Indie Retailers Flex Their Muscle

BY ED CHRISTMAN
NEW YORK—Retail coalitions are emerging as a force to be reckoned with, as four new ones have been formed this year, bringing the nation-wide count in the U.S. to 16 since 1992. The new coalitions have formed in Philadelphia, Detroit, Los Angeles, and Florida.

Independent record store owners are finding that collectively they command increased recognition from record labels and distribution companies, in the form of in-store play copies and point-of-purchase materials. Some coalitions have also used their clout to buy collectively, which results in lower costs when making purchases. In return, record labels and distribution companies find that working through coalitions enables them to target markets more cost-effectively when it comes to developing new artists.

Although he has not joined any of the existing coalitions, George Daniels, owner of George's Music Room in Chicago, is a leading proponent of the idea. Independent stores “have to become advocates together,” Daniels says. “We are all in the same business,... instead of being competitors, let’s be teammates.”

Daniels says that before the coalitions came together, independent stores were not getting the respect and attention they deserved. “It is the case that the cooperative advertising dollars were not being fairly distributed through the one-stores. Also, since independent stores are reporting to SoundScan,” Daniels says.

(Continued on page 86)

French Dance Acts Flourish

BY LARRY FLICK
NEW YORK—Within the import-conscious U.S. club community, all eyes are glued on an explosion of high-profile acts rising from the fertile French dance music scene. The rush of ardent underground support for these overseas arrivals hints at a full-fledged mainstream movement ahead.

Long viewed as the least credible sector of the European dance market—even by many of its own citizens—France has experienced a creative renaissance over the past two years.

“As a collective scene, we’ve stopped trying to emulate everyone in America and England, and we’ve started following our own natural instincts,” says David Blot, who organizes the red-hot raving “Respect Is Burning” parties in Paris, along with Jerome Viger-Kohler and Fred Agoudini.

“The stigma attached to the scene was hard to get rid of at first. But after a while, the music got so good that DJs here felt they could [Continued on page 84]

Island’s Tricky Calls On PJ Harvey, Others For New ‘Angels’ Set

BY SHAWNEE SMITH
NEW YORK—Musical misfit Tricky isn’t the bad boy people portray him to be.

“I grew up in the ghetto environment,” says the British bred artist. “And when me and my friends walked into town, you could tell by the way we dressed that we didn’t have money. When people in the shops who have nothing look at you funny, it kind of gives you a chip on [Continued on page 85]
gloria mariah aretha carole celine shania

An Honors Concert for VH1 Save The Music

Your voices reached beyond the highest notes.
By Wolfgang Sphaer

Hamburg—With the average home growth of only 4.1% in 1997, the German record industry is stuck in a mire from which not even such top sellers as Elton John, Nana, and Wolfgang Pfeig can free it.

The Federal Agency of the Phonographic Industry (BPI), whose members account for 91% of the record market here, says that the companies it represents saw sales rise from $2,970 million in 1996 to $2,728 million in 1997. These figures were measured by retail prices, including value-added tax. The rise in sales of product from BPM was 1.6% increase, and the organization says the market was at a whole rate of $2.986 billion.

“This means Germany has consolidated its position in the world’s third-largest record market after the U.S. and Japan,” BPM president Thomas Stein says. However, he adds, “although unit sales were up, there’s no hiding the fact that inflation- and exchange-rate effects were stagnating.”

BPI membership companies shipped a total of 494.1 million singles in 1997, up 1.9% from the previous year’s total, with the maxi-single format continuing to gain importance. Albums in all formats racked up unit shipments of 218.8 million, equivalent to a 1.7% increase. The album category was underpinned by CD shipments, which rose 3.9% to 191 million units.

With sales of 27.2 million units, cassette shipments continued their descent. After a further 9.3% decline in 1996, this format shrank by a further 9.3% last year. Vinyl LP shipments held steady at 400,000 units.

The good news for the industry here is that half of all chart singles were domestic productions. National reperoire accounted for 48.2% of chart entries, up from the previous year’s already-high level of 42.1%.

The classical music market remains strong; the BPI’s sales of 1996. At 10.6 million units, shipments to retailers were down 1% from the previous year’s total. However, this decline was more than made up for by the increased retail sales of classical music to 2.4 million sales.

Singles of all genres advertised on TV and radio were up 2.5% to 48.5 million units.

“The retailers’ economic situation deteriorated as a result of intense competition, and there were numerous closures again last year,” says Stein. While large retail chains are continuing to dominate, said as does small and medium-sized indie stores are being squeezed, leaving what the record companies regard as a market gap. This has caused concern, as retailers remain the biggest outlet for music.

Music videos have only a marginal share in total sales, accounting for less than 1% of total sales, as well as music video sales. Even so, shipments rose by 9.2% to 923,000 units in 1997. Retail revenue at patents, including tax, rose to $14.4 million.

Looking ahead, Wolf-D. Grammatik, chairman of the German national group of the International Federation of the Phonographic Industry, says new technologies will bring about opportunities for creative people and artists, with record companies seeing some of the benefits.

Online suppliers will play an important role as an alternative to record stores, says Grammatik. Such companies, he says, will increase sales of all types of music and will.

(Continued on page 84)

Chancellors Pegs $25 Million From Pay-For-Play

This story was prepared by Chuck Taylor and Mark Schriffman, managing editor of Rock Artist Monitor.

NEW YORK—The radio group owner Chancellor Media has written $25 million in new pay-for-play contracts. The move is in response to a complaint from a New York radio station to the Federal Communications Commission.

In an effort to pay-for-play the report, the station states, “We think that record companies will find this concept intriguing to the point of creating an arm’s length and important artists’ releases, and (c) help an artist gain a foothold in an increasingly fragmented and competitive marketplace.”

The “company could use the strength of the distribution of the 400-plus radio stations owned by Chancellor (108 stations) and Capital (50 stations) (Continued on page 85)

LETTERS

By Jeffrey P. Evans

President Video Software Dealers Assn. Encino, Calif.

Billion associate home video editor Eileen Fitzpatrick replies: The Talk...it clearly states that the VDAs and API could not come to financial terms, which was why the former's board twice rejected the program. While the VDAs has chosen to take a negative view of the piece, the facts speak for themselves.

ASSAYING 'COUNTRY GOLD' ISSUE

Billboard Networks Real Country Network GM. Dave Nicholson says that “he can’t think of any” stations that have succeeded with a heritage country format (“Gold Lives On Air,” April 11). San Francisco's KNEW-M attacked a classic country format in January 1996. Within 18 months, its audience quadrupled from 0.4 to 1.9. Sadly, on n. as well as Cattie who evergreen pulled the plug as the format hit its peak and replaced it with Nicholson’s satellite-delivered Real Country. That format isn’t bad, but ratings have since dropped.

Mike Schaefer
San Francisco

Retailer Sponsoring Tours

This summer by Jimmy Page & Robert Plant, Stevie Nicks, Janet-Jackson, Michael Bolton and Wycombe, and Chicago and Hall of Fame, as well as many others.

As it did for Fleetwood Mac and John Tesh.

These will be available to concertgoers who mail vouchers handed out at the venues to the chain and pay for shipping and handling.

The touring acts’ products will be displayed in Best Buy store endcaps, and the concerts will be promoted in advertising campaigns on television and in print.

Laurie Bauer, spokeswoman for the (Continued on page 85)

VSID & AMERICAN FILM INSTITUTE

Eileen Fitzpatrick’s shelf talk column (Billboard, March 28) mischaracterizes the VSID’s stance on the American Film Institute’s (AFI’s) “100 Years . . . 100 Movies” initiative and leaves an inaccurate impression that the VSID was coerced into participating in the program. To the contrary, VSID officials met dozens of occasions every 14 months with API representatives to seek a way for the VSID and its members to support the promotion. Indeed, the VSID’s board of directors voted for participation if the price was equitable. The VSID informed its members to use their World Wide Web site to highlight the program, wrote flattering articles in its publication, and urged retail members individually to support the wonderful tribute to a century of moviemaking. Ultimately, the API’s requirement for huge financial payments from the VSID precluded thousands of home video retailers from directly playing the active “sponsorship” role they sought.

Jeffrey P. Evans
President Video Software Dealers Assn.

Billboard associate home video editor Eileen Fitzpatrick replies: The Talk...it clearly states that the VDAs and API could not come to financial terms, which was why the former's board twice rejected the program. While the VDAs has chosen to take a negative view of the piece, the facts speak for themselves.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor; Billboard, 155 E Broadway, New York, N.Y. 10038.
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### Commentary
BY CHARLES VAN HORN
In my role as executive VP of the International Recording Media Assn. (IRMA), I am called upon to perform a wide variety of tasks—from statistical analysis to strategic planning. Recently I visited another task to my job description: shopping.

I spent a weekend in the shopping malls of New Jersey, scouring the aisles of several of the planet's largest superstores—Staples, Blockbuster Video, Circuit City, and Tower Records. These are the front lines of our industry's battle for a share of the consumer's discretionary income and offer a snapshot view of trends that have a direct impact on how we business are changing.

First stop: Tower Records. This retailer was one of the targets of last year's ITA Audio Cassette Coalition campaign, which in recent months has helped significantly slow the decline of the prerecorded music cassette. Recent SoundScan data reveal that the format has declined at a rate of just more than 10% from this time last year, compared with a 17% decline that was accelerating before we launched our campaign to convince retailers that their consumers still want cassettes.

I'm proud to say that this local Tower store was well-stocked with cassettes. Then again, it was also carrying CDs, CD singles, a small assortment of LPs, MiniDiscs, music videos, and DVDs. Seven different blank and prerecorded recording media formats were on display. However, these choices pale by comparison with the number of other choices the record consumer has to make. Consider these choices at Tower—a seven types of recording media, 27 music genres, and 120,000 titles.

A recent study by the Recording Industry Assn. of America (RIAA) and Veronis, Suhler & Associates reveals more about the evolution of recorded music “choices” over the past 25 years. When the RIAA began reporting unit sales in 1973, consumers had three music formats to choose from: LP, track, and cassette. Registered (Continued on page 17)
A renowned photographer.

A passionate activist.

A devoted mother.

A loving partner.

An indescribable life.
Nashville Industry Takes Stock After Tornadoes Strike

BY CHEF FLIPPO
NASHVILLE—Music Row dodged a bullet when a tornado that tore through downtown Nashville the afternoon of April 16. The first twister, which hit downtown Nashville about 3:20 p.m., passed a stone's throw from Music Row without causing any major damage in the area.

Power was lost throughout the area, however, canceling numerous studio sessions and effectively closing down the country music industry (Billboard Bulletin, April 17).

After the first storm passed, the threat of more tornadoes forced music industry staffers to stay in basement shelters or in improvised shelters in stairwells or interior rooms of buildings. The last threatening storm passed over at 7 p.m.

Woodland Studios was directly in the path of a tornado that devastated east Nashville. “We were very fortunate,” says Woodland president Robert Solomon. “The roof of the building landed in the parking lot, and the lobby and the air conditioners are gone. Everything’s wet, but the studio itself is intact.”

Solomon says a mixing session was under way when the tornado struck, but no one was injured. The wind was still without power five days after the storm.

A benefit concert for East Nashville’s victims was planned for Sunday (26) at the Douglas Corner Cafe.

Damage downtown was considerable:

- The Wildhorse Saloon received minimal damage and reopened on Saturday.
- The Tennessee Performing Arts Center suffered extensive external damage and an experimental laser show called “Swan Lake” were canceled. A large section of the exterior of the Hard Rock Cafe was peeled away.
- Power and Internet service remained out in a large portion of the city.

The damage downtown was considerable. A historic honky-tonk, (Continued on page 92)

Brazil’s Gonçalves Dies
Singer’s Career Stretched Back To The ’40s

BY ENOR PAIANO
SAO PAULO, Brazil—This country is mourning the passing of Nelson Gonçalves, a self-described “bohemian” at heart who was the last romantic singer from Brazil’s so-called “golden age” in the 1940s and ’50s. Gonçalves died of a heart attack on April 16 in Rio de Janeiro; he was 88.

Gonçalves spent his entire 57-year career with RCA, which is now known as Bmg. Bmg estimates that the crooner’s 125 albums have sold 78 million units in Brazil, ABPD, Brazil’s trade group, certified as platinum 20 of Gonçalves’ discs for selling 250,000 units each. Thirty-eight albums were certified gold for sales exceeding 100,000 pieces.

Among his many hits were “A Volta Do Boêmio” (“The Return Of The Bohemian”), “Fica Comigo Esta Noite” (“Stay With Me Tonight”), “Remência” (“Renunciation”), and “Maria Bethânia.”

“His strong voice singing ‘Maria Bethânia’ is something that will be a part of my life forever,” says pop rock singer Rita Lee.

“Maria Bethânia,” a 1940s hit for Gonçalves, was one of the favorite songs of Brazilian superstar Caetano Veloso, who insisted that his parents name his younger sister after that tune. Oddly enough, Caetano’s star sibling remains one of the few representatives of Gonçalves’ singing persona—a bold, upfront interpreter who wades into broken romance, adultery, and loneliness.

Gonçalves’ rather tumultuous life, which was documented in a theater production last year that focused on his amorous adventures, certainly provided the foundation for his mist-eyed tunes. He battled substance abuse, married three times, and had seven children. And as his signature song “A Volta Do Boêmio” attests, Gonçalves also possessed a lifelong bohemian spirit that took him to Rio’s red-light district at the height of his fame in the ’40s.

In the late ’50s, Gonçalves developed aavenous appetite for cocaine and he was arrested on charges of possession of the drug in 1966. Seven years later, Gonçalves proclaimed himself free from drugs and was focusing on another old passion: Scotch whiskey. He later would say, “I drink and I smoke. God takes care of my voice.”

Gonçalves, who was born in San
tana do Livramento in the southern

Calif. Divestment Bill Is Defeated

BY LARRY LEBLANC
TORONTO—Less than a month after this year’s Juno Awards, Lee Silversides announced April 17 that he would resign as the label’s president, serving for four years as president of the Canadian Academy of Recording Arts and Sciences (CARAS). Along with addressing the CBC’s “The Tonight Show,” the Toronto-based CARAS is a co-producer of the annual event.

A committee consisting of the 2004 Juno’s board president John Bottle Davies, vice president Ross Reynolds, and trustees Deane Cameron and Duff Miller will now recommend a replacement for Silversides to the CARAS board of directors.

Silversides, a controversial figure in his role at CARAS, says he’ll now direct his energies to establishing a hall of fame for Canadian music.

Several people in Canada say there were enor-

BMM Music Canada-affiliated label Visk Records caused a substantial media flap backstage by refusing its Juno for best rap recording at the 2004 Juno Awards.

CTV News were familiar with the story that led to the Ignition’s “don’t come as a surprise.” There were issues with [the CARAS executive board] that Lee Silversides was addressing, particularly his dealings with the CBC. Before the Junos, nobody knew what was going on. Nobody wanted to engage in an oft-repeated Sutherland acknowledges that two weeks before the Junos, the CARAS executive board had a meeting to discuss issues involving this year’s event.

“We’re going into the Junos, we felt we had solutions to most of the problems,” he says. Yet during a phone board telephone conference call following the Junos, Silversides said he was resigning.

“I had made up my mind before Christmas,” Silversides (being CARAS president) is a hot seat. It’s a gratifying job, but perhaps it should have a fixed life span.

Widely hailed for his role in revitalizing CARAS—including decentralizing the academy by attracting representatives from outside Ontario onto its board—Silversides has been also sharply criticized by many within the industry for his handling of negotiations with the CBC—CTV and with

(Continued on page 83)
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They were, respectively, Wood America and Calif., assistant. Mullins was killed in a car accident last September. This was the first time Mullins was awarded a Dove. Known for such signature songs as “Aces” and “Listen to the Spirit,” Mullins recorded nine albums for Reunion Records. He was also noted as a songwriter, penning hits for himself and other artists, most notably Amy Grant’s “Sing Your Praise To The Lord.” Though highly regarded by both artists and fans, Mullins eschewed the music business, concentrating on humanitarian and spiritual pursuits.

**Chapman Tops Doves**

BY DEBORAH EVANS PRICE

NASVILLE—The Gospel Music Assn.’s 29th annual Dove Awards, held April 23 at the Nashville Arena, “is making an impact at such AC stations as WJYE Minneapolis, WBUF Baltimore, and WRCF Hartford, Conn. Karl will also have songs featured in the forthcoming films “At First Sight” and “In The Kiss.”

Steven Curtis Chapman was the most awarded artist of the evening. He took home his fifth male vocalist of the year accolade and his ninth award in the songwriter of the year category. He also won the Dove for pop/contemporary song of the year for “Let Us Pray” and was a participant in the special event album of the year. “God Is With Us—A Celebration Of Christmas Carols And Classics.” Other multiple winners were Reunion band Third Day, which won in the rock recorded song category for “Aliens” and rock album.

**Zutaut’s Enclave Relaunched As Mercury Imprint**

BY MELINDA NEWMAN

NEW YORK—The Enclave, the Tom Zutaut-heirden station-alone label that was a casualty of EMI’s shuttering last summer, has been revived as a Mercury imprint.

The first release on Enclave/Mercury will be June 9’s “Horrors” compilation from Swedish act Drain STHL. It is a reissue, with three additional tracks, of the band’s previous Enclave release.

Zutaut had been in discussions with Mercury Records Group chairman Danny Goldberg for months leading up a reactivated Fontana imprint, but, ultimately, Zutaut decided to re-launch the Enclave.

“The dream of the Enclave was a dream I had five or six years ago,” says Zutaut, who was a celebrated A&R executive at Geffen before launching the label. “I’d been working on it for years, but it had come out of under you was a pretty traumatic experience.”

**Sony Reissues Vintage Broadway**

BY IRV LICHTMAN

NEW YORK—Stubbarts of the Sony Music show catalog are being refurbished with something “extra” in a release program from Sony Classical, an ambitious reissue program. The program includes expanded legacy titles in the ambitious reissue series, which kicks off with five titles June 2, once again sport the vaunted name of “Columbia Records.”

Although some of the titles have already had two previous releases on CD, the latest incarnations offer a variety of enhancements. Besides digital remastering and new liner notes and archival photos, some albums will also showcase previously unrecorded bonus tracks.

The last time Sony Music went to market with digitally remastered video liner notes, cover art, archival photos, and exclusive interviews. Other marketing tactics include supplying retail brochures and header cards, placing Broadway-oriented ad placements in Playbill, and creating tie-ins with Ticketmaster.

The CD releases will carry a “Best Buy” price of $11.98, while cassettes, limited to projected high-volume sellers, will carry a list of $9.98.

The first five reissues are the original Broadway cast albums of “A Chorus Line,” “Cabaret,” “Kiss Me, Kate,” and “Camelot,” along with the 1968 London cast album of “My Fair Lady,” featuring most of the Broadway leads, including Rex Harrison and Julie Andrews; the recording, made two years after the show’s Broadway opening, was basically made in order to present the score in the then new stereo sound.

According to Laura Mitgang, senior VP of A&R at Sony Classical, the show music project is meant as a tribute to the late Goddard Lieberson, the legendary head of Columbia Records who produced many of the label’s cast albums, and as a connection with Sony Classical’s more recent re-entry into the Broadway cast field with such shows as “Shoe Girl” and “The Life.”

“Because of this, we regard the program as a cohesive initiative,” Mitgang says. In fact, the show series’ label copy connects with the golden past of Broadway by reintroducing the familiar Columbia Broadway Masterworks logo used for the company’s early Broadway releases—when Broadway albums were first considered culturally equivalent to Columbia’s classical releases.

**Linda McCartney, 56, Dies**

BY PAUL SEXTON

LONDON—Linda McCartney, who succumbed to cancer April 17, was not only one of the music world’s best-known figures but a respected photographer, animal-rights campaigner, and hugely successful businesswoman in her own right.

McCartney, 56, died with husband Sir Paul and their family at her bedside while on vacation in the U.S. Widespread grief at her death was amplified by its suddenness; it had been thought that she was winning her battle against the breast cancer that was diagnosed in 1995, and the couple had recently been seen in public, notably at recent exhibitions of the work of their fashion designer daughter, Stella.

In a statement, Sir Paul said of his wife, “She was unique, and the world is a better place for having known her. Our family is so close that her passing has left a huge hole in our lives.”

**EXECUTIVE TURNOVER**

**RECORD COMPANIES.** Virgin Records America in New York names Keith Wood executive VP of A&R and Patrick Moxey senior VP of A&R. They were, respectively, CEO of Caroline Records and owner of Empire Management.

Virgin Records America in Los Angeles appoints Jane Ventom VP of A&R. She succeeds the creative and promotes Cheryl Ann to senior executive assistant. They were, respectively, VP of A&R administration at Virgin U.K. and an executive assistant.

Hollywood Records in Burbank Calif., names Mark DiDia senior VP/GM and Dan Hubbert senior VP of promotion. They were, respectively, GM at American Recordings and a promotion rep at Columbia Records.

Zomba Recording Corp. in New York promotes Lori Landew to VP of new business affairs. She was senior director of business affairs.

Welk Music Group/Vanguard Records in Santa Monica, Calif., names Steve Buckingham senior VP. He was VP of A&R at Columbia.

Warner Music Group in New York promotes Janine Richardson-McDonald to director of events and contributions. She was manager of events and contributions.

BMG Classics in New York promotes Philicia Gilbert to senior director of international public relations. She was director of media relations, U.S.

Universal Records in New York names Bradley Kaplan director of A&R/Staff producer. He was creative director/GM at Elektra Music.

N2K in New York names Ed Shapiro senior director of legal and business affairs.

Gee Street Records in New York names Shawn Pecas director of rep promotion. He was an account executive at Dream Team Marketing and Promotions.

SoulEntertainment Records in Charlotte, N.C., promotes Tyler Hurt to president of black music. He was A&R director.

PUBLISHING. Glenn Middleworth is promoted to VP of creative at BMI Music Publishing Nashville. He was senior creative director.

Famous Music Publishing in Los Angeles names Susan Collins as vp of account executive. She was VP of A&R at Virgin Records America.

Tom Kelly is named controller of U.S. operations at peermusic in New York. He was director of finance at EM1 Music Publishing. Rodner Music International in Los Angeles names Aileen Randolph director of urban music. He was director of black music at A&M Records.

**RELATED FIELDS.** Rogers & Cowan promotes Monica Alexander to account executive. She was associate account executive.
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Smith Brings Out ‘Life’
Anticipation High For His Jive/Reunion Set

BY DEBORAH EVANS PRICE
NASHVILLE—They say good things come to those who wait. For radio, retail, and consumers who have been eagerly anticipating Michael W. Smith’s “Live The Life,” the wait ends with the set’s arrival in U.S. stores Tuesday (28) and internationally the same week.

Touted as one of the biggest Christian releases this year, the project is being jointly promoted by Jive to the general market and by Reunion to the Christian market.

“One of the amazing things about Michael is how consistently he puts out great music,” says Reunion president Bruce Koblish. “‘Live The Life’ continues that great tradition and is representative of some of his finest work. This record is very accessible both musically and lyrically to a broad spectrum of listeners, and yet, the artistic and spiritual integrity is never compromised in the process.”

Smith is one of the Christian community’s most perennially successful artists. He has won two Grammys, nine Dove’s, and one American Music Award, as well (Continued on page 54)

Treana Goes Solo On Backyard

BY CARRIE BELL
LOS ANGELES—At 16, Treana tried to find fame in America with the J&B dance duo TAG. After meeting with moderate success, she returned home to Cornwall, England, to gain what she calls “life experience.”

“I was very young the first time around and, even though I’d been playing instruments and writing music since I was 11, it lacked maturity and depth,” says Treana, now 23. “I learned a lot from that trip, making a video, touring, and all that. But I had to grow up. I’m more comfortable with my performing self, and I have more to write about because I’ve gone through more. I’m ready.

This personal growth comes through in full force on her Backyard/All American debut solo effort, “Naked,” which hits U.S. shelves Tuesday (28). The album reunites her with her TAG partner, producer and co-songwriter Gareth Young. It will be out on Attie Records in Canada and Pony Canyon Records in Japan this month.

She says, “We just finished the album a month ago. I am happy with the new songs and the way it came out. There was more to do, but you always think that way when you look back at it.”

Chuck Gullo, president of the All American Music Group, begs to differ with her questioning mind-set. “This is the album I’ve been waiting for [in] my 27-year career,” he says. “This girl’s talent is unbelievable. Her voice, her songs, and her guitar spark reaction in people. I also think Gareth and her will be a great songwriting duo for solo stuff and other people’s acts.”

Gullo first worked with Treana
(Continued on page 53)

Big Retail Gains Expected From ACM Awards

BY EILEEN FITZPATRICK
LOS ANGELES—If past experience is any indication, retailers had better stock up on releases by Faith Hill, Tim McGraw, Garth Brooks, and George Strait.

Hill and McGraw grabbed four awards at the 33rd annual Academy of Country Music (Continued on page 89)

Atlantic’s Froom Bows As Artist

BY PAUL Verna
NEW YORK—The idea of making a solo album had always tantalized Mitchell Froom, but his day job just kept getting in the way.

A producer, composer, arranger, and musician whose singular touch has resulted in exquisite works by Crowded House, Elvin Costello, Bonnie Raitt, Richard Thompson, Los Lobos, Latin Playboys, Sheryl Crow, Suzanne Vega, and many others, Froom has been so busy over the years that his own material took a back seat (see story, page 33). Fortunately, a rare lull in his schedule—and a burst of self-discipline—let him finally finish his project.

Titled “Dopamine,” the Atlantic Records album is scheduled for release May 19 in the U.S. and Canada and in June in Europe and Japan.

(Continued on page 83)

Sony Nashville senior VP of sales and marketing Mike Kraski says the project fell into place with surprising ease.

“But there’s always anything else, this was a well-balanced effort,” he says. “A&R delivered a great package, musically. We’ve got a good six or seven singles on the air. The Chicks came with a great sense of who they are and how they should be presented to market, and we had a great media strategy.

(Continued on page 84)
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the summer is a coup for the company—which simultaneously will release a new album of score music from “X-Files” composer Mark Snow—and the first of at least two affiliations with “X-Files” creator Chris Carter. A soundtrack based on Carter’s other sometimes-gristy TV series, “Millennium,” is planned for release later this year.

Snow, chairman/CEO of the Elektra Entertainment Group, characterizes the two “X-Files” albums as international event releases for the label. Rhone says Elektra has become more selective about the soundtracks it releases nowadays but has high hopes for “The X-Files” titles both in and outside the U.S., based on the international response to “Songs In The Key Of X,” an album of music based on “The X-Files” that Warner Bros. released in 1996. “We are looking at this from a global perspective because the Warner Bros. album sold something like 8-to-1 outside the U.S.,” he says.

The album will hit all major international territories between July and October, according to Rhone. “We put the album together from an A&R perspective with an international music perspective in mind. So we have artists on the album that have a global track record,” she says.

The roster of contributing artists includes the Cure, Sarah McLachlan, the Cranberries, Bjork, Sting, and the Dust Brothers. The album also contains new tracks from three acts that contributed to “Songs In The Key Of X”—Foo Fighters, Soul Coughing, and Filter. But Carter, who co-executive-produced the album along with Rhone, says the new project has a unique vibe.

“Tolnay there are some similarities, but there are different artists and a different flavor,” he says. Although the creators are saying goodbye from the term “inspired by” word that very few of the songs have been cues into the film.

With the movie slated to open June 19—the series’ May 17 season finale will lead directly into the film’s story line—beginning in late April, Elektra will be enunciated in a multi-tiered promotional blitz that will snowball as the summer approaches. “You won’t be able to walk into any... (Continued on page 18)

**Girls Against Boys Put On ‘Freak’ Show With Their Geffen Debut**

BY BRADLEY BAMBARGER

NEW YORK—When the smoke cleared in the major-label bidding war over Girls Against Boys a few years back, Geffen emerged the victor. But with one more album promised to its longtime home Touch and Go, the New York quartet resisted the temptation to record immediately, choosing instead to craft an indie swamp song with the pressure off (Billboard, Jan. 27, 1996).

The result, “House Of GvsB,” racked up critical acclaim and the group’s strongest sales to date (70,000 copies worldwide, according to Touch and Go). Although market potential has since seemed to constrict for the sort of grungy, grinding smart-core the band made its name on, the timing for

Girls Against Boys

**The Times And Travails Of Cheap Trick; Pearl Jam Taps Soundgarden Drummer**

FROM BILLBOARD

BY CATHARINE APPLEFELD OLSON

WASHINGTON, D.C.—The truth may be out there, but the soundtrack to “The X-Files” movie will not be in stores until June 2. The Elektra Entertainment aural complement to one of the most anticipated films of

**SACRED GROUND:** The first Native American Music Awards will take place May 24 at the Fox Theater at the Foxwoods Resort Casino in Mashantucket, Conn. The Mashantucket Pequot Tribal Nation operates the casino. The show will be hosted by Wayne Newton; presenters include Joe Walsh, Bruce Cockburn, Richie Havens, and John Trudell. Lifetime achievement awards will go to Robbie Robertson and Frederick Whiteface.

