full Monty" (169-99, an 8.9% gain) and bolster sales for Trisha Yearwood’s "Songbook A Collection Of Hits" (65-49 on The Billboard 200 for the Georgia native on the Country Album chart), the "Good Will Hunting" soundtrack (146-91, a 6.5% gain), and Michael Bolton’s "All That Matters" (196-180, a 16% gain). Yearwood and Bolton delivered, respectively, the songs from "Con Air" and "Her-"...
TRACK LISTING

"The Limited Series," Garth Brooks' upcoming box set, will contain the new Garth album, the first Garth album in 12 years. The following are Brooks' comments on the new tracks. The album the track now appears on is in parentheses.

"Uptown, Down-home, Good Ol' Boy" ("Garth Brooks"): "This is DeWayne Blackwell and [Earl] Bud Lee's follow-up to 'Friends In Low Places.' It seemed to fit on the original 'Garth' album. It was cut out of that album at the last minute."

"This Ain't Tennessee" ("No Fences"): "This is a song I wanted used somewhere else and had a number of records on it. But it was fit, but it's a ballad, and you know how ballad-heavy [my albums are], so ballads are usually the first ones to go.

"Which One Of You Will You Be Tonight" ("Ropin' The Wind"): "This is a song we cut and got left out of the album. It's a love song, it's a ballad."

"Something With A Ring To It" ("The Chase"): "We had this on hold to [record], and when we heard Mark Collin [who wrote the song with Aarin Tippin] got his record deal, we let it go. It's on the ground for him, and it was for a single."

The demo that he brought us very swing, and the cut that he had was very acoustic. So we went back and swung it because it's fun to swing it."
Top Execs In Lineup For Asian Music Conference

The agenda for the Asian Music Conference (AMC) is taking final shape, and two of Asia's most accomplished music executives have signed on for prominent roles. The event is being organized by Billboard and MTV Networks Asia, and takes place May 17-18 at the Regent Hotel, Hong Kong.

PolyGram Far East president Norman Cheng and Axe Inc. chairman Tom Yoda are among industry leaders taking part at the AMC. Under Cheng, who is based in Hong Kong, PolyGram is in the process of developing leaders in the region for more than 10 years. He was appointed to his current post in 1992, when his responsibilities were expanded to include the multinational's Japanese operation. Cheng will deliver an AMC keynote address May 18.

Tokyo-based Yoda has made Axe one of the most successful independent music companies ever in Japan, pioneering trends in dance music and developing a number of multimillion-selling artists such as Namie Amuro, Globe, and Evey Little Thing. He will take part in the first AMC panel, "The 900-Pound Gorilla," discussing the effect of Asia's economic difficulties on the music markets there.

Aretha Blooms Anew On The Chart

The week she made her first appearance on the Billboard albums chart, Aretha Franklin was in very good company. Other artists with albums debuting the week of Nov. 17, 1962, included Dinah Washington, Peggy Lee, Nancy Wilson, Bobby Darin, Billy Eckstine, and Chubby Checker & Dee Dee Sharp. Franklin entered the chart at No. 116 with "The Tender, The Moving, The Swinging Aretha Franklin" on Columbia.

This issue, Franklin is still in good—but very different—company. She joins Cappadonna, Propellerheads, Semisonic, Journey, Iron Maiden, and others as she debuts at No. 20 with "A Rose Is Still A Rose." (Arista), her 40th album to chart and her first of all new-material since "What You See Is What You Swallow" in January of 1991.

Franklin's 35-year-and-five-month chart span puts her in seventh place among artists with the longest chart spans on the Billboard album chart during the rock era. The only artists with longer spans are: Frank Sinatra (40 years and six months), Elvis Presley (40 years and five months), Tony Bennett (40 years and one month), Johnny Mathis (39 years and eight months), Johnny Cash (37 years and 11 months), and Glenn Miller (30 years and 3 months).

Their Own Way: Elsewhere on the Billboard 200, an album that is a complete remake of another album debuts at No. 101. "Legacy: A Tribute To Fleetwood Mac's Rumours" (Lava/Atlantic) includes covers like "Dreams" by the Corrs and "Don't Stop" by Elton John. The original "Rumours" spent 31 weeks on top of the chart. This is not the first time Fleetwood Mac has been a complete rewriting of an earlier record. In January 1996, "Tapestry Revisited—A Tribute To Carole King" also on Lava, peaked at No. 59. And way back in 1976, "The Beatles' Abbey Road." Named after the street where the Stax studios were located, "McLemore Avenue" peaked at No. 107. The Fleetwood Mac tribute could soon be joined by another update of an entire album. Rhino is poised to release a new version of the "Grease" soundtrack featuring Lou Christie, Lesley Gore, and Darlene Love.

Meanwhile, Fleetwood Mac continues on The Billboard 200 with its latest, "The Dance," down six places to No. 30.

Four Play: Apparently, there really is no limit to the number of singles. Master P can amass on the Hot 100. Thanks to the debut of "I Got The Hook Up," (No Limit/Priority) at No. 77, the rapper now has four titles on the chart. The highest-ranked is "Let's Ride" by Montell Jordan Featuring Master P & Slick Rick. The Shocked (Def Jam) Leaping 6-2 in its sixth chart week, the single is poised to become Jordan's second pop chart-topper by taking over the No. 1 spot from R-Ci & Jodeci's "All My Life" (MCA). "SEX" IS UP AND DOWN: If the members of Marcy Playground are upset that "Sex And Candy" (Capitol) falls from No. 1 on Modern Rock Tracks after 15 weeks, they should be consolled that the single finally debuts on the Hot 100 at a lofty, No. 18. "Sex" is No. 9 in its 22nd week on Hot 100 Airplay and bows at No. 23 on Hot 100 Singles Sales. On the modern rock chart, "Sex" is replaced by one of my favorite tracks of the year, Fastball's "The Way" (Hollywood).
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