**Artists & Music**

**‘X’ Marks The Big Screen For Elektra**

**Girls Against Boys**

**The Beat**

**GvsB’s Geffen debut—‘Freak-On-Ice,’ due June 2—is still opportune, according to the group’s front man, Scott McCloud. “Modern rock radio has gotten even more rigid over the past couple of years, but I think that helps us cause in terms of all the hype blowing over and our record just being judged for the quality of the music,” McCloud says. “Expectu... (Continued on page 19)
Artists & Music

COMMENTARY

(Continued from 4)

The videos in subscribers was staggered on home video - that is, the LP was placed in the marketplace on Tuesday, the DVD player was placed on Thursday, and the CD was placed on Friday. My next step was Blockbuster Video, where the choices weren't quite as staggering. This was VHS history: no DVDs were in this store yet. No direct satellite service (DSS). A smattering of games. Just aisles and aisles of VHS tapes. December was a nascent VHS generation, still an extremely healthy business by all accounts. And though its growth has slowed, it's still a hit-driven business. According to Cambridge Associates, U.K. consumers spent $5.5 billion on home video products in 1997, of which $9.5 billion was rental expenditures. The major downturn is coming from special-interest video, which dropped 14% from the previous year.

There is no doubt that the business is flattening, but VHS isn't going anywhere soon. Though the Blockbuster I visited was far from an indication of this fact, video viewers do have other home video options available. And it appears to some that those choices are starting to affect the VHS business.

However, I'm afraid that impact isn't coming from another recording medium. DVD is coming on strong, but its impact on VHS sales is still negligible. The laserdisc format, meanwhile, is clearly on its way out. It's DSS—an electronic delivery system—that is making itself known in a big way. According to a recent Yankelovich Partners survey for the Software Clearinghouse (SHC), revenue from home video software climbed 25% in the first quarter of 1998. The survey found that home video software sales are expected to double over the next five years. The report also indicated that the convenience of ordering at home was an important reason for the decline. As a result, the survey found that those who own VHS players are under the misconception that movies are available on the air at the same time they're available in the rental stores.

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AUCTION OF CASTLE COMMUNICATIONS BY ALLIANCE ENTERTAINMENT CORP.

UNITED STATES BANKRUPTCY COURT

SOUTHERN DISTRICT OF NEW YORK

In re

ALLIANCE ENTERTAINMENT CORP., et al.

Debtors.

NOTICE OF HEARING TO CONSIDER PROPOSED SALE OF THE CAPITAL STOCK OF AEC HOLDINGS (UK) LIMITED PURSUANT TO SECTIONS 105 AND 363 OF THE BANKRUPTCY CODE

TO ALL INTERESTED PARTIES:

PLEASE TAKE NOTICE that the above-captioned debtors and debtors in possession (collectively the "Debtors"), have filed a motion with the United States Bankruptcy Court for the Southern District of New York (the "Court"), dated April 15, 1998 (the "Motion"), requesting entry of an order (the "Sale Order"), pursuant to sections 105 and 363 of the United States Code (the "Bankruptcy Code"), authorizing, inter alia, the sale of the capital stock of AEC Holdings (UK) Limited ("UK Holdings"), an entity organized under the laws of the United Kingdom.

PLEASE TAKE FURTHER NOTICE that:

A. UK Holdings owns all of the outstanding shares of Castle Communications, plc., an entity organized under the laws of the United Kingdom. Castle Communications, plc. and its direct and indirect subsidiaries, primarily form a catalog and resale record label which specializes in exploiting proprietary content rights to 1960s and 1970s British rock groups.

B. Pursuant to 11 U.S.C. § 363(b) (the "Sale Procedures Order"), an auction (the "Auction") shall commence and take place at a hearing to be held before the Court, in Room 935, United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York, on May 11, 1998 at 10:00 a.m., or as soon thereafter as counsel can be heard, to consider bids for the proposed sale of the capital stock of UK Holdings, submitted in accordance with the Solicitation For Bids described below.

C. A hearing (the "Sale Hearing") shall be held before this Court, immediately following the conclusion of the auction, to (i) consider approval of the Debtors' sale of UK Holdings to such bidder as shall provide the highest or otherwise best offer for UK Holdings at the Auction, (ii) permit the Court to consider any issues or objections that are timely interposed by any parties, and (iii) grant such other or further relief as the Court may deem just or proper.

D. Objections to the entry of the Sale Order, if any, must be filed with this Court (with a copy to Chambers) and served on: (i) Willie Farr & Gallagher, attorneys for the Debtors, One Cicorop Center, 153 East 53rd Street, New York, New York 10022; (ii) the Office of the United States Trustee for the Southern District of New York, 80 Broad Street, Third Floor, New York, New York 10004, Attention: Brian Masumoto, Esq.; (iii) Zaikin Rodin & Goodman, attorneys for Chase, as Agent for the DIP Lender, 750 Third Avenue, New York, New York 10022; (iv) the Office of the United States Trustee for the Southern District of New York, 80 Broad Street, Third Floor, New York, New York 10004, Attention: David C. Laumon, Esq.; (v) Schulte Roth & Zabel, attorneys for the Creditors' Committee, 95 Third Avenue, New York, New York 10002, Attention: James M. Peck, Esq.; (vi) Morgan Lewis & Bockius, attorneys for the Officiual Committee of Secured Trade Debtors, 200 One Logan Square, Philadelphia, Pennsylvania 19103, Attention: Michael A. Bloom, Esq., to be received no later than 12:00p.m. (NYC time) on May 15, 1998.

E. Any entity that wishes to submit a bid for the purchase of the capital stock of UK Holdings must comply in all respects with the terms and conditions established by the Sale Procedures Order, including, but not limited to: (i) the minimum bid that the Debtors will consider shall not be less than $25.5 million without regard to contingent consideration, (ii) bids must be received prior to 12:00 noon on the fifth business day before the Auction, and accompanying such bid must be (a) a cash deposit or letter of credit (acceptable to the Debtors in all respects) equal to $25.5 million, (b) two copies of the Model Purchase Agreement with any proposed changes clearly indicated, and (c) a statement indicating in detail the existence and anticipated timing of any new approvals, consents or authorizations, including regulatory matters, that are required to close the sale of UK Holdings; and (iii) no conditions regarding financing for the purchase price, completion of further due diligence investigations or board of directors approval will be permitted (collectively, the "Sale Procedures"). Bids should be submitted to: The Blackstone Group L.P. ("Blackstone"), 345 Park Avenue, 31st Floor, New York, New York 10154, Attn: Steve Zelin, with a copy to: Willie Farr & Gallagher ("WFG&G"), One Cicorop Center, 153 East 53rd Street, New York, New York 10022, Attn: Marc Abrams, Esq., and Cahill Gordon & Reindel, 80 Pine Street, New York, New York 10005, Attn: Steve Greene, Esq. A detailed description of all Sale Procedures is contained in an approved Solicitation for Bids.

F. Copies of the Solicitation for Bids, the Motion and all Exhibits thereto (except Exhibit "D," which has been filed under seal) may be reviewed during regular business hours at the office of the Clerk of the Bankruptcy Court, Fifth Floor, U.S. Custom House, One Bowling Green, New York, New York 10004-1408 and may also be procured via the internet at www.nysb.uscourts.gov or upon written request together with payment for all copying and mailing costs to: Ink Office Solutions, 641 Lexington Ave., 13th Floor, New York, New York 10022, (212) 223-3131, Attn: Mark Smoll.

PLEASE TAKE FURTHER NOTICE that any entity that wishes to submit a bid for the capital stock of UK Holdings is strongly advised to contact The Blackstone Group, 345 Park Ave., New York, New York 10154, Attn: Steve Zelin (212) 935-2626.

Dated: New York, New York

April 16, 1998

WILLIE FARR & GALLAGHER

Counsel for the Debtors and Debtors In Possession

One Cicorop Center

153 East 53rd Street

New York, New York 10022

(212) 821-8000
Ana Voog Prepares Her Web-Savvy Radioactive Debut

BY CARRIE BELL

LOS ANGELES—With the release of Ana Voog’s Wasteland/Radioactive Recordings/MCA debut, “anavoog.com,” due online May 5 and at retail June 2, the artist may have to give up his crown as Minneapolis’ strangest musical resident.

Voog, produced and managed by former Prince & the Revolution drummer Bobby Z, knows she’s “different.” She writes strange pop-tronics that sound like a child superimposed over Yoko Ono’s musical hero; her album has a cover of “Ask The Dragon.” She collects fetish gear, Hello Kitty paraphernalia, vintage lingerie, and blue glass. And Voog let her freak flag fly with pride during the five-month recording of her album, named for her Web Wide Web site.

“It was interesting to make an electronic record finally,” says Voog, who used to front the Blue Up!, a techno outfit. “Techno is the sound light would make if it made sounds,” she says. “I see visions when I hear the sounds on the album. It’s the beginning of a new era. But it won’t be for everybody. The people that get into it will get it, and those who don’t won’t. I’m not out to win intolerable fans. I just do what I do.”

Voog’s Web site, the artist’s life is dominated by shops of constantly updated pictures, which have been taken every minute for the last year. The site’s visitors have shared some 500,000 music moments, from making dinner to making whoopee. Even this interview was captured in cyberspace.

“I did it as art, not as a marketing tool,” Voog says. “If it gets people into the record, that’s a bonus. But I could see everybody that was watching me, I’d probably be freaked out, and throw the computer out the window. But I like the idea of pushing technological and social boundaries. No one is in charge of it. They are either visually opposed to me or ridiculously happy.”

The label is undoubtedly in the last category, with Voog’s site averaging more than 20 million hits a month. Fans exchange messages, send graphics, enter contests, and buy caps and T-shirts from the Ana Mart. “We didn’t put her up to it, but I’m sure it will get people excited for the CD,” Kurfirst says of the site. “She’s helped her own cause, which is why we’re going to start using it to introduce the records.”

On Jan. 12, a limited-edition single of “Peaceful God” was available exclusively via Boston-based New Media Comics Interactive (www.newbury.com). According to executive director Kurtfirst, “The Beacon Light” did not turn out to be quite as creepy as the band had anticipated. “Our original concept was to do something really dark—we were thinking like Nine Inch Nails or Gary Numan or something electronic—but we couldn’t really force it,” says lead singer Mickey Melchiondo. “It actually is an uplifting song, but it rocks really hard.”

Melchiondo says the timing of Ween’s participation in the album was particularly fortuitous. Just before he got the call from Elektra asking the band to contribute a track, he had read an Us magazine interview with “X-Files” star David Duchovny, who mentioned that during one of his first conversations with now wife Tea Leoni the two had discussed their love for the band’s song “Piss Up A Rope.” “He was talking about how he had met her through a Ween song and he was proclaiming to be a fan, so we thought it was perfect timing,” Melchiondo says.

‘X’ MARKS THE BIG SCREEN FOR ELEKTRA

(Continued from page 16)

Account big or small and not know that “The X-Files” is coming, says Elektra director of marketing Zauszann Murphy.

With the advent of the maze of promotions still being finalized at press time, but Elektra hopes to create an “X-Files” promotional program with MTV. Plus a series of video clips, with one possibly to be directed by Gary Kurfurth, Radioactive Records president, says Voog’s personal freedom is what drew him to sign her. “I got a tape and a video of her singing a song on a bag withangel wings on,” he says. “I was hooked.” She’s an artist that doesn’t understand the concept of boundaries.

She does, however, understand that others have boundaries that need to be broken down. One is the aversion to her tag as performance artist. “I call myself what I am, despite the fact that the title ‘performance artist’ scares the mainstream public,” she says. “It shouldn’t. Separately, we use the two words every day. You can’t take all of the connotations away.”

Voog, who decided she wanted to be a musician after seeing Adam & the Ants on “Solid Gold,” also knows it’s hard to sell records as a newcomer.

“I can’t think of things in terms of competition or conquering others,” she says. “I would hope there is room for everyone in retail land. I’m in it for the process, but if I make some money from it I won’t complain, no sirree. I want people to like my stuff. I want to get out of [Minneapolis] really bad. I want to live somewhere I can buy nice shoes and eat good cheesecake.”

Her best publicity weapon is the Internet, “The Internet just goes with electronica, and it’s an easy way to keep in touch with fans.”

On Voog’s Web site, the artist’s life is dominated by shops of constantly updated pictures, which have been taken every minute for the last year. The site’s visitors have shared some 500,000 music moments, from making dinner to making whoopee. Even this interview was captured in cyberspace.

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industry upside down,” Kurfirst says. “It will make people reconsider how they work artists. I’m glad to be part of a project that is still evolving.”

Voog plans have yet to be determined, although either “Please God” or “Hollywood” will be the single. Kurfirst says radio edits are being cut, but he plans to take the hypnotic tunes to dance clubs first. “We want to get it spinning in the influential clubs,” he says. “That audience would really appreciate her.”

The label is still working on potential tour plans and TV appearances, but the lack of concrete marketing plans shouldn’t scare retailers, Kurfirst says.

“The clock isn’t running,” he says. “We’re taking our time to set it up right. We plan to work this for a year. She certainly has the stamina and the excitement.”

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Raffie, Nashville, Phone: 615-321-4295, Fax: 615-321-0878. For research information and pricing, call Marie Raffie, 615-321-4295.
GIRLS AGAINST BOYS PUT ON ‘FREAK’ SHOW

(Continued from page 16)

for some huge success right off have lessened, and it seems more than ever like we’re an alternative to what’s going on in the mainstream. And that’s the space where we’re most comfortable.”

The success of an uncompro-
mising act like Radiohead is inspirational. McCloud adds: “They’re not really a singles band, but they’ve been able to reach a lot of people by keeping true to what it is they do. Our new record is bigger—sounding than anything we’ve ever done, and my vocals are more polished, for sure, but the album isn’t an easy listen by any stretch. The listener still has to bring something to it, in order to get the most out of it.”

“Freak On+Ica” was produced by Nick Launay, and the album features a veteran lineup of the band’s rhythm section, backed by the tour’s support act, keyboardist/bassist Eli Janney, bassist Johnny Temple, and drummer Alexis Flegis.

As the album’s title track, the music in its title helps indicate, “Freak On+Ica” comes across like its makers are up on the now sound but retained the purity of a more ethnic music—one in keeping with their tag as purveyors of rock-hard soundtracks for nocturnal pursuits. The lead single, “Park Avenue,” and such standout tracks as “Roxy” and “Exile” are ace calling cards for the album’s sinewy mix of loud noise and suave appeal.

According to Geffen’s U.S. mar-
keting chief, Robert Smith, “Freak On+Ica is a major priority for the label, with an 18-month, international campaign. It’s a band that a lot of people in a small world know everything about Girls Against Boys,” he says. “But a lot of people out there don’t know who they are beyond maybe a picture in a magazine. We know that it’s going to take time and directed by Nick Gson, (Ross, Size) going to MTV and local outlets shortly. The album will be

The album will be

tioned to the web of college stations that helped make “House Of GvsB” and its predecessors, “Cruise Yourself” and “Venus Luxure No. 1 Baby,” left-of-the-

ditional classics. The song won’t be available commercially except in Europe, where it comes out May 5 with B-sides of the non-album tracks “EPR” and “American White Dwarf” (a remix of the album’s “Black Hole”). In Japan, “Freak+On+Ica” will be released with “American White Dwarf” as a bonus track.

Super-Fire,” the first single from “House Of GvsB,” garnered GvsB its first real exposure on commercial radio. KLZK (The Laser) Lawrence, Kan., was one of the modern rock stations to spin “Super-Fire,” taking a cue from the following the band had cultivated during its many stops in town and the substantial airplay devoted to its album by the U.S. “Park Avenue” may have a Bowie-in-

Berlin sound, as opposed to the hip-

level heat of “Super-Fire,” but KZMR PD Roger “The Dodger” Formanek says GvsB “has enough fans here that we wouldn’t think twice about giving the song a shot.” Having played some 150 gigs outside the U.S. in the past few years, GvsB has picked up strong followings in the U.K., the Benelux, France, and Greece. According to Geffen’s head of international marketing, Mel Poster, the label plans to take full advantage of the band’s foothold in those countries and is sponsoring forays to such new territory as Scandinavia and Spain.

GvsB is in Europe on a promo-
tour before beginning its U.S. club tour in early October. A return trip to Europe for such festivals as the Netherlands’ Pinkpop comes in late summer; the fall brings shows in Australia and Japan.

Girls Against Boys are booked in the U.S. by New York-based Creative Performance Group and in Europe by CNL of Nottingham, England. The group is managed by Gold Mountain in New York; its songs are published by Girls Against Boys Music, with a new co-publishing deal pending.

BILLBOARD  MAY 2, 1998

www.americanradiohistory.com
Michael Andelman recalls, "The guys were practicing and Al was singing this song, and they just said, 'You should have your own band. You should be a rock star.' Basically, they recorded this demo as a joke and mailed it to me."

The subsequent album, recorded in 13 days, is a nice mix of lyrical whimsy and gritty rock that drops references to America in every track. Nathan is featured singing lead on some album cuts as "Baretta Bird" and "Santa Fe." While "American Made" has been making strides at college radio since its release, Andelman says the label has run into an unexpected problem. "It's a little too commercial for them," he says. "We get these calls saying, 'We love Fish of Death, but this is comparable to Harvey Danger.'"

That might not be such a surprise for those familiar with Peter of Death's pedigree. The label has served as the spawning ground for acts including Lazlo Bane (now on Almo), Dril Team (Reprise), and Jude (Maverick), as well as the remarkable 1000 Clowns and Five Easy Pieces, whose major-label debuts, on Capitol and MCA, respectively, are due this summer.

REALITY VS. ELUSION: RCA act Elusion, made up of two pairs of twin sisters, Marie and Michelle Harris and Tonya and Tamika Johnson, has made its run on the Hot R&B Singles Sales chart with its debut cut, "Reality." Early exposure on BET has been a major factor. The group's album, "Think About It," debuts Tuesday (28). TV appearances include "Soul Train," "Live With Regis & Kathie Lee," and "Jenny Jones."

DINOSAUR ROCK: Reprise act Stegosaurus, whose self-titled debut album broke May 12 is beginning to get noticed at mainstream rock stations with its first single, "At The Water." The band's earliest support comes from stations like KIRK Sacramento, Calif., and WHQR Greenville, N.C.

ROADWORK: Shanachie's Keven Gordon followed his 1997 EP "Illinois 5 AM," with its debut full-length, "Cadillac Jack's Son," in March. He's also known for his own songwriting career that created such songs as "Deuce And A Quarter," covered by Scotty Moore & D.J. Fontana. Gordon performs at the Massapequa Folk Festival May 1-4 in Greenville. Streak Records act the Zigges, whose album "Pomona Lina" was released April 21, play May 8 in Tuscon, Ariz., and May 9 in Albuquerque, N.M.
I REMERED BROOKS Step 1(53)  

WILLIAM H. DICKINSON, FIDELIO  

PUBLISHER: not listed  

COUNTRY Black 12852 (cassette single)  

Bettee returns to far more lively territory  

in this album’s third single from her newly released CD, “The Distance.” She’s at her vocal best when she’s ripping  

into a guitar-charged track, a la her star-making debut, “Bitch.” On the song, what is similar “Stop,” she also shimmies  

with a playfully sexy vibe—inspired, no doubt, by the Best Picture-winning Tora!  

Bars that underlines the melody. Catchy, as can be the jam, that will put Brooks on the lips of every top 40 programmer with a penchant for sticky rockers.  

JIMMY RAY I’d Rather Have Nothing (cassette single)  

WILLIAM H. DICKINSON, FIDELIO  

PUBLISHER: not listed  

REMINDER: Dave Way  

Epic 41083 (90s) Cassette Single  

The follow-up to the breakout hit “Are You Jimmy Ray?” lacks the infectious immediacy and giddy charm of its predecessor. “I Got the Message” raises the question of whether the artist has a novelty ditty and then following  

with a more serious-minded song. Now, this track is hardly a pensive expression of the world’s political woes, but it is guitar-rock with a genuine message, that can expect from Ray at this point. However, given a few committed listens, you will likely find that the track’s springy rockabilly tone and Ray’s pleasant vocal will grow on you.  

JOHN DENVER FILElettes (cassette single)  

PUBLISHER: not listed  

REMINDER: Dave Way  

Columbia 3889 (90s) Cassette Single  

Imbruglia’s breakthrough hit, “Torn,” was a global phenomenon, but RCA is wisely wasting no time rolling out this equally potent, if more aggregating beer belly button new single from the budding young  

singer-songwriter. The story of a fickle ex-boyfriend who simply can’t understand our less. No natural confidence will carry her far, as well as lead her to a less than stellar performance in a fairly short time. Until then, Imbruglia will continue to please the masses with the kind of material that multi-platinum albums are made of. By the by, the commercial pressing of “Big Mistake” is a bit of an oddity.  

CORI GLOVER Do You Fast, Then Do Myself (4:20)  

PUBLISHER: The Family Stand, Cori Glover, Michael O.  

WRITER: not listed  

REMINDER: Dave Way  

LaFace 4292 sp Aċet (CD single)  

It’s hard to believe that the former member of the hip-hop band Enter  

Jordy soloed the traditional role. Well, he finally takes those steps first with an  

abrupt change in style—hardly the direction you’d expect from a song by the  

coyly bravo of heavy metal builder, but also infusing nearly every syllable  

with pained emotion. This slice of his must-be-full-length deep delivery is  

very fitting, but the track does absolutely nothing to help build a career  

full of timeless tracks. It only stands out as an act with a questionable future,  

stuck in the doldrums of contemporary R&B.  

LORI LOUVET Little Dirty Crack In His Heart (5:27)  

PUBLISHER: The Family Stand, Cori Glover, Michael O.  

REMINDER: Dave Way  

Artists 5473 (90s) Cassette Single  

Does pop radio need yet another cliché? “You’re the One,” by cocky,  

vocal performance—fifth an equally captivating, but not as appealing,  

per cent, quipped a watchful William—I really  

shape a great band of Tue., without the introduction that shuffles  

fights against a holdfast jeep pace are subtle things. It’s a song that  

chunky Mainstream, it’s a song that  

the distance at a strangled relationship from a heartbreakin’ vantage  

point, it’s both commercially viable and creatively credible. Hubby Ken  

Johnston handles production with an R&B spiritual, while his production of  

ballads. “I Got Rolled” also  

immediacy, and giving it a skin-tight sweater over it. White has always been  

a great singer, and she shimmies on this pensive tune about life’s obstacles  

as stepping stones. This record also sign  

notable potential promise of one of Music Row’s Most Wanted.  

Dann Huff. The marriage of strong per  

cussion and jangly guitars makes for a thoroughly engaging track. Country  

radio programmers should welcome this with open arms.  

CLAY WALKER Ordinary People (3:51)  

PUBLISHER: The Family Stand, Cori Glover, Michael O.  

REMINDER: Dave Way  

Columbia 3889 (90s) Cassette Single  

Sometimes a big producer or remix cannot do the trick for a lackluster track. Enter  

With Me (Part 1).” A guitar follow-up to the group’s hit “No, No, No,” “With Me” finds Destiny’s Child playing the role of the other woman—described,  

of the eyes of male songwriters. Don’t expect anything really new, but you’ve just a  

littledesired of these kinds of self-hating lyrics. The members of this female quartet  

tired of those burning desire of the others, completely losing their  

engaging delivery, but the track does absolutely nothing to help build a career  

full of timeless tracks. It only stands out as an act with a questionable future,  

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educational
There's something very "after-
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charming
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ceilings, and

WINTER OLYMPIC HIGHLIGHTS
85 minutes, $19.95
Although the old adage says "better late than never," this compendium of Winter Olympic highlights is a day late and a dollar short. With spring well under way and sights set on the next Summer Games in Sydney, interest in this recapt, hosted by Nagano, Japan, point man Jim Nance, may not be all that Fox had intended. Still, for those who do want to relive the Games' glory days, there is plenty to have. From the high points of the opening ceremony to the action on the slopes, on the ice, and more, the tape is a compact souvenir of the key events and the athletes who made headlines this year. Perhaps the most enjoy- able aspect of the video is the fact that it is not littered with advertisements, as CBS' initial coverage.
CHARLES MINUS: TRIUMPH OF THE UNDER- DOG
Documentary Home Video
80 minutes, $14.95
This retrospective of the roller-coaster- like life of jazz great Charles Mingus focuses on his work as a groundbreaking composer and leaves much of his artistry as a bassist and band leader untouched. It's therefore best suited for those who already are well-acquainted with Mingus' oeuvre. That said, there are numerous moments that serve as a window on his overall creativity, as well as on the per- sonal events that eventually led to his institutionalization in the late '60s. Min- gus apprenticed under such legends as Duke Ellington and Charlie Parker before he followed his own muse. He for- ging into a music that embodied the first embryoned, then embalmed again before he stopped per- forming after being diagnosed with Lou Gehrig's disease. He died in 1978. Perform- ance footage includes "Epitaph," "Peggy's Blues," "Better Get In Your Soul," and "Goodbye Pork Pie Hat." The documentary Mingus revival should spark interest in this tape. Contact: 212- 3847-0284.
SONY CLASSICAL
www.sonyclassical.com
Sony Classical's revamped and over- hauled worldwide Web site comes back from the dead. This time looking leaner and more focused. Instead of just an average Web-site stereovision, Sony has rejuvenated its online classic house with a new audio- library and a classical Webcast channel that is a true highlight. Chunky graphics have been replaced with a clean, though somewhat plain, new look, and download capabilities are quicker. In addition to boxed-up sales offerings, "Super sites," on featured albums offer comprehensive information about the title and are good enough to belong on the artists' home pages. The icing on the cake is some in- depth, special reports on artists such as Leonard Bernstein.
CLASSICAL INSTITES
www.classicalinstitute.com
Classical music has solidified its presence on the Web with this site, which may be the only comprehensive and exhaustive site on the Net devoted to the genre. An attractive home-page design invites browsers to search through the extensive in- depth categories, including a multimedia gallery of the greatest classical com- posers and performers in history; as well as a regularly updated featured-artist exhibit. Another department in the Con- servatory, an educational environment for enthusiasts and a resource for stu- dents and teachers. The site features an in- ternational area that incorporates music clips and chat areas, and the home page works for music-lovers, as well as for those who have never been to the Net before. It's a site for those who frequent online and multimedia performances, whether they are online-audio broadcasts or links to per- formances or organizations; the site is equally important for the serious music student and the one-time Consumer. The site is sponsored off the CI Store, which is stocked with more than 150,000 CDs and cassette.
STREAMLAND
www.streamland.com
In the growing craze to provide streamlined music videos on the Web, an increasing number of sites are competing to become the Net's first definitive streaming-video page. The latest entry is sponsored by Visual, whose Webcasts; www.sonyclassical.com; www.classicalinstitute.com; www.americanradiohistory.com; www.sonyclassical.com; www.classicalinstitute.com; www.americanradiohistory.com
The "Planet Groove" show, which was scheduled to be taped April 29, is tentatively set to air May 6. In addition, the singer performs every Thursday at Georgia's restaurant in Los Angeles, an establishment that has never featured a vocalist before. "Brad Johnson, the owner, was moved by Ricky," Rhinehart says. Rather than issue a single out of the box, the label will solicit radio for feedback after the album's release. "We're open to suggestions," Rhinehart says. Universal will release Jones' remake of the Isley Brothers' hit "For The Love Of You" to radio in late June. It will be serviced to R&B, R&B adult, and top 40/rhythm-crossover stations. "It works very well for radio. He's kind of like a young Seal," says Rob Nicholson, VP of R&B at Universal's field, Mo. "I think he'll go quite far." Like many of today's new artists, Jones doesn't fit into any one particular genre of music. According to Rhinehart, Jean Riggins, Universal's president of black music, considers him to be what the label calls a "best of both worlds," one with crossover appeal in the vein of Bill Withers, who utilized folk-blues guitars, string arrangements, and horns in his music.

However, the label does not consider him an "alternative" artist. "Our campaign has to be different in light of what's happening at radio," says Rhinehart. "He's an album and performance artist, and they are harder to market because they're not able to be pigeon-holed into one genre. We have to find another niche for them." Sonja Askew, urban music buyer for Camelot Music in North Canton, Ohio, says Jones has a Tony Rich and Kenny Lattimore sound. "They'll need to go adult contemporary with him," she says. "I'm not sure how a younger consumer who listens to Usher will feel about Ricky Jones. I don't know how they're going to market him. I think it will be a bit of a challenge getting exposure for him.

Jones says his sound is universal. "It's acoustic and has a retro-soul sound with sexy undertones," he says. On the new set, he co-wrote and produced nine of the 11 tracks. "Artists like James Taylor inspired me to write songs," he says. Diane Warren penned the song "If I Was The One," which was produced by Bryce Wilson of Groove Theory, while "Lost In You" was written by Tommy Sims, Wayne Kirkpatrick, and Gordon Kennedy, the writing team behind Erin Clappston's "Change The World."

"They're real people," Jones says. "Creatively, they let me do what I wanted" in terms of how he performed the song. The vocalist utilized live musicians instead of samples. Also contributing to the project were the Horns of Fire (aka Earth, Wind & Fire), while Tommy Luckob and Claire Fisher handled string arrangements.

Like many newcomers, Jones is no stranger to music. He is the son of Bobbie Jones, a member of gospel group the Mighty Echoes. Not surprisingly, Jones found his voice in his hometown church choir in Vero Beach, Fla. While pursuing a political science degree, he came to Los Angeles on vacation and never went back home.

Jones built a reputation as a song-writer who has worked with Babyface, David Foster, and Nancy Wilson. He also sang backup for artists such as Johnny Gill, Aaron Neville, Smokey Robinson, Lionel Richie, and Wynonna Judd.

Jones was the first act signed by Jolene Cherry of Cherry Entertainment Group after she saw him perform at a showcase at Luna Park in Los Angeles. His... (Continued on page 80)

Imajin Gets A Promotional Leg Up; A Bounty On 'HavPlenty' S'track; Peas Are Pod Of Musicians

GETTIN' BUSY, EARLY: It's refreshing to see that the people behind new acts aren't wasting any time, making them as visible as possible on high-profile tours rather than just as guests in other artists' videos or cameo appearances on black TV sitcoms.

The teen group Imajin, which consists of Jamal Hammonds, Shadair Poorer, Oliver Neasby, and John Fitch, began a series of spot tour dates with Mary J. Blige, Usher, and Next April 15 in Minneapolis to support its first single and video, "Shorty (You're The One I Want)" (Jive/Interscope). Featuring K.B. and produced by Derie "D-Dot" Angellette and Ron "Amen-Ra" Lawrence, the single received substantial airplay on R&B radio.

Imajin simultaneously began the first leg of a promotional tour sponsored by Hi-C, which the group performs at junior high and high schools across the country. Some of the dates will include the astronauts performing April 29 at the opening of BET's Soundstage at Pleasure Island at Disney World in Orlando, Fla. At the Impact Super Summit in Reno, Nev. In late May, the quartet will tour the U.K., Germany, and the Netherlands.

What's refreshing about this group is the fact that, in addition to vocals, all its members are skilled musicians. The 14-year-old Karem is a musical prodigy who has been playing since the age of 4. Fitch plays keyboards and drums and comes from a family of professional musicians.

Their musical influences range from the Jackson Five and New Edition to Minnie Ripperton and Hi-Five. Songs like "I Don't Wanna Play Basketball," "No Love," and "You're The Bomb" sound a lot like Soul IV Real, with the same strong vocal capabilities.

HAVIN' PLENTY: The soundtrack to the movie "HavPlenty," produced by Tracey Edmonds and Michael McCollum, features four Imajin songs, originally done by the Pointer Sisters, sung duet-style by Babyface and Des'ree. Other noteworthy songs include "Keep It Real" by Jon B. & Colo featuring Jay-Z, "Heart" by Absolute, "Tears Away" by Faith Evans; and "What The Hell Do You Want" by Aaliyah. The album is set to be released June 2 on Yum/Sony 530.

THE SOUL OF BLACK EYED PEAS: Allan "Aldap" Pineda, Will "I Am" Adams, and Ja'mie "Taboo" Gomez, the young men who make up the group Black Eyed Peas, are the type of artists who appear suddenly and take the hip-hop world by storm with their originality in lyrics and image. In much the same tradition as the positive messages of other acts like the Fugees and A Tribe Called Quest, the group's first single, "Fallin' Up," on Interscope Records, is a fabulous track that eliminates any suggestion that these guys are just another "cookie-cutter" group.

One of the lines in the song boldly drives home the drastic need for change in hip-hop. "I see you try to dig our function by stating that we can't rap it 'cause we don't wear Tommy Hilfiger or baseball caps we don't use dollars to represent." In the same song, the trio deliberately poses fun at the "rap game," in which, as they say, "the business is the music, but the music isn't the business." Songs like this send a clear signal for others to take the high road of bringing originality back to the music.

In addition to "Fallin' Up," other righteous tracks include "Clap Your Hands," "The Way You Make Me Feel," "Karma," "Que Dices?," and "Communication." Black Eyed Peas' self-titled album is due in late June.

DOING IT RIGHT THE FIRST TIME: Double XSPosure and the Apollo Theater Foundation will host "Get It Right!," a one-day seminar on artist development May 2 at the Motown Café in New York. The seminar will offer hands-on sessions and interactive workshops by industry professionals.

Dione Warwick, national spokeswoman for the event, said in a prepared statement that the idea of a seminar was "brilliant" and that "someone had to take responsibility [for] our youth." Angelo Ellerbee, Double XSPosure's president/CEO, says that a wide range of celebrities and industry professionals spanning a number of decades and genres of music are expected to support the seminar.

Artists such as Luther Vandross, Ginuwine, Big Daddy Kane, Philip Michael Thomas, Veronica, and Peter Rock have already confirmed their attendance. Isaac Hayes is slated to host the event.
## Keep It Right-Eous: T-Mo

T-Mo, a member of LaFace act Goodie M.O.B., can't understand why the press is putting the group on a pedestal for the positive content of its latest set, "Still Standing." He just sees the album as a natural progression from the act's 1995 debut album, "Cell Therapy." "We just lost two of the most important figures in rap," T-Mo says regarding the impact of the deaths of Tupac Shakur and the Notorious B.I.G. "And I'd like to tell my own story, Cee-lo, Khujo, and Gipp—and the material on its sophomore set.

"We just felt like we had to let the world know that the 'good still die mostly over bullshit' [the meaning of the group's name]. And for us to put out a rap album that was something other than positive would be a transgression. Nobody lives forever, and in the end we all get to answer to God."

Goodie M.O.B. stands on its message.

### Billboard Chart

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<th>Rank</th>
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<th>Title</th>
<th>Label</th>
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R&B

RICKY JONES

(Continued from page 34)

manager/booking agent is Melissa Ritter, who is also his songwriting partner.

Universal is still working on the Jones campaign, Rhinehart says, and he’ll be featured in the “Universal Salon Series,” which will showcase Jones with a live band May 8 in New York, along with other Universal distributed artists such as Angel and Rachid.

As a way to introduce him to the R&B audience, Rhinehart says, the label did a value-added promotion that offers to free two-track Ricky Jones CD with the purchase of the self-titled album by Ol’ Skool.

“Coming out of the box, we’ve getting good feedback from retailers based on the value adds, with people coming back to the store looking for more material on Ricky,” says Amelia Bryant, senior director of Universal’s urban marketing in Los Angeles. Bryant adds that the performances at Georgina’s are creating strong word-of-mouth on Jones in Los Angeles.

Smaller R&B retail stores, says Rhinehart, were serviced with standees of Jones. “We have gotten great feedback from them, as they were inclined to play the advance album in their stores,” she says. “That’s how we got in-store retail play.”

Universal also has plans in the works for Jones to perform at conventions and schools. Rhinehart says the promotion team is targetting alternative marketing methods Jones other than radio walk-throughs and in-stores. Those plans include visits to churches, conventions, corporate headquarters, and newspapers.

Rhinehart says Universal plans to target high school representatives so it can build its own street team. It will also target civic organizations, including the military, social clubs, and YMCAs.

Rhinehart says the label is pursuing TV’s “Vibe” and has an international ad with Sister to Sister magazine, in which an 800 number will be available for people to call and hear six tracks from Jones’ upcoming album. Rhinehart says the artist will be featured on Universal’s World Wide Web site.

Jones will have a song on Universal’s “Organic Soul,” a commercial album that will be distributed to retail and radio. The compilation will also serve as an under-chap price for Pepsi-Cola campaign in California.

A video clip for the single, “For The Love Of You,” has not yet been premiered. At press time, there were no promotion or international tour plans set, Rhinehart says.

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## Billboard Hot R&B Airplay

**MAY 2, 1998**

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<th>No.</th>
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### Hot R&B Singles Sales

**MAY 2, 1998**

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LA BOUCHE SIGNALS AN 'S.O.S.' (Continued from page 30)

without any solicitation.” Julie Bruzzone, VP of artist development/marketing at RCA, concurs. “We are getting great advance radio play. The single [with remixes by Hex Hector, Love Inc., and Denny & Pepe] was also on a No. 3 breakout on [Billboard’s Hot Dance/Music Club Play] chart last week.”

Bruzzone adds that La Bouche has already taped an episode of “The RoPShaul Show.” Additionally, the duo will be playing a series of “Grad Night” dates at Disneyworld in Orlando, Fla., as well as working with many gay and lesbian pride-related events in June.

“Hopefully, once people play the new album and hear such tracks as ‘Say It With Love’ and ‘A Moment Of Love,’ they will see that there is more to La Bouche than meets the eye,” says Nativ. “At that point, we will have to take a very mainstream, adult pop approach, which is an audience Melanie and Lane must groom.

We must get La Bouche to the next level with this album.”

La Bouche formed in 1998, Thornton, a native of South Carolina who currently resides in Atlanta, went to live with her sister in Germany. McCray, a military brat who was born in North Carolina and raised “everywhere” (he makes his home in San Antonio, Texas), found himself back in Germany in 1991 after he joined the U.S. Air Force. Within weeks of arriving in Germany, Thornton hooked up with a local pop/Adult R&B band, Groovin’ Affairs. On one particular evening, Thornton did what many artists have done—she went to a local club, and was upset by the lack of dance music. They put together a demo, and were signed to Arista Records.

“After that show, McCray was made a permanent member of the band, and a friendship formed between he and Thornton. During this time, Thornton also did studio work for several production companies, including Far-End’s Far Music Productions. He was found of one of the songs she demoed—“Sweet Dreams.”

“After the show, I immediately met a male/female duo, and he asked me if I knew of a rapper/singer who would want to join the act,” Thornton recalls. “I immediately told him. Within minutes, La Bouche was signed to Far Music, with ‘Sweet Dreams’ originally released on MCI in 1994.”
Yoakam Finds Himself With A ‘Home’
Reprise Album Written During Artist’s Film, Screenwriting Projects

BY JIM BESSMAN
NEW YORK—Soneohow, in between acting and writing a screenplay, Dwight Yoakam found time to write and record “A Long Way Home,” his first album of all new material since 1986’s “Gone” (and the follow-up to last year’s summer album “Under The Covers” and “Come On Christmas”). The title track was written at home in Los Angeles, where the Reprise artist was writing his “operative western” screenplay “South Of Heaven, West Of Hell,” just before filming the recently released movie “The Newton Boys” in Austin, Texas.

“I didn’t even take a guitar—to stay focused on the film,” says Yoakam, who plays an explosives expert who joins the notorious 1920s bank robber gang.

“But everything in my life is touched by musical expression, so I bought a guitar and wrote most of the material in my hotel room—when I was staring out the window and pondering life.”

As the introverted album’s title suggests, “A Long Way Home,” which will be released June 9, reflects the completion of an artistic and emotional journey for Yoakam, who admits, nicely presents where the artist is at this point in his life and music.

“There’s such variety in the album that there are some songs that I’ve come from [the 1983 album] ‘This Is Not What’ (Continued on page 35)

His Career Back On Track, Herndon Has ‘Big Hopes’ For 3rd Epic Album

BY DEBORAH EVANS PRICE
NASHVILLE—With the May 26 release of his third Epic album, “Big Hopes,” Ty Herndon is settling into a new chapter in what has already been an eventful career. With new management, a new producer, and an album full of new tunes he believes are his strongest yet, “Big Hopes” is an apt title.

“The first album was about dreams coming true for me,” he says. “The second album was about hope, faith, and healing, and this is finally the album I wanted to do. This is about confidence, about me and my music, and I wanted to say I’m proud of it.”

Her 1995 debut single, “What Matters Most,” hit No. 1 on Billboard’s Hot Country Singles & Tracks chart, an impressive feat for a newcomer. But then Herndon’s career was derailed by a 1996 arrest in Texas on charges of drug possession and endorse exposure.

Though his third single, “In Your Face,” faltered, peaking at No. 33, Herndon’s career rebounded. His second album, “Losing In A Drink,” hit No. 6 on Billboard’s Top Country Albums chart, and the title cut hit No. 1 on the singles chart.

Herndon admits his second album came with some “bogus” attached. He’s pleased to regain radio and retail support and has gotten his personal life back in order. He says the positive tone of the album is a reflection of his life.

“As an artist and as a person, I’m singing to somebody else—but also myself,” says Yoakam. “It’s an adoration to myself. I’m being okay, and I’m feeling myself, but it definitely does stir up a bit of feeling.”

The first single is “Things Change,” which ships to country radio Monday (27) but has already gone out as part of a four-song sampler (including “Listen,” “These Arms,” and the title track) that also features interview material, which Reprise Nashville senior VP GM Bill Mayne says is characteristically deep.

“As I said to him during that [Yoakam-directed] video shoot in the Mojave Desert, ‘Dwight, you never will be known as a sound-bit’ bird,’” says Mayne. Yoakam’s responsive, he adds, nicely presents where the artist is at this point in his life and music.

“There’s such variety in the album that there are some songs that I’ve come from [the 1983 album] ‘This Is Not What’ (Continued on page 35)

(Continued on page 35)

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**Top Country Singles Sales**

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**Country Singles Sales**

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**Country Airplay**

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| **#6** | **43** |
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**Country Tracks**

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YOAKAM FINDS HIMSELF WITH A 'HOME'

(Continued from page 3a)

Time, from [the 1990 album] 'If There Was A Way' and from [the 1987 album] 'No Help But My Own,' enjoyed a surprisingly strong push. 'If There Was A Way' was co-written by Yoakam and Mayne. "I don’t think he set out to do a retrospective of all his music instead of going in one specific direction," he says, "I think he just got his fan’s new interest in his career put on it. After 12 years [of recording], there’s still a strong acoustic base to this record, which people might not expect. I think Yoakam producer/guitarist Pete Anderson’s production is very superb." Mayne has no problem with the fact that some stations are already playing "Things Change" from the sampler. "In today’s competitive environment, it’s great to see people get excited by new music," he says, noting that Resprie Nashville promotions actually began when Yoakam did a happy face on the Country Radio Seminar show in February, even though he had released the new single acoustically. "Afterwards, he hung out with [radio] folks and then did the DJ tape sessions the next day, so we may have overestimated it a bit." On deck now is a satellite radio tour scheduled for late April and a syndicated radio special slated around the album release. Yoakam was also slated as a forthcoming showcase artist at CMT, where he’s always enjoyed strong support.

Besides a new producer, heretofore of Tishomingo, and new label (BMI/EMI), that of Dana Miller Entertainment. Miller has strong ties to the TV industry, and the game plan is to boost heretofore of Tishomingo, and the CMAs as "The Rosie O’Donnell Show" and "Live With Regis & Kathie Lee." "There are concerts and special events with heretofore of Tishomingo, and I always get fans coming out and saying, "I didn’t realize you sang all those songs." So one of the things we’re doing is trying to do a lot of publicity with heretofore of Tishomingo, and I’m thinking of a new song. Kraski says the label is pushing for media exposure to drive first-week sales. "We’re going to do the track. he says," Last time we sold 16,000 units the first week, and we’re going for 20,000 this time." Kraski says heretofore of Tishomingo, and has done two sets of satellite radio tours. There will be a world-premier syndicated radio special, as well as "in it before you can buy it" contests at radio. Kraski says the label is planning to be serviced with a video compilation to use. The single has been serviced to secondary and tertiary radio stations and dance clubs, Kraski notes. He says the label is also sending a letter to its database and a free poster offer to heretofore of Tishomingo, and heretofore of Tishomingo, and marketing plans include ad buys for TV, radio, and print, as well as ad circulators. Booked by Creative Artists Agency, heretofore of Tishomingo, and will be on a Young Gone tour that may include Deana Carter and Chey Wright.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensee) [Sheet Music Dis.

16 COUNTRY MEET THE SINGERS [ASCAP/Song

195 OVER YOU BY YUNI JINSONG [ASCAP/BMI/Emme, Wallach, Bens, BMI]

234 BLACKSTICKS [ASCAP] [BMI]

244 BEST FRIENDS [ASCAP] [BMI]

250 FLIGHTS [ASCAP] [BMI]

262 THE LONGEST DAY [ASCAP] [BMI]

276 ACROSS THE YEARS [ASCAP] [BMI]

COUNTRY ARTISTS & MUSIC

www.americanradiohistory.com
### Billboard Top Country Albums

**Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.**

**MAY 2, 1998**

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<th>ARTIST</th>
<th>ALBUM</th>
<th>TITLE</th>
<th>WEEK</th>
<th>WEEKS</th>
<th>PEAK</th>
<th>TOTAL WEEKS</th>
<th>COMPILED FROM</th>
<th>PRINT &amp; DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE</th>
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<td>SHANIA TWAIN</td>
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<td>10 weeks at No. 1</td>
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<td>COME ON OVER</td>
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**Greatest Gainer**

| GEORGE JONES | **COLUMBIA RECORDS** | NO. 1100 (10.98/15.98) | 34 | 34 | HOW BIG A BOY ARE YAT VOLUME 3 | 1 | COMPILED FROM | | | | | |

**Pacesetter**

| KEITH WHITLEY | **REPRISE RECORDS** | NO. 51 (10.98/15.98) | 59 | 8 | 4 | COMPILED FROM | | | | | | |

*Albums with the greatest sales gains this week. Recording Industry A & M. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion unit sales marked with the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA deducts one hour from the number of discs and/or tapes. 'Maltese indicates LP is available. Most tape prices, and CD prices for BMG and RCA labels, are suggested lists. Tape prices marked CD, and all other CD prices, are recommended prices. Greatest Gainer chart's largest unit increase. Pacesetter indicates biggest percentage growth. Chart tracks only albums released in 1998, Billboard/RP Communications; and SoundScan. The Complete Country Chart is out next week.*
BY SHAWNEE SMITH
NEW YORK—Two careers skyrocketed with the success of Freddie Jackson’s 1985 hit “You Are My Lady.” The first, of course, was Jackson’s. The second was that of songwriter/producer Barry Eastmond.

The track stayed on Billboard’s R&B singles chart for 24 weeks, peaking at No. 1 the week of Oct. 5, 1985. It also logged 20 weeks on the Hot 100, peaking at No. 12. Eastmond penned the song in approximately 25 minutes on the night he first heard Jackson sing.

“Hearing his voice, because it’s such a special voice, I just knew I would want to be a part of his success,” Eastmond said.

The song was the first track Eastmond professionally wrote and produced. He ended up writing and producing all but two of the tracks on Jackson’s debut Capitol Records set, “You Are My Lady.”

His success with two Jackson albums led him to work with Billy Ocean, with whom he wrote “There’ll Be Sad Songs (To Make You Cry),” “When The Going Gets Tough, The Tough Get Going,” and “Love You for a Lifetime.” He also penned work for Jeffrey Osborne (“Human”) and Phil Perry (“Amazing Love”) and did work for Rod Stewart, Joni Mitchell, and others.

Eastmond became Eastmond Publishing after forming a partnership with Jonathan Butler and Regina Belle. Eastmond said his new company is signed to a publishing deal through PolyGram Music under ASCAP.

Eastmond met songwriter Stuart Matthewman after his two children. Eastmond started his musical career as a pianist; his mother taught him to play at age 4. Between the ages of 7 and 10, he received classical music training at the Juilliard School of Music’s preparatory school.

Eastmond began playing in top local 40 and soul bands in Brooklyn while in high school. He soon became a touring pianist and keyboardist for R&B titans Melba Moore, the late Phyllis Hyman, Angela Bofill, and Chaka Khan. He also served as a songwriter/musician for production teams Arif & Melif, performing on tracks by Tandy Pendergrass, Patti LaBelle, The O’Jays, and McFadden & Whitehead.

It was through Moore that Eastmond hooked up with Jackson. That arrangement prompted Eastmond to try his hand at the songwriter/producer title.

“I had been doing the work for a long time before that,” Eastmond says. “The various artists I performed with would say, ‘If you have any songs or any music that you’d like to contribute for the project, come by the studio.’ So I did that, and I wound up helping them arrange and write songs. And after a while I said, ‘Hey, I’d better start calling myself a songwriter/producer.’

Another key introduction, this career through Hyman, helped Eastmond achieve his next career milestone—a Grammy Award. Hyman mentioned that Eastmond should meet a burgeoning songwriter named Gordon Chambers. The two struck up a good rapport, and in 1984 they collaborated to write Anita Baker’s Grammy-winning single “I Apologize.”

“He was writing from a different perspective than a lot of the other lyricists I worked with,” says Eastmond. “I guess because of his being an entertainment writer at Essence, he wrote lyrics that were visual. He could really describe a situation.

That, too, Eastmond penned the Grammy-nominated “Missing You.” The single, which was performed by Brandy, Chaka Khan, Gladys Knight, and Tamia, was originally on the “Set It Off” soundtrack. Eastmond was hand-picked to write the track by Elektra Entertainment Group chairman CEO Sylvia Rhone.

“She said, ‘I’ve got this film that I need this song for, and you’re going to write it for me’,” he recalls. “She flew me out to L.A., and while I was watching a rough cut of the film, I heard the words in my head. I ran back to Eastmond, whose specialties include ballads and midtempo songs.

His latest creations can be heard on Kenny Lattimore’s album “Mystic,” which featured a forthcoming release by Sh rusty Andrews, whom he heard about through Billboard’s Continental Debut section. He’s also producing the upcoming Crave artist Kiesha.

Eastmond is a music’s top artists, creators an interesting recording session. “In the studio it felt like the artists were charged with electricity” Eastmond says.

“There were so many talented people there together, and everyone coming by having some friends come in and sing with me. At the video shoot, it was obvious they had come because they all felt strongly about having the freedom to play.”

Eastmond says he’s been surprised by the interest in the song. In 1995, BMI published the song with the songwriters’ permission. “That was a big deal for us,” Eastmond says. “We never would have thought that it would have this kind of success.”

Eastmond is now focusing on his new project, “The Hot 100,” a weekly survey of the top 100 songs on the Billboard Hot 100 chart. He plans to release a compilation album in the fall.

Eastmond is also working on a new album, “The Sound of Eastmond,” which is expected to be released in the spring of 1997. The album will feature a mix of R&B, hip-hop, and dance music.

Eastmond is currently in the studio working on the new album. “I’m really excited about it,” he says. “It’s a chance to showcase my skills as a songwriter, producer, and performer.”

Eastmond, who has won a Grammy Award for his work with Hyman, plans to continue writing and producing for other artists. “I want to keep growing as a songwriter and producer,” he says. “I want to keep pushing my skills as an artist.”

Eastmond is also working on a new book, “The Art of Writing Songs,” which is expected to be released in the fall of 1997. The book will provide advice and tips for songwriters on how to write successful songs.

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Spike Shoots, Copland Scores: The year 2000 marks the centenary of Aaron Copland's birth, but the music of the signature American composer is being feted early in some quarters. Sony Classical has reissued several vintage Copland recordings as part of its "Leonard Bernstein Century" edition, and publisher Boosey & Hawkes is distributing "Annotations," a guide to Copland's music by Vivian Perlis, co-author of the composer's memoirs. A wave of Boat celebration of Copland's music can be found in the new film by Spike Lee, "He Got Game." The movie's score comprises wall-to-wall Copland, and Sony Classical has just released the soundtrack, which draws from the composer's classic recordings with the London Symphony Orchestra of such pieces as "Appalachian Spring," "Fanfare For The Common Man," "Letter From Home," "John Henry," and "Lincoln Portrait.

The theme of "He Got Game" is basketball, a pastime more in tune with Copland's music than you might think, as Lee told Keeping Score: "Basketball is as American as anything. It was invented here, and it's played all over the country, from the streets of barns to asphalt playgrounds in New York City. And when I wrote the script, Copland's music was in my head the whole time." Lee grew up in a musical family in Brooklyn, N.Y., with jazz and classical records always playing in the house; he first heard Copland's archetypal sounds as a toddler—and that music has been with me ever since," he says.

As a blueprint, Lee and his music supervisor, Alex Steyermark, tapped the director's copy of "The Copland Collection," a three-disc reissue on Sony Classical, and they worked in league with Copland's estate and the label in putting together the finished soundtrack (Soundtracks and Film Score News, Billboard, April 25). The results are remarkably effective, both as an anthology of Copland's work and as a musical complement to the film's images. "A lot of basketball movies just use rap for the big court scenes and I use 'Hoe-Down,'" Lee says. "Alex and I kept saying while we were editing the film that it sounds like Copland actually wrote the music just for 'He Got Game.' And it is some great music."

More Americana: The fact that bassist Edgar Meyer (one-third of the hit "Appalachia Waltz" trio, with Mark O'Connor and Yo-Yo Ma) performs his own String Quintet with the Emerson String Quartet on a new Deutsche Grammophon set will no doubt spare some serious hoopla. But in all this, no one should overlook the Meyer work's companion piece: the vivid, vigorous String Quartet No. 1 of American original Ned Rorem. The score of Rorem's fourth quartet will be published this summer by Boosey & Hawkes... With fewer long-term contracts being signed in the classical business these days, it's notable that the Emersons have just re-upped with Deutsche Grammophon in a five-year deal. The group recently picked up a Fourth Grammy for its set of the complete Beethoven quartets, as well as a National Public Radio Critics' Choice Award (see item, page 30). The first fruits of the Emersons' new contract will include a recording of Shostakovich's quartets, due in spring 2000.

American composer Stephen Hartke—a finalist in the recent BBC Masterprize competition for his venturesome orchestral work "The Ascend Of The Equestrian In A Balloon"—has his second album just out on the New World label. Following the fine chamber collection "The King Of The Sun," the new discs features Shetland-slam violin Concerto and lamenting Symphony No. 2. Michelle Makarski is the violinist (she also included Hartke's "Cairene" as the title track of her ECM New Series debut last year), with George Rothman leading the Riverside Symphony... Tobias Picker's opera "Emmeline" just finished its run at New York's City Opera, garnering reviews of praise. A recording of the work, made last year at the Sante Fe, N.M., premiere, is newly in stores from Albany Records. (The composer's pastoral "Old And Lost Rivers" appears on a Sony Classical disc from last year, alongside like-minded orchestral pieces by Takamitsu, Hovhaness, and John Williams.) Picker's opera "Fantastic Mr. Fox" has a December launch in Los Angeles, and he has been commissioned by the New York Metropolitan Opera for a work to premiere in 2002.

John Adams' new Nonesuch recording features the irony-clad "John's Book Of Alleged Dances," performed by the Kronos Quartet, along with the clarinet concerto "Ogany Buttons," spotlighting against Michael Collins with the London Sinfonietta led by Adams. The homespun "Ogany Buttons" is dedicated to Adams' late father, a professional clarinetist who taught the instrument... Pianist Emanuel Ax has been touring the concerto that Adams wrote for him, the piano-piano-inspired "Century Rolls." Ax just gave the piece its European premiere in Amsterdam with the Royal Concertgebouw Orchestra under the composer; future performances take in London.

(Continued on next page)
ARTISTS & MUSIC

TOP CLASSICAL ALBUMS

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<td>THE BOSTON POPS</td>
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TOP CLASSICAL Crossovers

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KEEPING SCORE (Continued from preceding page)

San Francisco, and Philadelphia. A nonseuch recording of “Century Rolls” could see release as soon as late next year.

LATIN AMERICANA: In a nice present for its 20th anniversary season, the San Francisco-based male choir Chanticleer has a hit with “Matins for the Virgin of Guadalupe,” the Tedesco sequel to the group’s acclaimed ’94 set “Mexican Baroque.” The 12-voice ensemble is on tour to back up the album, including a stop Saturday (2) at the University of California in Los Angeles. After that, the trek takes in a big swath of the Southwest before a concluding performance at Mexico City Cathedral, where the composer Ignacio de Jerusalem premiered “Matins” in 1764. With Chanticleer’s founder, Louis Grochau, having passed away last year, the group has just brought on a new artistic director, Craig Hella Johnson, choral director at the University of Texas. Also new: a new album of Chanticleer’s Byrd album from ’87 in Harmonia Mundi’s midpriced “Suite” series.

NATIONAL PRIZE: Brown as “America’s only honored to classical music,” National Public Radio’s third annual “Performance Today” Awards recently announced its list of winners at New York’s Lincoln Center. The Heritage Award went to the New Philharmonic’s issue of the 10-disc set “Historic Broadcasts, 1928-1987.” \( * \) Pianist Jon Nakamatsu—who Van Cliburn Competition-winning recital was released on disc last year by Harmonia Mundi—was named the debut artist of ’97. The Eroica Trio’s EMI set won debut recording of the year. Sir Paul McCartney garnered the new Honorary award for “expanding the reach of classical music” with his EMI album “Standing Stone,” while conductor Leonard Slatkin was accorded the player of the year distinction. The Critics’ Choice Awards went to the recording of Puccini’s “La Rondine” with Roberto Alagna and Angela Gheorghiu on EMI, the Emerson String Quartet’s cycle on Beethoven on Deutsche Grammophon, and Welsh conductor Owain Arwel Hughes’ recording of the symphonies of late Danish composer Vagn Holmboe on BIS.

EN viL A RE-LAUNCHED AS MERCURY IMPRINT (Continued from page 8)

experience. I needed some time to think about what I wanted to do next. It turned out that people at Mercury were excited about the idea of bringing Zutaut back. I thought there’s a way to keep doing what I was doing as opposed to starting over.

For Zutaut, who will be joined by two staffers dedicated to the label, a change from a stand-alone to an imprint is a means to becoming more competitive. The new label’s first act, says Zutaut, is to be happy with the developing sales of the Enclave’s artists, no act had sold more than 30,000 units prior to its closure. In addition to Drain, the label’s acts included World Party, Belle & Sebastian, Fluffy, and Sep- ter 7.

When you get a second chance, you always look at the first chance and try to make it better. For Zutaut, “in this marketplace, I think it’s really difficult for people working flat-out to achieve the results that a large company can achieve with hundreds of people working flat-out. I’m excited to have the whole team of Mercury Records behind the team of artists I’m working with.”

In addition to linking with Mercury Records, Slatkin considered re-establishing the Enclave with backing from Wall Street venture capitalists, but eventually decided to go with an established record company. While his title is president of Enclave, Zutaut’s activities will not be limited to his imprint. His deal allows him to handle A&R for artists on Mercury Records or bring acts already in the Mercury Records Group family to the Enclave. “I’m here to lend a helping hand to anyone else within the Mercury Records Group,” he says.

He’s got one of the great A&R minds in the business, and I’m hoping he will bring hit records to us,” says Goldberg of Zutaut.

Zutaut says he has been a fan of Goldberg’s since Goldberg was working with the Led Zeppelin in the ’70s. Zutaut was in the WEA mailroom. However, they didn’t get to know each other until the late ’80s, when Goldberg was managing Nirvana, with whom Zutaut worked at Geffen. The Enclave’s second release will be from former Stone Roses lead singer Ian Brown, who is signed to Polydor in the U.K. That album will come out in August, according to Zutaut, who says he is talking with a number of previous Enclave acts who are currently free agents.

ARTISTS & MUSIC

TOP NEW AGE ALBUMS

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BY JIM BESSMAN  
NASHVILLE—Gary Tallent will always be known as the bass player in Bruce Springsteen's E Street Band, though he's done a good job since then establishing himself as a producer in Nashville. With credits including Steve Forbert and roots artists such as Kevin Gordon and Duane Jarvis, Tallent has specialized in a vintage sound created by trusty analog gear that he brought from his previous New Jersey Shore digs. Tallent moved south in February 1989, after Springsteen's final tours with the E Street Band. At first he stayed with Bucky Baxter; Bob Dylan's current utility string player, whom he had known when the unsigned Springsteen and the E Street Band were temporarily stationed in Richmond, Va., in the early '70s.

“We were there because the Jersey scene was so slow, and I made friends with Bucky, who was in the Good Humor Band there,” says Tallent. “They all moved to Nashville; then I produced two albums for them in New Jersey when I first opened up the studio—and he was my guinea pig.”

When Tallent relocated to Nash-ville, he put his Jersey studio equipment in storage. He didn't want to open up another studio, but Baxter, who had been playing with Steve Earle, was tiring of the road and wanted to open one.

“So I moved in my gear, and we had a little demo studio,” says Tal- lent. “He and his dad built the walls, and it had pretty good sound, and I wound up using it more and more. And then he got the gig with Dy-lan—he couldn't say no. So I took it over two years ago. The guy who didn't want it in the first place wound up with the whole thing.”

Moon Dog Studio, located 10 minutes from Music Row in West Nash-ville, was named for John Lennon's first band with Paul McCartney, rock'n'roll DJ pioneer Alan Freed's nickname, and “a guy who was a classical composer who looked like a Viking and used to hang out outside Columbia Records in New York,” says Tallent.

Although Tallent didn't have a console or a tape machine, he says, “I always had old gear from the '50s and '60s which I liked, real retro equalizers and compressors and microphones. It's called 'vintage'—it's all gear, and the time I thought it was old stuff that nobody wanted that sounded good.”

Among the equipment now available at MoonDog are Neumans U-47, U-67, and M149 microphones; UREI 1176 compressors; Pulse EQD-1 and EQE-2 equalizers; and Neve 8026 and Telefunken V-72 microphone precamps. Tallent also boasts a Ham-mond M-100 organ with a Leslie as well as the "Evin Room"—a bathroom full of Presley collectibles.

“The studio started sounding pretty good, and I made the Steve Forbert record there ("Mission Of The Crossroad Palms," in 1995),” says Tallent. “I was using a one-inch, 24-track machine that was incompatible with other studios. So I picked up a two-inch, 24-track, which was incompatible with the analog, back-tobasics approach of the studio.

”Now there are so computers anywhere which we've used around, with few excep-tions, like digital reverb. It's just a sible, each performing specified functions in real time. "All the mixing is very hands-on, and we try to keep it simple about the music and the vocals," says Tallent. "There was plenty of technology there 20 years ago to make great records."

Given the character of Tallent's studio, it's no surprise that most of the albums emanating from it are by roots-music artists, including the Tallent-produced Sonny Burgess, the Borras Sisters, the Delevantes, Greg Trooper, Kevin Gordon, and Duane Jarvis. Other artists who have recorded at MoonDog are Jim Lauderdale, Chris Knight, Jim Richey, and Charlie Louvin.

"The sound is more natural and less processed than a lot of the records you hear," notes Tallent. "Whoever runs the controls can tailor the sound to what they're looking for; but the sound we're after is natural. A lot of tubes and stuff gives it that natural, warm sound."

MoonDog's chief engineer, Tim Coats, has been with the studio since its inception. "He did sound initially for Steve Earle and Leon Russell and wanted to get off the road, so he became a studio engineer," says Tal- lent. "Another fellow who wanted to get off the road."

Though road weary, Tallent still goes out occasionally to perform and recently played bass behind Lauderdale during Grammy week at New York's Club Tramps.

"I can't commit to a whole lot, but I play with the Delevantes whenever the opportunity arises—without it taking up my whole life,” he says. “But my main commitment now is to the studio and producing."
Talkin’ ’Bout The Next Generation
With The Recent Passings Of So Many Blues Greats, Is The Blues Industry Itself Dying?

BY CHRIS MORRIS

Songwriter-producer Willie Dixon was fond of saying that the blues never dies. But what happens when bluesmen die?
In 1997, the mortality rate among established performers in the genre skyrocketed. Among the prominent performers lost were harmonica giant Junior Wells, Chicago guitarist-songwriter Jimmy Rogers, peerless vocalist Jimmy Witherspoon, Texas guitar star Johnny Clyde Copeland, Mississippi jukejoint luminaries Junior Kimbrough, country-blues veterans Jack Owens and Yank Rachell, guitarist Fenton Robinson and—perhaps most disastriously—singer-guitarist Luther Allison, in the prime of his career following two years of W.C. Handy Awards sweeps.

Fortunately every style of music is cyclically shaken to its foundations by the passings of its best-known talents. But some observers took a deeper and more somber view of the wave of deaths in the blues field last year. In February, the Los Angeles Times went so far as to publish a front-page feature by staff writer Stephen Braun that focused on the thinning of the ranks of Chicago blues like Wells and Rogers, who emigrated from the South in the ‘40s and ‘50s and helped establish the sound of electric Chicago blues, the commercial foundation of the music as it exists today.

Inescapable questions arise: Is the blues expiring as its titans pass on? Does the death of artists like Wells, Rogers and Allison—all headliners whose names were prominent at the top of festival and club bills—create an unfillable void for a music driven more by live performances than by radio airplay? Is a new generation of blues talent developing quickly enough to fill the vacuum left behind as the genre’s elders retire and die?

While few in the blues business will deny that the music has been rocked by recent events, most believe that the music will continue to endure and prosper in the hands of young, developing talents—many of whom have learned their lessons, in the time-honored manner, from the masters of the game.

Most in the blues business believe that the music will continue to endure and prosper in the hands of young, developing talents—many of whom have learned their lessons, in the time-honored manner, from the masters of the game.

City bluesmen. “I would support any senator who would not let B.B. King, Otis Rush and Buddy Guy travel together by plane, boat or car. We don’t have many of these giants today.”

“Blues is perilously close to Dixieland right now,” says Bruce Bromberg, a veteran blues producer and a partner in Oakland, Calif.-based High Tone Records. “The real guys are dead and dying.”

Bromberg believes that few younger performers have managed to maintain the commercial profile seen in the older generation of blues musicians developed over long careers. He points to an artist he is intimately familiar with: Robert Cray, whose 1986 breakthrough album, “Strong Persuader,” co-produced by Bromberg and ex-partner Dennis Walker, became a double-platinum hit.

“Nobody really followed in [Cray’s] footsteps,” says Bromberg. “It was a fluke. It was the right guy at the right time. It was never going to happen again.”

Bromberg also believes that the 1990 death of Texas guitarist Stevie Ray Vaughan threw the blues business out of kilter. “He created this whole industry of people who wanted to be him. Jonny Lang is cool. He can sing, he can play. Is that blues? I don’t know.”

NEW KIDS ON THE BLOCK

But many in the blues industry sound more optimistic notes about the future of the music.

“It is a kind of transitional time, rather than a genre-threatening one,” says Marian Leighton Levy, a partner in Cambridge, Mass.-based Rounder Records, which became well-known for its own imprint. “In terms of the music itself, even with all the radical losses of significant figures, it’s healthier than it has been.”

Edward Chmelewski, who owns San Francisco’s Blind Pig Records with his Chicago-based partner, Jerry Del Giudice, says, “People ask, ‘Gee, where is the next generation of blues players coming from?’ Well, they’re here already.”

Some say that the emergence of young blues performers by older artists—a traditional manner in which the music passed from hand to hand—is threatened by the dying-off of musicians who brought the style from the Mississippi Delta to Chicago. Others counter that well-schooled artists are already in place. Levy notes that Bullseye artist Andrew “Junior Boy” Jones played with Charlie Musselwhite and the late Freddie King, while guitarist Jimmy King learned firsthand from Albert King; Chmelewski points to Blind Pig’s singing star Coco Montoya, who was taught by Albert Collins and played for years in John Mayall’s latter-day Blues Breakers, following in the footsteps of Eric Clapton, Peter Green and Mick Taylor.

Chmelewski notes that another Blind Pig artist, the up-and-coming blues singer E.-C. Scott, writes about such contemporary topics as spousal abuse—an unthinkable subject just recently. “This current generation isn’t going to sound like the previous generation,” he says, “But it’s...” (Continued on page 15).

—by Don Waller

The Funded Blues

BY DON WALLER

“To promote and preserve the blues around the globe”: That’s been the mission of the Blues Foundation since it began back in 1980.

Drawing its membership from artists, writers, promoters and other supporters of the blues, the Memphis-based nonprofit organization is perhaps best-known for creating the annual W.C. Handy Awards to honor excellence in blues recording and performance (see accompanying sidebar).

Aside from the Handys, the Blues Foundation bestows the annual Keepin’ the Blues Alive Awards—which recognize various non-performers’ contributions to the blues—as well as the Albert King Award for the most promising guitarist.

The latter winner is chosen by a panel of industry judges at the organization’s International Blues Talent Competition, the finals of which have been held in Memphis for the past 14 years.

Other annual Blues Foundation honors include:

• The Lifetime Achievement Award, which recognizes an individual’s long-term contributions to the blues. Previous honorees include musicians John Lee Hooker and B.B. King and record producer/executive Jerry Wexler.

• The Howlin’ Wolf Award, which celebrates the migration of the blues from the Delta to Chicago and is presented in conjunction with the producers of the Chicago Blues Festival.

• The B.B. King Blues Hero Award, which recognizes an artist’s philanthropic contributions. Presented by the Blues Foundation and Northwest Airlines, this includes a cash award to the artist and the charity of his or her choice.

(Continued on page 14)
In The Schools program and increasing African-American involvement with the idiom.

"It may be odd to think that you've got to be proactive to get African-Americans involved in the blues, but I think you do," says Stovall. "To my knowledge, there is one African-American blues society in the United States—the Yesterday & Today Rhythm And Blues Society in Antioch, Tenn.—whose membership is almost 100% African-American. The reverse is true for about 95% of the other societies.

"If you talk to the musicians, you find the feeling that African-Americans have abandoned this great art form, (and it) is a source of frustration. We're not going to walk out of that room with any answers or action items, but I think there's an opportunity for blues to be embraced more by a culture that may have ignored it for a while.

"And this ties in with the Blues national, centralized resource for these programs and the people that are traveling around doing them.

"There are certain groups that have made real effective use of today's technologies—computers and video—in these programs, and we're using this as a forum to demonstrate that to people who might be interested in implementing them on a local basis. "But blues education hits on a lot of cylinders. There are studies that show that kids who are exposed to music do better in math and science.

The weekend following the W.C. Handy Awards, the Foundation is putting on a Blues Symposium. There will be panels devoted to booking the blues, the evolution of blues into soul music, bringing computer technology into the Blues In The Schools program and increasing African-American involvement with the idiom.
"...AJ. Croce is a cinch to become a star... A Generation X blend of James P. Johnson & Jerzy Lee Lewis..."

(INTERNATIONAL HERALD TRIBUNE)

"A modern day R&B artist at heart, Croce brings his songs to life with unmitting energy & sophisticated soul. His witty lyrics, wispy crack of voice and shopping songwriting recall the urban country style of Lyle Lovett and the American influences of Randy Newman, Tom Waits and Dr. John."

(CMJ)

"Too many artists merely rehash the blues canon. Garner's blues grow out of the need to make sense of the problems and difficulties in today's world."

Art Tipton

From the HOTTEST new releases (like the sensational debut from SHEMEKIA COPELAND and the HOUND DOG TAYLOR TRIBUTE) to the STRONGEST catalog (from blues legends like KOKO TAYLOR, ALBERT COLLINS, BUDDY GUY and many more) to TOP QUALITY budget titles (like our Anniversary compilations and Genuine Houserackin' Musc series), Alligator Records is the BLUES that means BUSINESS.
Brit Blues
U.K. Fans Have Been Among The Genre's Most Loyal Ever Since Its '50s Heyday

BY NIGEL WILLIAMSON

LONDON—Musical trends wax and wane but the U.K.'s love affair with the blues continues to transcend the vagaries of mere fashion.

Specialist labels all report that the market has its peaks and valleys but British blues fans are among the most loyal and committed anywhere in the world—and have been ever since many of the great bluesmen languishing in obscurity in the U.S. during the 1950s found a ready and enthusiastic audience in the U.K. and Europe.

The influence of the U.K.'s own blues boom in the mid-1960s, which was transported back across the Atlantic and helped a U.S. audience to rediscover an appreciation of its own musical heritage, also remains strong. Influential British blues guitarists such as Eric Clapton, Jimmy Page and Peter Green were part of that legacy, and the era still informs tastes in blues in the U.K. market today.

One of the most successful releases of recent months has been "The Blue Horizon... (Continued on page 10)

The Blues So Far Year-To-Date Charts

The recaps in this spotlight are based on information compiled from Billboard's Blues Albums and unpub-

Top Blues Albums

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Imprint/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>DEUCES WILD</td>
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<td>LIE TO ME</td>
<td>Jonny Lang/Alligator</td>
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<td>Delbert McClinton/Curb/Rising Tides</td>
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<td>6</td>
<td>LIVE AT CARNEGIE HALL</td>
<td>Stevie Ray Vaughan And Double Trouble/Epic</td>
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<td>7</td>
<td>PAINT IT, BLUE... SONGS OF THE ROLLING STONES</td>
<td>Various Artists/Hot Club Of Blues</td>
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<td>JUST LIKE YOU</td>
<td>Keb' Mo'/Oh My God/Epic</td>
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<td>9</td>
<td>CONTAGIOUS</td>
<td>Peggy Scott-Adams/Miss Butch/Mardi Gras</td>
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Note: These listings are based on SoundScan information for each week of the Billboard Blues Chart. Sales are considered as a percentage of the total SoundScan database.
either that or the genre fossilizes. It's a living, breathing art form, and there are a lot of people in place who learned from these masters."

In some cases, the blues is still being passed literally from generation to generation. Iglauer says, "I just signed my first teenage artist"—18-year-old Shemekia Copeland, daugther of the late Johnny Clyde Copeland. Some industry pros maintain that a new type of blues artist is rising through the ranks. Says Iglauer, "[Guitarist] Michael Hill [of Michael Hill's Blues Mob] is doing wonderful things with blues, but he didn't grow up with the blues, like Luther Allison or Jimmy Rogers did. He says his favorite guitarist is Jimi Hendrix."

Joe Boyd, the U.K.-based producer who heads the Rykodisc imprint Hannibal Records, recently signed the widely praised acoustic bluesman Alvin Youngblood Hart, whom Boyd views as a combination of old and new impulses within the blues.

"He's from Mississippi," Boyd says. "He's a very sophisticated world traveler and has a collector's interest in the blues. It is the music of his home and region, and at the same time he has a white middle-class kid's interest in collecting blues records."

Ultimately, Iglauer says, as the blues' grand masters pass, the music will abide, but not without some separation of wheat from chaff by consumers and labels alike: "The blues fans have to look harder at the generation coming up, to see who will emerge as the new Muddy Waters, the next B.B. King. The record companies have to develop the new icons, because the old icons aren't going to be out there that much longer."

"I would support any senator who would not let B.B. King, Otis Rush and Buddy Guy travel together by plane, boat or car. We don't have many of these giants left."

—Bob Koester, Delmark Records
Blues

AN ARTISTS & MUSIC EXPANDED SECTION

BRIT BLUES
(Continued from page 44)

Story 1965-70," a magnificently packaged three-CD history of the U.K.'s most influential blues label. The set comes with a 60-page color booklet and extensive liner notes by Blue Horizon's founder, Mike Vernon. The collection, distributed by Columbia, includes not only prime examples of the British blues, with tracks by Fleetwood Mac, Chicken Shack and Clapton with John Mayall, but also recordings by American bluesmen such as Bukka White, Johnny Shines, Furry Lewis and Otis Spann. Blue Horizon continues today as a contemporary British blues label, distributed by Ace.

PLAYING THE ACE

An example of how the influence of the 1960s blues boom still permeates the market is the success Ace has enjoyed with its reissue program of the Excello catalog. The label was one of the seminal influences on British R&B bands, such as the Rolling Stones in their formative years, as well as on such guitarists as Clapton. Next up in the Ace/Excello series is "Genuine R&B," featuring such favorites as Slim Harpo, Lightning Slim and Lonesome Sundown. Most tracks are new to CD, while five have never been issued anywhere. That will be followed by "Louisiana Roots," featuring many of the rare and long-unavailable R&B singles initially released on Excello in the '50s and '60s.

"Blues is still very strong for us," says Roger Armstrong, a director of Ace. "The blues market is very dedicated." Ace also has in its stable the Original Blues Classics, Prestige and Vanguard imprints. One forthcoming release expected to do well is "Hickory Dickory Dock" by Etta James, containing her entire output for the Modern Label in the late '50s. Interest has been increased by the use of the title track in a British Telecom television advertisement.

The death of aging bluesmen can also sadly be relied upon to give the market a regular fillip. The demise of Junior Wells in January is to be swiftly marked with Telarc's "Keep On Steppin," a best-of package drawn from the last four albums before Wells' death from cancer.

The acoustic blues genre also remains strong, fuelled by successful U.K. tours by a new generation of performers such as Keb' Mo', Eric Bibb and Kelly Joe Phelps. The Spectrum label launches a new series this spring known as "Stayin At Home With The Blues," with compilations from Freddie King and Big Bill Broonzy, a performer who has remained popular in the U.K. since his first visit way back in 1961.

Sonny Terry and Brownie McGhee were also regular visitors throughout the 1950s and 1960s and are featured in a live reissue from the Just A Memory imprint. There are also live recordings from Muddy Waters and Rev. Gary Davis among its forthcoming issues.

WHO'S NEXT?

Alan Robinson at Demon Records believes that the blues market is undergoing a fallow period at present. "The collectors are still out there, and we've got albums coming from Roosevelt Sykes and a B.B. King gospel set, but the crossover appeal isn't there at the moment," he says. "It is partly because there hasn't been a big guitar hero to fill the gap left by Stevie Ray Vaughan. There are people like Kenny Wayne Shepherd coming on and some interesting stuff in the hinterland, but the crown is up for grabs. When you have a big name like that, it tends to give life to the whole market."

Kevin Grey at MCI, which specializes in mid-price reissues, believes the secret is to look for new ways of expanding the traditional blues market. "Some people will tell you that the blues market is saturated, but it continues to be an extremely successful genre for us," he says. "Maybe the market isn't as frenetic as it used to be, but we are looking for mainstream appeal rather than just catering to the collectors market."

For that reason, he says, MCI tends to concentrate on themed compilations rather than single-artist releases. Forthcoming albums include a "Late Night Blues" compilation of material from the Alligator label, featuring artists such as Albert Collins and Billy Boy Arnold. That will be followed by a double CD titled "Vintage Blues," featuring such classic artists as Leadbelly and Robert Johnson on the mid-price Gallery label, which has previously concentrated on big bands and jazz crooners. Says Grey, "That's a very good example of trying to package the material in a way that can reach a new, more mainstream audience."
in the early and mid-'80s. Apart from preparing for its inaugural show, Reen- 
euerto is shopping a live disc that was recorded earlier this year. Most of the managers have expressed interest in the album. Sources close to the negotiation say Pono-
 varios appears to have the inside track to land the deal.

**RHYTHM & DEW SWEETSTAKES:** In a bid to pro-
 mote its weekly music magazine show "Tu Ritmo Pre-
 senta por AK&T," stateside Spanish-language net-
 work Telenorada and Mountain Dew have launched a national swee-
 pesstakes. The sweepstakes winner will receive an all-expenses-
paid trip to Mexico City to attend a concert by WEA Latin techno-rockers La Ley. In addition, members of La Ley will escort the winner on a true historical Amer-
 ican Indian pyramid tour of Mexico City. The win-
 ner will be announced during a drawing set to take
 place June 23. Other prizes include guitars autograp-
 had by La Ley band members and 100 CD copies of 
 the album's latest album, "Vargas."

Mountain Dew sponsors the "Club Dew Ritmo" se-
 gment of "Tu Ritmo," which bowed in January: "Club 
 Dew Ritmo" features stories on cutting-edge rock 
groups, as well as giveaways of "Dew-Fish" packs that 
include CDs. "Tu Ritmo" is produced and distributed by Warner 
Bros. Domestic Pay, Cable & Network Features.

**STATESIDE BRIEFS:** RMM is slated to drop the 
third album by salsa artist Guaino, titled "Mi Forma De 
Sentir," May 19. Also due May 19 from RMM is 
(Continued on next page)

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**LATIN TRACKS A-Z**

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<thead>
<tr>
<th>Track</th>
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**Latin Notas**

**by John Lannert**

**SFX INKS REENCUENTRO:** Concert pro-
moter giant SFX Touring Inc. has dipped its feet into the Latin-
no live entertainment waters for the first time by ink-
ing a contract with Reencuentro, a six-man vocal group 
whose members were formerly with star pop act 
Menudo. Under the deal, SFX will own the rights to sell 
the act's tour dates for the U.S. and the world. U.S. tour 
agency QBR will book the dates in the States. Water 
Brother Productions has been named as the booking 
agency for Latin America.

Terms of the pact were not disclosed, but industry 
insiders say the contract is worth several million dol-
ars. Reencuentro's managers, José Pabón and Javier 
Gómez, say that the band is the first Latino act to sign 
with a huge promotion outfit such as SFX.

Though tour dates are being arranged, Water Bro-
 ther president Phil Rodriguez says Reencuentro will keep 
its trek in June in Mexico.

Reencuentro's members are Johnny Lozada, Ricky 
Meléndez, Miguel Cancel, René Farrat, Charlie 
Massó, and Ray Reyes. They were members of Menudo
Arista/Latin Shut; Some Acts Move To Sister Labels

BY JOHN LANNERT
After a five-year stint in the U.S. Latino market, Arista/Latin has closed shop. Arista/Latin, a sister imprint of Arista/Austin that formed the label group Arista/Texas, was formed in 1996 as a Tejano imprint. Its top-charting act was the Tejano band La Diferencia. The label subsequently branched out into other genres such as pop and mariachi.

La Diferencia and one of its labelmates, pop singer Rubén Gómez, will release future product on a BMG label as part of an agreement signed by Arista/Latin and BMG U.S. Three other Arista/Latin artists, budding mariachi band Nettai, and pop vocalist Angelica—are exploring signing opportunities with BMG and other labels.

Cameron Randle, VP/GM of Arista/Latin and Arista/Austin, will retain his post at Arista/Austin. Three executives of Arista/Latin who are leaving Arista are Joe Treviño, director of promotion and artist development; Cary Prince, manager of media; and Paulina Pérez, manager of sales and marketing.

Randle says he will now concentrate his efforts on Arista/Austin and its increasingly successful alternative/rock roster, which includes Abra Moore and Robert Earl Keen.

Arista/Nashville, the parent company of Arista/Texas, is the second country label to unsuccessfully try to tap into the domestic Hispanic music market via the Tejano route. In the early ’90s, Warner Nashville made a go of it in the Tejano and pop genres before pulling out of the stateside Latin sector altogether.

Randle reckons that his experience in the U.S. Latino market has revealed a few axioms for Anglo labels seeking success in the U.S. Latin market.

First, he says, for an Anglo major to prosper in the stateside Hispanic music sector, it must invest the same time and resources to that market as it does to mainstream genres such as pop, rock, or country.

“The resources that were available to us in terms of finances and people power were so minimal compared to what BMG U.S. Latin already had," Randle says. “It became evident that in order to accomplish what we wanted to long term with this artist, it just made a lot more sense."

(Continued on page 16)

NOTAS
(Continued from preceding page)

“Siempre Tuyo” by bachata singer Andrés Mercedes and “Live In Yokohama” by the New York-based Nettai Big Band. Nettai, which is signed to RMM affiliate label TropiJazz, was formed by Carlos Kanno, a former member of Japanese salsa act Orquesta De La Luz.

Tropical station WNNW-AM Salem, N.H. is changing its frequency from 1110 to 990, effective June 1.

Juan Colón & Manuel Tejada have just dropped “Con El Alma De Tavito” on the duo’s newly minted Aléjando: Records, which is based in San Juan, Puerto Rico. The album is a superb, jazz-laced merengue tribute to noted Dominican saxophonist Tavito Vásquez.

CHART NOTES, RADIO: For the fifth week running, there are no changes on Hot Latin Tracks or on the three genre charts. Alejandro Fernández’s “No Só Olvidar” (Sony Discos/Sony) stays atop Hot Latin Tracks for the eighth straight week, though it appears Ricky Martin’s World Cup theme song “La Copa De La Vida” (Sony Discos/Sony) may assume the top slot of the chart next issue.

On the genre charts, Los Tenerarios’ “Por Que Te Conoci” (Sony Discos/Sony) remains No. 1 on the regional Mexican chart for seven successive weeks. “Una Fan Enamorada” by WEA Latina brother duo Servando Y Florentino retains first place on the tropical/salsa chart for the sixth week in a row. And “No Só Olvidar” is parked at top of the top chart for the fifth consecutive week.

CHART NOTES, RETAIL: Selecti-“Anthology” (EMI Latin) dips 1,000 units to 5,000 pieces this issue, but the three-CD retrospective of the Tejano idol remains No. 1 on the Billboard Latin 50 for the second successive week. The Billboard Latin 50 is unpublished this issue. Despite the unit drop, “Anthology” rises 144-131 on The Billboard 200. “Anthology” remains atop the regional Mexican genre chart for the second straight week.

Like “Anthology,” sales of Ricky Martin’s No. 2 entry, “Vuelve” (Sony Discos/Sony), slid from 7,000 to 6,000, yet the album re-enters The Billboard 200 at No. 199. “Vuelve” has ruled the pop chart for nine successive weeks. For the eighth consecutive week, Buena Vista Social Club tops the troobil Let’s Dance/Universal with its self-titled World Tour/Noneuch/window/AG disc. The Grammy-winning album remains at No. 4 on The Billboard Latin 50, with 4,000 units sold.

Elvis Crespo, fresh from the smoking merengue set he delivered recently during Billboard’s ninth annual International Latin Music Conference, makes a strong debut on The Billboard Latin 50 this issue at No. 6 with his solid solo premiere, “Suavemente” (Sony Discos/Sony).

Also making an impressive bow this issue at No. 12 are Los Palominos and their irresistible roots Tejano disc “Te Seguire.” While sales of 38 of the chart’s 50 titles went south this issue, Alejandro Sanz’s “Más” (WEA Latina) moved 11-5, the same position the Spanish balladeer’s hit disc occupied two issues ago.

Overall sales of the titles on The Billboard Latin 50 this issue slid to 89,500 units from 94,000 pieces last issue. Sales from the same week in 1997 were 77,000 units.
ive The World, Give Putumayo” is an expansive—and entirely appropriate—slogan for a record label that, at the start of this decade, was little more than an interesting idea for its Dan Storper. What was an epiphany in San Francisco’s Golden Gate Park in 1991 has turned into America’s premier world-music imprint, with 28 CDs released, including 10 consecutive albums that have appeared on Billboard’s World Music chart. Blending ethnic rootsiness and state-of-the-art marketing, Putumayo World Music has evolved from its origins as a dependable licensor and compiler of quality international sounds to a multi-faceted, music-based lifestyle brand whose activities encompass videos, events, paper products, publishing and a new Putumayo Artists imprint.

Hearing the African group Kotoja (whose recorded efforts were later anthologized on a Putumayo compilation) and numbering among the hundreds of delighted listeners that day in the park, Dan Storper resolved to introduce others to the joys of music from around the globe.

His initial efforts at programming exotic music for his Putumayo clothing stores led, via a fortuitous meeting at the Social Venture Network with Rhino Records’ president Richard Foos, to the appearance of the first two Putumayo albums. “World Vocal” and “World Instrumental,” featuring tracks from legendary African, Jamaican and Brazilian artists, appeared in 1993.

LIVE EVENTS PROMOTE RELEASES
Rhino’s participation helped make for a strong initial showing at record retail, but Putumayo also sold CDs to over 500 book and clothing stores during its first year in the record business. This was an early display of the marketing ingenuity that has come to characterize all phases of Storper’s and Putumayo’s involvement with music.

1994 saw the label independently manufacturing its own titles and working more directly with record retailers through a formal distribution arrangement. Presently, Putumayo World Music employs dual distribution in the U.S., distributing directly to a number of accounts from its New York warehouse and additionally working through DNA to a number of record-retail accounts. The label itself physically fulfills orders to about 2,000 non-traditional venues—mainly book, clothing and gift stores, throughout the U.S.

Concurrent with its initial output, Putumayo began producing events in conjunction with various releases. Kotoja was featured at one of the first of these, a Putumayo/Afropop party held at New York’s Tramps nightclub.

Continued on page 50
The Billboard Interview

DAN STORPER

"Essentially, what Putumayo has stood for, even in the days when we were doing clothing, is that it represents a place where the traditional and the contemporary meet. A part of our goal is to help cross borders, to identify and present exceptional but underexposed music from around the world."

BY RICHARD HENDERSON

Since 1975, Dan Storper, founder and CEO of Putumayo World Music, has positioned himself time and again at the point where the craftsmanship of ancient cultures meets cutting-edge marketing techniques. Storper spent years foraging for exotic clothing and handicrafts in the markets of Third World countries, which he then sold in his flourishing chain of Putumayo stores and through his wholesale operation. Then, after years of considerable success with his clothing business, he experienced an epiphany of sorts at the beginning of this decade, one which would lead to his founding a record label devoted to what had become an all-consuming passion—Putumayo World Music. Curious as to the course of events that led Storper to the record business, we began our discussion by asking him to detail the moment when he realized the depth of his commitment to music.

DAN STORPER: When I first started my clothing business back in 1975, I would bring back records from the Andes, and I would mix everything from Van Morrison to Carole King to Bonnie Raitt in with this music from the Andes. I travelled around Latin America at first, then around the world—to Afghanistan, India, Nepal and other places—to find interesting handicrafts. I wanted to create an environment that reflected the romance of other cultures and other worlds. I started playing music from the Andes to help customers feel they could escape the hustle and craziness of the city streets—to a kind of oasis called Putumayo. As the business evolved and I began to do more clothing design, [Putumayo] became more of a classic clothing company. I began to feel alienated from what I had originally started my business to do, which was to travel the world and collect appealing handicrafts and folk art and other reflections of distant cultures.

Later that year, a Town Hall concert highlighted performers from the label’s “Contemporary Folk” collection.

Also in 1994, the company presented the First New York Singer-Songwriter Festival at Carnegie Hall, featuring 28 artists, the largest number of performers in the history of the venue. A Putumayo release in November of that year, “Shelter—The Best Of Contemporary Singer-Songwriters,” had $2 from each CD sale earmarked for the National Coalition For The Homeless, continuing a tradition within the company of merging business and social agendas.

Two performers, Dougie MacLean and Laura Love, who garnered rave notices at the previous year’s concerts, became the subjects of the next pair of Putumayo compilations issued, in 1995. The company then released “Women Of The World: International” and “Women Of The World: Celtic,” the latter going on to become the best-selling Celtic collection of 1996, moving 150,000 copies in the U.S. alone.

CELEBRATING UNICEF

A defining move was made in 1996, when Putumayo World Music was inaugurated as a stand-alone company, apart from Dan Storper’s well-known clothing concern. Compilations released during that year feature South African stars Johnny Clegg and Juluka and Senegal’s Toure Kunda. The next title from the new label, “One World,” occasioned a Putumayo-sponsored festival staged at the Washington Monument in commemoration of UNICEF’s 50th anniversary. Performances from the event were broadcast via syndicated public-radio shows to hundreds of stations around the world.

Four Putumayo titles graced Billboard’s World Music Chart during the summer of ’96, two of which each surpassed 100,000 units in sales. In the same period, on the strength of its domestic showing and increasing demand overseas for its product, Putumayo established distribution in Great Britain, Ireland, Australia and New Zealand. Then, in November, “Women’s Work,” a Putumayo release featuring rare tracks by significant female artists, was tied in with a concert broadcast from New York’s Bottom Line club to approximately 100 radio stations on International Women’s Day.

1997 was a high-water mark for Putumayo World Music, a time during which the label moved from strength to strength, culminating in its being recognized by Billboard as the No. 1 independent world-music label. Compilations from the label during this time included the tropically themed “Islands” (inspiring a release party jointly sponsored by both recording and apparel concerns bearing the Putumayo imprint, including a fashion show and a concert by Madagascar’s Tarika, who appeared on “Islands”), as well as the label’s first Latin collection, “Latino! Latino!,” and “Caribbean..."

ORIGINS

In college, Dan Storper was a Latin American studies major. One day in 1974, he found himself sitting by a river in the Putumayo River Valley in southern Colombia, surrounded by local Indians in carnival dress, feeling that all was right with the world. He knew then that his company should be named for just such a magical place.

Continued on page 52
This Summer Party with Putumayo!

Introducing Putumayo Artists

Ricardo Leno & Marka Loca

North American Street Date: May 19

Sam Mangwana

North American Street Date: May 19

Golo Negro

North American Street Date: May 19

PUTUMAYO World Music
Guaranteed to make you feel good!
There were a number of wonderful coincidences that took place. One of these happened as I was walking in Golden Gate Park in San Francisco on a gorgeous summer afternoon. I encountered an African band called Kotoja. There must have been 500 people of all ages and ethnicities having a wonderful time dancing in the park. At that time, I owned three Putumayo clothing and handicraft shops back East.

The music came out of left field. It had been something that I had been interested in, certainly, when I first started my business. When I saw Kotoja performing in the park, especially the last few songs they played, I was struck by the beauty of the music and the way it brought people together. I went back to New York and went into one of my stores, and [the employees] were playing some kind of intense thrash music. Like a lot of retailers who are trying to create the right environment for their stores, I couldn't help but hear this and think, "This is not appropriate."

The time had come for me to start making some tapes for the stores, programming music that fit our international environment.

I went into record stores—it was 1991 when I first heard Kotoja—and began to look around, and I couldn't figure out what to buy! The people who worked in the stores didn't know much about the music; there were no listening stations at the time. You really had to buy music just on spec. You'd get a batch of albums and maybe find a couple of gems within, but it really was pot luck. It was clear from the start of my programming music for our retail environment that customers and employees really loved the music that was playing; every few minutes, someone would come up to the counter and ask after particular tracks. We were mixing contemporary pop, everything from Peter Gabriel to Sting to Van Morrison along with the Gipsy Kings, Angelique Kidjo, Johnny Clegg and Gilberto Gil, as well as a lot of lesser-known people that I was finding. I bought compilations myself, and thought, "You know, it would be really great if I could work on a compilation of international music, have it be appropriate for in-store play, and, through those collections, introduce artists from other cultures into ours."

You originally partnered with Rhino for your first few albums. How did that come about?

I happened, at the time, to be a member of Social Ventures Network (SVN). My clothing business had undergone a difficult year in 1989, because of the Sri Lankan civil war. I was really stuck, as I couldn't expand and was forced to reinvent the clothing business in order to survive. I received a call from Josh Mailman, the founder of Social Ventures Network, whose goals in life include introducing business and non-profit leaders to each other and using SVN's conferences as a means to networking and brainstorming. He called up, said he was a fan of the retail stores and invited me out to Oakland to the conference he was having. It was one of those magical moments.

Music Publishing

"In 1997, I received a number of calls from Hollywood music supervisors interested in using music from our compilations in films. I would always turn these requests over to the labels who owned the master tapes, until it dawned on me that there might be a way to work with artists and labels to place our music in film, TV and advertising. With the help of Alexia Baum, we've launched a new division, Putumayo Music Publishing. We'll be sending out a music-publishing sampler this month, in our effort to increase the profile of Celtic, African and other world music in the media."
We would like to thank Putumayo World Music for presenting our artists to a larger international audience.

**Amber Music**
**Dunkeld Records**
**Gael Linn Records**
**Blix Street Records**
**Octoroon Biography**
**River Valley Records**
**Survival Records**
**Turtle Music**

**EUROPE**
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- Benelux: Via Records (31) 35 6422 338
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moments, where I was surrounded by all these interesting people, listening to Anita Roddick of the Body Shop and Ben Cohen of Ben And Jerry's give these articulate and passionate speeches about incorporating social responsibility into one's business.

It was at this conference that I first met Richard Foos, the president of Rhino Records, who was also a member. In the course of talking, I mentioned the extraordinary response that we got to the music played in our stores and proposed a collaboration. He said that Rhino had thought about doing a world-music collection, or a series, and maybe working with Putumayo was the right way to start. So we put together two releases, the "World Instrumental" and "World Vocal" compilations in April '93; two others came out that fall: an African collection ("Best Of Africa") and also the "Best Of Contempory Folk," which had artists like the Indigo Girls, Mary Black and Dougie MacLean, etc.

In a way, I guess, my interests—whether clothing or crafts or music—are centered on something that makes you feel good in some way. Upbeat, melodic music, material that enhances your mood, was definitely something that I was interested in. We had a good collaboration with Rhino for those releases. I think their expectation was that "World Vocal" was kind of a hits album and that somehow they could go out and sell 100,000 albums in the record market. What happened at the time—and I think this is still an issue in record retail—is that compilations tend to get lost in the bins. What started out to be a bit disappointing for them on the record side turned out to be a pretty big success for us, in terms of finding ways to sell music through non-traditional outlets and, later, record retail. Three of our CDs have now sold over 100,000 units each in the U.S. alone.

Your label seems to have emerged with its brand identity fully formed from the outset. What sort of planning went into the packaging of Putumayo World Music?

Putumayo World Music seems to have located its audience both within and outside the traditional retail outlets, by appealing to listeners who might feel alienated by current trends in pop music. How did you go about finding your audience?

The advantage that I have coming from outside the record industry is that I have an advantage—is the ability to look at the larger picture with some objectivity and not be so immersed in the nitty-gritty problems that everyone talks about in marketing- store music. My sense is that what is perceived as niche is really an enormous group of sometimes disconnected constituencies. The term to describe these consumers is in favor with sociologists these days is "cultural creatives." This would cover about 44 million Americans who are well-educated and are curious about the world; they travel and are interested in culture on a global scale.

People have come to understand that packaging is important in terms of getting consumers' attention. We placed great importance on creating strong music packages, but also felt that having an identifiable, appealing aesthetic to the look of those packages was equally important. Fortunately, we met an English artist, Nicola Heindl, who has helped us continue a look that was like folk art and was consistent throughout all of our packaging.

Essentially, what Putumayo stood for, even in the days when we were doing clothing, is that it represents a place where the traditional and the contemporary meet. There’s a great tendency among us to categorize, whether it’s in radio formats or record retailing: Everything has to be defined with a label. Over the last few years, the world has gotten smaller, people are traveling more. In films, in television—during commercials even—international sounds have become a consistent presence. There’s an array of international sounds that have become appealing, whether it’s reggae or Celtic or African. I have no doubt there will soon be a number of international mainstream breakthroughs at radio and retail.

Putumayo World Music, remembers when Rhino had gone into the packaging in April '93; two others came out that fall: an African collection "Best Of Africa") and also the "Best Of Contemporary Folk," which had artists like the Indigo Girls, Mary Black and Dougie MacLean, etc.

Putumayo World Music seems to have located its audience both within and outside the traditional retail outlets, by appealing to listeners who might feel alienated by current trends in pop music. How did you go about finding your audience?

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Within every ethnic group in America, African-American or Latino or whoever, there’s a growing interest in their traditional culture. The track is to target both these groups and get the music to them.

We embrace the whole idea of having a dual approach, of going to record stores and working within the record industry, getting the music heard on listening stations in stores, but also utilizing creative promotions that we’ve been working on for the last few years of through the gift and bookstores. We’ve opened 200 cafes (as accounts) that are now selling music that have never done so before. Our album “Putumayo Blend: Music From The Coffee Lands” is appropriate for playing in cafes. It’s not intense party music, it has a gentle energy to it.

If someone hears a Gilberto Gil track, or one by [Celtic artist] Dougie MacLean on one of our compilations playing in the cool cafe in the gentrified downtown area, the chances of them actually going out and buying an album by one of these artists are far greater. One of the greatest things we’ve been able to do is expand awareness in America for a lot of underexposed artists. A part of our goal for the future is to help music cross borders, to identify and present exceptional but underexposed music from around the world. I travel to Scotland and Ireland frequently, and it’s funny that I encounter all this great Scottish music that doesn’t make it into Ireland. It’s not like there’s ancient animosity between them; they’re friendly neighbors. Similarly, the only Canadian music that makes it into the U.S. are the pop hits, and less gets here from Mexico. We tend to be caught up in our own little world. We did an album, “One World,” in 1996 that symbolizes our efforts.

I’m interested in how the music crosses borders, but I’m also interested in the interplay between musicians from different cultures. A collaboration between a Celtic group like Capercaille and an African group like Gnuma’s Sibea, as heard on our newest album, “Women Of Spirit,” can be really magical.

The original Putumayo albums were the product of our record-collaborating with the A&R process changed appreciably, now that you’re doing a stand-alone album. Putumayo to us is the most joyful, the most passionate, the most fun... It’s universal. There aren’t many people who wouldn’t like such music. We’ll put it out in occasional halls for variety, but usually we’ll feature the original tracks on albums, which can stand on their own as isolated plays and not lose their appeal. We have a team of people who are fascinated with music. I’ll take the songs that I’ve picked from lists that I’ve made and play them for the staff. I think it’s possible that the world’s musical palette of variability is the best we’ve ever gotten.

A perfect example of how songs wind up on our collections—and how one thing leads to another—is the music of [LA-based African artist] Ricardo Lemvo and his band, Makina Loca. We were working on an album called “Latinos! Latinos!” this past summer, and I wanted to do an event to coincide with its release. We’ve promoted a number of live events, such as a benefit concert for The National Coalition For The Homeless, which we staged at Carnegie Hall in conjunction with a two-volume set we did called “Shelter.” In the final stages of licensing tracks for “Latinos! Latinos!,” we learned about Ricardo Lemvo from Rebecca Weller at New York’s Lincoln Center. She had been looking for a way to bring Ricardo to New York and suggested that we listen to his record. We included one of his tracks on the collection and featured him among the performers in our “Latinos! Latinos!” concert, staged outdoors at Lincoln Center with about 10,000 people in attendance. It was a magical night, with a television crew from NBC turning up to help launch the album.

We did an Afro-Latino night with Ricardo Lemvo, [Congolese vocalist] Sam Mangwana and [African supergroup] Les Quatres Étoiles at MIDEW. We had people telling us it was the best live music they’d ever heard at MIDEW. Both there and at Lincoln Center, Ricardo had an audience—that had come to hear traditional Latin music—dancing to salsa with a Congolese soukous groove. Ricardo represents many of the qualities that Putumayo stands for: He’s from the Congo but plays with a Latin band; he crosses cultures with his music; the son of a diplomat, he speaks six languages; he can play live in addition to making great studio albums and launching our new Putumayo Artists imprint.

We wound up signing Ricardo as our first artist. His album “Mambo Yo Yo” is due May 19 and will be tied in with our promotions for a compilation album, “Afro-Latino,” to be released at the same time. “Afro-Latino” is comprised of mostly African bands playing Latin music (which is, of course, strongly influenced by African music to begin with). Ricardo will be touring extensively, playing the New Orleans Jazz Festival and other dates, some under his own name and others done under the “Afro-Latino” banner, with Sam Mangwana and well-known Latin acts sharing the bill.

Putumayo albums consistently benefit from promotions specific to each new title. Could you detail some of these campaigns?

“Romantica: Great Love Songs From Around The World” was intended for Valentines Day, as a tie-in with our theme, “Give The World, Give Putumayo.” We actually put in a teaser of a product launch that we’ll be doing later this summer, when we’ll be offering paper products featuring the artwork from our covers. We did a “Romantica” greeting card. We’ve done promotions with “Romantica” CDs and greeting cards in places ranging from the cafes of the Borders chain (which have not traditionally sold music) and their record departments to hundreds of independent record and gift stores and hundreds of other retailers around the country.

We’ve also arranged for “Travel The World With Putumayo” trip contests to Senegal (with Tower) and Marti’s (with Borders).

“Women Of Spirit,” an album that we started doing as part of the 20th anniversary of our clothing company, came out March 19. Musically, this follows in the footsteps of our collections “Women Of The World: Celtic” and “Women’s Work,” which have both been successful titles for us. It was important that Putumayo, as a clothing company catering to women, should recognize that in world music there aren’t a lot of well-known female artists. We started looking for exceptional female artists that we could include on collections.

What are some of Putumayo’s biggest accomplishments?

One of the things I’m proudest of is that we’ve helped...
artists like Laura Love and Catie Curtis get signed to major-label deals, because label representatives either attended events that we’ve sponsored or heard their songs on Putumayo collections. That definitely has helped build awareness for these artists. I’m as appreciative of the infusion of folk traditions into pop music as I am of world music’s influence on pop. On our “Shelter” album, we featured artists like Shawn Colvin and Mary Chapin Carpenter alongside artists who were lesser-known at the time, such as Dar Williams or Love or Curtis. A lot of people discovered them through our collection.

What does the future hold for Putumayo World Music?
We’ve bought the home-video rights for a project called “Celtic Tides,” a documentary that shows what’s going on with contemporary Celtic music and features Loreena McKennitt, the Chieftains, Glannad, Mary Black and others, and a CD that will function as a companion to that video that will be released in September. We also unveiled a unique form of listening station at the upcoming National Assn. Of Recording Merchandisers convention—it’s able to display not just music but related paper products, videos and other lifestyle-oriented products that work well with record stores and allow them to earn additional income.

In June, we’re doing an album called “Reggae Around The World” that will pay homage to Jamaica and to Bob Marley, who popularized this music globally. It will show how reggae has spread around the world. We’ll have tracks featuring reggae played by Australianongolay bands, as well as bands from Europe and South America. Following that, we’re launching the Putumayo Odyssey series. Our point is that, yes, it’s about the music, but it’s also about the culture and the place that the music comes from. To this end, we’ll continue with charitable endeavors appropriate to a given CD, such as our work with Coffee Kids (a non-profit organization that helps children in coffee-growing countries) on “Music From The Cofee Lands.” More than simply raising money for a charity, we can disseminate information about these organizations to a much larger audience. Finally, I’m excited about our growing success in countries like Greece, Spain, Taiwan and France. They are responding exceptionally well, and sales are exceeding our expectations.

5 YEARS OF ART AND COMMERCE
(Continued from page 54)

One artist who represents the essence of Putumayo’s strengths and ideals is L.A.-based Ricardo Lemvo. His infectious Afro-Latin dance music will be featured on the label’s first artist-oriented release (May 19), “Mambo Yo Yo,” as part of an Afro-Latin trilogy that includes a various-artists compilation and Putumayo’s U.S. licensing of the latest album by legendary Congolese vocalist Sam Mangwana. Lemvo’s album marks the beginning of a new look for the company’s product, as well as a schedule that will present new titles approximately every six weeks. On June 30, amidst the “Party With Putumayo” campaign, the label will issue “Reggae Around The World,” an anthology of various international artists performing in the genre.

A cavalcade of promotional opportunities, designed to commemorate the fifth anniversary of Putumayo’s entry into the record industry, lies ahead. These include T-shirts, paper products, its first video release (“Celtic Tides,” due in September), increased emphasis on media application of Putumayo tracks and the unveiling of a unique form of listening kiosk, whose architecture will allow for simultaneous display of diverse Putumayo products. In the words of company founder Storper, “Record stores can’t have too many listening stations.”

David Hazan sums up the unique niche that Putumayo World Music has carved for itself in the marketplace: “We’ve got upbeat, melodic music and beautiful cover art that makes people happy. Beyond that, however, people look at Putumayo as a leader, if not the leader in non-traditional market sales. We’re getting pretty good at leveraging our brand.”

—Richard Henderson
Avex Launches Dance Music Project

Japanese Label Hopes Trance Releases Will Revive Scene

BY STEVE MCCLURGE

TOKYO—Avex, the independent Japanese label whose spectacular growth in the early '90s was powered by astute promotion of dance music, is launching a new project called Eurythym that it hopes will revive Japan's dance music scene.

The project was conceived at this year's MIDEM in Cannes, when the Belgian label Antler-Subway, a longtime Avex licensee, introduced the Tokyo-based label to two new acts, Milk Inc. and Ficco. Although those acts are labeled as commercial trance in Europe, Avex decided that the Eurythym moniker would be more appropriate to market them in Japan.

Avex says it was impressed by the way in which commercial trance, unlike other recent musical genres, has caught on all across Europe.

"Dance music has always been our back bone," says Haji Taniguchi, Avex's director of international A&R. "We've always been trying to introduce new dance music trends from both Europe and the States. We have the same expectations for this as we had for techno house about seven years ago."

Back in the early '90s, Avex, in an astute promotion campaign with the then-popular disco Juliana's Tokyo, spearheaded a dance music boom in Japan that marked the beginning of TBN's spectacular growth through the rest of the decade.

"The Juliana's boom was backed up by things that basically had nothing to do with the music itself, like 'body-conscious' fashion," notes Taniguchi.

Flush With Success, Warner Australia Expands A&R Team

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Two recent accomplishments—platinum sales of Regurgitator's sophomore set, "Unit," and the No. 2 bow of the Superjesus' debut album on the Australian Record Industry Assn. chart—have prompted Warner Music Australia to expand its A&R team.

The addition of Adam Lang as Australian artist label manager and David Shrimpton as A&R coordinator will free Mark Pope, the team's director, and Michael Paty, its marketing manager, for Australian artists, to concentrate further on international developments for their signings.

The label's four-prize win at February's Tamworth Awards for country music (Billboard, Feb. 8) prompted the label to upgrade the role of country product manager Greg Shaw to include A&R. Additionally, the team took a second base in June, when Michael Parisi relocates from Sydney to Melbourne, where three Warner acts are based.

This is the label's biggest A&R restructuring since 1994, when Brian Harris, senior VP of Warner Music Australasia, strapped back the label's domestic roster to three and began rebuilding under Pope. In a climate where major radio no longer broke records, Warner broke out spectacularly with left-of-center acts via retail showcases, market testing with EPs, hard touring, and development through college radio and free music magazines. The label's local roster now numbers 22.

Local acts make up 15% of Warner's sales in Australia. "Ideally I'd like that up to 30%," says Harris. "As a veteran of 22 years in the business, I can say that figure hasn't been reached [by any label] for 15 years, since Mushroom was really firing. But the opportunity is there, and it's something the Australian music industry wants to see again. The live scene is resuscitated. Some radio formats are supporting new acts, and a generation of great acts is coming through. Being able to cut it live and get a crowd to respond is a crucial factor in getting signed, as far as we're concerned."

Malaysian Awards Celebrate Diversity

Ethnic And English-Language Acts Gains Stature

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—This country's recent industry-supported awards program demonstrated how Malaysia is moving away from its pop-rock mainstream.

The Anugerah Industri Musik (AIM) Awards, which took place April 12 at the Putra World Trade Center here (Billboard, April 15), created a new award for the Islamic-based music category and the reggae-like party pop dangdut (Billboard, April 18).

These categories covered last year's mega-selling albums, as pop and rock acts. The debut album by the Warner Malaysia nasid act Rairhan, "Puji-Pujian," holds the record for Malaysia's best-selling album; it has sold more than 600,000 copies.

Now in its fifth year, the AIM awards show is supported by and organized by the Recording Industry of Malaysia. It has evolved from its humble beginnings in a hotel ballroom in 1994 to a full-blown televised media event.

Despite its youth, AIM has become the country's most respected music awards show due to its industry credibility and technical superiority. (Continued on page 61)

(Continued on page 61)
BY HOWELL LLEWELLYN

MADRID—Spain’s sales sensation of the past few months, singer Alejandro Sanz, swept the board at that country’s Premios de la Musica awards ceremony April 16 by winning all five awards for which he was nominated.

It was the second Premios de la Musica ceremony, which is organized primarily for Spanish artists by authors’ and publishers’ society SGAE and artists’ association AIE.

Unfortunately for the millions of Sanz’s fans watching the four-hour ceremony live on TV’s Telecinco or listening on Cadena 100 rock-based radio network, Sanz was thousands of miles away on tour in Buenos Aires. Surprisingly, there was not even a token message of thanks from the Warner Music Spain artist, who has sold a record 1.2 million units of his album “Mas” in Spain in seven months (Billboard, Feb. 28).

Sanz’s management company, RLM, says that Sanz’s non-appearance was due to technical difficulties. Head of international promoting Armendiz explains, “Our first intention was that Alejandro could be there. We even tried to move the date of the ceremony.”

A satellite link was organized by RLM and SGAE, but they experienced technical problems in linking up Sanz from Buenos Aires, says Armendiz. “As we were going to make this connection, we did not have anything recorded in advance.”

Sanz won awards for pop composer, pop artist, song (for “Corazon Partio”), video, and album (for “Mas”).

Winning two awards each were Latino pop group Jarabe de Palo (new composer, new artist) and flamenco guitarist Vicente Amigo (flamenco composer, flamenco artist).

The greatest disappointment was for indie band Dover, who failed to win more than one—record composer, for its album “Devil Came To Me”—of the five awards for which it was nominated.

An honorary award went to 26-year-old flamenco singer Enrique Morente for his lifetime’s work. He sang powerfully without accompaniment—all the 14 stage performances were live, with no playbacks. His award was presented by Spanish Culture Minister Esperanza Aguirre, along with SGAE executive president Teddy Bastaeta and AIE president Luis Cobos.

The greatest performance surprise was singer Monica Naranjo, little known despite having sold more than 700,000 units in Spain of her album “Palabra De Mujer” (A Woman’s Word) (Global Music Pulse, Billboard, April 4). Her model’s features and powerful voice earned her the evening’s only standing ovation.

It was clear that the SGAE and AIE had made an effort to underline the Spanish nature of the ceremony, with impressive flamenco performances and several one-off teamings, such as Jarabe de Palo performing “Perdonarme” (Forgive Me) with Gypsy flamenco banjo Naimo JAitzales. Longtime “new flamenco” pioneers Ketama performed with the Algerian king of mam music, Khalid. Fito Fuentes played and sang accompanied by Argentine-born, Spanish-based guitarist Ariel Rot.

Although the ceremony is mainly for Spanish artists, there is a special Latino award—won this year by Argentina’s Piaz. Some of the other recipients of the 19 awards and three special “non-voted” awards were Joaquin Rodrigo (classical music composer), Celtas Cortes (rock act), opera singer Placido Domingo (classical music act), and the foursome of Ana Beelen, Victor Manuel, Joan Manuel Serrat, and Miguel Rios (national or international tour).

Assistance in preparing this story was provided by Domonic Pride in London.

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OPENBROAD—Netherlands-based Arcade Music Group is to pen a wholly owned affiliate here, he move is in keeping with the record company's ambition to strengthen its international presence in the European music market, which is also reportedly in the preliminary stages of establishing itself in Sweden, with another Arcade office in Denmark, has been named as managing director of Arcade Music, TV, and the artist-oriented label CNR. Leitin has previously held management positions with the Danish affiliates of indie labels Sonet and edel.

Charles Leitin, "We're basically in operation, but right now the main activities are interviewing potential staff and looking for office space in Copenhagen. I hope to be up and running at full operational speed in a short period of time.

Arcade's repertoire is handled via licensing deals with Mega in Denmark and Promotion House in Finland. Arcade recently pulled out of negotiations with Mega Scandinavia about distributing Mega's repertoire in Norway and Sweden, where Arcade already operates offices.

Leitin adds, "Arcade wants to gain a firm foothold in the Danish market for signing and marketing local acts, the promotion and marketing of international acts, as well as to maintain the successful marketing of compilation records."

Charles Ferro

Arcade To Open Danish Office

http Firm Plans To Expand European Presence

BY LARRY LeBLANC

TOKYO—While Celine Dion continues to top charts worldwide with "My Heart Will Go On," on the Sony Classical soundtrack to "Titanic," her fellow Canadians are beginning to discover more film-related opportunities at home.

The "music film industry in Canada today is where we were in the independent film music, and in the next six or seven years," says Toronto-based Ron Proulx, who opened the Toronto-based Ron Proux International, a film and TV music supervision firm, in March.

Proulx says, "We're starting to see more high-profile (film) work out of Canada. (Canadian directors) Atom Egoyan and David Cronenberg are at the top rung internationally. Additionally, until "Due South" [there has been] domestic television series worth exporting, but that's changing, and now 'Traders' stands a shot internationally.

"There are still few music-driven film market "exports," counted Michael McCarty, president of EMIC Music Publishing Canada. "Unlike the U.S., soundtracks are not a phenomenon, so Canadian films usually offer [Canadian artists] no money and no promotional opportunities."

"The lead in the limited field of supervising film music in Canada is S.L. Feldman & Associates, also the country's premier booking agency. The company's in-house film TV music department is headed by director of film music Janet York, in Vancouver, with music supervisor Michael Perlmutter, in Toronto. Since being founded in 1988, the department has supervised music for over 300 films and TV projects, in the U.S., Canada, and internationally, and has released Michael Danna's lushly orchestrated soundtrack to Egoyan's "The Sweet Hereafter" which also features five songs performed by Canadian actress beth Paddock."

I grabbed the only worthwhile soundtrack of Canadian films that have crossed my desk in two years," says Kulwack. "It was a coincidence they both came to me approximately at the same time."

Virgin Records has released "The Sweet Hereafter" in the U.S., the U.K., and Europe. According to Kulwack, the soundtrack has sold 7,000 units in Canada. "The Hanging Garden," was released in the U.S. April 16 on Angel Records and is being released in the U.K. in late April. According to Kulwack, it has sold 9,000 units in Canada.

Unquestionably, the most music-driven Canadian filmmaker is producer/director/writer Bruce McDonald. While his short-lived Canadian TV series "Twitch City" and "Platinum" and films "Knock! Knock!," "Roadkill," and "Dance Me Outside" are evidently not influenced by rock music culture, his crowning glories are 1992's roots-styled soundtrack to "Highway 61," on Kinetic Records, and 1996's turbo-charged punk soundtrack to "A Tango in the Core Log" on BMG Canada Music.

"Bruce is the guy leading whatever in contemporary music in Canada. Most often is in Canada," says Jeff Rogers, president of Handsome Boy Records and manager of the Crash Test Dummies and Rusty. "He's a rock-'n-roll approach in his movies."

"Music is vital to my films," says McDonald. "It's shocking and awful that so few directorial film music into films so haphazardly.

Several music industry figures contend that with more foresight, a greater impact could be made with music in Canadian film and TV scores.

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Charles Ferro

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“I’ve received many awards in my career,” said jazz musician Zain Azman, recipient of the Wirama award for outstanding achievement. “But this one tops it all, because it’s from fellow professionals.”

Rick Lob, AIM’s 1998 chairman, said, “There are other award shows based on popularity, but at the end of the day, AIM is a technical award [show] judged by industry professionals.”

MALAYSIAN AWARDS CELEBRATE DIVERSITY
(Continued from page 58)

Although AIM committee members said they hoped the awards show would increase album sales of nominees and winners, AIM’s influence on domestic sales has historically only been evident in isolated cases. (Ning Baizura’s album sales, for example, increased by 10 times after Raizuru won AIM’s best new artist award in 1994.)

In 1997, the live telecast of the AIM show was seen by 2.8 million Malaysian viewers and 15,000 in Indonesia. The 1998 show was not broadcast in Indonesia. This year’s budget for the awards show was reduced by the fact that the event’s sponsorship was down 25%. The organization’s revenue from the satellite service ASTRO—one of the show’s key sponsors—declined because broadcasters in countries like Indonesia didn’t carry the program.

In Malaysia, this year’s event was carried live on the terrestrial channel Radio Television Malaysia 2, which is also received in Singapore and on ASTRO’s satellite channel Ria.

Artistically speaking, AIM’s 1998 awards show belonged to Innuendo, an English-language R&B/pop crossover act that included two Malay songs on its otherwise English debut album. The act is signed to the independent label Positive Tone. The four-piece vocal group swept the show, receiving an unprecedented six awards.

“All that hard work’s finally paid off,” said Positive Tone’s Afahd Isaham, known for his passion for English-language repertoire. He hinted that the local industry and media have been biased against Positive Tone due to its English releases.

Another act that encountered initial resistance to its debut album was the nasyid group Raiban. Despite initial feelings by some that Raiban was nothing more than a niche act, the group went on to achieve record-breaking sales for its Warner Malaysia debut, “Pu’u Pu’u.” The members walked away with no fewer than four awards at the AIM show. For its performance that night, the group showcased its musical craft and spirit by bringing children onstage.

The program also featured notable performances by Innuendo, the all-female rock group Candy, and the pop-rock group Slam.

AIM has traditionally acknowledged genres that have potential despite niche sales figures and media biases against them. This year AIM added a second English category: best new local English act.

Over the past five years, the number of AIM awards has doubled from 11 to 22 in an attempt to acknowledge the many facets of the Malaysian music industry. This year AIM opened up the three best vocal performance awards—male, female, and group—to include acts that perform in English.

Loh said an award-nomine compilation is possible in the near future. Compilations of AIM winners have been produced for the past three years; Loh says they’ve garnered “modest” sales figures. A list of key winners at the 19 AIM ceremony follows.

Best new artist, male: RE Warner
Best new artist, female: Caetlia, Universal
Best new artist, group: Rahan, Warner
Best ethnic pop album: “Nancia Idris,” Ala Dondang, Suri
Best dangdut album: “Dzir Cinta,” Mas Idays, Warner
Best nasyid album: “Pu’u Pu’u,” Rahan, Warner
Best rock album: “Camo Flage,” Amy, BMG
Best pop album: “Pune,” Nash, BMG
Best new local English artist: Innuendo, Positive Tone
Best new local English album: “Innuendo,” Innuendo, Positive Tone
Best Indonesian album: “Ya Keluah Kih,” Inka Christie, BM
Song of the year: “Selamanya” Innuendo, Positive Tone
Album of the year: “Pu’u Pu’u,” Rahan, Warner.

WARNER AUSTRALIA
(Continued from page 58)

Regurgitator, a techno-punk band from Brisbane, saw both of its albums—1996’s “Tu Plang” and 1997’s “Unit”—debut in the top five of the album chart and reach platinum status, which for Australian acts is 70,000 sales. “Unit” has sold 82,000 copies, according to Warner, and it remains in the top 40. The act has built a college radio following by touring. “Unit” will be released this year in the U.S. on Reprise.

In late February, the Superjesus became the fourth Aussie act to enter the album chart with a debut release in first or second position. Its debut, “Sumo,” was sold out of the box with sales of $5,000. After seven weeks, the album is close to platinum, and it remained in the top 10 for the week ending April 11. Recorded in Atlanta with producer Mark Serletic (matchbox 20, Collective Soul), “Sumo” will be released in the States on Warner Brothers (U.S.) in June.

“It’s taken the four years just to get to the starting line,” says Pope. “Domestic success is paramount, of course, but we haven’t changed our belief that you have a population of 18 million, you export, or perish. We’re developing good working relationships with people. These are people who understand our artists and who’ll champion our artists in their territories.”

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CD Expo ‘97 in figures

| Exibitors | 204 |
| Total Public | 7,012 |
| 180,368 |
| Business Generated | US$ 31,000,000 |
| CD Sales to General Public | US$ 12,100,000 |

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July 21 through 26, 1998, Rio de Janeiro - Brazil

www.americanradiohistory.com
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**ANALYSIS**

1. **Candle in the Wind 1997/Something About the Way You Look Tonight**
   - Elton John
   - New Entry

2. **Frozen Madonna**
   - Madonna
   - New Entry

3. **All I Have to Give**
   - Backstreet Boys
   - New Entry

4. **Give It to You**
   - Backstreet Boys
   - New Entry

5. **Shadows**
   - Backstreet Boys
   - New Entry

6. **The Middle**
   - John Mayer
   - New Entry

7. **I'll Be Home For Christmas**
   - John Mayer
   - New Entry

8. **Let's Talk About Love**
   - John Mayer
   - New Entry

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**ITALY**

1. **Candle in the Wind 1997**
   - Elton John
   - New Entry

2. **Frozen Madonna**
   - Madonna
   - New Entry

3. **All I Have to Give**
   - Backstreet Boys
   - New Entry

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**IN CONCLUSION**

The chart reflects the current trends and popular songs in APAN, Germany, the U.K., and France. New entries and new artists are highlighted, showcasing the dynamic nature of music in these regions. The analysis highlights key songs and artists emerging as leading figures in their respective charts. This information is valuable for understanding the current musical landscape and identifying emerging trends in the music industry.
Valley Media Quietly Becomes The Web’s Top Fulfillment House

BY DOUG REECE
LOS ANGELES—While online retailers have grabbed the lion’s share of headlines over the last few years, Valley Media’s Sound Delivery arm has stealthily, but steadily, grown in concert, becoming the premier fulfillment house in cyberspace.

In fact, with a client roster that includes CDNow, Music Boulevard, Blockbuster, Camelot, E Music, and Best Buy, Sound Delivery is currently the Internet’s de facto one-stop shop.

How Valley has ended up in its place of dominance, say clients, is a tale of service, catalog depth, adaptability—and, more than anything else—foresight.

“Valley just got out ahead of everybody else and got better and better,” says N2K Inc. president/COO Jim Coane. “Now they’re kind of the Switzerland of fulfillment for Internet retail.”

Despite speculation about how profitable online business will ultimately be, Valley Media senior VP of sales and marketing Ken Alterwitz says the company is very optimistic.

“We realized early on that [online retail] was going to provide a huge opportunity,” Alterwitz says. “About three years ago, we started building the system and infrastructure to support this side of the business. And we got in just under the wire. By the time we had installed the latest version of our software and put additional material and handling equipment into place, the business just blew up. We went from 2,000 orders a week to 45,000 units a week, which was our peak at Christmas.”

Sound Delivery’s average weekly order for the early part of this year exceeded 30,000 units.

The future, Alterwitz says, is bright. Online music sales totaled $30 million to $35 million last year, and they’re projected to grow 224% this year.

“I would suspect if the current trend continues—and I’m speaking specifically to the audio side—it’s inconceivable that within three to four years this will be larger than our wholesale business,” Alterwitz says.

That’s an impressive prediction, considering Sound Delivery grew out of a modest direct-to-consumer toll-free number intended to help fulfill special programs by labels and retailers.

“They had a very small dropship business they used to support certain customers with special phone orders,” says Jason Olin, president/COO of CDnow, which was Valley’s first online retail client. “It was very limited—nothing sexy or extraordinary—but quite good for what it was.”

However, companies getting entrenched in online retail are also involved in a new set of controversies.

For instance, Sound Delivery has found itself wading deeper into global waters. Although record companies are concerned with fulfillment houses shipping overseas, Alterwitz defies the practice. He notes that exchange rates and the limited number of orders makes it a relatively small issue.

“The big six are writing this policy that would make albums for sale [online] only in the U.S., and I think it’s very shortsighted for them to concern themselves with these ones and twosies,” says Alterwitz.

“Be honest, the bulk of product going overseas is stuff not available in the country it’s being ordered in.”

“We’re not selling U2 to Australia,” he adds. “It’s the deep, hard-to-find catalog. Nobody is going to screw up the international marketplace by shipping one piece of the Dire Straits catalog to Malaysia.”

While most agree that Sound Delivery had done a commendable job in helping pioneer online music retailing, a small lack of competition has given it fertile ground to grow.

2014 Corp. Stakes Its Claim With DVD Mags

Company Sees New Format’s Potential As A Vehicle For Publications

BY CATHY APPLEFLED OLSON
WASHINGTON, D.C.—Like the pioneers that rocketed from obscurity to ubiquity in the cable TV and Internet industries before it, the independent digital publishing house 2014 Corp. is determined to own a piece of a new industry. In this case, the industry is DVD, and 2014 is planning a series of specifically targeted DVD-only magazines, including a music journal.


The company is engaged in an aggressive release schedule of journals that combine existing licensed material with original editorial and advertising content designed to take advantage of the interactive capabilities and storage capacity of DVD.

Thus far, 2014 has released two products: Short Cinema Journal, a compilation of 12 independent works from around the world, and Young Cinematographer, a journal that covers films made by, for and about children.

In May the company is slated to debut International Release, with a focus on foreign movies, and in June it will tip its hat to the music industry with CDNow. By this year, 2014 plans to debut Architect’s Journal, which will pay homage to great works of architecture and allow users to view 3D blueprints, among other things.

“CD-ROMs, Internet Cutting Into Listening Time For Albums

MANY RECORD INDUSTRY insiders complain that people aren’t spending as much time listening to music—and especially not downloading music for playback—as they used to. The round of suspects in stealing time includes video games, online services, TV watching, and even household chores.

But music executives may be interested to know just who is listening to albums at home and away—and, maybe more important, who is not—so they can focus marketing efforts on reaching those who aren’t spending enough time with their CDs.

Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, conducted a telephone poll of 6,809 consumers last year and asked them what they did with their time. Some of the results are summarized here.

For age and gender, the biggest percentage of album listeners is 25- to 34-year-olds (27.2%). But they represent the same percentage of the overall sample, so the result is not surprising. What’s more telling is that females 12-17, who make up only 6.8% of respondents, are 11.1% of those who listen to records.

On the other hand, 35- to 44-year-old males make up 12.4% of the sample but only 8.2% of album players. What are these men more likely to be doing with their time? The survey says they make up 10% of CD-ROM users and 17.1% of Internet users. Music promotions online and music programming on DVD might be good ways to stimulate this group’s interest in music.

The racial composition of the sample is 73.8% white and 12.4% black. But blacks are the more likely to be music fans (35.0% of album listeners). One big difference between these groups, as has been widely reported recently, is online usage: Only 33% of the Net, 88.5% identify themselves as white, 6.9% as black.

Music listening seems to decline as educational level increases. Although those with “some high school” learning are 5% of the sample, they are 6.6% of the record players. Those with a college degree are 18.8% of the total but only 14.9% of listeners. Again, the computer may be the key factor.
2014 will also offer all of its magazines via subscriptions, ranging from $6 per issue to $10 per issue. Although the DVD market is just beginning to segue past the early-adopter phase, Kurien says it is critical that 2014 stakes its claim in the market sooner rather than later. "We started a little early with DVD," he says. "But if you don't re-launch a new format from the beginning, the shelves will fill up with movies and games, and you will get lost. If you are early, you can be identified as a key format for DVD." Short Cinema Journal, which is in its third edition, is currently available at selected music, video, book, and computer stores. Kurien says sales are "pretty brisk" at outlets such as Tower Records and Virgin Megastores, based on what has been limited shipments thus far.

This summer, he says, the company will ship 100,000 copies of six issues of several of its journals, including Short Cinema, International Release, Architecte's Journal, and possibly Circuit, to rental and sell-through accounts. Because its titles are not regionally coded, as are most theatrical DVD releases, Kurien says 2014 plans to sell the discs in Europe and Japan as well. But beyond retailers that cater primarily to the DVD Video market, Kurien says the most lucrative customers for Circuit and 2014's other products are the owners of personal computers equipped with DVD-ROM drives. Industry projections peg the number of DVD-ROM drives that will be on consumers' desktops to 20 million by the end of the decade.

"We are really looking to the computer because now many PCs and Apple [models] are becoming true multimedia boxes," Kurien says. To address the PC market, beginning this fall all of 2014's DVD titles will incorporate links to a variety of World Wide Web sites. Additionally, the company has arranged bundling deals with several hardware manufacturers, including Sony and IBM. Sony in June will start to package a 2014 sampler disc with most of its PCs, and IBM will include the sampler with its DVD-ROM-equipped laptops beginning later this year, Kurien says.

As for the differentiating Circuit from existing CD-ROM music magazines such as Launch, Kurien says the DVD product speaks for itself. "CD-ROM was supposed to be what DVD is. Ten years ago they promised us great audio and video quality and it just hasn't happened. CD-ROM is a very slow machine with little capacity. It's like looking at a Formula One car that has the engine of a Honda Civic."
Alliance On 2 Paths To Work Its Way Out Of Chapter 11

As we head toward summer, Alliance Entertainment Corp. looks like it's finally headed for a solution, one way or another. The bankruptcy process has been moving forward on two tracks, similar to how the Warehouse Entertainment and Camelot Music Chapter 11 situations proceeded in 1996 and 1997, respectively.

On one hand, Alliance was put up for sale, with the company divided into separate parts and each part going through the auction process. On the other hand, Alliance management put together a business plan, which would be used for a stand-alone Chapter 11 reorganization. After going through the auction process, the banking group, which consists of the senior debt holders among creditors, is said to be favoring a stand-alone reorganization plan, with the debt holders converting their debt to equity.

Before looking at what that means, let's back up and look at the auction process.

Alliance was divided into the one-stop group—which has the one-stops, One Way Records Inc. and the All Music Guide—and the record labels. Initially, six parties were looking at the one-stop group: four financial players—A.C. Israel, Apollo Advisors, Chilmark Partners, and Dimeling, Schrieber, and Park—and two strategic players—Bruce Ogilvie, former owner of Abbey Road Distributors, and Valley Media. Of the four financial players, only A.C. Israel and Dimeling, Schrieber, and Park are said to have made bids. Both of the strategic players made bids, with Ogilvie dropping out first and Valley trying to go for the duration.

All bids failed to match the expectations of the banking creditors group, which, among other things, is said to be driven by their view about the All-Music Guide's potential vis-à-vis the Internet and their justifiable fantasies concerning the multiples that N2K-encoded Music and CDNow are trading for.

Valley is said to believe that it didn't get a fair shot at Alliance. You can be sure that current Alliance management has been hoping for a stand-alone plan to win out, so it didn't want to see Valley in the process at all. And if Valley had to be included, management would prefer to limit Valley's access to its data, in the event that it still has to compete against Valley. Similarly, the banking group also might be afraid to let Valley have total access to Alliance data in the event that they do a stand-alone plan and eventually own a company that is in competition with Alliance. However, sources with the record label credit community insist that Valley had a fair shot in the bidding process and came up short in what was needed to acquire Alliance.

As for the labels, sources suggest (Continued on page 68)
AFIM Conference Is Chock-Full Of Panels
And Music; Koch Records Taps Porter

AFIM AGENDA: It's about time for
attendees of the forthcoming Assn. for
Independent Music (AFIM) Convention
to start planning their calendars,
for the action at the conflag, set
for May 13-17 at the Adam's Mark Hotel
in Denver, looks to be thick and fast.
We'd like to encourage newcomers
to the indie-label scene to attend
the May 13 "crash course" panels.
This daylong session returns this year,
and it's probably the most valuable
introduction available anywhere for entry-
level players. The day is split into 75-
minute panels devoted to start-up
legalities; production and manufacturing;
sales and marketing; planning
distribution; and reaching the con-
sumer through the media. (Declarations
of Independents will definitely be
in attendance at the last session.)
Separate registration is required for
the crash courses, so contact AFIM
now if you're planning to go.

The early evening of May 13 will be
devoted to special interest group
(SIG) meetings in the children's blues,
bluegrass/folk, alternative rock,
classical, new age, Latin, rap/hiphop,
gospel, religious, and jazz panels.
There will also be SIG sit-downs for
artist-owned labels and retailers.

On May 14, following a general
AFIM membership meeting and the
previously announced keynote address
by indie legend Jac Holzman,
candidates for the trade group board's
trustees will be heard in a candid
forum. (Board elections will be
held during the convention.)
From the late morning through mid-afternoon,
there will be appointment-only director/
label meetings; these continue May 15.
From 2-6 p.m. May 14 and 4-7 p.m.
May 15, AFIM will mount its annual
trade show, a good opportunity to
s cand the wares of emerging labels
and suppliers in attendance.

On May 15, panels for AFIM's
general attendees begin in earnest, with
several alternative media
marketing; licensing, publishing,
and advertising; Internet marketing;
and retail promotion. The day kicks
off with a first-timer's panel.
The panels continue May 16 with sessions
devoted to the changing face of retail,
new technologies, and distribution for
both beginners and advanced players.

Following AFIM committee
meetings and special-interest workshops
during the afternoon of May 16,
the convention climaxes during the annual
Indian Summer Dinner. The evening,
hosted by Webb Wilder,
will feature performances by Sugar
Hill Records' Mollie O'Brien and P2
Entertainment's Sister Sledge.
In the "off-campus" schedule,
will by no means be as extensive
as the ones that took place last year
in New Orleans, there'll be several
opportunities to hear live music at
AFIM in Denver.

All showcases will take place
during the night of May 15 and are orga-
nized by genre. A gospel session, with
talent to be announced, will take place
name) explains that his band's style
was bred by a strange confluence of
influences.

"I was listening to Black Sabbath,
Alice Cooper, and Edgar Winter,
but I couldn't play that," he
says. "Punk rock came along,
and I could play that." He was raised on
Tex Ritter and Marty Robbins by
my dad before that." The
movies also had an impact on
Angry Johnny's weird worldviews: He
cites such bizarre B-pictures as "Dirty
Mary, Crazy Larry," "Vanishing
Point," and "Race With The Devil" as
favorites. You can hear echoes of these
oddball road pictures in such songs as
Kilbhillies narratives as "High Noon In
Kilville" and "The Joneses."

And let's not forget another
prominent hand icon; Massachusetts
bank robber Michael O'Driscoll.

"He's a Robin Hood [figure]," Angry
Johnny says. "He vowed he'd never
be taken alive. Now he's doing 315
years in a federal pen."

Aside from his cracked country
music, Angry Johnny gets some
kicks as an artist. He has designed
both of the band's album covers: Its
1996 debut, "Hankenstein," featured
Williams as Frankenstein's creature,
while "What's So Funny?" features a
chilling portrait of killer clown John
Wayne Gacy wielding a bloody ax.
He also contributed artwork to a
Dinosaur Jr. set.

"I must have painted a thousand
fucking paintings," he says. "I've had
a couple of shows. The art world never
really welcomed me with open arms."

The Kilbhillies have developed a
loyal following but not a young
one, Angry Johnny explains. "Kids
don't seem to get this shit, and that's
cool. . . . Our audience is old. They
drink whiskey, and they buy me a lot
of whiskey."

In May, the Kilbhillies will play live
dates in Massachusetts, Pennsylvania,
and Connecticut; the band has
 tentative dates in the South and Mid-
west this summer and hopes to tour
Texas in September.
that three bids have been received for Castle Communications—from Sony Music U.K., Foreign & Colonial, an investment firm, and 411 Music, which has been described as a newly formed corporate entity headed by someone named Clive Coelho. As for Concord Jazz, I haven’t heard anything new from a label, although reports before I went to the National Assn. of Recording Merchandisers Convention in March, the leading contender at that time was 32 Records.

So with the banking group said to be now favoring a stand-alone plan, where do we go from here? Well, that stance could be a play to get some of the increased groups to come back with a higher bid. But if that doesn’t happen, the banking group will probably proceed with the stand-alone plan. Either way, what to be resolved is who gets what. The banking group was secured by Alliance’s inventory and so holds the power. But if they are to have a viable company after it emerges from Chap- ter 11, they will need credit from the six majors.

So look for these two creditor groups to duke it out, with the company’s bondholders and other creditors hoping that some scraps are left for them. As they did in the Cineplex Chapter 11 situation, look for the majors to teach the banking group yet again that they own the ball, so it’s likely the majors will get a premium for their shares.

If the banks are unwilling to learn that lesson, then a liquidation of Alliance becomes a real possibility. In that scenario, the banking group owns the ball. Whatever happens, look for current stockholders to get zip. In fact, as of July 14, 1997, the day Alliance filed for Chapter 11, I could have told you that would be the outcome for shareholders.

Two DIVIDED BY ONE. Touchwood is splitting into two, as the record label half has sold off the distribution company to Nile Rodgers, who co-founded Chic with his late songwriting and producing partner, Bernard Edwards. According to sources, Rodgers is about to start a label, which is expected to be up and running by summer, and apparently he wants to control his own destiny instead of signing a production and distribution deal with a major or any other independent distributor. This move will let the second label go ground for Rodgers, who in the early 1990s had a deal through BMG for a label called Ear Candy.

Meanwhile, Touchwood Records, which includes hip-hop imprint Before Dawn and jazz/cabaret label After 8, is said to be in negotiations for some kind of link-up with Zero Hour Records, the indie label that is the home of Swervedriver and 22 Brides, Representatives of Touchwood, Rodgers, and Zero Hour were unavailable or declined to comment.

MAKING TRACKS: As part of the downsizing at HMV, Rob Goldstone, head of international marketing, has left the company and has come up with his own public relations company, Oui Entertainment, based in New York.
BY ANNE SHERBER

NEW YORK—After years during which publicity about Japanimation far exceeded its sales, the cartoon genre is poised for a real growth spurt.

Last summer, an anime feature on DVD, Manga Entertainment’s “Ghost In The Shell,” flew through PolyGram Video’s distribution network to reach the top of Billboard’s sales chart. Major suppliers have since begun releasing anime titles on DVD. Now the category has caught the attention of huge Japanese toymaker Bandai, which has launched a home video division and plans to enter the Japanimation market.

And there’s the Disney factor. Michael Johnson, president of Disney’s Buena Vista Home Entertainment, says the studio spent four years pursuing Japanese moviemaker Ghibli, as well as the head of its animation division, Hayao Miyazaki, called by some “the Walt Disney of Japan.”

The end result: Disney is Ghibli’s anime representative in the U.S. Disney also gets first look at any of Ghibli’s live-action product brought here.

Plans stretch beyond Japanimation. Johnson says Buena Vista is working closely with Disney’s Miramax subsidiary to release a Ghibli title, “Mononoke Hime,” in theaters this summer. Miramax is also considering a remake of Ghibli’s “Shall We Dance?”, an American arthouse hit.

But the first video release, which arrives Sept. 1, is aimed at carving a new foothold in the animation market. Ghibli’s Kiki’s Delivery Service, a cartoon for young audiences, has been dubbed into English using the voices of actresses Kirsten Dunst, Phil Hartman, Debbie Reynolds, Janeane Garofalo, and Matthew Lawrence. Another cast is being assembled for “Castle In The Sky,” scheduled for release next year, Johnson says.

Disney is springing for high-profile talent to bring Ghibli’s Japanimation home to Americans, but without altering the plot. Johnson says, “One of the understandings is that we have with them is that the original story lines are maintained.”

Buena Vista will tread lightly in a market that has had a reputation for striking graphics—and strong violence and sexual content. The studio plans to market its titles in their own display to keep them out of anime sections in video stores. In fact, Buena Vista has been reluctant to identify the Ghibli product as anime.

“Anime is one of those strange, generic words,” says Johnson. “This is not typical, 24-frames-per-second anime with static backgrounds. These films have kinetic backgrounds and are more subtle in their look.” Johnson maintains that Buena Vista will put the full force of the company behind the Ghibli releases.

Simultaneously, it hopes to educate consumers about Japanimation. “We’ll use the press, point-of-purchase, and our distribution system,” he adds. “We’re working with a lot of synergy, which means we’ll get it on broadcast on some of our networks, including the Disney Channel.”

The deep pockets of Disney and Bandai are hard to beat. However, unfazed anime executives say they welcome the attention that is bound to follow. “I don’t think they’ll be coming into the market if they didn’t think that it was a growing market,” says Mike Pascuzzi, director of sales for Central Park Media. “As they make their presence felt, they’ll help to expand the market.”

Buena Vista’s reticence about the word “anime” is understandable. Vintage, made-in-Japan TV shows, such as “Speed Racer” and “Astro Boy,” notwithstanding, most Japanimation isn’t geared for kids.

Says Kara Redmond, director of marketing of the American Anime label for Urban Vision in Los Angeles, “There’s every single genre of anime product available that you might find on television.” And much of it would require a V-chip.

The difference is that most retailers carrying anime don’t categorize the titles on store shelves to identify content. They rely on the 18-25 males who are the prime consumers of Japanimation, in video and comic books. Children are often left out of the mix. “We have to educate the buyers,” says Redmond.

This cult status derives from anime’s beginnings. When Central Park began distributing titles seven years ago, recalls Pascuzzi, “there was very little competition. It was still pretty much an underground market, with a lot of bootleg product.”

A lot has changed since, says the large music and video retailers that cater to Japanimation fans. Anime is very strong,” says John Souza, video buyer for retailer Trans World Entertainment in Latham, NY. “It’s a big genre category than exercise or sports.”

Anime suppliers are taking lessons from their mainstream cousins on how to build revenue. While Japanimation is almost always exclusively priced to sell, Central Park has announced a rental-like depth-of-copy program that rewards retailers with profit goals and free goods.

Hollywood would approve Manga’s step into new technology. Manga says it’s preparing a DVD version that takes full advantage of the format.

Catalog Duplication Process Threatened; Paramount Presence in DVG Possible

FULL STOP! High-speed duplication of catalog titles—the backbone of the sell-through market—may be in jeopardy. Korean manufacturer Kohap says it wants to unloit its Enteme subsidiary, the only supplier of panes of tape for a system known as thermal mag- netic disk duplication (TMD), used to churn out budget cassette tapes. TMD is estimated to account for about 10% of U.S. video duplication and 30% of audio.

Kohap, whose core operations are in textiles and chemicals, acquired Enteme about 18 months ago when Germany’s BASF decided to get out of the business. According to one scenario, BASF could be asked to take back the TMD operation if there are no buyers, now scarce as hen’s teeth in Southeast Asia.

However, even if BASF were willing, it’s unlikely the company would re-create the Enteme infrastructure it has dismantled. The alternative is for Kohap or BASF to simply close the tape plants. “That’s a stroke through the heart of TMD,” says a source, who considers the forbidding result “an outside possibility.”

READY SET...: Paramount Home Video may be the 40th member of the DVD Video Group (DVG). It’s rumored the studio is talking to authorizing houses about its first slate of titles, which should be announced in May. “Titanic” is expected to dock later this year in the DHD and Divx formats, with the exact date to be announced during the July 8-11 Video Software Dealers Assn. (VSDA) Convention in Las Vegas.

DVG, meanwhile, won’t have the completed Price Waterhouse report on DVD unit sales ready for dis- tribution until later this year, well behind the original schedule. “It’s taking longer than expected,” says a source, who had hoped to see the data that vendors are providing the accounting firm in the next few weeks.

The trade group has convened a packaging commit- tee to develop guidelines for the placement of consumer-friendly information, such as whether the picture is widescreen and the source of a Dolby or DTS surround sound track. The group has finally convened at the Virgin Megastore in Los Angeles in any indication, “consumers like the information they are getting,” says DVG’s Amy Jo Donner. This and more, including VSDA plans, will be discussed at a DVG board meeting May 6 in New York.

WORTHY CAUSE: Video rules at the Vision Fund of America’s annual awards dinner, to be held May 14 at the Grand Hyatt hotel in New York. This year’s hon- ees are David Cayler, president/CEO of Rank Video Services of America, a leading cassette distributor; Larry Bailey, president of recently formed Universal Fam- ily and Home Entertainment Productions, specializing in direct-to-video releases; and Larry Finley, founder of the International Recording Media Assn. (formerly the International Tape Assn.) and the Lifetime Achievement Award. Humorist Art Buchwald and Kate Shindle. Miss America 1998, are also on the program.

For more information, contact Vern- nce Williams of the Light- house, 212-521-0509.


BAYWATCH BABIES TAKE IT OFF

Baywatch star Traci Bingham takes you on a revealing ramp with the women who put the sizzle in the world’s most watched show. "Playboy’s Babes of Baywatch" features an all-star cast, including Marlieece Andrade, Pamela Anderson, Donna D’Ericco and Erika Eleniak. Only Playboy can bring you these famous beauties in the buff!
The category listings are so numerous that Reel sent out a poster-sized map to fully illustrate the detail involved. It’s designed to let Reel.com visitors find a movie that fits the most unusual interests.

The map was put together by Reel’s staff of five editors, as well as 40 experts, including academics, critics, screenwriters, and filmmakers.

WHEELINGS AND DEALINGS: Kideo Productions has signed on some big-name sponsors to promote the company’s new "photo-personalized" Barney video. The 20-minute program features a child’s face digitally reproduced and inserted throughout the tape.

Through June, Chef Boyardee will offer a discount coupon for the customized video when consumers purchase six cans of Chef Jr. pasta. The coupon is redeemable directly through Kideo. Consumers can also mail in for a free Barney fun kit and other merchandise. In addition, the photo-personalized video has been promoted through advertising deals with Target Stores, Kodak, and Planet Hollywood restaurants.

Elsewhere, Unapix/Miramar has inked a distribution deal with U.S. News & World Report for a series of war videos produced by the magazine. The first titles scheduled for release under the deal are 12-episode series, "Maers Of War" and "Air Combat II". Both series are available now at $19.98 each.

Unapix/Miramar, best-known for "Murder, She Wrote," also distributes Smithsonian Video, Marketing Works, and A-Fix.

HOLLYWOOD’S 1,000th: Hollywood Video opened its 1,000th store April 16 in Mesquite, Texas, one of 400 due this year, according to founder/CEO Mark Wattles. The Portland, Ore.,-based retailer has opened 93 new locations since January and now operates in 42 states.

DROPPING DVD PRICES: Similar Entertainment has dropped the price of more than 100 DVD titles covering a broad range of categories. While several children’s and special-interest titles are being slashed from $19.98 to $9.98, most discs are being knocked down from $19.98 to $14.98.

The recently released “Tele-Void,” which debuted on DVD before VHS, went to $19.98 from $24.98.

SNEAK ‘MAC’ ATTACK: A contender for the 1998 “sleeper hit of the year” honors has to be Warnern Reprise Video’s “Fleetwood Mac: The Dance,” which barely got onto store shelves when it was released last fall.

“A couple of years ago, VHS tape sales for music videos dropped, and the whole category lost shelf space,” says Warner senior VP Vic Faraci. “A lot of our major accounts didn’t even take ‘The Dance’ until it started to sell well, and it’s still a battle trying to maintain that shelf space.”

The title has sold through 145,000 units, according to SoundScan. Faraci notes that 25% of sales were DVD units.

In the fourth quarter, music also got help from PolyGram Video’s "Han-
son: Tokyo, Tokyo and The Middle Of Nowhere," which has sold more than 410,000 units, and Sony Video’s "Rage Against The Machine," which topped 210,000 units, SoundScan reports.

Other titles, such as Columbia TriStar Home Video’s "Oz: The River"
and PolyGram’s "Lord Of The Dance," have also performed well.

The momentum continues. Warner hopes that retailers will embrace its new John Fogerty title, scheduled for June 9 release. It’s called “John Fogerty: Promoti-
tion,” and will have a simultaneous release on CD, video, and DVD.

“We’re only putting out strong titles,” says Faraci, “and the Fogerty title should have no problem getting space.” Sales will most likely be confined to music stores, since music of this nature aren’t very interested in the category.

“We’ve also done well with music videos,” says Tower Video VP John Thrasher. “but the majority of video sales are done at Wal-Mart, and music videos is not a big mass-merchant item.”

REEL’S MOVIE MAP: In the continuing effort to make navigating the Internet a pleasant—as opposed to a frustrating—experience, Reel.com has broken down 14,000 titles into 3,400 categories. Of course, there are the predictable ones, like drama, comedy, action/adventure, and sci-fi.

Each sector is further broken down into such subgenres as “disfunctional families,” “wedding shows,” “dime and despair,” and “shell-shocked veterans,” among hun-
dreds of others. Crime alone has 23 subcategories, including “urban heist,” “maso-spying,” “police pro-
tagonists,” “socio-maniacs,” and “weird vigilantes.”

by Eileen Fitzpatrick

SHELF TALK

The category listings are so numerous that Reel sent out a poster-sized map to fully illustrate the detail involved. It’s designed to let Reel.com visitors find a movie that fits the most unusual interests.

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Monarch Enters Sell-Thru With 'Mowgli'

by Moira McCormick

The 92-minute, $14.95 title, which streeted Tuesday (28), is based on a popular children's book by Rudyard Kipling, and远 comes from the upcoming film of the same name, directed by Steven Spielberg. The film, which opens nationwide next month, is distributed by Warner Bros. Home Entertainment.

While the film is aimed at a younger audience, the video release is targeted at all age groups. The video is offered in both standard and widescreen formats, and includes a variety of special features, such as a making-of featurette and a behind-the-scenes look at the film's production.

The video release is part of a larger strategy by Warner Bros. to expand its presence in the home video market. The company has been increasing its focus on the sell-thru market, where consumers purchase titles directly, rather than rent them. This strategy is part of a broader industry trend as movie studios look to capitalize on the growing popularity of home video sales.

The 'Mowgli' video release is expected to be a hit with consumers, given the success of the film and the popularity of the source material. With the release of the video, Warner Bros. hopes to capitalize on the success of its film and extend its reach to a broader audience.
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**SPOTLIGHT ON SOUNDTRACKS MAY 9TH ISSUE**

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to make this move."  

"We've made some tremendous contributions to Latin music and Latin music industry," he adds. "But there has been a move [to close Arista/Latin] for some time, and it finally became evident that the best way was to be absorbed into the Latin business and artistic community through a sister label. This move also was the least disruptive option to our artists' careers.”

Randle points out that another key for prosperity in the U.S. Latino arena is diversification. He remarks that a major label’s entrance into the U.S. Latino arena must be a broad-based thrust that includes many genres, rather than a narrow foray that focuses on only musical styles.  

“I don’t think anyone envisioned the limited nature of the Tejano market,” says Randle. “We had aspirations for the Tejano market growing more quickly than it did. I want to stress that we did not abandon the [Tejano market], but it became clear to us along the way that in order to become a major-label level, we had to be involved in a number of formats.”

Though hampered by limited resources that helped stunts Arista/Latin's performance on the charts, Randle asserts that the label’s stable of artists was first-rate in creative terms.  

“I have always felt like our artists were able to compete artistically with anybody else out there,” Randle says. “But there were limitations on our ability as an organization to do them justice.”

Randle adds that the shuttering of Arista/Latin will let its acts further realize their potential.

What The World Needs Now:  
The songs of Burt Bacharach were celebrated in the “TNT Masters Series” TV special “Burt Bacharach: One Amazing Night,” which aired April 15 on TNT. The special featured Bacharach’s most famous songs performed by Ali Saints, Barenaked Ladies, Elvis Costello, Sheryl Crow, Dionne Warwick, and others. Shown, from left, are Warwick, Bacharach, Crow, and Costello. (Photo: Chuck Pulin)

ARISTA/LATIN IS SHUTTERED  
(Continued from page 49)

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Preparing For The Digital Broadcast Era
Companies Jockey For U.S. Prominence As Technologies Emerge

BY CHUCK TAYLOR
LAS VEGAS—At the opening of NAB88, the largest annual gathering of radio and TV broadcasters, National Assn. of Broadcasters president/CEO Eddie Fritts deemed that this year’s conference confirmed the birth of the digital broadcast era.

“After years of talking and planning, digital is finally here,” he said. Well, maybe for TV, where implementation of new technology is expected to debut in the top 10 markets by November. But for the radio industry, digital audio broadcasting (DAB) won’t become a reality until the next millennium. This follows a series of painful technological and politically charged setbacks over the past several years.

Around much of the world, DAB technology is already in various stages of implementation. The U.S., however, has been a holdout of the technology have fallen behind because they’re determined to develop a system that will work within the spectrum infrastructure already in place in this country. Development of the technology began around the world nearly a decade ago.

One system, developed by Columbia, Md.-based USA Digital Radio (USADR), has been in works for the last several years. However, it has met persistent roadblocks in terms of effective coverage and the presence of interference in its digital signal.

In May 1997, it joined forces with Lucent Technologies to develop a digital transmission and reception system that has now fostered a forward push. Meanwhile, a new player—San Jose, Calif.-based Digital Radio Express (DRE)—stepped into the arena earlier this year. DRE is also working to develop an in-band, on-channel (IBOC) system, meaning a U.S.-exclusive system that would allow radio stations to broadcast on the same frequencies that they currently do. For example, a station heard at 93.9 FM today would remain at 93.9 in the digital audio era.

Broadcasters Lobby For Availability Of DAB Sets

BY MIKE McEEVER
LONDON—As digital radio is being rolled out in various stages across Europe and other parts of the globe, broadcasters—who are investing public and private money in the technology—are concerned that the manufacturers of digital radio receivers are dragging their feet in making the sets available to the public at the retail level.

In the World Digital Audio Broadcasting (DAB) Newsletter, Michael McEwen, president of the World DAB Forum, warns, “We are now at a critical point for a successful (digital radio) rollout to the market. We are beginning to look less credible the longer we wait to get affordable receivers to market and the broadcast system up and running.”

The forum is an international umbrella organization of more than 80 public and private broadcasters, audio/visual hardware manufacturers, regulatory bodies, and transmission providers. According to sources, manufacturers are hesitant about providing retailers with the digital radio receiver sets that can be produced now, because as soon as those sets were on the shelves new sets with added features would be ready for production lines.

However, both broadcasters and manufacturers must agree on a starting point, McEwen stresses.

“It is always tempting to not bring a product to market when—without just a few more months’ work—you can bring added value to that product and therefore added value to the consumer,” he says. “(But) at this stage of receiver development, that would be a mistake. We must focus on the core business for radio—that is, quality audio.”

According to research, car digital radio sets range in price from about $100 to $200. (Continued on next page)
Morgan also noted that eventually, when radio becomes wholly digital, analog signals will be turned off. This will allow for uses other than the audio-visual broadcasts, such as data transport, that aren’t possible in the analog world.

One of the more intriguing sessions at NAB was a workshop devoted to the USARAD and DRE, in which the two companies touted the advantages of their in-the-works IBOC systems. USARAD’s Lynn Walden opened with a broad statement in support of other system. “Digital radio is going to happen with or without us,” he said. “We need IBOC in this country.”

Walden said the company’s AM and FM systems, which would be compatible with both current analog service and an all-digital model, will begin their market testing during the first quarter of 1999 on 16 radio stations in eight U.S. states. The tests will explore the systems’ compatibility, immunity to interference, channel impairments, and quality enhancements. The FM system will also be compared with CD quality and with current analog reception. The AM system’s reception—which is not digital—will be compared with that of current AM receivers.

DRE, which only began touting its system this year, says the reason it joined the race to bring DAB to the U.S. was steeped in the spirit of free enterprise. “DRE saw an opportunity,” the company’s VP of engineering, Derek Kumar, told Billboard. “There was a continuing demand from the industry to go digital, and frankly, we would not have gone into business if we thought USARAD was going to be successful. We feel that our current approach is not going to lead to a viable system.”

Kumar added, “We started from the ground, looking at what did work and what didn’t work in the past. And I think we’ve come up with a system that is a little more feasible from our standpoint, particularly in the case of AM.”

DRE’s AM system isn’t yet in the hardware stage, though the company’s goal is to have a functioning AM IBOC receiver by the end of 1999’s second quarter. An FM system prototype is expected to be in place by the end of the second quarter, with testing to then take place in the challenging terrain of San Francisco.

DRE has planted seeds with transmitter and encoder manufacturers, as well as with a number of radio makers. By the end of the year—“absolutely, no question,” says Kumar—results are expected from the testing. He estimates that down the line, DAB receivers will only cost $50 to $75 more than current radios.

In other nations, testing of the European 17-system has been completed, and plans for DAB service are moving ahead. In the U.K., five transmitters are already in place, carrying DAB signals to about half of the nation’s population (despite the fact that no one has DAB radios yet). Meanwhile, four transmitter “pods” are mounted to a tower, with DAB transmissions from 15 commercial and four public stations imminent. Last fall, DAB receivers were first shown in Canada, with the promise that consumer sales would launch this summer.

The technology is also making bold advances in Spain, Italy, Germany, and Scandinavia, with impressive systems still in progress in a number of other nations.

Perhaps further sparking the U.S. to get going is the threat of competing technologies in the broadcast community, in particular the satellite-delivered, subscription-based digital audio services that loom on the horizon. Two companies were awarded licenses to pursue the technology. The first, CD Radio, expects to launch its first satellite in August 1999 and a second two months later. It intends to begin service by the end of 1999, at a cost of $50 to $60 a month for 50 channels—with music and 20 with talk programming.

The other company, American Mobile Radio Corp., is working to develop a satellite-to-car service, an area that no radio competitor—aside from those providing prerecorded music—has ever tapped into. The company plans to offer service in 2000. A compatible car receiver will cost about $200 more than current car radios.

On a global basis, WorldSpace, another satellite-delivered DAB provider, is planning to launch three satellites: one in October to reach Africa, another in January 1999 for Asia, and a third in May 1999 to cover South America and the Caribbean. The company announced at NAB that it had signed with MCN Worldwide to promote its upcoming portable table receivers in addition, with the promise of digital TV broadcasters might try to fill it.” said Robert Graves, chairman of the Advanced Television Systems Committee.

Another issue clamping the timely delivery of digital audio broadcasting in the U.S. is the potential cat fight that could ensue if both USARAD and DRE develop successful systems and vie for the market. It is an issue that could wind up as a victor. Historically, the Federal Communications Commission doesn’t assist in choosing an industry standard. It leaves it up to the companies to solve the problem on their own. In the past, this policy indirectly doomed such promising technologies as AM stereo.
Winn, Agents

It happened at that time in life when you want to be like everyone else," says Winn, now 23. "Suddenly, I had this strange voice. It made me concentrate on my guitar. In terms of singing, it was a long process of regaining confidence and telling myself, "I can do this." OK, I can't, until humans outnumbered the negative talk. But people can be cruel. I've even been accused of faking."

But it may be Winn who has the last laugh, as the 4-year-old Richmond, Va., quartet nurtures "Come On (Let Your Blood Come Alive)" up Modern Rock Tracks, at No. 38 this issue. "I didn't know we were on a chart. It proves hard work and rough times pay off," Which, he says, is the point of the energetic song that showcases his raspy voice. "I wrote it when I was feeling like crap and stuck playing a shitty gig in Colorado where we wasn't used to the air. It's an inspirational song of self-motivation."

It gets us and the fans pumped up when we play it. He doesn't want all credit given to his voice, the combination of voices that makes us unique, which really comes out live. My range is limited, so the guys chime in and save my ass. Three singers equal more stamina, durability, and tonality."

Agents have moved on bigger battles, like constant touring and endless Dave Matthews Band comparisons. "We're in an absolute state of growth. We hope to sell enough records to do another. And once the record, we're not imitating Dave Matthews. Their success is inspiring for any Virginia act, but those guys are no spring chickens."

And skiing? "I went for the first time last year. I felt like Luke Skywalker facing Darth Vader..."
Amy Grant Searches For Deeper Meanings On 'Behind The Eyes' Set

by Chuck Taylor

A GRANT OF SERENITY: She's come a long way, baby baby.
Twenty-one years ago, 16-year-old Amy Grant went into all studios to record her first album. Out of terror, she insisted that the lights be turned out so that no one could see her open her mouth to sing. "I couldn't think about the thought of anybody looking at me in the studio," Grant says. "If I'd see somebody walk into the control room, which was lit, I would just quit making a record."

With her current A&M project, "Behind The Eyes," however, the singer-songwriter has stirred a quiet storm of emotion, willingly lighting her own way down unexplored paths of self-discovery, questioning the established and aligning the future.

It's admittedly a change from the straight-ahead pop intentions of her previous "House Of Love" in 1994 and her mainstream breakthrough, 1991's "Heart In Motion," which sold 3.9 mil-

lers. That was such a fun record for me, and that was meant to be the, says 37-year-old Grant. "Now I'm at a point in my life going, Where from here?"—not just careerwise, but personally. We're just stretching out the blanket here and taking a look at all the things running around inside.

Grant went on lyrics for "Behind The Eyes" for more than twenty moves, and Grant views it simply as natural evolution.

"It was all part of a process," she says. "It wasn't until I was in the middle of my life just thinking, 'What do I need to get to? What do I need to not be doing? What do I have to do to not be this way?" And so got excited about the challenge. I'd written songs that had no words to them. I was just saying, 'I've never had the luxury of an album budget, to go in full guns and say, Oh, man, this is not a blast."

As for her detractors, Grant says, "It was kind of like being used to fix- ing pasta and waking up one day and saying, 'I have a taste for salad.'"

The Hot 100, the 1986 dud "The Next Time I Fall," and the Peter Gabriel, which sealed her acceptance as a pop artist. In all, Grant has scored nine top ten hits, earned five Grammy Awards, and, according to A&M, sold over 25 million copies. Grant's album "Behind The Eyes" was released on April 25.

Lee Builds A Two-Headed Rock Monster In Louisville

MICHAEL LEE FIRST visited Louisville, Ky., during the late "80s at album rock WQMF. Six years and several programming stints into the station, the veteran rocker WQMF. Then considering a move to top 40 WRTY, a move he made it a great candidate to target the upper demos and go with WQMF the young end. So Lee drove WQMF straight into classic rock land. "I've always been a fan of classic rock," says Lee. "Then the currents that we did start out playing were Fleetwood Mac, the Stones, and every classic artist doing new music. Now QMF plays all the above with such classic-compa-

tial acts as the Kenny Wayne Shepherd Band and Jonny Lang.

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www.americanradiohistory.com
Opening Dates For BET Ventures; What Becomes a Diva Most?

BET NEWS: Black Entertainment Television is continuing its expansion plans with new night-time and restaurant ventures (Billboard, March 28). The BET SoundStage nightclub in Orlando, Fla., will have its grand opening June 10, and Maxwell is set to perform. The BET spokesman says that part of the opening-night festivities will be televised on BET.

In other news, the second BET on Jazz restaurant will officially open June 17 in Washington, D.C., joining the original BET on Jazz restaurant in Largo, Md.

BACKSTAGE WITH DIVAS: What becomes a diva most? Ego? Talent? Attitude? VH1 put the question to the stars gathering six music divas—Mariah Carey, Carole King, Gloria Estefan, Shania Twain, Celine Dion, and Aretha Franklin—for its annual VH1 Honors concert held April 14 at the Beacon Theatre in New York. The concert, dubbed “Divas Live,” was held to benefit VH1 Save the Music, a fund-raising program for music education in public schools. VH1 says the debut telecast of the “Divas Live” concert was the highest-rated program in VH1 history, drawing an estimated cumulative audience of 6 million U.S. viewers.

Let’s cut the chase. If you want a refesh of this outstanding concert, watch the endless repeats that VH1 will air. Or you can read the concert review on billboard Online (www.billboard.com). Let’s talk about what you didn’t see on TV; in other words, what happened backstage.

No question about it, Carey was the glamorous goddess of the evening’s backstreet, with her voluminous mane of hair, enviable makeup, and stunning designer dresses. Many media pundits were predicting before the show that she would be an aloof prima donna and refuse to perform with the other singers onstage. But Carey, probably in order to prove the wrong, was a team player, joining the other divas onstage for an unforgettable finale.

Contrary to what most people who saw the show thought, Carey was accessible and friendly backstage, joking that she tripped the other singers and stole their jewelry, in reference to the candelabra that VH1 would view that there would be much catfighting and ego clashes between the divas backstage.

Sure, the divas had their entourages, but everything went smoothly and the performances were behaved professionally. When asked what her definition of a diva is, Carey replied, “I don’t know, but Mariah was my greatest musical teacher, and I think she’s a diva.”

Singer/songwriter King, who reportedly wasn’t feeling well, still put on a dynamic performance and mustered a hearty shout of “Women rock!” before hitting the stage.

Estefan reminisced about taking clarinet lessons in her school days. She joked, “What do you get when you cross three tenors with five divas? Three very tired tenors.”

Twain, who played guitar on the romantic ballad “You’re Still the One,” said after her performance, “It felt very natural to bring the guitar onstage with me, because that’s how I wrote the song.” Twain also shared fond memories of a former schoolteacher of hers “who let me skip recess so I could play the piano in the music room.”

Dion on that song (You know the one, just think “Titanic”): “I’ll never get tired of singing it.” Somewhere, people are either rejoicing or groaning in agony over her or hate her hard enough to deny she’s an original who puts her heart into her performances.

Franklin, without a doubt, stole the show during the finale, an all-star ensemble of the divas singing “You Make Me Feel Like A Natural Woman” and a gospel number called “Testimony.” As for her definition of a diva, Franklin said, “It means more than having a hit record. It means you’re carry her own.” Amen to that.

MORE ON VH1: New VH1 shows, most of which are set to premiere by this summer, include “Viva Le Rock,” a music-news show; “Storytellers Jr.,” a spinoff of VH1’s “Storytellers” series, featuring music artists performing to an audience of children; “Vinyl Justice,” a comedic show that pokes fun at music found in people’s album collections; and “Rock & Roll - Labravard,” a music version of quiz show “Despary!” In other VH1 news, the network has named Rod Granger director of corporate communications.
ATLANTIC'S MITCHELL FROOM BOWS AS ARTIST
(Continued from page 13)

classical and jazz training to the clangy, quasi-industrial rock that characterizes some of his work with engineer Tchad Blake, notably Vega’s "99.9 F°" and the Latin Play-
boys' "La Bamba." "This album shows a lot of Mitchel-
ll's qualities," says Vega. "His music has a lot of humor. Some of it sounds silly, some of it is danger-
ously-sounding or scary. I like it because it gives me a little window into his mind."

The new "Dopamine" is "a per-
fected record for the end of a centu-
ry, because it looks like 100 years of music. There are ethnic nuances, but it could also be urban-sea-
sonal. He uses a lot of electronics, but he also maintains a hewn, sculpted sort of quality."

Froom—a multitalented musi-
cian best-known for his keyboard play-
ging—says he regards "Dopa-
mine" as an arranger’s album in the tra-
tion of Henry Mancini or Gil Evans, but in a different musical medium.

"The idea of somebody being an arranger making records is attrac-
tive," he says. "That’s why I made this record, because that sort of thing doesn’t exist that much nowadays."

Froom will market "Dopamine" by targeting hardcore music fans, according to Karen Colamussi, sen-
or VP/GM of associated labels and new media for the Atlantic Records Group (U.S.). He’s taking a very music-driven approach and really going after the people who understand music and listen to an album rather than just one cut," she says. "We’ll service the full album to National Public Radio, college, and triple-A [stations] and to alter-
native specialty shows."

Colamussi adds that the Hat-trick track will appear on a CMJ New Music magazine sampler in early June and that the Doughty, Vega, an Froom collaborations will be highlighted as "focus tracks" in the label’s mailings to critics.

Another key component of At-
lantic’s marketing campaign for "Dopa-
mine" will be links on the World Wide Web sites of its partic-
ients, most of whom have fervent mer-
ics that are likely to purchase any recor-
ding on which they appear. According to Colamussi, other pro-

motional possibilities include a syndi-
cated performance with Froom and one of the singers on the album, as well as an online chat.

In addition, Atlantic will try to capitalize on Froom’s high profile the lead single, "Baptist’s Funda-
mental," which was released April 8, Froom either has recently com-
pleted or is in the midst of working on new projects by Tracy Bonham, Los Lobos, and the Latin Playboys; all of those albums are likely to be released in 1998. Furthermore, Froom, who is managed by Los-
angeles-based Gary Starmaker Man-
gagement, is slated to begin produc-
ing a new album by Sexsmith later this year. Promoting "Dopamine" at retail, Atlantic will go after key indie accounts, as well as such tastemaker chains as Borders

Books & Music and Barnes & Noble, according to Colamussi.

Musicland divisional advertising coordinator Chris Nadler, based at the chain’s Sam Goody store in New York’s Greenwich Village, says he plans to put "Dopamine" on listen-
ning stations at Musicland stores in the Northeast, particularly in New York.

"If we let the customer know that Froom has worked with Crowded House, Suzanne Vega, Elvis Costel-
lo, Sheryl Crow, Sting, and Blake, the curiosity factor is going to take over," he says. "We usually see a return from that. Besides fulfilling a lifelong desire
to make an album of his own, "Dopa-
mine" gave Froom a new appre-
ciation for the risks that artists take every time they put their music on the line."

"I opened my eyes in a very big way," says Froom of the project, whose title refers to a brain chem-
ical that produces feelings of pleasure and euphoria, activated by some drugs. "I spent about three years working on the record, and I had a very small budget. I would work on the album, and if there was an afternoon and we were done, I would say, ‘Can we just do this?’ The project made me realize that when people make records, it’s torturous in ways that I hadn’t thought of."

"Dopamine" also forced Froom into the spotlight—a place where he doesn’t feel comfortable. "I like the idea of being a guy that’s never quite the man of the moment," he admits. "I sort of stay just under."

Colamussi, in attendance at the show, says it was a complete success.

"Now that ‘Dopamine’ is done, Froom says he’s ready to pursue solo work. And, according to Colamussi, Atlantic regards the artist’s solo debut as “hopefully the beginning of a long and beautiful relationships.

CARAS’ SILVERSIDES RESIGNS
(Continued from page 6)

sponsors. In particular, several traditional Canadian music retail-
er were outraged with Silversides for acting against their jour-
norship by Columbia House in 1996 and by Blockbuster this year.

An industry source says the role of CARAS president “has changed in the past few years, and it demands sizable business skills, which he doesn’t have. It’s also a thankless job because of the poli-
ties involved. In four years, Lee picked up a lot of enemies.”

Reynolds says being CARAS president “is a pretty tough jug-
gling act. There were some pretty unkinked shots [toward Silversides] over the years.”

“Lee turned CARAS around,” says Sutherland. “He took the Toronto-centricity out of CARAS, which was the only way it was going to survive.” Previously, Sutherland says, CARAS was a very major-label-oriented, Toron-
to-centric organization. Silversides refuses to comment on his industry conflicts. “I’m not prepared to point any fingers or say anything negative. I’m just making the pluses out-
weigh the negatives,” he says. "I’m gratified that two of the top-
rated [Junos] shows of the past 10 years happened during my time. [The international emergence] of such artists as Celine Dion, Shania Twain, Alanis Morissette, and Sarah McLachlan made it easier to put together shows.”

This year’s Junos drew a TV audience of 1.7 million, and the highly rated 1996 show drew 2.5 million viewers.

GERMANY FIGHTS A LONG-TERM RUT
(Continued from page 3)

therefore stimulate catalog sales.

"Of course, music will continue to be available on physical media in the future," Granatke says. "After all, people want to live with their records collected, and many go to stores to experience the physical sensation of buying records."

Gerd Gehhardt, chairman of the German Phonographic Association, thinks nurturing young talent will be the industry’s primary means of salvation.

"Peter Maffay, Marion Muller-
Westernhagen, Petry, and pur do not grow on trees," he says, refer-
ing to some of the stars of some years ago. Rather, they are the produ-
cut of hard work and long-term support."

The exchange rate used in this story is 1.8 deutsche marks to the dollar.

As Producer, Froom’s Acclaim Is Wide

BY PAUL VERN

NEW YORK—Throughout his pro-
cution career, Mitchell Froom has
demonstrated an uncanny ability to make recordings that break musi-
cal ground yet still preserve the artists’ original visions.

Accordingly, acts ranging from Los Lobos’ "Kiko," Republic Records pro-
ducer Paul Vermura, Bonnie Raitt, and Soul Coughing’s he made real and are currently tracking the band’s next album.

Almost concurrently with the production of "Kiko," Vega hired Froom to help her create a live recording that would appeal to other potential clients, notably Crowded House, a trio formed from the ashes of the New Zealand hit-

makers Split EndS. Froom went on to produce all of Crowded House’s albums, starting with its 1986 self-
titled debut album, which yielded one of the decade’s breakthrough hits, "Don’t Stop the Feeling It’s Over," "Something So Strong," and "World Where You Live."

The Crowded House connection put Froom in touch with Thompson, who in the mid-'80s was searching for a new producer. Thompson hired Froom to work on the 1986 album "During Adventures" and every one of the award-winning, re-
nominating in 1991’s acclaimed "Rumour And Sigh."

Although Froom had "struggled through the '80s," he says, "with the big boys," in the early '90s he and his frequent engineer, Tchad Blake, decided to "let go of all that and simply make the best records they could make, according to Froom."

The first project that resulted from their newfound determination, Los Lobos’ "Kiko," marked a cre-
ative breakthrough for the band. It also cemented the partnership be-

tween Froom and Blake, a mutual respect built on the idea that virtually all of the projects each of them has undertaken has involved the other.

‘Kiko’ was a turning point for us, as for Mitchell to recognize that and to grant us the space and provide us with the environment to do that was (aptastic),” says Los Lobos’ drummer/vocalist Louie Pérez.

So productive was the creative en-

Energetic of ”Kiko” that Pérez, Los Lobos’ David Rawlings, and Froom formed the Latin Play-
boys, an experimental quartet through which they could channel all the creative energy their other projects couldn’t contain. The Play-
boys released a highly acclaimed album in 1994 and have just com-

pleated a follow-up. Furthermore, Froom and Blake worked on Los Lobos’ 1996 release “Colossal Head. We also are currently tracking the band’s next album.

Hanging established himself as a producer who respects artists’ creative vision. The challenge is to give them a platform to challenge them to experiment, Froom got a call from Raitt, a well-

travelled singer-songwriter who felt she was due for a long overdue, for her. "I was in the early ’90s. With Blake on board as co-producer, Raitt and Froom craft-
hed a "Fundamental," an album that captures her essence as a blues-and folk-based rock artist but also shows her more playful, experi-
mental side."

In the past two years, Froom and Blake have also worked with Sex-
smith, Bonham, the Latin Playboys, and Los Lobos. "I’ve worked with Froom and Blake for artistic guidance during the making of her second, self-titled album. Although Froom and Blake weren’t credited as producers, they made a significant contribution to the album as arrangers, engineers, and mixers, according to Froom."

Having just completed his solo debut album for Atlantic Records (see story, page 13), Froom says he is eager to continue channeling his creative energy into his own recording projects.
support it. It took off from there."

Among the key acts bursting from French turntables are Astralwerks acts Air and Soulwax, Virgin act Daft Punk, Columbia act DJ Cam, and Dimitri From Paris—all of which are getting formidable turntable and mix-show radio play in the U.S. Daft Punk hosts two particularly well, swelling three top 10 hits on Billboard's Hot Dance Music/Club Play chart, including the Grammy-nominated "Da Funk."

Meanwhile, the universally acclaimed Air has begun to flirt with modern rock and college radio programmers with its current single, "One More." "There's a genuine freshness to the music—especially Air and Dimitri From Paris—that my audiences are really responding to," Linda Banton, a DJ club in San Francisco who also hosts two dance-oriented shows for KMOX, a local college radio station says. "It's sophisticated and a lot smarter than the music coming out of England right now. Best of all, it doesn't adhere to any specific stereotype.

True enough. While the image of French dance music was once primarily associated with the quasi-clique of record companies such as Jean-Michel Jarre, the genre has since splintered into the more innovative areas of jungle, trip-hop, deep-garage, and club music. This music is largely provided by a tight underground network of artists who produce its own music. "It's brilliant," says DJ Cam. "Whether it's electronic compositions that evolve into consumer consciousness."

Mainstream Movement:

And while some majors are exploring the groundswell of street-level interest in French dance music, the most agree that it's vital to the music out to go mainstream. They see the scene as "mainstream" with French dance music that is "vital" to the music out to go mainstream. They see the scene as "mainstream" in the following ways:

- There's an innocence and whim-

somicality to the scene that you don't want to tainted," says Peter Galvin, VP of product development at Atlantic, stateside home to Dimitri From Paris' debut disc, "Sacré Bleu." "When I listen to Dimitri, or any of the acts from France, I think the joy they derive from making music is infectious. The scene there is less cynical than the U.K. and the U.S., which is so appealing. I think it's vital to preserve that for as long as possible."

- Street-level retailers are seeing an influx of consumer interest, hinting that an eventual transition into the mainstream pop arena is likely. "It's a question of how to ask about what's new in that part of the world beyond the obvious acts," says David Stanford, manager of Disco Magic, an indie retailer in Fort Lauderdale, Fla. "We're doing real well with the few new compilations that give a taste of the scene."

- Among the more prominent of these compilations is Astralwerks' "Respect Is Burning," a sterling 13-cut set that captures the vibe of the parties of the same name, which are widely regarded as a prime catalyst for the French dance scene.

- Nick Cif, director of associated labels at Astralwerks, sees the album as serving a similar purpose for the French dance scene in the States. "It showcases the eclectic tone of the scene, while also capturing the tone in a niche radio and humble, upbeat attitude of the scene. [French producers and acts] are putting the fun back into dance music, and that's making it more popular.

- In October 1996, "Respect" took up a Wednesday-night residency at the Queen club in Paris. Put together by journalist Blot and Viger-Kohler, along with a former rave promoter, the event was designed to "showcase the best of the Parisian beats," according to Blot.

"With recent advances in digital remastering technology at our disposal, we think the time is right to examine the rich history of the Broadway musical, which our recording archives represent more completely than any other recording company," says Peter Gelb, president of Sony Classical.

- The marketplace within New York City alone couldn't be stronger for show music," says Columbia/Legacy's Jones, who also cites other strong "musicals" cities such as Los Angeles and Chicago. "Within two or three years, I think we'll sell a couple of hundred thousand copies of shows with mass-market appeal such as "The Sound Of Music" and "A Chorus Line."

"What the Dixie Chicks offer is that Dwight Yoakam cool that makes them feel different from the normal act."

- The act has also benefited from a broad-based media blitz that includes their own concert video, "The Rainbow Show," which aired on both CMT and VH1, with a performance on the "RuPaul Show," while lead vocalist Maines appeared on "Politically Incorrect," arguing against the legalization of marijuana.

The act, which is booked by Buddy Lee Attractions and managed by Jerry Leiber, has opened a few dates for Diamond Rio. Late in the summer, the act will tour with Clay Walker.

In spite of a few dreary performances for stuffy corporate audiences, Seidel says the act's biggest moments have taken place onstage.

"I'm really confident about the act, but my comfort zone is the stage," she says. "No matter how many times we play our own songs, I get up there and the music takes me. From the minute our guitar player picks that first song, it just rushes to my body."

FRENCH DANCE ACTS BLOSSOM
(Continued from page 1)

MONUMENT'S DIXIE CHICKS BREAK OUT
(Continued from page 12)

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"This," says Krauski, "may also be part of the reason why the act has avoided the sales clip that traditionally occurs after a single runs its course at radio."

The act's second single, "There's Your Trouble," is No. 44 with a bullet on this issue's Hot Country Singles & Tracks chart.

"I've looked at [the act's recent chart gains] a half-dozen different ways, checking on positioning programs at retail, the correlation between sales and airplay. I'm always looking at market's sales of the single vs. the second single," says Krauski. "The bottom line, after going at it this way, is the record company's management and the act's efforts to put this in some sort of intelligent and logical order."

Jones notes that Legacy's point person has been associate director of marketing Joy Gilbert.

This summer, the series continues with two studio recordings of George Gershwin's "Oh, Kay!" and a bonus track, and "Girl Crazy," both of which represent early efforts by Lieberson to personally produce a series of important show albums that never had original cast record-

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your shoulder. It seems like a tough guy thing, but it’s really a defense mechanism. Surviving in the ghetto is hard."

At the same time, he says, few people in the media have taken the time to get to know him. "They always try to analyze what’s going on in my head," he says. "To them I’m just some strange black kid."

It’s hard to say what those critics will think of his latest set, “Angels With Dirty Faces,” when it streets internationally June 2. The release—by 4th & Bway (U.K.) and Island (U.S.)—is influenced by Tricky’s current residency in the U.S., where he’s lived for three years.

"I wasn’t inspired in London," he says. "I know English culture, and I wouldn’t have been inspired enough to do "(Angels)." I am a totally different person in New York. It helps keep my feet on the ground, because there are so many successful people here. It’s not a big deal. As a black guy and an Englishman who’s successful, I get noticed a lot. But here I’m not even considered successful. I get treated like an average person. [In England] I was stressed hard to live up to what people think." Named after a 1938 James Cagney movie and recorded in New Orleans, “Angels” includes 12 covers—four of which are Bob Dylan tracks in his U.S. version. The U.K. release may contain a few extra songs. It also features "a lot of well-known musicians," and the whole thing was hand-picked for the project are longtime collaborators Martine and Polly Jean Harvey.

"I like things that sound strange," says Tricky about his choices. "So I wrote a song as a black woman from a brothel house, and let PJ Harvey sing it. Martine has always [been] singing my lyrics, and I still think it sounds strange to hear my words come out of her mouth." Martine is featured on the album track “Mary McCready.”

"Broken Homes," featuring Harvey, is slotted from the set. The track’s international radio and video release is set for May 11.

"We have a lead single with two of the most innovative and critically acclaimed artists of the last decade," says Andy Tindeley, marketing manager at Island (U.K.), who expects the interest surrounding the single to effectively set up the album.

In the U.S., the single will be backed with "Money Greedy." "It’s a double A-side," says Jill Tomlinson, associate director of marketing at Island (U.S.). "They are two songs, that, as far as Tricky is concerned, we totally rely on. They should not exist without each other."

The video for both were shot the week of April 15 in New York and are interrelated. "It’s like part of a story," says Tomlinson.

The single will be serviced to alternative and college radio in the U.S. and alternative radio in the U.K. Island (U.S.) also has a limited 12-inch single with a hip-hop remix of "Broken."

Tomlinson says the label’s black music artist development reps and other offices will work on promoting Tricky’s singles at prominent black colleges.

"We are definitely trying to cross over, but not into the hip-hop market," she says. "Tricky has taken steps (in that market) on his own. He’s hoping to do anything he can to involve that community."

Tricky has made a record that can take him back to the level of "Maxinquaye," says Steve Matthews, head of international at Island (U.K.). "Maxinquaye," the artist’s acclaimed 1995 debut album, sold 800,000 units worldwide, according to Matthews. Tricky’s second set, 1996’s "Pre-Millennium Tension," sold 450,000 worldwide. He also released a five-song EP, "Tricky Presents: Nearly God," in the U.S. on Poydgy Records between the two sets.

At retail, Island (U.S.) will be concentrating on independent outlets, "where the core Tricky fan shops," says Wayne Cherrin, the label’s VP of sales. "We will have to be aggressive, go through Labor Day, with international dates scheduled for the fall.

Tricky will also be featured with U.S. labelmate Pulp on a nationally syndicated half-hour TV special that is being produced by his label in association with Entour Video. The show, which is scheduled to air in the U.S. in June, will feature old Truckies videos, as well as ones for "Broken Homes" and "Money Greedy."

Tricky is managed by Danny Heaps of I.D. Entertainment; his songs are published through Songs of PolyGram Inc./BMI.

Assistance in preparing this article was provided by Dominic Pride in London.

RETAILERS SPONSORING TOURS (Continued from page 3)

earnings is mainly due to PolyGram’s weak release schedule in the [first] quarter. Contrary to previous years, there were no major inter studio releases, and therefore sales in the quarter incurred relatively high marketing and recording costs.

The statement also said that performance in subsequent quarters would significantly improve. Company president/Ceo Alain Levy returns to the theme in a letter that accompanied the first-quarter figures. In its, he says, "While we are disappointed with our music results in the first two months, we expect to see improved performance as the release schedule unfolds, particularly in the second half of the year."

"PolyGram’s first-quarter performance was predominantly the result of a soft pop music release schedule in the period, which caused music Sales to be down 6% on the previous year in [Dutch] guilder and 9% in local terms."

Levy says the relatively high recording and marketing costs and increased royalty and overhead provision for Asian also had an impact. "As a result," he adds, "music operating income declined by $44 million.

"At the present time," Levy continues, "we expect music performance in the second quarter of 1998 to be approximately in line with last year, while film will have a soft second quarter."

CHANCELLOR Pegs $25 Million for Pay-For-Play (Continued from page 3)

"Hugh Suratt, VP of marketing (U.S.) at RCA, said in an interview during the tour, "We’re learning to fill the radio gap by turning to resourceful marketing partnerships through artist promotion efforts, radio, and local marketing of RMC’s efforts together. The joint effort between RCA and Tower has been a great springboard to launching Jai’s single, ‘I Believe’ " (Billboard, April 5).

Tower and Best Buy also sponsor local and regional concerts and festivals. Tower is affiliated with jazz festivals in such California cities as Monterey, Newport Beach, Long Beach, and Sacramento, as well as Chicago and Philadelphia. Best Buy also hosts its own festivals in Chicago, Milwaukee, and Helena, Ark.

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EMI STRESSES ITS CONSISTENCY AFTER MANAGEMENT SHIFT

(Continued from page 1)
ed as the most likely suitor. Neither side would comment. Berry and Bandier both remain open to discussions with EMI, which they believe are near a deal for a combination of groups and/or an outright buyout. Bandier, in talking with analysts recently, has said that the talks are more about EMI's interest in the two sides' combined assets and not a specific deal. EMI representatives have been in regular talks with both sides, and the company remains open to a deal. EMI is not doing anything to stimulate the market, however, and both sides are still hoping to close a deal by the end of the year.

The rumors of a potential deal were first reported by The Wall Street Journal, which said that EMI was interested in acquiring EMI, subject to certain conditions. The negotiations have been ongoing for several months, with both sides hoping to reach a definitive agreement soon. In the meantime, EMI continues to focus on its own business, with plans to release several new albums later this year. The company is also looking into potential acquisitions in other markets, including the United States and Asia. EMI remains committed to being a strong player in the global music industry, and its focus on consistency and stability remains a priority. 

Meanwhile, EMI's competitors are also looking at potential acquisitions, with Universal Music Group and Sony Music Entertainment both reportedly interested in the company. These companies are also continuing to focus on their own growth and development, with plans to release new albums and launch new marketing campaigns in the near future.
### BIG RETAIL GAINS EXPECTED FROM ACM AWARDS (Continued from page 14)

Hill’s new Warner Bros. Nashville album, “Faith,” also features what one retailer describes as a “weepy duet” with McGraw called “Just To Hear You Say That You Love Me.” The singers also performed new songs separately on the show.

Another big winner at the awards was Brooks, who was named entertainer of the year for the fifth time and received a special achievement award that recognized the success of his concert in New York’s Central Park.

“Garth was definitely the man of the evening,” says Jeff Stolz, a buyer for the 231-store, Torrance, Calif.-based Wherehouse Entertainment. “It’s going to help spark sales for ‘Sevens’ and his boxed set coming out on May 5.”

A cross favorite, Strait picked up ACMs for top male vocalist and album of the year for his double-platinum “Carrying Your Love With Me.”

The victory should help Strait’s new RCA Nashville album, “One True Love,” which hits stores April 21.

“First-day sales for Hill were great,” says Wherehouse’s Stolz, “but Strait was by far the winner.”

Whether or not an artist wins an award, simply appearing on the show, which is shown by approximately 40 million people, can greatly influence sales.

This year’s show was loaded with 18 performances from such country stars as Martina McBride, LeAnn Rimes, Trisha Yearwood (who won for top female vocalist), Deana Carter, Patty Loveless, and Clint Black.

Brooks dueted with Wariner on the title track of Wariner’s new Capitol Nashville album, “The Roadhouse Down,” which was released April 21.

### GONÇALVES DIES (Continued from page 4)

Brazilian state of Rio Grande do Sul, began using his voice at age 5 when his father, a street peddler, put the boy with the powerful voice on top of a cartling as a way to attract customers.

After relocating to São Paulo, Gonçalves worked to make ends meet in unsuccessful jobs—he even took to boxing and won a local championship before working as a singer and waiter in a club. In 1939, Gonçalves moved to Rio de Janeiro. He landed a job as a bandleader for the then important radio station Radio Tupy. In 1941, he made his first recording.

Gonçalves epitomized an epoch in which full-throated, big-voiced radio crooners dominated the music scene in Brazil. By the ‘60s, the whispery, vibratoless singers of bossa nova had taken over the national landscape, relagating belting torch vocalists such as Gonçalves to the background.

Nonetheless, Gonçalves kept himself up to date musically by recording material from contemporary composers of the likes of Veloso and Chico Buarque. In 1966, Gonçalves released “Ainda E Cedo” (Still Early), which contained romantic, orchestral renditions of rock and pop songs of the ‘80s and ‘90s.

MTV Brazil currently has in rotation songs of Gonçalves, decked out in a hip suit, as he sings a melodic version of a rock song by Brazilian recording artist Lobão.

“He was completely rock’n’roll in attitude and spirit,” says Lobão, who adds that he was planning a concert tour with Gonçalves for 1999.

As approximate, 600 people paid their final respects to the singer at Gonçalves’ funeral April 19 in Rio, “A Volta Do Boêmio” could be heard wafting in the air.

In Gonçalves’ later years, the definition of “bohemian” had changed.

In a recent interview, he remarked, “My age, being a bohemian is laying around in bed... preferably not alone.”

### BUBBLING UNDER HOT 100 SINGLES

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**NOTES:**
- **Bubbling Under lists the top 25 singles under No. 100 on the Chart.
- **Source:** American Record Guide, May 1986.

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the Turf, was demolished. Toot-

ie's Orchid Lounge and Robert's Western Wear across Broadway received only superficial damage.

Performers and animals from the Shrine Circus were in Municipal Auditorium when the storm hit that building, knocking over some of the building's plate-glass wind-

ows. Construction on the Tennessee Oil Gas and Electric Company building across the Cumberland River rising downtown will be delayed at least two weeks, officials said, after the tornado snapped off three huge gable roof supports of the new structure. Wooden scaffolds at the site were scattered "like popsicle sticks," one said.

The Ryman Auditorium missed the brunt of the storms' wrath but still suffered exterior damage that Ryman GM Steve Buchanan estimates will run $100,000 to repair. Two of the historic build-

ing's original windows were destroyed, shingles were blown off, and the wiring was stripped from the interior.

During the storm, Jeff Boyet and Matt Newton, who will star in the upcoming Ryman production of all-Black brothers stage show "Bye Bye Love," performed for several dozen travel writers and tourists who had taken shelter there. "It was enough to make your mind's eye wander around" what was going on out-

side," says Buchanan.

A private concert that night was held at the private home of an A&P chairman's appearance by the Los Angeles Guitar Quartet and an April 18 concert by the Chieftains went ahead as scheduled at the Ryman. "One of the Ryman assumed as well."

Despite damage to downtown hotels, Gospel Music Week (scheduled for April 18-24) and the April 23 Dove Awards show went ahead as planned (see story, page 17).

The Tin Pan South festival downtown, scheduled for April 16-17, was canceled due to damage to all events and the performances' "Elmore Airlines" that scheduled April 17 concert—
which would have been Nashville's debut—at the Wildhorse Saloon was also canceled. The Jerry Jones guitar factory on Church Street lost its front just as the employees safely made it to the basement.

Carla Batac dance artist David Kersh was filming a video for his single "Wonderful Tonight" near downtown when the storm hit, and the recording session toured part of it on film. The footage was later shown on TNN's "Today's Country" show.

NATIONAL BANK in the Opryland complex, the E.W. Wendall building—Gay-

lord Entertainment's headquarters—had its entire third floor blown out, and the building has shut down the rest of the day.

The Jerry Jones guitar factory on Church Street lost its front just as the employees safely made it to the basement.

At the nearby Opryland House, a convention of the Midwest Travel Writers' Asso was unaffected, as were Grand Ole Opry shows. Cruises on the General Jackson showboat on the Cumberland River resumed after the all-clear signal was sounded, but officials said the fact that there was no loss of life here was due to the fact that TV and radio stations closely tracked the weather and warned the area by both radio and TV and let people in the storms' paths take cover.

WSM-AM and WSM-FM com-

bined their staffs and signals for one nationwide news program and call-in show on the FM band for the duration of the emer-

gency and for cleanup efforts the next day.

"We're the primary station in this area for the EANS [emer-

gency action notification sys-

tem]," says PD Kyle Cantrell, "so we were being fed constant dis-

patches from the weather service.

The funny thing is, the station wasn't damaged during the storms at all, but we took a big lightening hit that night that sucked a lot of power off.

An early estimate of the storms' damage to the city was put at $10 million. More than 5,000 homes and several businesses were badly damaged.

Davidson County, where Nash-

ville is located, and five other counties declared state of emergency in federal disaster areas by Presi-

dent Clinton.
as being named one of People magazine’s “50 most beautiful people.”

In addition to Lipson and Kershaw, Smith's forthcoming album will also include the title track, written by John Hiatt and produced by Steve Sholes, as well as three other songs for which she wrote the lyrics. The album is scheduled for release in May.

Smith said Zomba’s Clive Calder kept encouraging him to become more commercial and to focus on the commercial aspects of his career. He also mentioned that he had the chance to write for the “Titanic” movie, and that song (“My Arms”) is on his record.

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Asian Music Conference
To ‘Re-Invent The Future’

N2K/Music Boulevard chairman Larry Rosen is the latest music industry leader set for a prominent role at the Billboard/MTV Asian Music Conference, which takes place May 17-18 in Hong Kong. He will take part in a key conference session entitled “Re-Inventing The Future,” which will explore the shape of the entertainment business in the 21st century (also known as the “dragon” century) including the online delivery of music.

Rosen is among the newest confirmed participants at the groundbreaking conference, which is designed as a forum for debate and discussion of the most pressing issues in the Asia/Pacific region. Industry professionals from Asia, North America, and Europe are expected to attend the event, which will be held at The Regent Hotel, Hong Kong. It will open with a reception Sunday, May 17, and continue the next day with a full schedule of panels and speakers. Delivering a keynote address will be PolyGram Far East president Norman Cheng.

The opening panel on May 18 includes Axsan chairman Tom Yada, Rock Records Group president Sam Dunn, and EMI Music Asia senior VP S.P. Beh. This session, “The 900-Pound Gorilla,” will explore the impact of Asia’s economic crisis, the music business, and how national, regional, and multinational companies are responding to the challenges.

TV Listings On Billboard Online

Billboard Online, the Internet home of Billboard magazine, has added weekly listings of music-related programs on U.S. television. The listings are provided by Rock On TV and cover all the major broadcast and cable outlets for musical artists.

The listings typically cover such late-night programs as “The Tonight Show With Jay Leno,” “Late Show With David Letterman,” and “Vibe”—specifying the night’s musical guests for each show. There are also listings for key cable programs featuring music on such channels as MTV, VH-1, E!, HBO, HBO2, A&E, Bravo, MuchUSA, and others.

Also covered are special events, such as award shows, major documentaries, network shows such as “ABC In Concert,” and syndicated programs such as “The Muppet Show.” The listings are updated weekly and provide the channel and subject of each program. And like so many of the other features on Billboard Online, the listings are free and available to all Web surfers at www.billboard.com.

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Twain Tracks; Ship Sails Past ‘Exodus’

WHO WILL BE next after Night? If the pattern of No. 1 singles on the Hot 100 in 1998 continues, “Too Close” (Arista) will drop from pole position next issue—every single to reach the pinnacle this year has only stayed there for two or three weeks. The most likely contender to succeed the current chart-topper is the one that speeded 5-2, “You’re Still The One” (Mercury) by Shania Twain.

By jumping into the runner-up slot this issue, Twain ties the mark for having the highest-ranking single on the Hot 100 by a country artist in the 90s. She’s equal with LeAnn Rimes, who peaked at No. 2 late last year with her still-charting “How Do I Live” (Curb), which falls 26-27 in its 46th chart week.

Twain only has to rise one position to have the highest-charting country single of the decade on the pop chart. In fact, she would be the first country artist to rule the survey since Kenny Rogers and Dolly Parton teamed up for the Bee Gees-composed “Islands In The Stream” in October 1983. Twain would also give the Mercury label its first No. 1 on the Hot 100 since Hanson’s “MMMBop,” which was king of the hill a year ago that.

While she waits to rule over the pop world, Twain can content herself with being No. 1 on three different charts this issue. “You’re Still The One” replaces Jo Dee Messina’s “Rye Rye” (Curb) at the top of Hot Country Singles & Tracks and holds at No. 1 for the seventh week on Top Country Singles-Sales. Twain’s “Come On Over” album rules Top Country Albums for the 10th week. Whoever is next after Night on the Hot 100 will have the eighth No. 1 hit of 1998. That equals the number of chart-topping titles in all of 1996 and is only one behind the total of No. 1 songs in 1997. That should dispel the myth that chart-trends introduced in 1996 are responsible for the rash of No. 1 hits that have extended runs at the top of the chart. There are a number of factors responsible for the quick turn of hits this year, including the number of singles released in limited quantities (such as Celine Dion’s “My Heart Will Go On” and K-Ci & JoJo’s “All My Life”) and the noncommercial release of potential No. 1 songs (“Torn” by Natalie Imbruglia).

TITANIC’ SCORES: Ironically, just as the Hot 100 has speeded up, The Billboard 200 has slowed down. That’s due to the phenomenal success of the “Titanic” soundtrack, which this issue becomes the longest-running No. 1 soundtrack, that is primarily an instrumental score in history. Racking up its 15th week on top, “Titanic” sails past the 14-week record set by “Exodus” in 1961. If the James Horner score can remain anchored in its current position for four more weeks, it will have the longest consecutive run at No. 1 since Prince’s “Purple Rain” in 1984.

THE GREAT XSCAPE: Will the new single by Atlanta’s Xscape become the most successful song about “Arms” since the Supremes’ No. 1 hit from 1965, "Back In My Arms Again"? Hot-Shot Debuts honors on the Hot 100 go to “The Arms Of The One Who Loves You,” the new Diane Warren-penned ballad for the group that scored its biggest hit to date with its first single, “Just Kickin’ It.” That So So Def release peaked at No. 2 in 1993.
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